

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

**Place:** Zoom via Canvas

**Instructor:** Dr. Margaret Galvan

**Email:** [margaretgalvan@ufl.edu](mailto: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://lit4305spring2021.wordpress.com/>

### Course Description:

Comics studies has emerged as a scholarly field of inquiry over the past 25+ years, but many foundational thinkers considered primarily the form of the comic in their scholarship. Recent scholarship has both extended and challenged this formalist approach by centering 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:

- Art Spiegelman, *Maus* (collected edition 2003), Penguin Books, ISBN: 0141014083
- Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), Marvel, ISBN: 1302900536
- Leela Corman, *Unterzakhn* (2012), Pantheon, ISBN: 0805242597
- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), Fantagraphics, ISBN: 1683961161
- MariNaomi, *Turning Japanese* (2016), 2dcloud, ISBN: 1937541169

**Course Texts:** Be sure to purchase the exact editions of the books, which are in stock at the UF Bookstore. All required texts are also available on reserve and in the local library system. 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 may be on reserve, as indicated via Canvas. When you write about course texts, you must cite from the version indicated on the syllabus.

**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, we will discuss the text in small groups and in full-class discussion, which will be guided by students' digital posts and discussion questions. Later in the semester, we will likely devote some time in-class, especially during our longer class sessions, for students to work on the Podcast Project within their groups.

**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 be given a participation group and are encouraged to actively throughout the semester, but especially so during your assigned weeks. You will assess your participation according to a rubric at multiple points throughout the semester and receive feedback.

**Digital Posts + Discussion Lead (10%, due Weeks 3-12):** You will publish two digital posts of roughly 500 words each on the course website throughout the semester. In these posts, you will perform a short close reading of the assigned comic. You will create three discussion questions for related passages in the major text. 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.

**Short Essay (15%, due Week 5, 2/9):** 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 *Maus* in conversation with course texts about comics theory.

**Podcast Project: Proposal & Annotated Bibliography (20%, due Week 7, 2/23):** 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.

**Podcast Project: Script & Production Overview (15%, due Week 10, 3/16):** You will collaboratively write a script for your podcast show with your group and also draft a production overview, which includes a detailed timeline and assigned roles for each group member.

**Podcast Project: Draft Presentation (15%, due Week 13):** You will present a full-length draft version of your podcast along with your group and solicit feedback from the class, which you will incorporate into your final version.

**Podcast Project: Final Version (15%, due Week 15, 4/20):** You will record and edit a 5-8 minute podcast show with your group. You will post the podcast with a title, production team, and short description on our course website as part of our class's podcast series and 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 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/>

**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.

**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://margaretgalkan.org/pedagogy/recommendation-letter-guidelines/>

## COURSE SCHEDULE

### WEEK 1: Introductions; How to Read Comics

#### Tuesday, January 12

- **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>
- Review **Participation Rubric** alongside bell hooks, *Teaching to Transgress* (1994), excerpts
- Gerald Graff & Cathy Birkenstein, “Entering Class Discussions” from *They Say/I Say* (2018)

#### Thursday, January 14

- 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>

### WEEK 2: How to Read and Study Comics

#### Tuesday, January 19

- **Review Digital Posts assignment sheet; sign up for Digital Posts**
- Charles Hatfield, “Introduction: Alternative Comics as an Emerging Literature,” in *Alternative Comics* (2005)
- Scott McCloud, *Understanding Comics* (1993), selections

#### Thursday, January 21

- **Review Digital Posts schedule and WordPress**
- Hillary Chute, “Comics as Literature? Reading Graphic Narrative” in *PMLA* 123.2 (2008)
- Hillary Chute, “Introduction: Comics for Grown-Ups?” in *Why Comics?* (2017)
- Ramzi Fawaz, “A Queer Sequence: Comics as a Disruptive Medium,” *PMLA* 134.3 (2019)

### WEEK 3: *Maus*, Analyzing Identity in Comics; Group A Participation

#### Tuesday, January 26

- **Review Short Essay assignment sheet**
- Art Spiegelman, *Maus* (collected edition 2003), Part I, beginning through Chapter 3

#### Thursday, January 28

- 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: *Maus*, Analyzing Identity in Comics; Group B Participation****Tuesday, February 2**

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

**Thursday, February 4**

- **Research which comic you may want to do your podcast on and think about who you would like to work with**
- 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)

**WEEK 5: Podcasts and Comics; Group A Participation****Tuesday, February 9**

- **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, February 11**

- **Comics are assigned; review Podcast Project assignment sheet & resources, <https://lit4305spring2021.wordpress.com/podcast-groups-resources/>**
- *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, <https://lit4305spring2021.wordpress.com/comics-podcasts/>
- Jonathan Kern, *Sound Reporting: The NPR Guide to Audio Journalism and Production* (2008), Chapters 3, 6

**WEEK 6: *Black Panther* and Identity in Superhero Comics; Group B Participation**

Tuesday, February 16

- **Review the Proposal & Annotated Bibliography assignment of the Podcast Project**
- Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), first three issues

Thursday, February 18

- **Participation checkin #1**
- 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>

**WEEK 7: *Black Panther* and Identity in Superhero Comics; Group A Participation**

Tuesday, February 23

- **Proposal & Annotated Bibliography due at the beginning of class**
- **Review the Script & Production Overview assignment of the Podcast Project**
- Ta-Nehisi Coates and Brian Stelfreeze, *Black Panther* (Book One) (trade edition 2016), final issue and back matter
- Cathy Thomas, “‘Black’ Comics as a Cultural Archive of Black Life in America,” in *Feminist Media Histories* 4.3 (2018)

Thursday, February 25

- **Recharge Day; no course meeting**

**WEEK 8: *Unterzakhn* and Women's Identity in Historical Fiction; Group B Participation**

Tuesday, March 2

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

Thursday, March 4

- 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: *Unterzakhn* and Women's Identity in Historical Fiction; Group A Participation**  
**Tuesday, March 9**

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

**Thursday, March 11**

- **Participation checkin #2**
- 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: *Dumb* and Disability Identity in Graphic Medicine; Group B Participation**  
**Tuesday, March 16**

- **Script & Production Overview for Podcast Project due at the beginning of class**
- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 1-58

**Thursday, March 18**

- 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: *Dumb* and Disability Identity in Graphic Medicine; Group A Participation**  
**Tuesday, March 23**

- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 113-149

**Thursday, March 25**

- **Review Draft Presentation for Podcast Project**
- Georgia Webber, *Dumb: Living Without a Voice* (collected edition 2018), pp. 150-end
- Sathyaraj Venkatesan and Diptarup Ghosh Dastidar, "Lost Your Superpower? Graphic Medicine, Voicelessness, and Georgia Webber's *Dumb*" in *Perspectives in Biology and Medicine* 63.1 (2020)
- Jonathan Kern, *Sound Reporting: The NPR Guide to Audio Journalism and Production* (2008), Chapter 8

**WEEK 12: *Turning Japanese* and Cultural Identity in Graphic Memoir; Group B Participation**

**Tuesday, March 30**

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

**Thursday, April 1**

- **Sign up for Draft Presentation for Podcast Project**
- MariNaomi, *Turning Japanese* (2016), Book Two and Epilogue
- Read reviews of MariNaomi, *Turning Japanese* (2016), <http://2dcloud.com/turning-japanese>

**WEEK 13: Podcast Project Drafts and Presentations**

**Tuesday, April 6**

- **Podcast Project draft due with presentation**
- Podcast Project draft presentations & feedback

**Thursday, April 8**

- **Podcast Project draft due with presentation**
- Podcast Project draft presentations & feedback
- Group work on Podcast Project

**WEEK 14: Podcast Project Final Edits**

**Tuesday, April 13**

- Group work on Podcast Project/Podcast Project final edits

**Thursday, April 15**

- **Participation checkin #3**
- Group work on Podcast Project/Podcast Project final edits

**WEEK 15: Podcast Project Final Versions**

**Tuesday, April 20**

- **Podcast Project final due at the beginning of class**
- Class evaluations & goodbyes