

Time: T 6-8 → Tuesdays 12:50pm-3:50pm

Place: Zoom via Canvas

Instructor: Dr. Margaret Galvan

Email: margaretgalvan@ufl.edu

Office Hours: T 9:30am-10:30am; Th 1:00pm-2:00pm via Zoom (<https://ufl.zoom.us/j/4428011361>); email to make an appt.

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

Course Website: <https://eng6077spring2021.wordpress.com/>

Course Description:

This seminar deals with the necessity and difficulty of archives as a space to study visual print culture. Due to grassroots distribution, circulation, and publishing methods, archives—not bookstores or libraries—are the necessary place to study radical visual culture. We laud the rise of digital collections and archives, but materials like these remain under-digitized and under-cataloged. Text-based finding systems in traditional finding guides and digital infrastructure do not well support the study of visual culture—especially incidental images nested amongst text. We will work through these obstacles together as students learn how to conduct research in digital archives.

Across the semester, we will read and discuss theoretical conversations around radical archives and materials that have emerged over the past several years in both monographs and special issues of journals. In a number of these texts, feminist zines of the early 1990s serve as an area of focus for scholars, librarians, and archivists. Because zines as self-produced grassroots media do not conform to mainstream publication information, zine archivists and librarians have developed new protocols for how to catalogue these materials so that important information will not be lost. How might we apply these principles or develop our own for organizing and researching other, diverse visual ephemera—comics, pamphlets, posters, advertisements, buttons, t-shirts, etc.—in digital collections?

Scaffolded professionalization activities and digital approaches to scholarship will accompany the completion of an archivally-informed seminar paper. This course will be useful for students with an interest in cultural studies, gender and sexuality studies, marginalized histories, grassroots publishing, visual and popular cultures, etc.

Books to Purchase: N/A

Course Format: We will conduct our course over Zoom Conferences. At the beginning of every course, we will devote some time to answering a writing prompt through timed freewriting, which students will later draw upon in guided discussion. We will also discuss and review any upcoming assignments or course matters in the beginning portion of the course. Then, for the remaining first half to two-thirds of class, students will facilitate discussion through their digital posts and discussion questions. In the back half, we will engage in collective “hands-on” work with the archives by looking through the digitized resources assigned for that week; folks will choose in advance one page or item for us to look at through the lens of the week’s readings, connecting it to the concerns discussed in the first portion of class.

Attendance, Participation, & Engagement: In this upper-division course, 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/>

Participating Via Zoom: I recognize that some of you may have audio and/or video or other accessibility challenges. I ask you to keep video on where possible and to mute audio unless you are speaking, especially if there's background noise. If you are unable to have your video on, I recommend adding a profile photo to your Zoom account.

It is possible that class sessions may be recorded for students in the class to refer back and for enrolled students who are unable to attend live. If that happens you will be notified in advance. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the chat feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Archival Research Basics:

You will draw upon the following resources throughout the semester:

- Laura Schmidt, "Using Archives: A Guide to Effective Research," *Society of American Archivists*, <https://www2.archivists.org/usingarchives>
- History Writing Resource Center, College of William & Mary, "Reading & Writing about Primary Sources," <https://www.wm.edu/as/history/documents/readingprimarysources.pdf>
- Margaret Galvan, "Pedagogy: Synthesizing Your Archival Research," <http://margaregalvan.org/archival-lessons/pedagogy-synthesizing-your-archival-research/>
- Michele Hardesty, "Digital Tools for Archival Research," *Archive Journal* (2016), <http://www.archivejournal.net/notes/digital-tools-for-archival-research/>
- Michele Hardesty, "Archival Research and Digital Tools," *Beyond the Riot* (2014), <https://beyondtheriot.tumblr.com/post/95832495444/archival-research-and-digital-tools>
- Margaret Galvan, "Open-Access Digitized Grassroots Media," <http://margaregalvan.org/archives/open-access-digitized-grassroots-media/>
- Margaret Galvan, "Pedagogy/Resource: Archival Research, Grants & Resources," <http://margaregalvan.org/archives/pedagogy-resource-archival-research-grants-resources/>
- Margaret Galvan, "Pedagogy/Resource: Archival Research in NYC," <http://margaregalvan.org/archives/archival-research-nyc/>

Assignments & Grading:

- **Introduction Post (10%, due Week 2):** You will publish a post of roughly 500 words on the course website at least one day 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 one of the assigned readings from Week 1 or 2 and craft one question for discussion. You'll publish your post on the course website at least one day in advance by 7pm of our Week 2 meeting.
- **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 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 at least one day in advance by 7pm.
- **Biweekly Image (10%, due Weeks 4-9; 11-14):** Throughout the course, we will engage grassroots material that has been digitized and connects to that week's course content. You will be responsible for selecting one image from one of the week's archives for us to discuss roughly every other week, posting your selection to the course website at least one day in advance by 7pm. You will post the image, text identifying it and its archival source, a direct link (if possible), and 1-2 sentences that tells us why you chose this image for the week.
- **Archives Roundtable (30%, due Weeks 7 & 10):** This professionalization activity demonstrates how you can leverage conference presentations to develop longer research papers, introducing you to best practices for abstracts and conference presentations. You'll present the concept for your final seminar paper through a 5-minute roundtable presentation where you present your major claim through the analysis of one item that you found through the course of archival research. You will first submit a 250-word abstract for your presentation (**10%, due Week 7**), which will be used to organize you into roundtable panels. On the day of our Archives Roundtable, you will give your brief remarks with a select group of classmates (**20%, due Week 10**), allowing the group to engage in discussion and collectively field questions after the presentations. You will then turn in a copy of your remarks to me.
- **Seminar Paper (30%, due Week 15):** You will write a 15-20 page seminar paper that engages archival research in one archival collection. You may design an alternate, equivalent assignment in consultation with me. You will develop your topic through the Archives Roundtable assignment. All students will schedule a meeting with me to discuss your topic in Week 8 or 9.

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/policies/student-honor-code-student-conduct-code/>

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/>

Requesting Recommendations: If you plan to request a recommendation letter from me, read this guide before doing so: <http://margaretgalvan.org/pedagogy/recommendation-letter-guidelines/>

COURSE SCHEDULE

WEEK 1: Introductions to Archives and Archival Research, Part 1

Tuesday, January 12

- **Introductions**
- **Review WordPress and Introduction Post**
- Jacques Derrida, *Archive Fever* (1994/1995), excerpts
- Michel Foucault, *The Archaeology of Knowledge* (1969/1972), excerpts
- Carolyn Steedman, *Dust* (2001), Chapters 3-4
- Francis X. Blouin, Jr., "History and Memory: The Problem of the Archive," *PMLA* 119.2 (2004)
- David Greetham, "'Who's In, Who's Out': The Cultural Politics of Archival Exclusion," *Studies in the Literary Imagination* 32.1 (1999)

WEEK 2: Introductions to Archives and Archival Research, Part 2

Tuesday, January 19

- **Introduction Post due**
- **Review Digital Posts assignment sheet; sign up for Digital Posts**
- Randall C. Jimerson, "Archives for All: Professional Responsibility and Social Justice" *The American Archivist* 70.2 (2007)
- María Cotera, "'Invisibility Is an Unnatural Disaster': Feminist Archival Praxis after the Digital Turn," *South Atlantic Quarterly* 114.4 (2015)
- Kimberly Springer, "Radical Archives and the New Cycles of Contention," *Viewpoint Magazine* 5 (2015), <https://www.viewpointmag.com/2015/10/31/radical-archives-and-the-new-cycles-of-contention/>
- Robb Hernández, *Archiving an Epidemic: Art, AIDS, and the Queer Chicanx Avant-Garde* (2019), "Introduction: How AZT Changed Aztlán"

WEEK 3: Theorizing Queer Archives, Queering the Archives

Tuesday, January 26

- **Review "Open-Access Digitized Grassroots Media,"**
<http://margaretgalvan.org/archives/open-access-digitized-grassroots-media/>
- **Assign Biweekly Image Groups A & B**
- Ann Cvetkovich, *An Archive of Feelings* (2003), "Introduction"
- Alana Kumbier, *Ephemeral Material: Queering the Archive* (2014), "Introduction"
- Martin F. Manalansan, IV, "The 'Stuff' of Archives: Mess, Migration, and Queer Lives," *Radical History Review* 120 (2014)
- Elizabeth Groeneveld, "Letters to the Editor as 'Archives of Feeling': *On Our Backs* Magazine and the Sex Wars," *American Periodicals* 28.2 (2018)
- Anjali Arondekar; Ann Cvetkovich; Christina B. Hanhardt; Regina Kunzel; Tavia Nyong'o; Juana María Rodríguez; Susan Stryker; Daniel Marshall; Kevin P. Murphy; Zeb Tortorici, "Queering Archives: A Roundtable Discussion," *Radical History Review* 122 (2015)

WEEK 4: Visual Analysis in Archives**Tuesday, February 2**

- Alison Piepmeier, *Girl Zines* (2009), “Why Zines Matter: Materiality and the Creation of Embodied Community”
- Agatha Beins, *Liberation in Print* (2017), “Origins and Reproductions,” “Doing Feminism,” “Imaging and Imagining Revolution”
- Margaret Galvan, “Archiving Wimmen: Collectives, Networks, and Comix,” *Australian Feminist Studies* 32.91-92 (2017)
- Margaret Galvan, “The Lesbian Norman Rockwell: Alison Bechdel and Queer Grassroots Networks,” *American Literature* 90.2 (2018)
- **Look at *Hot Wire Journal*, *Lesbian Tide*, *Outweek*, *The Washington Blade* on “Open-Access Digitized Grassroots Media;” Group A Biweekly Images**

WEEK 5: Methods for Reading Social Movements through Print Culture Archives, Part 1**Tuesday, February 9**

- **Review abstract writing for Archives Roundtable**
- Kate Eichhorn, *The Archival Turn in Feminism* (2013), “Introduction,” “The ‘Scrap Heap’ Reconsidered: Selected Archives of Feminist Archiving,” “Conclusion”
- Kate Eichhorn, *Adjusted Margin: Xerography, Art, and Activism in the Late Twentieth Century* (2016), “Xerography, Publics, and Counterpublics”
- Agatha Beins, “A Publishing Assemblage: Building Book History Methodology through Feminist Periodicals.” *American Periodicals* 28.2 (2018)
- Cait McKinney, *Information Activism: A Queer History of Lesbian Media Technologies* (2020), “Introduction,” “The Internet That Lesbians Built: Newsletter Networks”
- **Look at *Bay Area Reporter*, *Dyke*, *A Quarterly*, *The Empty Closet*, UC Berkeley digitized periodicals on “Open-Access Digitized Grassroots Media;” Group B Biweekly Images**

WEEK 6: Methods for Reading Social Movements through Print Culture Archives, Part 2**Tuesday, February 16**

- Rachel Corbman, “Biography as Method: Lesbian Feminism, Disability Activism, and Anti-Psychiatry in the Work of Seamoon House,” *Histoire Sociale* 53.108 (2020)
- Meredith Benjamin, “‘An Archive of Accounts’: *This Bridge Called My Back* in Feminist Movement,” *Tulsa Studies in Women's Literature* (Forthcoming 2021)
- Jean Bessette, *Retroactivism in the Lesbian Archives* (2017), “Classifying Collections: Subversive Schemas as *Topoi* in Place-Based Archives”
- Maylei Blackwell, *Chicana Power!: Contested Histories of Feminism in the Chicano Movement* (2011), “Retrofitted Memory: Chicana Historical Subjectivities Between and Beyond Nationalist Imaginaries”
- **Look at *Sinister Wisdom*, *Radical Faerie Digest*, Houston LGBT History Publications, Southwest Virginia LGBTQ+ History Project on “Open-Access Digitized Grassroots Media;” Group A Biweekly Images**

WEEK 7: Possibilities of Digitization and Digital Archival Research

Tuesday, February 23

- **Abstracts Due for Archives Roundtable**
- **Schedule Week 8-9 meetings about Seminar Paper topics**
- Michelle Moravec, “Feminist Research Practices and Digital Archives” *Australian Feminist Studies* 32.91-92 (2017)
- María Cotera, “Nuestra Autohistoria: Toward a Chicana Digital Praxis,” *American Quarterly* 70.3 (2018)
- María Cotera, “Unpacking Our Mothers’ Libraries: Practices of Chicana Memory Before and After the Digital Turn,” *Chicana Movidas* (2018)
- Jenna Ashton, “Feminist Archiving [a manifesto continued]: Skilling for Activism and Organising,” *Australian Feminist Studies* 32.91-92 (2017)
- **Look at Chicana Por Mi Raza on “Open-Access Digitized Grassroots Media;” Group B Biweekly Images**

WEEK 8: Ethics of Digitization and Digital Archival Research

Tuesday, March 2

- **Review conference roundtable best practices for Archives Roundtable**
- Tara Robertson, “Not All Information Wants to be Free: The Case Study of *On Our Backs*,” *Applying Library Values to Emerging Technology* (2018)
- Elizabeth Groeneveld, “Remediating Pornography: The *On Our Backs* Digitization Debate,” *Continuum* 32.1 (2018)
- Ben Cowan, “‘A Passive Homosexual Element’: Digitized Archives and the Policing of Homosex in Cold War Brazil,” *Radical History Review* 120 (2014)
- Elise Chenier, “Privacy Anxieties: Ethics versus Activism in Archiving Lesbian Oral History Online,” *Radical History Review* 122 (2015)
- **Look at Independent Voices on “Open-Access Digitized Grassroots Media;” Group A Biweekly Images**

WEEK 9: Feminist and Gay and Lesbian Print Cultures

Tuesday, March 9

- **Turn in one item for Archives Roundtable**
- Julie R. Enszer, “Fighting to Create and Maintain Our Own Black Women’s Culture’: *Conditions Magazine, 1977–1990.*” *American Periodicals* 25.2 (2015)
- Julie R. Enszer, “Night Heron Press and Lesbian Print Culture in North Carolina, 1976–1983.” *Southern Cultures* 21.2 (2015)
- Valerie J. Korinek, “*VOICES* of Gay, Lesbian, and Feminist Activists in the Prairies,” *American Periodicals* 28.2 (2018)
- Agatha Beins and Julie R. Enszer, “‘We Couldn’t Get Them Printed,’ So We Learned to Print: *Ain’t I a Woman?* And the Iowa City Women’s Press.” *Frontiers: A Journal of Women Studies* 34.2 (2013)
- Michelle Meagher, “‘Difficult, Messy, Nasty, and Sensational’: Feminist Collaboration on *Heresies* (1977 – 1993),” *Feminist Media Studies* 14.4 (2014)
- Kimberly Springer, *Living for the Revolution: Black Feminist Organizations, 1968–1980* (2005), “The Soul of Women’s Lib”
- **Look at *Heresies*, Lesbian Poetry Archive, The Panther and the Lash, Power to the Printers on “Open-Access Digitized Grassroots Media;” Group B Biweekly Images**

WEEK 10: Archives Roundtable & Lesbian Herstory Archives, Part 1

Tuesday, March 16

- **Archives Roundtable**
- Ann Cvetkovich, *An Archive of Feelings* (2003), “In the Archive of Lesbian Feelings”
- Rachel Corbman, “Lesbian Herstory Archives,” *Global Encyclopedia Of Lesbian, Gay, Bisexual, Transgender, And Queer History* (2019)
- Joan Nestle, “The Will to Remember: The Lesbian Herstory Archives of New York” *Feminist Review* 34 (1990)
- Joan Nestle, “Who Were We to Do Such a Thing? Grassroots Necessities, Grassroots Dreaming: The LHA in Its Early Years,” *Radical History Review* 122 (2015)

WEEK 11: Lesbian Herstory Archives, Part 2

Tuesday, March 23

- Jen Jack Gieseke, “Useful In/stability: The Dialectical Production of the Social and Spatial Lesbian Herstory Archives,” *Radical History Review* 122 (2015)
- Cait McKinney, “Body, Sex, Interface: Reckoning with Images at the Lesbian Herstory Archives,” *Radical History Review* 122 (2015)
- Cait McKinney, *Information Activism: A Queer History of Lesbian Media Technologies* (2020), “Feminist Digitization Practices at the Lesbian Herstory Archives”
- Jean Bessette, *Retroactivism in the Lesbian Archives* (2017), “‘A History of Discontinuities’: On the Past and Future of Retroactivism”
- **Look at Lesbian Herstory Archives newsletter, LHA digital collections, GLBT Historical Society digital collections, June Mazer Lesbian Archives digital collections on “Open-Access Digitized Grassroots Media;” Group A Biweekly Images**

WEEK 12: Trans* Archives

Tuesday, March 30

- **Seminar Paper check-in**
- K. J. Rawson, “Archive,” *TSQ* 1.1-2 (2014)
- K. J. Rawson, “Archival Justice: An Interview with Ben Power Alwin,” *Radical History Review* 122 (2015)
- Nicholas Matte, “Without a Minority/Identity Framework: Highlighting Trans Archival Materials at the University of Toronto's Sexual Representation Collection,” *TSQ* 2.4 (2015)
- Lisa Vecoli, “The Tretter Collection: What We Have, What's Missing, and the Challenges of Trans History,” *TSQ* 2.4 (2015)
- Laura Peimer, “Trans* Collecting at the Schlesinger Library: Privacy Protection and the Challenges of Description and Access,” *TSQ* 2.4 (2015)
- **Look at the Digital Transgender Archive on “Open-Access Digitized Grassroots Media;” Group B Biweekly Images**

WEEK 13: Zines and Representation**Tuesday, April 6**

- Alison Piepmeier, *Girl Zines* (2009), “Introduction”
- Janice Radway, “Zines, Half-Lives, and Afterlives: On the Temporalities of Social and Political Change,” *PMLA* 126.1 (2011)
- Teal Triggs, “Scissors and Glue: Punk Fanzines and the Creation of a DIY Aesthetic,” *Journal of Design History* 19.1 (2006)
- Mimi Thi Nguyen, “Minor Threats,” *Radical History Review* 122 (2015)
- Todd Homna, “From Archives to Action: Zines, Participatory Culture, and Community Engagement in Asian America,” *Radical Teacher* 105 (2016)
- **Look at *Gidra*, POC Zine Project, *Punk Planet* on “Open-Access Digitized Grassroots Media;” Group A Biweekly Images**

WEEK 14: Zines, the Third-Wave, and Digitization**Tuesday, April 13**

- Jolie Braun, “‘Your Zine Changed My Life’: The Impact and Legacy of Zines in *Sassy Magazine*,” *American Periodicals* 30.2 (2020)
- Elizabeth Groeneveld, *Making Feminist Media: Third-Wave Magazines on the Cusp of the Digital Age* (2016), “Introduction,” “‘Someone Else Actually Cares as Much as Me’: *Sassy Magazine*, Grrrl Zine Culture, and Feminist Magazines,” “*HUES Magazine*, the Politics of Alliance, and Critical Multiculturalism”
- Alana Kumbier, *Ephemeral Material: Queering the Archive* (2014), “Queer Zines and Archival Pedagogies”
- Jenna Freedman, “Zines Are Not Blogs” (2005), <http://zines.barnard.edu/about/notblogs>
- Kelly Wooten, “Why We’re Not Digitizing Zines” (2009), <http://blogs.library.duke.edu/digital-collections/2009/09/21/why-were-not-digitizing-zines/>
- **Look at QZAP, *HeartattaCk*, DC Punk Archive Zine Library on “Open-Access Digitized Grassroots Media;” Group B Biweekly Images**

WEEK 15: Born-Digital Materials in Archives**Tuesday, April 20**

- **Seminar Paper Due**
- Abigail De Kosnik, *Rogue Archives: Digital Cultural Memory and Media Fandom* (2016), “Introduction,” “Queer and Feminist Archival Cultures: The Politics of Preserving Fan Works,” & “Repertoire Fills the Archive: Race, Sexuality, and Social Justice in Fandom”
- Gemma Killen, “Archiving the Other or Reading Online Photography as Queer Ephemera,” *Australian Feminist Studies* 32.91-92 (2017)
- Emily Monks-Leeson, “Archives on the Internet: Representing Contexts and Provenance from Repository to Website” *The American Archivist* 74.1 (2011)