



I know me
like this f
I could be s
his fault.
a lot of not
to myself
I need to m
myself enti
don't like
having sex

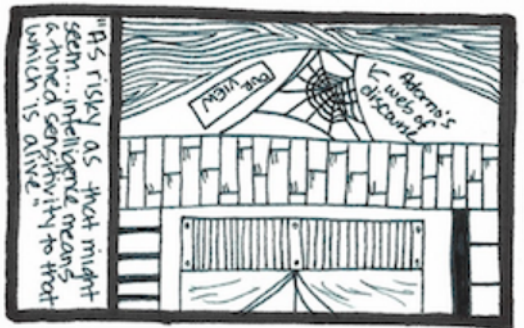


Barbara Christian Writes:
"For there is no reason, given who
controls these institutions, for them to
be anything other than threatened."

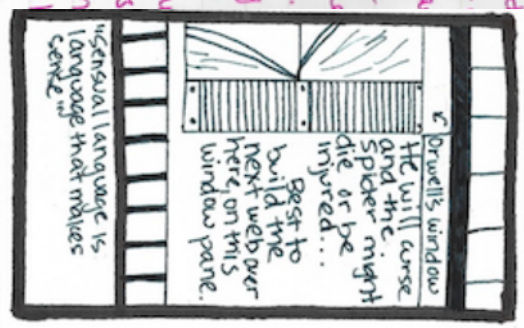
IN OTHER WORDS

The owner of this house will find
himself tangled in the web only
because he didn't see it coming.

September 4, 2017
+ to. I don't
sit with it -
that is
settled -
been lying
ad. I feel like
connect
I definitely
you stop
and that



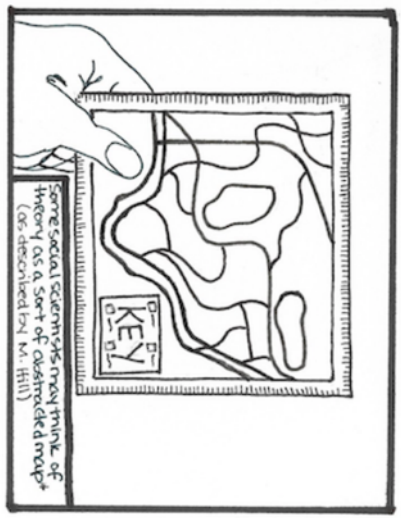
"As risky as that might
seem... intelligence means
a kind of sensitivity to that
which is alive"



Drwell's window
He will curse
and the
spider might
die or be
injured...
Best to
build the
next web over
here on this
window pane.

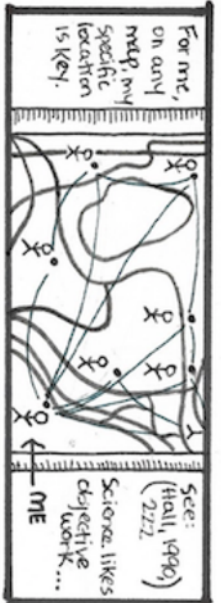
sensual language is
language that makes
sense"

I come to this place because I



cannot
hours, w
down one
but I def
yet, are
many
I make
organic
visceral
low lin

August 29, 2017
two
take
knew
g? the
nigs
fil,



Scienc. likes
dejective
work...
ME

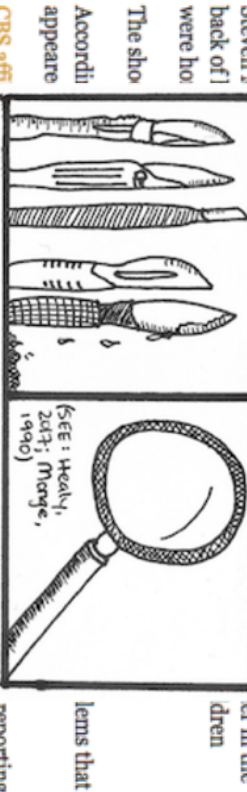
But as a humanist, I prefer a subjective inclusion as a
Sort of network that maps diverse ideas. Theory is a
pluralistic process that is open to difference. It values
difference as key to understanding the construction of
our social reality. But can such a
Complex network and confusing
map be useful to someone
who is trying to avoid
pitfalls and discursive webs?
here am I?

here am I?

SEATTLE - A recently-released autopsy report shows **Seattle police officers shot Charleena Lyles** seven times and that the woman was 14 to 15 weeks pregnant when she died in June.

The owner of the home has his tools for venturing out to find what he is looking for. But I'd rather observe and wait, for me the process is iterative.

For some, communication theory is like a verbiage box where everything is organized neatly - who would want what's messy? Precision, like a scalpel, cuts through nuance - but if you look closely, depending on your lens (or screen) you can see the mess such theoretical violence can cause. (From K. Champion)



"Discourse insinuates itself in the fabric of social power" as a "dense web connecting seemingly unrelated forces in society" (McKerrow, 1981: 412). My work engages both the public and the private. It seeks to weave together an understanding in hopes of resisting power, if not just catching it for a moment in hopes of changing the discourse for social justice. Of course, such a trap requires craft (or practice beyond just theory alone) and this is a craft of strategy. Of filling in the nuances, takes time.

two senting e report, or system ent, the and er in the dren lens that reporting as two armed tal Health lent when family is set the

Apr 13, 2017



"Discourse insinuates itself in the fabric of social power" as a "dense web connecting seemingly unrelated forces in the public and the private. It seeks to weave together an understanding in hopes of resisting power, if not just catching it for a moment in hopes of changing the discourse for social justice. Of course, such a trap requires craft (or practice beyond just theory alone) and this is a craft of strategy. Of filling in the nuances, takes time.

I Sp... as a... Slow... I fe... me... an... in th... who... ante... recall... in th... self... min... cont... way... un... and I... and th... some m... str... that is... I am beautiful and live a beautiful life. I am hand... out "there... at cold... absence for... j... long... for... tive... are... ness it... me, ... nat, ... e of ... em. ... H... here

I know I'm
 like this f
 I could've
 his fault.
 a lot of
 thought
 I need to
 myself enti
 don't like
 having sea

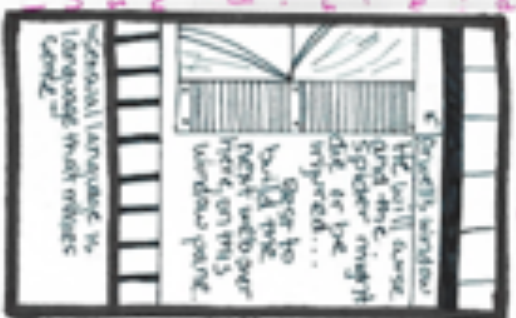


Barbara Christian Writes:
 "I'm here in no reason, I wish what
 I could have had for them, for
 the outside space which was
 better."
IN OTHER WORDS
 "The owner of this house was
 found hanging on the wall only
 because he didn't see it coming."

October 4, 2017
 + to, I don't
 sit and it -
 I trust is
 deflected -
 been lying
 and, I feel like
 connect
 of identity
 you stop
 and that



"By Friday 05, I had almost
 seen... intelligent, and
 a friend... by the front
 which is above."

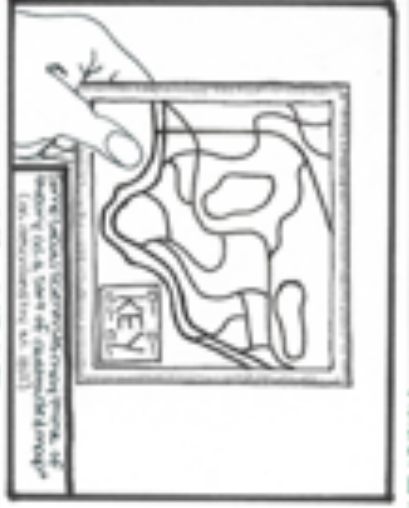


"I've been on the
 road, I've
 seen a lot of
 things, but
 I've never
 seen anything
 like this."

Barbara Christian Writes:
 "I'm here in no reason, I wish what
 I could have had for them, for
 the outside space which was
 better."
IN OTHER WORDS
 "The owner of this house was
 found hanging on the wall only
 because he didn't see it coming."

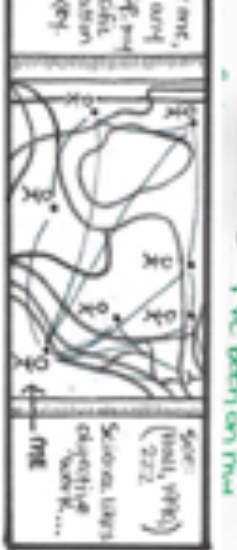
I came to this place because I

Cannot
 hours, w
 down one
 but I can't
 yet, and
 many
 I make -
 organize
 Visual
 low then



August 29, 2017
 - from
 like
 when
 3? are
 rings
 fel,

be the
 others
 of get
 they



I've been on the
 road, I've
 seen a lot of
 things, but
 I've never
 seen anything
 like this."

morning
 changing
 takes
 Mary, 10
 the arm?
 here am



Barbara Christian Writes:
 "I'm here in no reason, I wish what
 I could have had for them, for
 the outside space which was
 better."
IN OTHER WORDS
 "The owner of this house was
 found hanging on the wall only
 because he didn't see it coming."



**The Mixed Comix Collective:
Research Practitioners Doing
Black Feminist Praxis as Public
Scholarship**

Aina Braxton | Morgan Thomas | Meshell Sturgis
Race and Media Conference at
The University of Washington | May 12, 2018

- ❑ The Mixed Comix Collective
- ❑ Black Feminist Grounding
- ❑ Research
- ❑ The Creative Venture



Introductions and the Mixed Comix Collective

Space for Creative Expression and

Identity Exploration

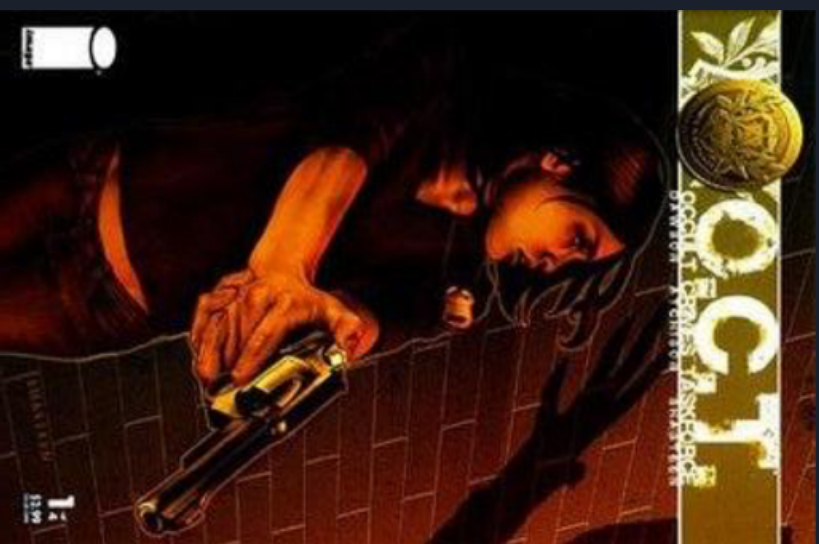
Lateral mentorship

Research and Social Justice





Identified over 50+ Comics of Interest





Identified Community Partners

The Dreaming Comics & Games in Seattle, WA



Arcane Comics in Shoreline, WA





Collaborative Reviews of Articles

“The very first scene that introduces Laura we see her donning a straight hair pink wig and making herself up to look like Amaterasu, a white ginger haired recently revealed Goddess that Laura is taken with. As she finishes her get up she is still disappointed with her appearance. An informed reader would read this as an identity crisis and an attempt to “Whitewash” her appearance” -- *Wicked & Divine*

“Hazel’s identity is displayed most notably through the combination of the wings and horns she inherited from her parents. Those features are key parts of the novel, as the groups of people who have either wings or horns are at war with each other. Hazel is the first mixed race baby with both wings and horns, and therefore has symbolic power to turn the tides of the war” -- *Saga*

“Penny Rolle is a very large woman, the pun of her last name intentional. She has a mostly shaved head, with a section of short dreadlocks off to the left side and adorns a tattoo that says “born BLG” surrounded by two elephants. Her skin tone is medium brown and her hair is much darker. She wear the same uniform as the other Bitch Planet inmates, a crew cut shirt and red-orange overalls, with only one clasp done to accommodate her plus-size stature.” -- *Bitch Planet*

ECCC 2018

THURSDAY SCHEDULE

TOP BUILDING

WCC 710	TCC 12-400M 5	TCC 12-400M 4	TCC 12-400M 3	TCC 12-400M 2	TCC 12-400M 1	TCC 12-400M 2	TIME
							9:00 AM
							9:30 AM
							10:00 AM
							10:30 AM
							11:00 AM
							11:30 AM
							12:00 PM
							12:30 PM
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							11:00 PM
							11:30 PM
							12:00 AM

EVENTS

Comic Cons:
Presentation &
Reflections



Survey

“It's great to see comic book characters of color, especially characters who are the main characters in their books!”

“There's been a push for people to create what they want to see. This seed has been planted for some time and it is exciting to see what will be out there within the next 5 years!!!”

“Comics have a way of removing you from this world and opening up your mind”

N = 15 (16)

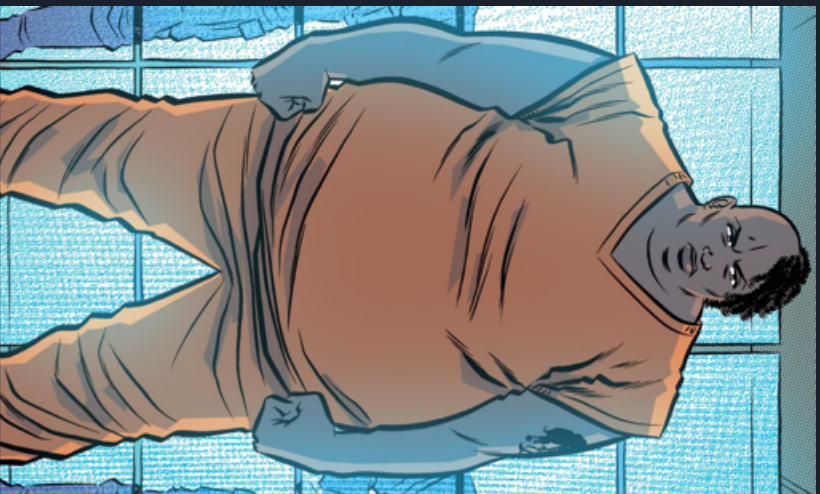
½ are 18-25 years old

¼ are Black and ¼ are mixed/multiracial

75% of the readers who identify as black, African, or African American, do not read comics whereas all of the white respondents (1/3) read comics.

The women were repeatedly described as men, using “he/his” pronouns or saying the character is ambiguously gendered.

Library Exhibit Proposal: The Making of a Hero





The Creative Venture: Catching Crows and the Crow Catcher

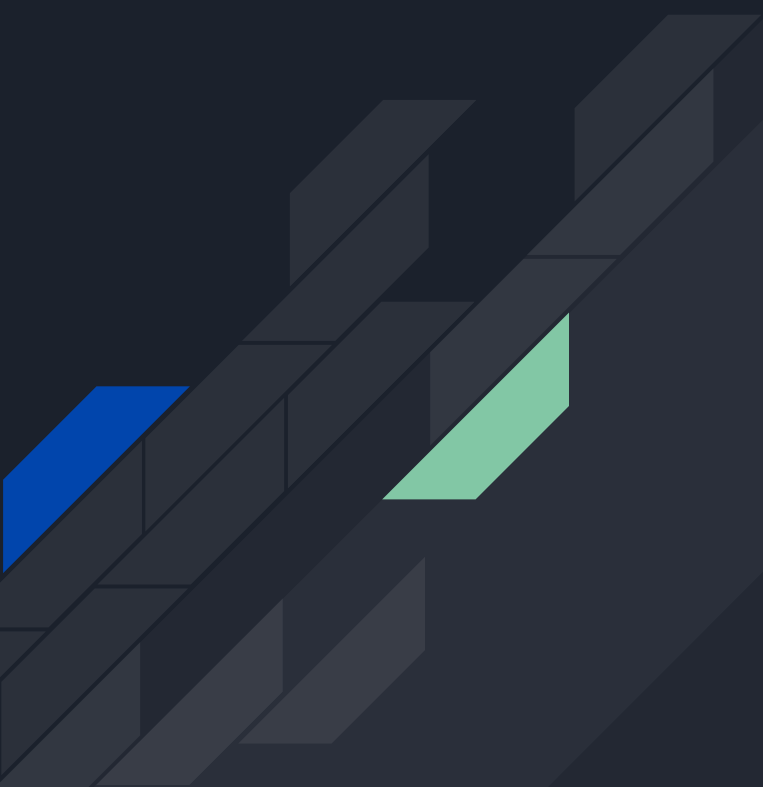
- Mental toughness
- Eager to serve
- Expresses Joy, Sadness, and Anger
- Attentive to detail
- Kind
- Good listener
- Shines bright
- Lateral thinker
- Empathic
- Intelligent

- Dreadlocks
- Mixed; Racially ambiguous
- Full figured
- Strong/muscles
- Tall
- Dark brown to light brown skin tone
- Vitiligo spots





THANK YOU!



Comics and Identity

June 29 – August 2, 2018

Thomson 331 | 2:00-3:00 pm

Instructor: Meshell Sturgis, M.A./Ph.D. Student

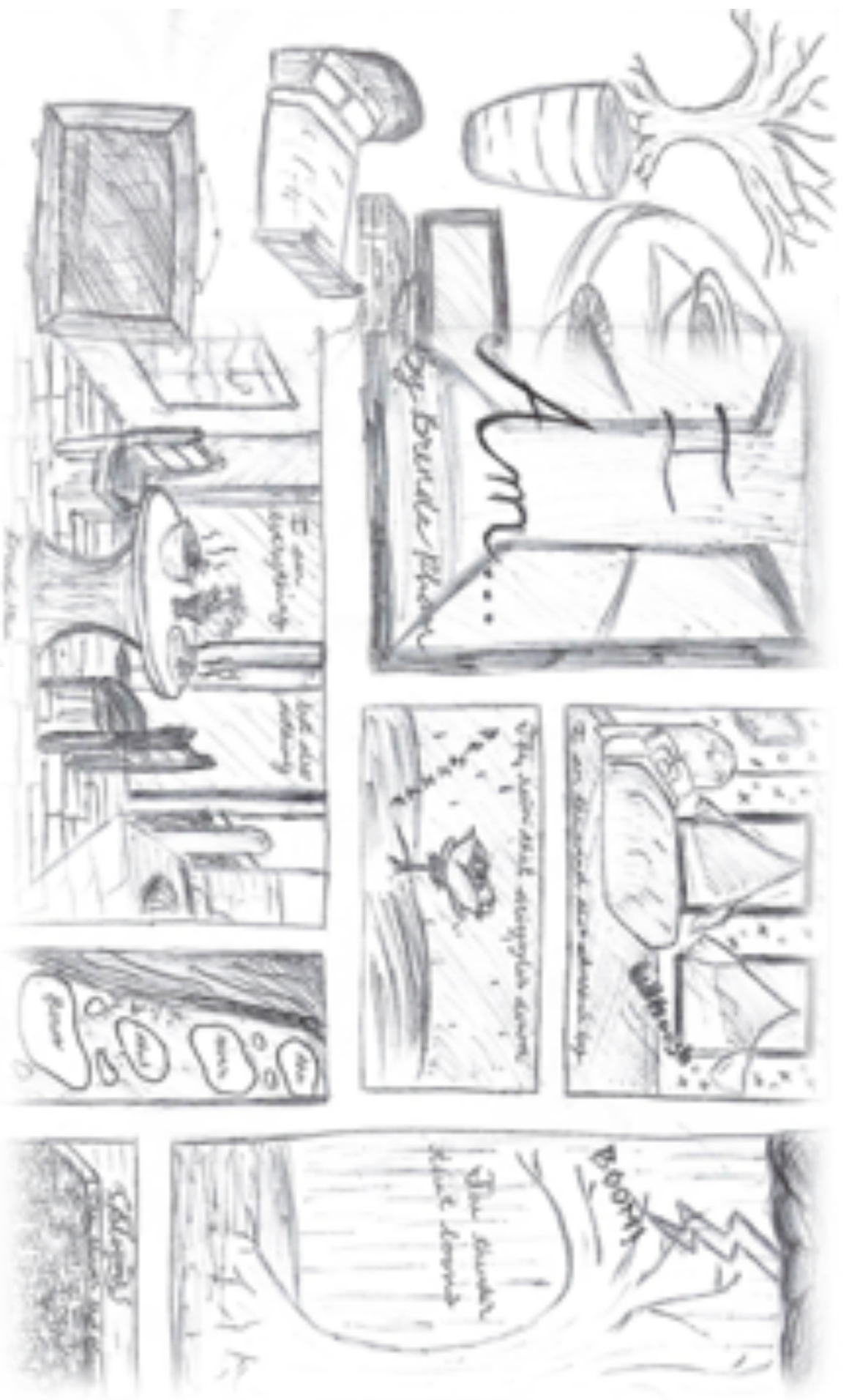
Email: meshells@umw.edu

The Zine



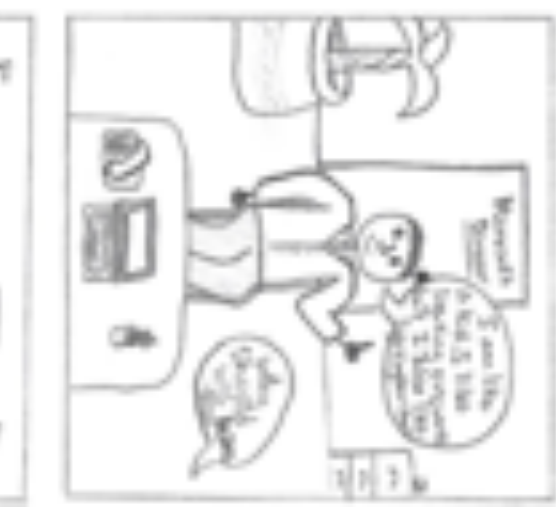
Course Description: This course uses comics to explore the many intersections of our identities including race, gender, sexuality, class, nationality, religion, ability, and more. Comics communicate things to the reader using both images and words. These messages reflect what our current world looks like while also contributing to the shaping and making of that world. Issues of social justice, difference, and equity will inform our readings. Students do not have to be comic readers or comic creators to join the class but a willingness to try both and a sincere devotion to having open conversations about identity are a must!

We will survey comic books published by Marvel. The class will weave together both explorations of our individual identities within the classroom group setting and the larger communities we are a part of, along with explorations of the stories that Marvel produces. This means the course places equal emphasis on personal inquiry as it does on analysis of the comics we read.



Am... Am... Am... Am... Am... Am... Am... Am... Am... Am...

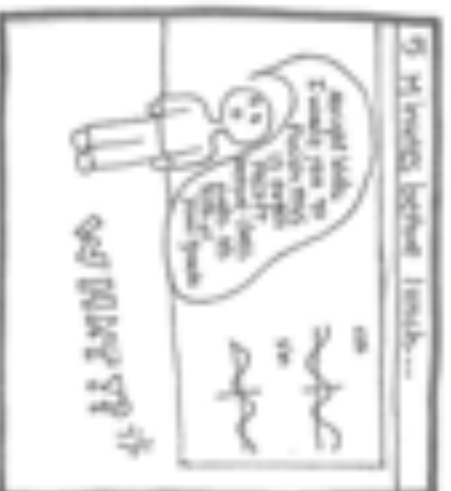
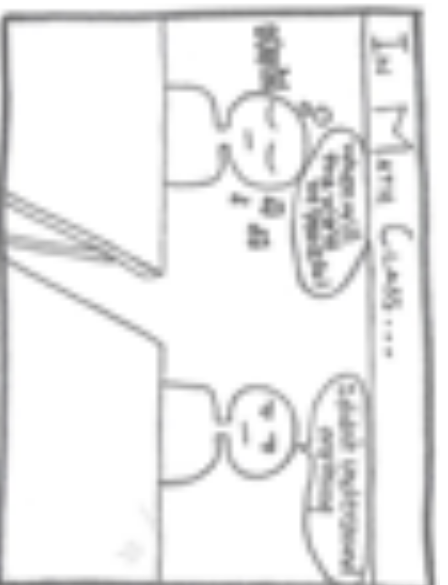
194 **Where Is He Now?** *2 Years Ago*



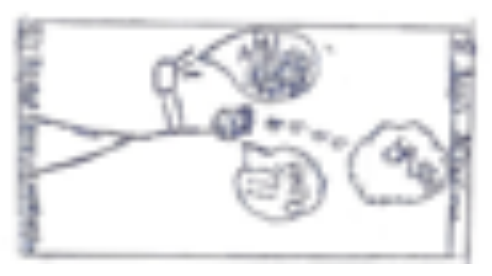
LIFE OF VANDANA

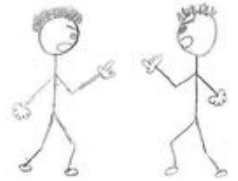
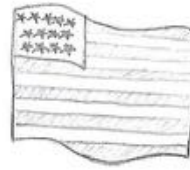


THE END

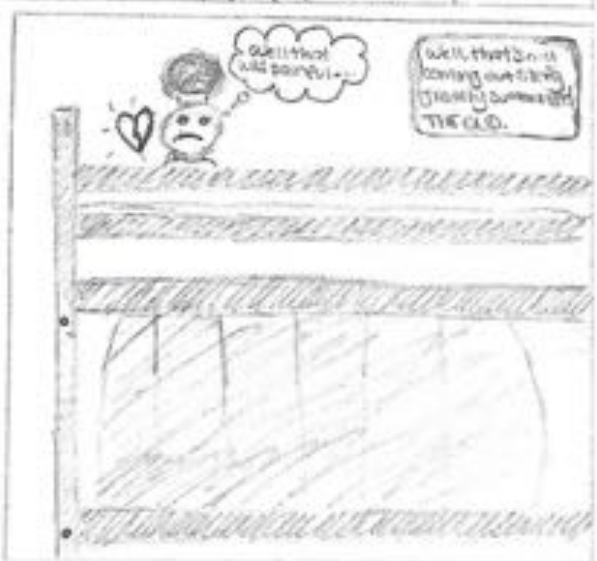
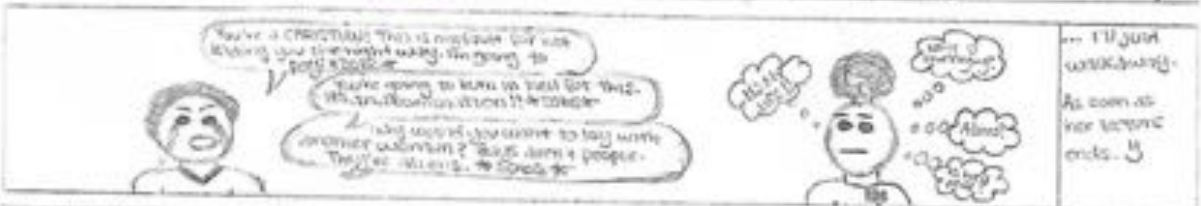


I AM
 WHO
 I AM
 Cretch/Thompson
 Ph: Auburn Graham



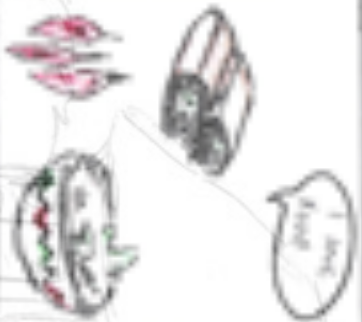


Written and illustrated by: Precious Mangrum
I'M OUT : A COMING OUT STORY
Crossed Borders - 2018 ©



1 AM

Illustrate the following personal
numbers of the five Good Spiritual



PERSONAL
NUMBER



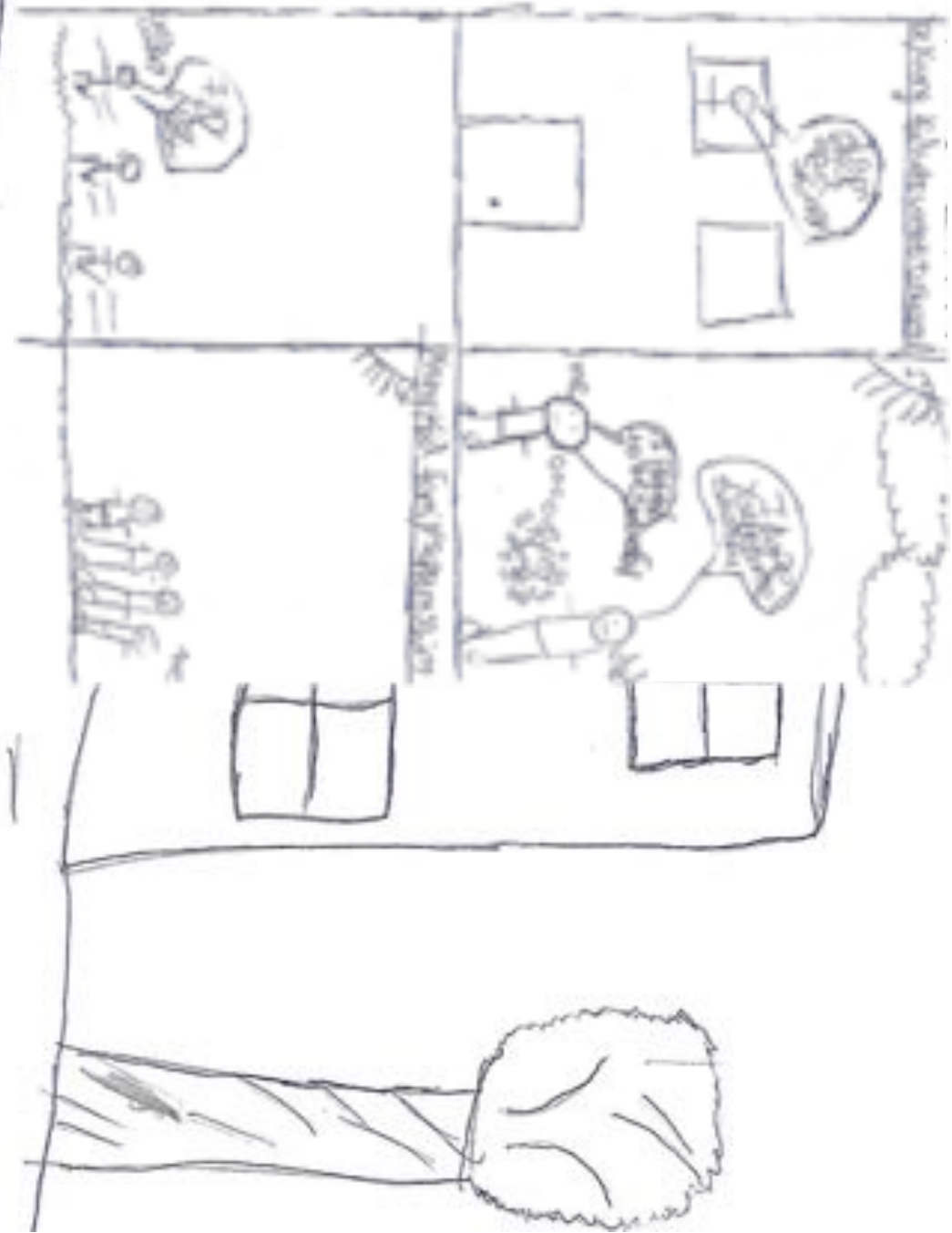
PERSONAL
NUMBER



WHO AM I?

I-2

Created and
Illustrated by
WASHEN SMITH
WA 7218





THE NEW GIRL!!

Created & Illustrated by Ishika Vasudeva 2018.

In 2016, a girl named Nima immigrated to the US. Her initial situations made her...

I don't even know who's coming for me next!!

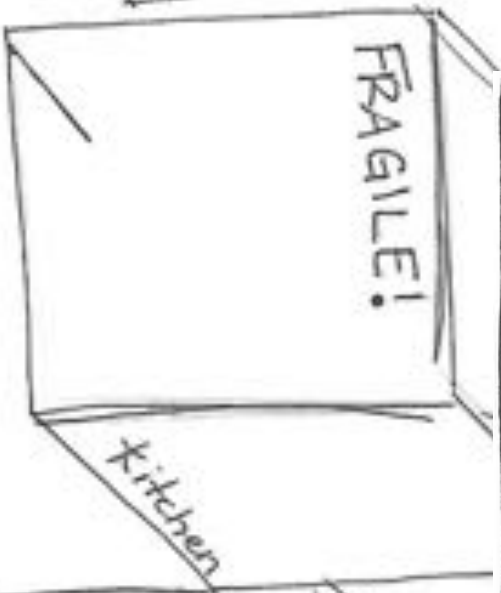
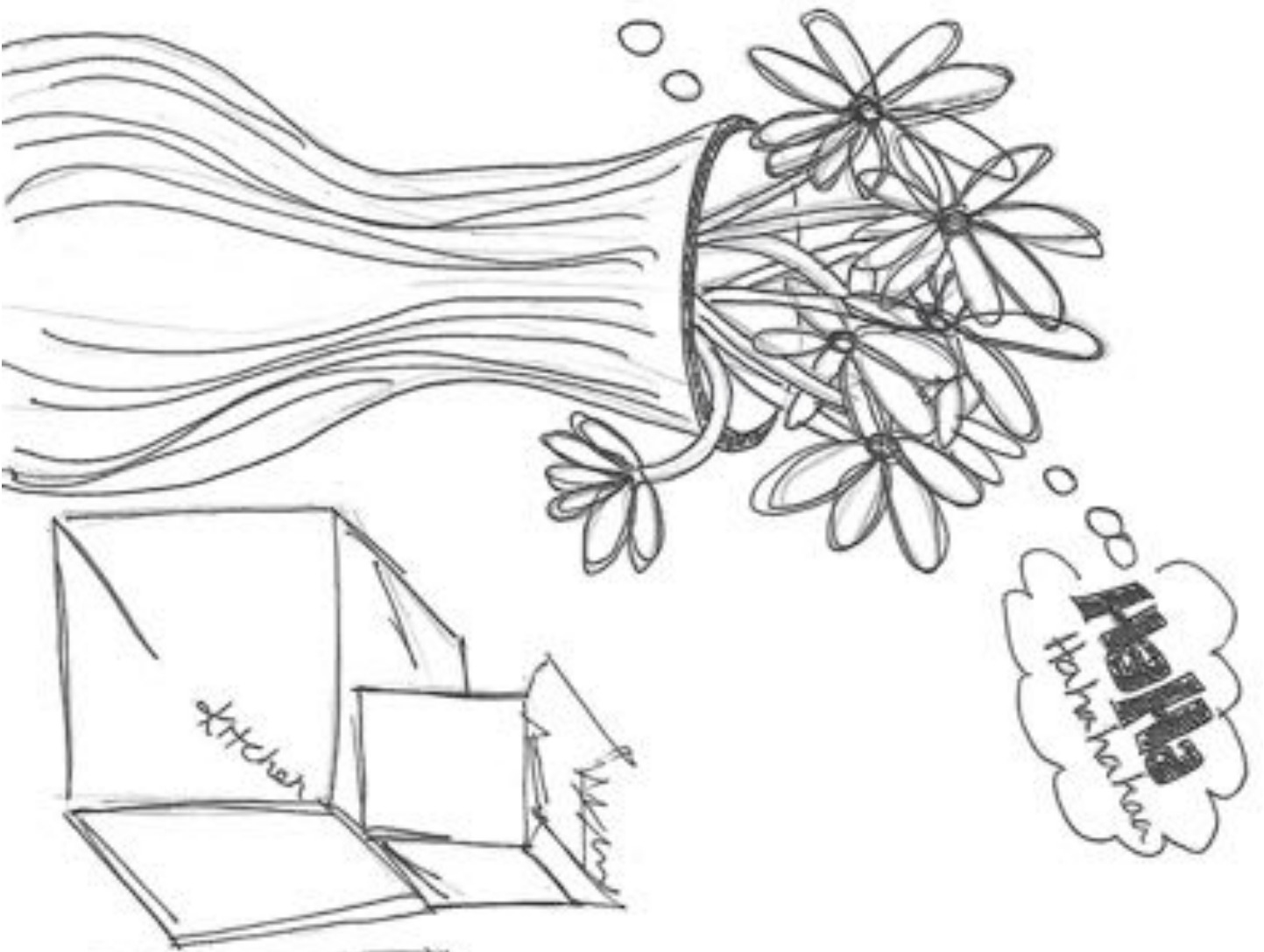
Back in India...
 Very large school
 2000-4000K
 I don't even know who's coming for me next!!

Now...
 Looks like this girl is good at everything. Let me be friends with her.
 Yes! I think I know the answer to your question.

BEURK! BEURK!

As she got used to everything, things got easier for her...
 One day, she got invited to a party.
 Thanks guys!!

Hopefully, after 20 years from now...



Red

THE END

Comics
AND
Identity
W

Michelle
brings the
new energy
to the
class



Under the
sun, let us
adventure, sign
to new ideas

Alberto
with a
great
QUESTIONS
for the identity

Brenda
is
funny

Person is
a great person

Christian
is very
amazing

Jose always
held up to the
community
requirements

Shika always
keeps things going

HASHEM
learned
into class
and sat down in
the best spots near the
may be first, but he has
a plan

I'll miss everyone!!
This is our Community!
We all have one common identity: HUMANIS

THANK YOU

Always
God thank
Everyone

Interesting

my community is
diverse!
equity

1st
2nd
3rd
4th
5th
6th
7th
8th
9th
10th
11th
12th

This course would best fit as an upper level undergraduate, major specific. It could be tailored to a graduate level course. For a general guideline, it would work best for these courses under these specific undergraduate majors at UW Bothell:

American Ethnic Studies

BISAES 369: American Culture and Mass Media

Gender, Women, and Sexuality Studies

BISGWS 301 Critical Gender and Sexuality Studies

BISGWS 303: Approaches to Feminist Inquiry

Culture, Literature, and the Arts

BISCLA 360: Literature, Film, and Consumer Culture

BISCLA 380: Arts in Context

BISCLA 384: Literary and Popular Genres

Media and Communication Studies

BISMCS 333: Media and Communication Studies

BISMCS 473: Visual Communication

BISMCS 471: Advanced Topics in Media and Communication Studies

MA in Cultural Studies

BCULST 581: Approaches to Textual Research

BCULST 584: Topics in Media Culture

BCULST 588: Topics in Culture and Diversity

BCULST 592: Topics in Cultural Studies Research

BCULST 593: Topics in Cultural Studies

Reading and Theorizing Comics

Quarter: TBD

Day and Time of Class: TBD

Instructor: Meshell Sturgis

Email: meshells@uw.edu

Office Hours: TBD, and by

appointment

Office: CMU 340J



-From the Brown Daily Herald Comics
(<http://comics.browndailyherald.com>)

Course Description

This small lecture course is designed to guide scholars in the development of methodological skills necessary for investigating questions of identity. The continuous and periodically ravenous consumption of comics as cultural artifacts reflects to us the world in which they are created. As textual objects, comics simultaneously reserve capabilities for world-making. While the recent rise of comics has been attributed to the popularity of their companion feature films, this surging cultural interest in fragmented and concise storytelling has much to say about our current political, economic, and social condition. To translate representations as

meaning and doing things in our real and current moment is to also critique and thereby access the potential for world-making.

As a textual methods course, students will encounter a wide range of underground comics, generally referred to as “comix” which are “socially relevant underground, and independent forms of comics” (Whaley, 2017). To gain an understanding of comix as always in a reflective and productive conversation with culture, students will be asked to engage with multiple modes of textual analysis, the common method for approaching comics and other literary texts. Using the theories and understandings unearthed in the course, students will practice applying these theories to various textual methods including: content analysis, discourse analysis, semiotic analysis, genre study, auteur study, and star study.

Over the course of the quarter, students will develop a repertoire of comic analysis skills informed by Black feminist theories. The main objective for the course is to foster the ability to read comics through an intersectional lens in asking questions such as: what do these narratives tell us about race, gender, sexuality, and class? And, how are these stories generative and how are they problematic? By pulling from traditional comic studies theorist along with surveying Black feminist perspectives of literature, students will be exposed to a Cultural Studies take on the importance of reading comics for representations of identity in relation to power. We will focus on larger issues of social justice, difference, and equity and will reference current political and popular cultural phenomena to inform the context of our readings.

Each student will engage with the themes of the course through experimental assignments. Students will also be assigned a writing group where each person will be working towards the final paper with a unique focus on either race, class, gender, or sexuality. Participation in the writing group outside of class makes up a significant portion of your participation grade for this class. In-class assignments may occur and can affect your participation score as well. The first portion of the final paper will serve as a midterm evaluation, and will function as the theory section of the paper. There may be up to two short response quizzes throughout the quarter.

Course Objectives

Upon completing this course students will be able to:

1. Express a familiarity with contemporary underground comics and recount the emergence of these comics in popular culture.
2. Recall cultural studies, comic studies, and Black Feminist theories relevant to reading comics for race, gender, sexuality, and class.
3. Analyze comics using multiple textual analysis methods including: discourse, semiotics, content, genre, auteur, and star studies.
4. Develop intersectional critiques of comics
5. Practice collaborative communication through writing group assignments
6. Enact the various combinations of theories and methods that together, inform an intersectional praxis of reading comics for race, gender, sexuality, and class.

Required Texts

1. Stokes, J. C. (2013). *How to do media and cultural studies* (2nd ed. ed.). Los Angeles, Calif.: Los Angeles, Calif.: SAGE.
2. Smith, V. (1998). *Not just race, not just gender: Black feminist readings*. New York, NY: New York, NY: Routledge.
3. Jobin-Leeds, G. (2016). In Sen R., Darder A. and AgitArte (Organization) a. (Eds.), *When we fight, we win!: Twenty-first-century social movements and the activists that are transforming our world*. New York: New York: The New Press.
4. Assembled Course Packet of Underground Comix available at the Student Book Store includes:
 - a. Niobe by Amandla Stenberg
 - b. Your Black Friend by Ben Passmore
 - c. Bayou by Jeremy Love and Patrick Morgan
 - d. Black Panther by Ta-Nehisi Coates and Brian Stelfreeze
 - e. Girls (Need to locate author)
 - f. Wicked and Divine by Kieron Gillen and Jamie McKelvie
 - g. Flutter by Jennie Woods and Jeff McComsey
 - h. Bitch Planet by Kelly Sue Deaconick and Valentine DeLandro
 - i. Saga by Brian K. Vaughn and Fiona Staples

Course Readings

Readings should be completed prior to the class date that they are listed. Students should expect Monday readings to be a bit heavier and theoretically more complicated than Wednesday readings. Students who critically read the texts should be able to identify a summary of the text and main arguments/points. Additionally, you should be able to locate definitions of major concepts, note the theoretical lens, explain the method(s) used to convey concepts and arguments, note the author's writing style, and possess an analysis of the text's strengths and weaknesses. Prepared students will arrive to class with at least one question per text assigned. Students should be actively annotating their texts. Beyond highlighting or underlining passages, students should note their responses to the text, including questions and ideas in the margins of the text.

Assignments

Experimental Analysis (Focus on Race, Gender, Class, Sexuality) (20 points; 10 x 2):

For each experimental analysis, please choose a prompt from below to engage with the theme of that section of the quarter. For these assignments, you may use a text that we've encountered in the course, or bring in a comic of your own. You must complete one of these options below reflecting the themes we cover, equating to **2** different Experimental Analysis assignments.

- a. Current Event: Using a comic of your choice, please select an article that discusses a current event or expresses some sort of reflection of society, politics, economy, and culture in relation to your chosen comic. The article should come with a citation and must have been published within a 5-year radius of the chosen comic's publication date.

Please write a 400-500 word response about what this article tells us about the current world and how the comic you have chosen reflects this specifically. Then, offer a critique that suggests how this comic might make an intervention in the ways that we think about (race, gender, sexuality, or class) in society. Be sure to also include evidence from at least one theoretical article we have read.

- b.** Comparative Method Analysis: Using a comic of your choice, choose an outside research method and present a comparative case study of researching the same comic. Please provide a brief statement of how you've encountered this alternative method and why you've chosen to experiment with it here.

Please write a 400-500 word response comparing and contrasting the process of using a textual analysis method we cover in class versus a different method through the analysis of a particular comic. Please emphasize the strengths of both methods as well as their weaknesses, and consider the possibilities of using the methods together.

- c.** Historical Analysis: Using a comic of your choice, construct an archive that would allow you to investigate your focus. Assemble 10-20 items physically or virtually with each item having a 2-sentence caption explaining what it is, as well as a citation.

Please write a 400-500 word response explaining your curation choices for the archive and be sure to mention what the archive allows you to do as well as what some of its limits are. Include a plan to proceed for the archive indicating what sources should be monitored and how to select items. What does your archive of history surrounding your comic tell you about your focus?

- d.** Creative Arts: Using a comic of your choice, create some form of an art-based response. Examples of this could be a painting, drawing, poem, flash fiction, script, sculpture, digital art, etc. Create something that allows you to explore the ways that your focus for this assignment manifests within the comic.

Please write a 400-500 artist statement to go with your artwork, describing what it looks/sounds like, how it was made, and your intentions with the work. What does it communicate about your response to this comic? Include a section on the theory that has informed your artistic practice with this submission. Artwork should have appropriate citation.

Writing Groups (25 points): Based on the focus that students select for their final paper, you all will form small writing groups where each student is working towards a final paper that focuses either on race, class, gender, or sexuality. Students are expected to coordinate with each other, a time in which they can meet every other week, outside of scheduled class time, for 1 hour. Students will self-assess their participation score.

For the 1 hour that the group meets, you all will follow the agenda for that meeting. Typically, students will have a writing exercise, and then will write silently on their own for 40 minutes, and then there will be a follow up exercise. Each student will have a role, to be selected at the first meeting: Parliamentarian (reports attendance and is mediator), Secretary (submits documents), Keeper (leads agenda, reserves room), and Reporter (reports out in class).

Theory Midterm (The Lit Review) (15 points): Students will be asked to write a 5-page paper explaining their understanding of the theories that we have covered in this course. You must include at least 5 of the theoretical texts that we've read thus far.

Final Paper (25 points): Using a comic either from our selected readings list, or from outside of class, construct a critical textual analysis with particular focus on either race, class, gender, or sexuality. Your paper should identify the work that the representations of (race, class, gender, or sexuality) are doing, and simultaneously speak to the work that your critique seeks to do. Papers should be 8-10 pages long, including a literature review, and exclusive of footnotes and bibliography. It will be evaluated on the originality of the argument, the depth and appropriateness of its evidence, the logic and clarity of its argument, and its engagement with methods, theories, and themes of the course.

Participation (15 points): Poor attendance is likely to greatly impact your participation grade. Please be proactive in communicating with me any expected absences well in advance. The more you communicate, the better able I am to accommodate your circumstances. Students are expected to contribute to the classroom learning environment by sharing their thoughts, ideas, and questions in class. Quizzes will count toward your participation grade.

Policies

Grades: Students can earn up to 100 points for this class – point values are located next to the various assignments above.

Classroom Agreements: Please visit this link for the agreed upon policies for classroom participation, collaboration, and engagement. [Link](#).

Late Work Policy: Work submitted after the deadline will be considered late. While I am happy to accommodate students with unexpected circumstances in general, extensions will not be granted. However, late work can still be submitted for partial credit. Students will lose 10% per day that the assignment is late, UP TO a 30% total deduction. In other words, an assignment that is submitted 3 days late will receive the same deduction as an assignment submitted 7 days late.

Communication: It is imperative that you communicate with me for I cannot help you if I do not know what is going on. Students are responsible for all canvas and email communications for the course, including those amongst each other for the writing group. Please allow 2 business days for response from me.

Technology in Class: For the course, students are expected to take notes by hand unless they have gotten my approval prior to class beginning. I will strictly enforce this rule. You can read

about some of that research here. There is no time in class when websurfing, tweeting, texting, snapping, Grouponing, emailing, googling, facebooking, youtubing, wikileaking, perezhiltoning, etc., is permitted as these activities distract from student learning, and instructor focus. If you are seen texting, tweeting etc, in class you will be asked to refrain, and if your actions are disruptive enough, you will be asked to leave class. Your cell phone should be on silent mode in class.

Academic Integrity: There is zero tolerance for cheating on assignments, plagiarizing (misrepresenting work by another author as your own, paraphrasing or quoting sources without acknowledging the original author, or using information from the internet without proper citation). Academic dishonesty in any part of this course is grounds for failure and the University will proceed with disciplinary action.

Resources:

Disability: It is the University of Washington's policy to provide support services to students with disabilities that encourage them to become self-sufficient in managing their accommodations, including their ability to participate in course activities and meet course requirements. Students with such needs are encouraged to contact Disability Resources for Students at 448 Schmitz Hall, through their website at www.washington.edu/students/genocat/front/Disabled_Student.html, or by calling them at 206-543-8924 (voice) or 206-543-8925 (voice/TTY). If you have specific accommodations that need to be met please let me know.

UW Writing Center: Students are encouraged to seek writing assistance from the [UW Writing Centers](#).

UW Libraries: Students are encouraged to seek research assistance from the [UW Libraries](#) and librarians.

Student Pantry: Please note students facing food insecurity while at UW have access to [Any Hungry Husky at the ECC](#).

Date	Theme	Title	Readings	Activities	Assignments
3/26		Welcome!		Go over syllabus and create classroom agreements	
3/28		Reading Comics	<i>Unflattering</i> by Nick Sousanis	Bring a comic that speaks to either race, gender, sexuality, or class. If you are unable to locate the comic, bring in an article that talks about it. Please write a 250-word response explaining why you chose the comic and what is says about the theme.	
4/2	Race	Understanding Race through Multiraciality	<i>Cultural Identity and Diaspora</i> by Stuart Hall <i>Black Women in Sequence</i> by Deborah Whaley; Chapter 3: African Goddesses, Mixed-Race Wonders, and Baadasssss Women: Black Women as ‘Signs’ of Africa in US Comics “What Emma Stone and Bruno Mars Can Tell Us about the Future of Asian American Media?” by Leilani Nishime		Writing Group Meeting #1
4/4	Race	Why Do We Do Media and Cultural Studies?	<i>How to Do Media and Cultural Studies, 2nd Edition</i> by Jane Stokes; Part 1: Thinking, theory, and Practice; Chapter 2: Why Do We Do Media and Cultural Studies?		Writing Group Meeting #1
4/9	Race	Black Feminism and Intersectionality	<i>Combahee River Collective Race for Theory</i> by Barbara Christian	State your positionality exercise	Submit Reading Annotations
4/11	Race	Visiting the Archive	<i>Niobe: She is Life</i> by Amanda Stenberg, Sebastian Jones, and Ashley Woods; Issue 1 <i>Your Black Friend</i> by Ben Passmore <i>Bayou</i> by Jeremy Love and Patrick Morgan	Visit the Library Special Archives for Chapbooks, Comics, and Artist Books	
4/16	Race	Black Speculations of Race	<i>Kindred</i> by John Jennings, and adaptation of Octavia Butler’s novel		Assignment #1 Due

4/18	Race	Black Speculations of Race Continued	<i>Kindred</i> Continued "Science Fiction, Feminism and Blackness: <i>The Multifaceted Import of Octavia Butler's Work</i> " by Shannon Gibney (p.100-110)		Writing Group #2
4/23	Gender	Getting Started with Textual Methods	<i>How to Do Media and Cultural Studies, 2nd Edition</i> by Jane Stokes; Part 2: Methods of Analysis, Chapter 3: Getting Started	Quiz 1	
4/25	Gender	Understanding Gender through Trans	Flutter by Jennie Wood and Jeff McComsey, Volume 1		
4/30	Gender	Applying Intersectional theory to Textual Method	<i>Girls</i> by (Looking for Artist Name) <i>Not Just Race, Not Just Gender</i> by Valerie Smith; Chapter 1: Split Affinities: Representing Interracial Rape		
5/2	Gender	Institutions and Producers of Comics and Comic Culture	<i>How to Do Media and Cultural Studies, 2nd Edition</i> by Jane Stokes; Part 2: Methods of Analysis, Chapter 4: Researching Industries: Studying the Institutions and Producers of Media and Culture (p. 74-92)	Exploring Webcomics and Comix	Writing Group #3
5/7	Class	What's Class Got to Do with it?	Not Just Race, Not Just Gender by Valerie Smith; Chapter 2: Class and Gender in Narratives of Passing		Literature Review Midterm Due
5/9	Class	Class and Incarceration	<i>Bitch Planet</i> by Kelly Sue DeConnick and Valentine De Landro, Volume 1 <i>Saga</i> by Brian K. Vaughn and Fiona Staples	Thesis Statement Draft for Final Paper	
5/14	Class	Class and Immigration	Not Just Race, Not Just Gender by Valerie Smith; Chapter 3: Authenticity in Narratives of the Black Middle Class		
5/16	Class	Classed Methods, Assuming Literacy	<i>The Queer Art of Failure</i> by Jack/Judith Halberstam; Introduction: Low Theory	Quiz 2	Writing Group #4

5/21	Sexuality	Approaches to Analyzing Media and Cultural Content	<i>How to Do Media and Cultural Studies, 2nd Edition</i> by Jane Stokes; Part 2: Methods of Analysis, Chapter 5: Researching Texts: Approaches to Analyzing Media and Cultural Content	Methods Worksheet	Assignment #2 Due
5/23	Sexuality	Heterosexuality and Heteronormativity	Wicked and Divine by Kieron Gillen and Jamie McKelvie, Volume 1 <i>Black Panther</i> by Ta-Nehisi Coates and Brian Stelfreeze; Issues 1-3		
5/28	Sexuality	Considering the Audience and Finishing Up Your Paper	<i>How to Do Media and Cultural Studies, 2nd Edition</i> by Jane Stokes; Part 2: Methods of Analysis, Chapter 6: Researching Audiences: Who Uses Media and Culture? How and Why? (p. 170-175) <i>How to Do Media and Cultural Studies, 2nd Edition</i> by Jane Stokes; Part 2: Methods of Analysis, Chapter 7: Getting Finished (p. 203-213)	In-Class Writing Group Workshop	
5/30	Race, Gender, Class, Sexuality	Communicating Across Difference toward Equity and Social Justice	<i>What's the Difference with "Difference"</i> by Ralina Joseph <i>When We Fight We Win</i> by Greg Jobin-Leeds		Writing Group #5
6/4	Race, Gender, Class, Sexuality	Creating Conscientious Comics	<i>When We Fight We Win</i> by Greg Jobin-Leeds Continued	Creativity in Writing Groups Exercise	Final Due 6/11 by 5pm