

Time: T 2-3, Th 3 → Tuesdays 8:30-10:25am, Thursdays 9:35-10:25am

Place: MAT 0113

Instructor Name: Dr. Margaret Galvan

Email: margaretgalvan@ufl.edu

Office: TUR 4348

Office Hours: T 2:00-3:00pm, Th 10:45-11:45am in person or via Zoom

(<https://ufl.zoom.us/j/4428011361>); email to make an appt.

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

Course Website: <https://lit4554wst4930fall2023.wordpress.com/>

Course Description:

In feminist theory, the concept of intersectionality (used to describe individuals' multivalent identities) is prevalent in 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" as well as the groundbreaking *This Bridge Called My Back: Writings by Radical Women of Color* (1981) edited by Cherrie Moraga and Gloria Anzaldúa. 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 visual 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 as part of the Riot Grrrl movement 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.

Course Objectives:

- Students will learn about how scholars have researched and written about the feminist concept of intersectionality
- Students will learn how to close-read and analyze wide-ranging visual media, including zines and comics
- Students will learn about feminist theories and media, from the 1970s to the current day
- Students will practice writing in many forms and formats, both analog and digital
- Students will engage in experiential learning through site visits and by making zines

Books to Purchase:

- Osa Atoe, *Shotgun Seamstress: The Complete Zine Collection* (2022), Soft Skull, ISBN: 9781593767396
- Gloria Anzaldúa & Cherrie Moraga, eds., *This Bridge Called My Back: Writings by Radical Women of Color* (40th Anniversary edition 2021), SUNY Press, ISBN: 9781438488288
- Barbara Brandon-Croft, *Where I'm Coming From* (2023), Drawn and Quarterly, ISBN: 9781770465688
- Celia C. Pérez, *The First Rule of Punk* (2017), Puffin Books, ISBN: 9780425290422

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.

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 impromptu freewriting exercises, small group conversations, large group discussion, etc. 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 4-14): 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 text and create three discussion questions for selected passages. To receive credit, you must be present to help lead discussion on the days you select. You will publish your post on the course website at least one day in advance.

Short Essay (15%, due Week 5, 9/21): 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%, due Week 9, 10/17): You will create a mini-zine that responds to one reading from *This Bridge Called My Back* and considers how it relates to intersectional thought. 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%, due Week 12, 11/7): You will create a single-cut accordion zine that juxtaposes responses to two pieces in *Where I'm Coming From*, *A Girl's Guide to Taking Over the World*, *The Riot Grrrl Collection*, *Evolution of a Race Riot* #1, or *Race Riot* #2. 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, 12/5): 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.

Grading Scale: A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D+ = 67-69; D = 64-66; D- = 61-63; F = 0-60

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/students/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/>

Course Format: At the beginning of every session, you will answer a writing prompt through timed freewriting, which you 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.

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

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://titleix.ufl.edu/about/laws-policies/>

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://margaretgaltan.org/pedagogy/recommendation-letter-guidelines/>

Course Evaluations: You are expected to provide professional and respectful feedback on the quality of instruction in this course by completing end-of semester course evaluations via

GatorEvals. You will be notified when the evaluation period opens, and can complete evaluations through the email received from GatorEvals or in the Canvas course menu under GatorEvals.

COVID-19: In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit one.ufl.edu for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

In-Class Recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

COURSE SCHEDULE

WEEK 1: Introductions

Thursday, August 24

- Introductions
- Review syllabus

WEEK 2: Defining Intersectionality

Tuesday, August 29

- Make plans to check out the Travis Fristoe Zine Library at the Civic Media Center (CMC) (<https://www.civicmediacenter.org/>) in Downtown Gainesville 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," *The University of Chicago Legal Forum* (1989)
- **Review Participation Rubric** alongside bell hooks, *Teaching to Transgress* (1994) excerpts
- Gerald Graff & Cathy Birkenstein, "Entering Class Discussions," *They Say/I Say* (2018)
- **Review Digital Posts assignment sheet, schedule, and WordPress**

Thursday, August 31

- Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," *Stanford Law Review* 43.6 (1991)
- **Sign up for Digital Posts; confirm WordPress registration**

WEEK 3: Intersectionality, Now & Then

Tuesday, September 5

- Brittany Cooper, "Intersectionality," *The Oxford Handbook of Feminist Theory* (2016)
- Patricia Hill Collins, "Intersectionality as Critical Inquiry," *Intersectionality as Critical Social Theory* (2019)

Thursday, September 7

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

WEEK 4: What's a Zine?**Tuesday, September 12**

- Esther Watson, ed., *Whatcha Mean, What's a Zine?* (2006), selections
- Joe Biel, *Make a Zine* (third edition 2017), selections
- Alex Wreck, *Stolen Sharpie Revolution* (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," *PMLA* 126.1 (2011)

Thursday, September 14

- Find a zine to discuss in-class at QZAP (<http://archive.qzap.org/>) or POC Zine Project (<http://poczineproject.tumblr.com/>). Compare these zines to the ones you saw at the CMC.
- Alison Piepmeier, *Girl Zines* (2009), "Introduction" and "'We Are Not All One': Intersectional Identities in Grrrl Zines"
- Rosie Knight, "How Zine Libraries Are Highlighting Marginalized Voices" (2018), <https://www.buzzfeednews.com/article/rosieoknight/zines-libraries-marginalized-voices>

WEEK 5: What's a Zine?**Tuesday, September 19**

- **Mini-zine folding demo**
- Lucy Robinson, "Zines and history: zines as history," *Ripped, Torn and Cut: Pop, Politics and Punk Fanzines from 1976* (2018)
- Mimi Thi Nguyen, "Zine," *Keywords for Comics Studies* (2021)
- Alison Piepmeier, *Girl Zines* (2009), "Why Zines Matter: Materiality and the Creation of Embodied Community"

Thursday, September 21

- **Short Essay Due**

WEEK 6: The Book Arts & Zines**Tuesday, September 26**

- **Class visit: Ellen Knudson, Book Arts Collection**
Location: Judaica Suite (Smathers Library/Library East)

Thursday, September 28

- **Class guest: Karen Libby, Zine-making**
Location: our classroom

WEEK 7: Intersectionality in Other Words**Tuesday, October 3**

- Cherrie Moraga & Gloria Anzaldúa, eds., *This Bridge Called My Back* (2021), Introductions & Section I
- **Participation checkin**

Thursday, October 5

- Cherrie Moraga & Gloria Anzaldúa, eds., *This Bridge Called My Back* (2021), Sections II & III

WEEK 8: Intersectionality in Other Words**Tuesday, October 10**

- Cherrie Moraga & Gloria Anzaldúa, eds., *This Bridge Called My Back* (2021), Sections IV & V

Thursday, October 12

- Cherrie Moraga & Gloria Anzaldúa, eds., *This Bridge Called My Back* (2021), Section VI & Appendices

WEEK 9: Vignettes of Difference**Tuesday, October 17**

- **Zine #1 & Analytic Artist Statement due**
- **Accordion zine folding demo**
- Barbara Brandon-Croft, *Where I'm Coming From* (2023), beginning-p. 100

Thursday, October 19

- Barbara Brandon-Croft, *Where I'm Coming From* (2023), pp. 101-end

WEEK 10: Riot Grrrl Revolutions**Tuesday, October 24**

- Karen Green & Tristan Taormino, eds., *A Girl's Guide to Taking Over the World* (1997), selections
- Lisa Darms, ed., *The Riot Grrrl Collection* (2014), selections
- Sabrina Margarita Alcantara-Tan, "The Herstory of 'Bamboo Girl' Zine," *Frontiers* 21.½ (2000)

Thursday, October 26

- Mimi Thi Nguyen, ed., *Evolution of a Race Riot #1* (1997),
<https://issuu.com/poczineproject/docs/evolution-of-a-race-riot-issue-1>
- Mimi Thi Nguyen, ed., *Race Riot #2* (2002),
<https://issuu.com/poczineproject/docs/race-riot-2>
- Mimi Thi Nguyen, "Minor Threats," *Radical History Review* 122 (2015)

WEEK 11: The Next Generation**Tuesday, October 31**

- Osa Atoe, *Shotgun Seamstress* (2022), beginning-p. 112
- **Participation checkin**

Thursday, November 2

- **Independent work day**

WEEK 12: The Next Generation

Tuesday, November 7

- Zine #2 & Analytic Artist Statement due
- Digest zine demo
- Osa Atoe, *Shotgun Seamstress* (2022), pp. 113-226

Thursday, November 9

- Osa Atoe, *Shotgun Seamstress* (2022), pp. 227-end

WEEK 13: Looking Back to Childhood

Tuesday, November 14

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

Thursday, November 16

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

WEEK 14: Looking Back to Childhood

Tuesday, November 21

- Celia C. Pérez, *Ofrenda* (2014), selections

Thursday, November 23

- No class

WEEK 15: Workshops

Tuesday, November 28

- In-class workshop

Thursday, November 30

- In-class workshop

WEEK 16: Zine Swap

Tuesday, December 5

- Final Zine & Analytic Artist Statement due
- Final freewrite/Participation checkin