



# One for the [Comic] Books: A Curriculum Transformed

Comic Arts Conference  
Comic-Con, International  
JULY 28, 2024

Web (with blog): [comics.sdsu.edu](http://comics.sdsu.edu)

X: @comicsatsdsu

Instagram: comicsatsdsu

Facebook: COMICSatSDSU

# PANELISTS



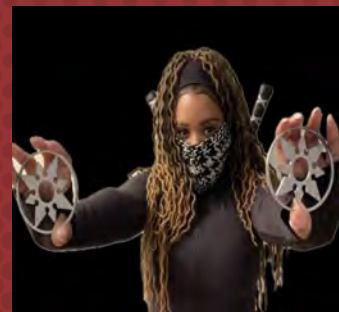
Pamela Jackson



Elizabeth Pollard



Michael Dominguez



Kishauna Soljour



Grace Dearborn

1-minute  
Introduction  
slide at 17  
February  
2022 NEH  
Meeting

# Building a Comics and Social Justice Curriculum

Co-PIs: Elizabeth Pollard (SDSU Prof. of History) and  
Pamela Jackson (SDSU Librarian and Comic Arts Curator)

2 years, 4 workshops, 10 new comics courses, 1 new Comic Studies  
Certificate ... humanists from History, CompLit, and a range of Area  
Studies Programs use SDSU's 100,000+ comics collection to engage  
thousands of students at our HSI to tackle social justice issues, foster  
empathy, and envision a better future.



(l-r, seated) Beth Pollard, Pam Jackson, Bill Nericcio, Neil Kendricks, and Fawaz Qashat share  
SDSU's Comics and Social Justice "Big Idea" at Comic Con Special Edition (November 26, 2021)



Twitter: @comicsatsdsu  
Web: [comics.sdsu.edu](http://comics.sdsu.edu)





***WHAT CAN YOU TELL US ABOUT THE  
CERTIFICATE AND PROCESS OF  
GETTING IT APPROVED?***



## The Certificate (approved Spring 2024)

### — Program Learning Outcomes

Upon successful completion of this certificate, students will be able to:

- Apply comics terminology to discuss varied examples of sequential art through time and across cultures
- Trace developments in comics and graphic novels from 1850 to the present
- Analyze comics and graphic novels from multiple-disciplinary perspectives
- Argue the value of comics for exploring issues related to diversity and social justice

### Required Course (3 Units)

- Hist 157 or ENG 157 - Comics and History [Satisfies the C1 category for GE]

### Choose Three Courses (9 Units)

- AFRAS 466 - Afrofuturism [This course satisfies the Area F - Ethnic studies (ES) requirement.]
- AFRAS 475 - Super Black: The Politics of Representation in Comics
- ART 215 - Visual Odyssey through Comics and Sequential Media
- AMIND 235 - Indians in Comic Books and Graphic Arts
- CCS 235 - Comics and Race [This course satisfies the Area F - Ethnic studies (ES) requirement.]
- ECL 568 - Chicanx Comix: Community, Storytelling, and Social Justice
- HIST 405 - Amazons and Wonder Woman
- HIST 457 - Graphic History [Satisfies an upper-division GE (HUM explorations) requirement.]
- HIST 459 - Manga and Japanese History
- HIST 538 - Comics in Cold War America
- HUM 250 - Introduction to Environmental Humanities & Comics [Satisfies an lower-division GE (HUM foundations) requirement.]
- LGBT 550 - Queering Comics
- RELS 365 - Religion and Comics [Satisfies an upper-division GE (HUM explorations) requirement.]
- RWS 413 - The Rhetoric of Comics
- TE 579 - Comics for K-12 Educators
- Other variable topics courses, by approval of the advisor
  - ART 343/443/543 - Illustration (when taught as a comic-book course)
  - ENGL 527 - Genre Studies (when taught with emphasis on comics and/or graphic novels)
  - Various Women's Studies Courses (WMNST 355 and 360), when taught with substantial content from comics and/or graphic novels

Additional courses are acceptable with approval of the advisor.

# Year One Courses (approved AY 22/23)



## The Future of Race and Morality

**Intent:** Understand how EC Comics' science fiction publications illustrated the tensions between ideologically-based censorship and civil rights social activism.

**Scheme:**

1. Reversing Racial Dynamics in American Science Fiction
2. Censorship and "Cultural Containment"
3. Toward An African American Equality?

**WARNO:** How did those conducting US atomic testing define the term "wasteland"?

Incredible Science Fiction, issue 135, January, 1956.  
Cover art by Wally Wood.

### HIST 538 - Comics in Cold War America

**Gregory A. Daddis, History**

"Comics and Cold War America" examines the Cold War as a political, ideological, cultural, and military contest through the medium of the "comic" as it evolved throughout the post-World War II era. By examining Cold War comics, students will have the opportunity to evaluate how these visual arts depicted race, identity, gender, and social justice during a time when many U.S. citizens believed they were engaged in an existential struggle between good and evil.



## Bulletproof Black Men

**Intent:** Explore the Black liberation era style comic hero "Luke Cage." Discuss historical representation of Black bodies and the contemporary significance of bullet proof skin in the face of police brutality.

**Social Commentary:**

- Black men portrayed as heroes/anti-heroes;
- The assumption of guilt and the criminality of blackness;
- The threat presumption of the Black man;

**Dialogue Analysis:** White script, Black lives – an analysis of authenticity.

### AFRAS 475 - Super Black: The Politics of Representation in Comics

**Ajani Brown, Department of Africana Studies**

"Super Black" is the exploration of comics focused on the increased prevalence of black comic book characters and their creators. We will delve into the purposeful and audacious inclusion of these culturally specific story arcs into the sequential arts medium. This is an analytic history of the diverse contributions of Black artists to the medium, covering comic books, superhero comics, graphic novels, and cartoon strips.

### Mainstream Comics Go Queer

- What are the politics of these mainstream representations?
- How has mainstream representation changed over time, or not changed?
- Who is creating these characters and do they represent actual queer and trans lives?

Left bottom to Right:  
 Angela, Asgard's Assassins  
 Angela and Sera  
 World of Wakanda's Ayo and Okoye  
 Bobby/Kanan gets his first kiss in The All New X-Men

### LGBT 550 - Queering Comics

**Jess Whatcott, Women's Studies/LGBTQ+ Studies**

"Queering Comics" is an exploration of LGBTQ+ culture, ideas, aesthetics, relationships, identity, and politics through the prism of sequential art. We will use the medium of comics to explore the politics of representation, assessing both the consequences of the absence of complex queer and trans characters, and conversely the stereotypes that are reproduced when queer and trans people do appear.



### ECL 568 - Chicanx Comix: Community, Storytelling, and Social Justice

**William A. Nericco, English and Comparative Literature**

When it comes to the history of comics, comic books, editorial cartooning, and animation in the United States in the 20th and 21st century, the chapter dedicated to works by Americans of Mexican descent (Chicanos/as/x) would be enormous. Examining pathbreaking works, "Chicanx Comix" treats advanced undergraduates and/or graduate students to broad array of styles, genres, media and more.

### COLORING COMICS

"Colors aren't just coloring in, it's world building, it's narrative driving devices that our books solely misses without it..."

—Hassan Otsmane-Elihaou of Strip Panel Naked

Coloring comics = creative and rhetorical decisions made by the colorist/author/artist

Colors are there for a reason (authorial/ artist intent)

Colors are up for reader interpretation



### RWS 413 - The Rhetoric of Comics

**Ben Jenkins, Rhetoric and Writing Studies**

"The Rhetoric of Comics" offers an analytical look at the multimodal characteristics of comics, focusing on how visual rhetoric and sequential narrative are crafted within the genre to persuade and to convey meaning and messages to specific audiences. Students will identify, analyze, and evaluate the various modes of communication that comics creators utilize in telling their stories.



## Year Two Courses (approved AY 23/24)

Not (yet) pictured, RELS  
365 Religion and Comics

### Jaime Reyes, *Blue Beetle:* *Graduation Day*

- How does Blue Beetle/Jaime Reyes display/showcase a "mexicanita" attitude?
- How is the border/ U.S./Mexico borderlands an additional character in Jaime Reyes' stories & adventures?
- Can we think of stereotype threats that are likely common for Chicano/Latinx youth?
  - How do these appear & how are they contested in *Graduation Day*?



### CCS 235 - Comics and Race

#### Michael Domínguez, *Chicana and Chicano Studies*

"Comics and Race" examines the representations of race, ethnicity, culture, and racialization in comics and comic media. Specifically, we will give comics their due respect, positioning them as literature and meaningful cultural contributors, and undertaking literary and social analysis of these texts as racial narratives intersecting with historical and contemporary sociopolitical tensions in our contemporary lives.

### Anansi in Contemporary Media



Disney's *Definition of Anansi* in *Anansi & The Spiders of King of the Forest* (1985).



Disney's *Definition of Anansi* in *Anansi & The Spiders of King of the Forest* (1985).



### HUM 250 - Avenging the Universe: An Introduction to Environmental Humanities & Comics

#### Kishauna Soljour, *Humanities*

"Avenging the Universe: An Introduction to Environmental Humanities & Comics" explores the relationship between humanity, nature, and visual storytelling. Engaging the full spectrum of visual medium, the course analyzes comics, graphic novels, cartoon strips, animation 3-D imaging and film. Utilizing different styles of written and visual communication, we will develop new ideas about environmental solutions and create stories that envision possible futures grounded in equity, justice and a duty to protect our dying world.

"One of the sites of Japanese 'everyday life' that appears most threatened and vulnerable is that of the traditional family, and one of the more vulnerable victims of this destabilization is the young (female) child. Consequently, prevailing female adolescent identities have further fragmented, spawning more negatively infected (stereo-)types."



Monstrous girls of *Tomie* (1987-2000) and *Rings* (1997)

### HIST 459 - Manga and Japanese History

#### Raechel Dumas, *History*

"Manga and Japanese History" maps the cultural history of modern Japan through representative works of manga (Japanese comics) and selected anime adaptations. Students will analyze manga as primary sources that reflect the array of historical developments, cultural transformations, and socio-political discourses that have played into the construction of "Japan" from the early modern period through the new millennium.

### Captain Underpants

View movie trailer: [CAPTAIN UNDERPANTS MOVIE](#)

Who do the characters in *The Adventures in Captain Underpants* mirror? Why?



### TE 579 - Comics for K-12 Educators

#### Katie Scurba, *Literacy Education*

"Comics for K-12 Educators" is a course designed to (re)introduce students—who are also future/current elementary, middle, or high school teachers—to the socio-political importance and the literacy-enhancing value of comic strips, comic books, and graphic novels. As we situate comics and graphic novels within discussions of censorship and justice, students in this course will also develop ideas for educational practices that challenge notions of difference that advantage some groups over others.



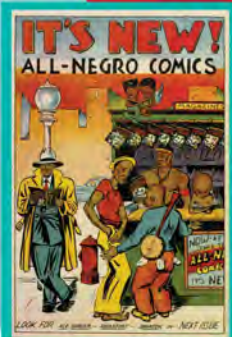
# Fostering a Comics Community – Guest Speakers (Public Lecture, Lunch, and Faculty/Student Interactions)

You are Invited to a Faculty Reading Group and Box-lunch

with  
**PROFESSOR QIANA WHITTED**  
UNIVERSITY OF SOUTH CAROLINA

MONDAY, FEB. 6 | 12-2 p.m.

FINCH CONFERENCE ROOM  
ARTS AND LETTERS (AL-660)



## “All-New, All-Negro: Orrin C. Evans and the Golden Age of Comics”



During this research discussion, Professor Qiana Whitted uses the single issue of Orrin C. Evans's 1947 comic book, “All-Negro Comics,” as a way of illustrating the stakes of Black popular representation during the industry’s Golden Age. She asks what the series characters – including Ace Harlem and Lion Man – can teach us about the stories that African American creators wanted to tell and the pitfalls they tried to avoid in meeting the needs of their readers. This discussion will also consider the issue’s engagement with Black culture and respectability politics, gender dynamics, and Evans’s publishing and marketing efforts.

A PDF of “All-Negro Comics” will be circulated in advance.



Qiana Whitted is professor of English and African American Studies at the University of South Carolina. A graduate of Hampton University with a Ph.D. from Yale University, her research and teaching focus on Black literary and cultural studies, and American comics and graphic novels. She is the author of the Eisner Award-winning book, “FC Comics: Race, Shock, and Social Protest,” and co-editor of the collection on Comics and the U.S. South. Along with numerous published articles, book chapters, and online writings that explore race, genre, and history in comics, she has written the introductory essay for the recent volume of Black Panther comics for Marvel’s new Penguin Classics Collection. Her forthcoming edited collection, “Desegregating Comics: Debating Blackness in the Golden Age of American Comics,” will be published in May 2023. She is also the editor of *Inks: The Journal of the Comics Studies Society* and chair of the International Comic Arts Forum.



RSVP FOR LUNCH REQUIRED  
by JAN. 20, 2023

to Melissa Bacci: mbacci@sdscu.edu

SDSU  
Center for Comics Studies

Whitted photo by Michael Dauterle.

You are Invited to a Faculty Reading Group and Lunch

with  
**PROFESSOR CAROLYN COCCA**  
SUNY - COLLEGE AT OLD WESTBURY



## White Saviors, Green Aliens, Brown Women and Children: Violence and Privilege in “Wonder Woman” and “Captain Marvel”



At this faculty reading group, Professor Carolyn Cocca will discuss representations of “Wonder Woman” and “Captain Marvel” enacting violence against other enemies while also protecting similarly othered refugees. While women superheroes soldiers fighting for and caring for oppressed peoples may diversify formerly homogeneously male spaces and foment productive gender trouble, their state-affiliated military violence may also embody only token diversification while shoring up dominant cultural narratives of gender, sexuality, nation, and race. As such, this discussion will explore to what extent such representations have the potential to build empathy for others, as well as to re-center whiteness and privilege.

Carolyn Cocca is professor of Politics, Economics, and Law at the State University of New York, College at Old Westbury. She is the author of the Eisner Award-winning “Superwomen: Gender, Power, and Representation” and of “Wonder Woman and Captain Marvel: Militarism and Feminism in Comics and Film,” as well as numerous articles, book chapters, and online writings on similar topics. She is also the author of “Jailbait: The Politics of Statutory Rape Laws in the United States” and the editor of *Adolescent Sexuality*, and teaches courses about U.S. politics, constitutional law, civil rights and civil liberties, and gender and sexuality.



MONDAY,  
APRIL 3  
12-2 p.m.

ARTS AND LETTERS  
(AL-660)



RSVP FOR LUNCH  
REQUIRED  
by MARCH 30, 2023

to Melissa Bacci: mbacci@sdscu.edu

SDSU  
Center for Comics Studies



## Making Reading Strange Again, or, Is Comics Literacy Its Own Thing?

### Faculty Reading Group | Boxed Lunch



Though often belittled as “simple,” comics is an uncanny mode of reading that may confound even experienced readers: a distinctive mode of literacy that has a complex, unresolved relationship to traditional alphabetic literacy. Far from a neutral conveyor of ideas that could be expressed as readily in words alone, comics offers a resistant mode of reading. This talk with **Charles Hatfield** will engage the question “What is comics literacy?” by analyzing the reading challenges implicit in several contrasting examples drawn from contemporary comics.

THURSDAY,  
NOV. 9  
11:30 a.m. - 1:30 p.m.

Finch Conference  
Room (6th Floor)  
Arts & Letters

RSVP REQUIRED NOV. 1: [epollard@sdscu.edu](mailto:epollard@sdscu.edu)

THIS EVENT IS BROUGHT TO YOU BY:



NATIONAL  
ENDOWMENT  
FOR THE  
HUMANITIES



SDSU  
Center for Comics Studies

Image: Eleanor Davis, “The Secret Science Alliance” (2009), 17.





***WHAT CAN YOU TELL US ABOUT THE  
LIBRARY'S PIVOTAL ROLE IN COURSE  
DEVELOPMENT?***

# SDSU

University  
Library



More than 120K published comics in addition to ephemera and archival collections

Open for public research

[libguides.sdsu.edu/comicarts](http://libguides.sdsu.edu/comicarts)

## Collection Strengths

J. Gordon  
Melton Vampire  
Collection

Ted Adams  
and Robbie  
Robbins IDW  
Founders  
Collection

Self-published  
and  
Mini-Comics

Alternative and  
Underground  
Comix



Modern Age  
Comics

Drawn  
Books

Fandom  
Archives

Donna  
Barr  
Collection

Early Comic  
Strips

**SPECIAL ATTENTION IS PAID TO COLLECTING WORKS THAT CELEBRATE DIVERSITY, DOCUMENT THE HUMAN CONDITION AND SHED LIGHT ON SOCIAL ISSUES.**





Barbara Gordon in *Detective Comics* #359  
(Obligatory librarian-stereotype joke)

Librarians can be valuable information assets.



Barbara Gordon as Oracle  
in *Batman* #100



Class Visits  
Exhibits  
Displays  
Programming  
Donor Relations  
**Collection Development**  
**Research Help**







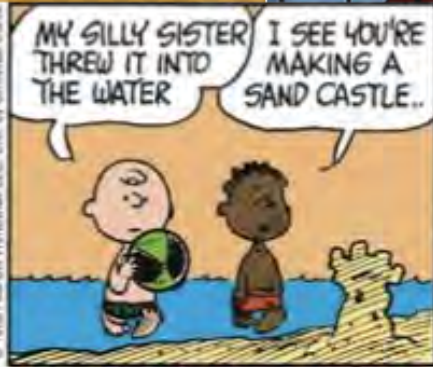


***TELL US A BIT ABOUT YOUR COURSE,  
"COMICS AND RACE"? WHAT WERE  
YOUR GOALS IN DESIGNING IT, AND  
WHAT CAN STUDENTS EXPECT?***





**Racial Literacy:** Our ability and comfort level in having productive conversations about our diverse racial, ethnic, & cultural identities and experiences.

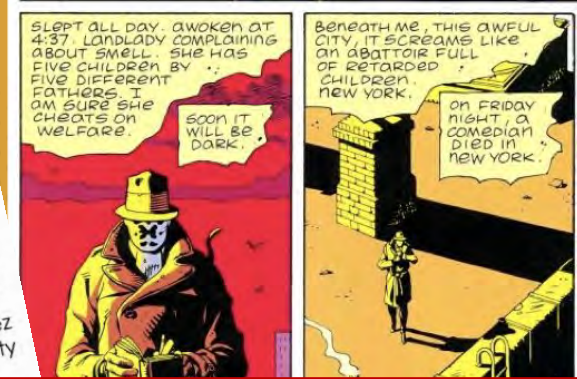




**CCS 235**

**Reading & Misreading  
Batman: Neoliberal  
Ideologies in Comics**

Profe Michael Dominguez  
San Diego State University



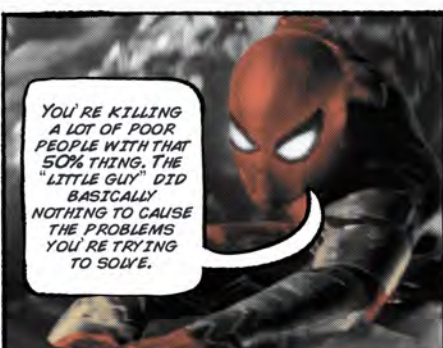
***Racial Narratives:*** The overt and covert social stories we tell about race, ethnicity, culture, and identity. Racial narratives shape our perceptions (positive & negative) of normal, of belonging, etc.






***TELL US A BIT ABOUT YOUR COURSE,  
"AVENGING THE UNIVERSE"? HOW DID YOU  
GET YOUR HEAD AROUND DESIGNING IT, AND  
WHAT CAN STUDENTS EXPECT?***


## Student Reactions to the reading...




YOU'RE KILLING A LOT OF POOR PEOPLE WITH THAT 50% THING, THE "LITTLE GUY" DID BASICALLY NOTHING TO CAUSE THE PROBLEMS YOU'RE TRYING TO SOLVE.




WE SHOULD BE GOING AFTER THE INSTITUTIONS THAT CREATE AND BENEFIT FROM GLOBAL POVERTY.



THE GENOCIDE I PROPOSE IS RANDOM AND DISPASSIONATE. EVERYBODY CONTRIBUTES TO ENVIRONMENTAL DECLINE.



NOT ONLY IS IT COWARDLY— IT'S JUST PLAIN WRONG TO SAY THAT WE ARE ALL EQUALLY TO BLAME FOR THE WORLD'S SUFFERING.



MASS MURDER ONLY LEADS TO MORE VIOLENCE. YOU WOULD LEAVE THE UNIVERSE FULL OF RAGE AND CONFUSION. THAT IS NO WAY TO BUILD A PEACEFUL SOCIETY.



AGAINST THE ECOFASCIST CREEP  
DEBUNKING ECOFASCIST MYTHS  
BY THE  
ANTI-CRAMP CONCRETE DISTRICT

Looking at the *Against the Ecofascist Creep* reading, I found it very fun that they formatted it like this with the Avengers comic, because it appeals to a larger audience and encourages fun collaboration with the resource. I also think that this goes back to our unit on digital humanities, as we can see all of those different traits in this resource, while addressing another pressing humanities issue. I chose to look at the myth that "Humans are Naturally, Tragically, Selfish," going along with the idea of the tragedy of the commons, which I have learned about in the context of economics and how economic policy can connect to environmental results. The tragedy of the commons in economics also has to do with the depletion of resources and how that can affect the economic climate of communities, so Lin Ostrom suggests that communities come together to collaborate on guidelines for sharing resources, in order to make it fair and sustainable, instead of everyone being worried about what others will do, and in turn acting selfishly as a defense mechanism. Because the

Hey Natalia, this is a very interesting topic regarding our world is facing in terms of water supply. To think that in less than 20 years we may not have enough running water to meet the demands in order for us humans to survive is frightening. You mentioned how the water crisis that we are facing is due heavily because of humans, which I do agree with. However this relates to one of this week's articles. *Against the Ecofascist Creep: Debunking Ecofascist Myths*. It discusses how Thanos wanted to wipe out half of the population so that the other half would have enough resources to survive. One may look at our water crisis and think the same thing, but if we can find a way to turn water from the ocean into water we can drink, it would solve this problem.

Hi Jessica! Your discussion post brings up several intriguing points that resonate with me. I appreciate how you highlight the pervasive nature of the myth "Humans are Naturally, Tragically, Selfish," demonstrating its relevance beyond environmental contexts. Your view on selfishness, which takes into account both its good and bad effects, makes the topic more complete. The way you contrast the arguments from *Current Affairs* and *Garrett Hardin* effectively shows the complexity of human behavior. I also liked how you linked the ecofascist myth to broader societal views, highlighting the importance of humanity and how people can misrepresent human nature when they project their own biases.

According to the article *Why Science Needs the Humanities to solve climate change* states "Climate change matters more when it affects people's homes, livelihoods, and spiritual beliefs" (Conversations 2019). This quote I found very interesting because only when humans are directly impacted is when most tend to take action and care. This is similar to Earth Day which was mentioned in this week's lecture. In the 1970s Earth Day was established because many more Americans became more cautious and aware of air and water pollution.

# Why science needs the humanities to solve climate change



# ... TO AVENGE THE AVENGERS!

Anthropomorphism in Comics & Graphic Novels



Major Themes in Environmental Humanities

## Why is Environmental Humanities Important?

### Interdisciplinary Understanding

Environmental humanities blend insights from various fields, offering a holistic view of human-environment interactions.

### Cultural and Historical Context

They examine how culture and history influence human relationships with nature.

### Ethical Reflection

Environmental humanities provoke ethical discussions on environmental stewardship and justice.

### Environmental Justice

They advocate for fairness in the distribution of environmental benefits and burdens.

### Cultural Transformation

Environmental humanities raise awareness and inspire action through literature, art, and education.

### Policy and Governance

They inform policymaking by considering cultural, social, and political dimensions.

SDSU San Diego State University **2024 Brownfields Assessment** National City

# Join Us!

## Community Update and Exhibit

The Brownfields Assessment Project at San Diego State University welcomes the National City community to a brownfields community update meeting and exhibit.

**MAY 23**  
5:30 PM - 7:00 PM  
Doors open at 5:00 PM

**A Reason To Survive**  
208 E 12th Street, National City, CA 91950

**RSVP!**  
RSVP by May 16 to help us plan, scan the QR code or visit: <https://bit.ly/NCBrownfieldsEvent>.  
Note: RSVP is not required!

Superheroes, Villains and the Future of Humanity

## Richard McGuire's *Here*



Questions to Consider:

- How do our everyday activities impact the environment?
- Who should be accountable for protecting the environment?
- What role does "time" play in tracking human activity?



***TELL US ABOUT YOUR EXPERIENCE  
WORKING WITH COMICS AS AN  
UNDERGRADUATE AT SDSU!***



## HIST580-01: Topics in the History of War and Violence A\*

HIST 580, Comics and Cold War America

Fall Term, AY 22-23

Tuesdays and Thursdays, 12:30pm - 1:45pm

Location: Life Sciences North 132

Professor Gregory A. Daddis

Creative Courses &  
Mentorship + Personal  
Interest & Self-Advocacy



“Million Year Picnic” in *Weird Fantasy* #21 (September 1953)



Dearborn I

Strictly Entertaining: An Analysis of Depictions of American Domesticity in Entertaining Comics, 1947-1956

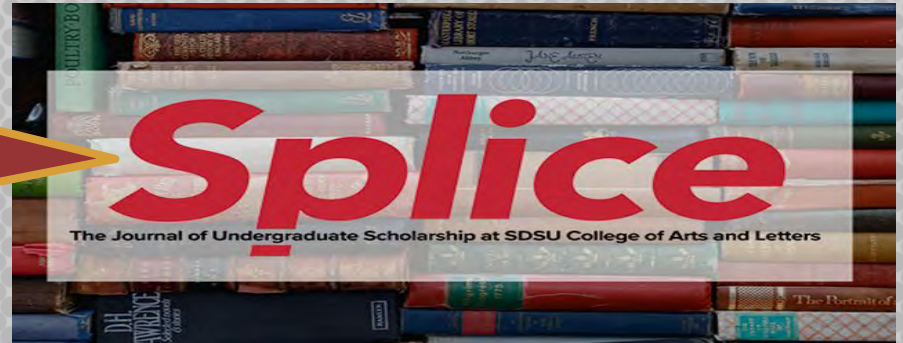
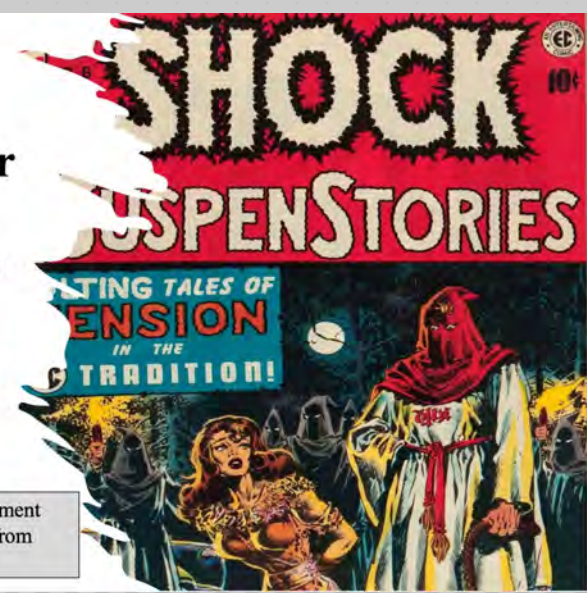
National Conference,  
SDSU Symposium,  
Honors Thesis, &  
Undergraduate Journal  
Publication

Abstract #299

## EC and the Nuclear Unit: What a Difference a Code Makes!

Grace Dearborn  
*San Diego State University*

Suzy Carson kneels bound and awaiting punishment from a K.K.K. grandmaster in "Under Cover" from *Shock Suspenstories* #6 (1953).





# QUESTIONS?



Web (with blog):  
[comics.sdsu.edu](http://comics.sdsu.edu)

X: @comicsatsdsu

Instagram: [comicsatsdsu](https://www.instagram.com/comicsatsdsu)

Facebook: [COMICSatSDSU](https://www.facebook.com/COMICSatSDSU)



## Comics and Social Justice Handbook

We're developing a comics and social justice handbook and, in the spirit of community action, we're soliciting your advice and participation. For decades, a wide range of comics have tackled social issues like wealth disparities (*Little Orphan Annie*), racial discrimination (*Martin Luther King and the Montgomery Story*), food insecurity (*Heroes for Hunger*), gender inequality (*It Ain't Me Babe*), sexual identity (*Come Out Comix*), and immigration (*Jiggs and Maggie*), just to name a few early examples. In the past few years, the number of comics and graphic novels directly addressing social justice issues has grown exponentially, making it a challenge to track the exciting changes in this vibrant change-making medium.

The handbook — comprising more than thirty 5000-word chapters — will provide an introduction to anyone attempting to get their head around this rapidly growing field. As we currently envision the project, the essays fall into at least three categories: overview essays each discussing how the medium of comics addresses an individual social justice issue such as those listed above (thematic); close analysis essays that explore how individual comics and graphic novels tackle social justice issues (analytic); and innovative essays advocating for bringing change through comics, through such topics as pedagogy and banned books activism (practical).

We're excited to hear your ideas for contributing to this Comics and Social Justice volume. Having attended our workshop at the CSS (25 June 2024) and/or [reviewed our g-slide deck](#), please let us know if you are interested in participating by submitting an abstract for consideration. If you know another scholar who may be interested, please feel free to share this form with them.

[Sign in to Google](#) to save your progress. [Learn more](#)

\* Indicates required question

What's next?  
Share your idea for an  
essay in this volume!

