

**Time:** T 4, Th 4-5 → Tuesdays 10:40am-11:30am; Thursdays 10:40am-12:35pm

**Place:** TUR 2342

**Instructor Name:** Dr. Margaret Galvan

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

**Office:** TUR 4348

**Office Hours:** T/Th 9:30am-10:30am; email to make an appt.

**Canvas Website:** <https://elearning.ufl.edu/>

**Course Website:** <https://lit4483fall2019.home.blog/>

### 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 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.

### Books to Purchase:

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

**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.

**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/>

**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 Lead (10%, due Weeks 3-13):** you will publish two digital posts on the course website throughout the semester. In these posts, you will perform a short close reading of the assigned text. You will create three discussion questions for related passages in the assigned text. To receive credit, you must be present to help lead discussion on the days you select.

**Short Essay (15%, due Week 5, 9/17):** 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, 10/8):** 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 11, 10/29):** you will collaboratively write a script for your podcast show with your group.

**Podcast Project (20%, draft due Week 14; final due Week 16, 12/3):** you will record and edit a 5-8 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 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. 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/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

#### Tuesday, August 20

- 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>

#### Thursday, August 22

- 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”
- “Comics Terminology” handout, <https://www.cartoonstudies.org/wp-content/uploads/2014/06/terminology.pdf>
- Participation Rubric; bell hooks, *Teaching to Transgress* (1994), excerpts
- Gerald Graff & Cathy Birkenstein, “Entering Class Discussions” from *They Say/I Say* (2018)

### WEEK 2

#### Tuesday, August 27

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

#### Thursday, August 29

- 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****Tuesday, September 3**

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

**Thursday, September 5**

- Art Spiegelman, *Maus* (collected edition 2003), Part I, Chapter 4 through end of Part I
- Marianne Hirsch, "Family Pictures: *Maus*, Mourning, and Post-Memory" in *Discourse* 15.2 (1992)

**WEEK 4****Tuesday, September 10**

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

**Thursday, September 12**

- Art Spiegelman, *Maus* (collected edition 2003), Part II, Chapter 3 to end
- Hillary Chute, "*Maus*'s Archival Images and the Postwar Comics Field" in *Disaster Drawn* (2016)
- **Research which comic you may want to do your podcast on and think about who you would like to work with**

**WEEK 5****Tuesday, September 17**

- **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=5pFI9UuC\\_fc](https://www.youtube.com/watch?v=5pFI9UuC_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)

**Thursday, September 19**

- *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
- Jonathan Kern, *Sound Reporting: The NPR Guide to Audio Journalism and Production* (2008), Chapters 3, 6

## WEEK 6

## Tuesday, September 24

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

## Thursday, September 26

- 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-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 7

## Tuesday, October 1

- Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), final issue and back matter

## Thursday, October 3

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

## WEEK 8

## Tuesday, October 8

- **Annotated Bibliography/Proposal due at the beginning of class**
- Leela Corman, *Unterzakhn* (2012), 1909

## Thursday, October 10

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

**WEEK 9****Tuesday, October 15**

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

**Thursday, October 17**

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

**WEEK 10****Tuesday, October 22**

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 1-58

**Thursday, October 24**

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 59-112
- Jay Dolmage and Dale Jacobs, "Mutable Articulations: Disability Rhetorics and the Comics Medium" in *Disability in Comic Books and Graphic Narratives* (2016)

**WEEK 11****Tuesday, October 29**

- **Script for Podcast Project due at the beginning of class**
- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 113-149

**Thursday, October 31**

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 150-end
- Jonathan Kern, *Sound Reporting: The NPR Guide to Audio Journalism and Production* (2008), Chapter 8

**WEEK 12****Tuesday, November 5**

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

**Thursday, November 7**

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

**WEEK 13****Tuesday, November 12**

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

**Thursday, November 14**

- group work on Podcast Project

**WEEK 14**

**Tuesday, November 19**

- **Podcast Project draft due with presentation**
- TBD/Podcast Project draft presentations

**Thursday, November 21**

- **Podcast Project draft due with presentation**
- TBD/Podcast Project draft presentations

**WEEK 15**

**Tuesday, November 26**

- TBD/Podcast Project final edits

**Thursday, November 28**

- Class will not meet in observance of Thanksgiving

**WEEK 16**

**Tuesday, December 3**

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