



# CCS 235 – COMICS AND RACE

Fall 20xx  
Schedule #xxxx

## COURSE INFORMATION

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Class Days: TBD

Class Times: TBD

Class Location: Canvas LMS

Instructor: Michael Domínguez, PhD (he/him/él)

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Office Hours(and by appointment):W 12:00-2:00 PST

## SDSU LAND ACKNOWLEDGEMENT

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For millennia, the Kumeyaay people have been a part of this land. This land has nourished, healed, protected and embraced the Kumeyaay for many generations in a relationship of balance and harmony. As members of the San Diego State University community, we acknowledge this legacy. We promote this balance and harmony. We find inspiration from this land; the land of the Kumeyaay.

## STUDENT NAMES AND PRONOUNS

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In this course, we honor student's names and gender identities. My personal gender pronouns are he / him / his / él. Class rosters are provided to the instructor with your legal name, but I am happy to address you by an alternate name and/or gender pronoun. As soon as you let me know, I will make appropriate changes to my records. Please note that students enrolled at SDSU may update their gender marker in the student records system by completing a [Declaration of Gender Designation Change form](#) and submit it in person to the Office of the Registrar. Gender markers can be updated to male, female or nonbinary.

## COURSE OVERVIEW

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Comic books, superheroes, and the media flowing out from the narratives around them are one the most enduring, prominent, and exciting elements of our culture in both contemporary, and historical terms, with the last 20 years bringing exceptional attention and new energy to the role of comics in our lives. Yet since their inception, the Chicana/o/Mexican American community, as well as historically marginalized communities generally, have had a complicated relationship to comics, and how race, racial identities, racism, and political ideologies related to inclusion and Othering are represented in these media.

In this course, we will undertake an examination of 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. By the end of the semester, we can expect to have a strong grasp of what representing race, racism, ethnicity, and culture mean in the context of comics and beyond, and an appreciation for the implications to power and positioning that come from how comics and popular media shape the narratives we see as normal and familiar, and the ideologies we embrace, question, or critique.

## STUDENT LEARNING OUTCOMES

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By the end of this semester, students can expect to be able to:

1. Define the concepts of race, racism, racialization, ethnicity, and culture as social phenomena that are present (or significantly absent) in the social and cultural worlds of comic books and comic media.
2. Describe the historical trajectory of how race, racialization, and other forms of identity have been depicted in comic media as it developed in the United States in conjunction with shifting policies, trends, and understandings of/relationships to diversity (including social, cultural, and physiological conceptions of race).
3. Construct and appraise empirical arguments related to the impacts and lasting sociocultural/sociopolitical implications of how race, ethnicity, and racialization are depicted in and operate through comic media.
4. Analyze the significance of race and racialization in comic media—including particular depictions in major works, trends in significant genres, and dynamics as comics travel across media typologies—through a number of theoretical literary and social critique lenses, and evaluate the implications for social and cultural life, especially as it relates to Chicana/os.
5. Assess the societal implications of sociopolitical ideologies in comic books and comic media, with respect to racial, ethnic, and gendered socio-cultural positioning and sociopolitical power.

In addition, this course fulfills the CSU Area F – Ethnic Studies GE graduation requirement for Ethnic Studies. As such, students can also expect to:

1. Analyze and articulate concepts such as race and racism, racialization, ethnicity, equity, ethno-centrism, eurocentrism, white supremacy, self-determination, liberation, decolonization, sovereignty, imperialism, settler colonialism, and anti-racism as analyzed in any one or more of the following: Native American Studies, African American Studies, Asian American Studies, and Latina and Latino American Studies.
2. Apply theory and knowledge produced by Native American, African American, Asian American, and/or Latina and Latino American communities to describe the critical events, histories, cultures, intellectual traditions, contributions, lived-experiences and social struggles of those groups with a particular emphasis on agency and group-affirmation.
3. Critically analyze the intersection of race and racism as they relate to class, gender, sexuality, religion, spirituality, national origin, immigration status, ability, tribal citizenship, sovereignty, language, and/or age in Native American, African American, Asian American, and/or Latina and Latino American communities.
4. Critically review how struggle, resistance, racial and social justice, solidarity, and liberation, as experienced and enacted by Native Americans, African Americans, Asian Americans and/or Latina and Latino Americans are relevant to current and structural issues such as communal, national, international, and transnational politics as, for example, in immigration, reparations, settler colonialism, multiculturalism, language policies.
5. Describe and actively engage with anti-racist and anti-colonial issues and the practices and movements in Native American, African American, Asian American and/or Latina and Latino communities to build a just and equitable society.

## **COURSE DESIGN AND STRUCTURE**

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Below, please find information related to a number of important course policies and design elements.

### ***CLASS FORMAT***

The format and structure of this course will be geared entirely towards fostering a collaborative learning community, in which you will learn and grow as much from your interactions with one another as from the texts, or simply listening to the instructor lecture. You can expect a considerable amount of structured group work, collaborative problem solving, and open discussions, in addition to the individual writing and thinking you will have

to do as both preparation for these conversations, and to demonstrate how you are making sense of course content and the discussions we are having.

With all this in mind, not only is attendance important, but being **present** is important. That means when you're in our classroom, you'll need to be **with** us intellectually, and not just physically there. That means thoughtfully paying attention, following along with what is happening, and engaging with peers, not just going through the motions. While participation may look different for each of us (you need not feel like you must be a dominant voice in every conversation we have), everyone will need to be prepared to push themselves to engage in new ways. For some of us, that will mean talking and sharing more than we are used to. For others, it might mean we need to practice waiting, and listening.

The bottom line is that this will be an active learning community and experience. I am eager to support each one of you in making sure our community is up to date on assignments, and ready to support one another, so communication with me will be key. If you start to feel as though you are falling behind, or facing other difficulties, let me know how you're doing, and together let's see what we can work out!

### ***TIMELY ENGAGEMENT***

Given the course format, there is considerable freedom in how you pace yourself through the various Modules, but it is important to note that Ethnic Studies content involves accruing, critical understandings, and the development of critical thinking dispositions that will serve you as a lifelong learner. Concepts and understandings build sequentially, and over time. Considering this, Modules **must** be completed in order, with completion of each Module unlocking the next one. If you fall drastically far behind, you may find yourself unable to access a key assignment in a more advanced Module on the eve of its due date—so make sure you are at least generally keeping pace.

Additionally, please note that various elements of the Modules require active, thoughtful dialogue—both on the page, and with one another. The format and structure of this course on Canvas will be geared towards fostering a collaborative learning community (even as individuals move through Modules at their own paces) in which you will learn and grow as much from your interactions with one another as from the texts, or simply listening to the lecture videos.

With all this in mind, not only is completing all parts of Modules important, but being **present** as you do so is vital. That means when you're in working through a Module, you'll need to be **with** us intellectually, engaging actively with the content, and not just 'going through the motions.' While engagement may look different for different students, everyone will need to be prepared to push themselves to engage in new ways. For some of us, that will mean communicating and sharing more than we are used to. For others, it might mean we need to practice waiting, listening, and sharing less.

The bottom line is that even as we are in disparate places, connected only by Canvas, and moving through activities at varying paces, this will be an active learning community and experience. I am eager to support each one of you, so communication with me will be key. If you start to feel as though you are falling behind, or facing other difficulties, let me know how you're doing, and together let's see what we can work out!

### ***READING FOR CLASS***

In the course schedule below, you will see a column titled 'Course Readings Due'. This column indicates the texts that should be read as part of a given Module. That means that by that by the time you have finished that Module, you should have completed reading these texts (which can be found on Canvas), as well as the assigned online activities.

On the topic of readings, it's important to note that Ethnic Studies and the examination of the sociology of sport involves many difficult concepts that form the foundation for subsequent understandings. That means in order to be successful, you'll need to complete all the readings in a given Module in order for future readings, activities, assignments, and concepts to make sense.

*The bottom line: Don't let yourself get too far behind on readings and assignments. You will not be able to be successful—or learn very much—if you face a mad scramble at the end to cram in all the reading and writing of the semester.*

If there are ever any questions, concerns, or you are otherwise struggling to find, access, or complete the course readings, it is strongly encouraged that you connect and communicate with the instructor.

### **WRITING FOR CLASS**

Over the course of the semester, you will have several opportunities to develop your writing skills. Because of the formative nature of this course, you can expect the opportunity to re-submit writing assignments at least once. As a policy, the goal of revising and resubmitting a paper is to help your ideas and writing grow, ensure you are able to express your ideas as clearly and articulately as possible, and that you are supported to be as successful as you can be in this course, and subsequent courses.

### **GROUP WORK**

Group work is incredibly generative to your learning, but it can also be incredibly challenging. It requires relying on others, coordination and communication skills, and prioritizing other's needs, rather than just our own. Again, these are incredibly important lifelong skills that I want to ensure you practice, even in our online setting. I encourage you to approach group activities thoughtfully, intentionally, and with humility and respect for the other people in your group. Just as will be the case in your future professional lives, it is critical to recognize that we do not have the luxury of just 'missing' a day. As a professional expectation, you are requested to be present in group settings—and that means as a thoughtful, active participant eager to contribute equally.

I do recognize sometimes group dynamics are untenable. Note that mechanisms will exist to let me know if there is a major problem, and I will not hold a group's grade 'hostage' to idiosyncratic issues, or reward an outlier "riding coat-tails" who failed to contribute to a collective product. That said, dealing with interpersonal conflict to accomplish a professional goal is an important skill to have, and so I will encourage everyone to take group work seriously, and endeavor to communicate well in order to avoid such issues.

### **COVID PROTOCOL/ FACIAL COVERING GUIDELINES**

As of Friday, Oct. 7, 2022, SDSU's facial covering policy has been removed. There is no longer a requirement to wear facial coverings in instructional settings.

SDSU will continue to monitor the COVID-19 situation and communicate updates to the campus community as we approach that date.

Individuals may still voluntarily mask either when in non-required indoor settings or outdoors if they wish to do so. Any individuals experiencing [COVID-19-like symptoms](#) must wear a facial covering if they are on campus to seek testing or as they exit campus to return home if they have onset of symptoms while on campus.

Finally, please note that effective Fall 2021, students who register for face-to-face classes are expected to attend as indicated in the course schedule. Faculty teaching face-to-face courses are disallowed from creating alternative, on-line classes as an accommodation for any student.

## COURSE ASSESSMENT AND GRADING

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Descriptions and approximate due dates for assignments are provided within the course assignments section, and specific details will be supplied separately in anticipation of specific assignments. Rubrics are available within the LMS (Turnitin or Canvas) for nearly all assignments we will complete, but otherwise, the General Grading Rubric (available on Canvas) should serve as a guide to how you approach your work and make sense of assessment and feedback from the instructor. Grading scales for final grades, and all assignments, are as follows:

Undergraduate Grading Scale:

A = 94 – 100

A- = 90 – 93.999

B+ = 88 – 89.999

B = 84 – 87.999

(The above guide will be applied to all other letter grades.)

\* 60 and below F

I am eager for you to succeed and prioritize learning and your development in my assessment and, ultimately, my grading. If you are dissatisfied with a grade you receive, you are encouraged to schedule a meeting with the instructor. If this is the case, you should consult the General Rubric, and reflect honestly on your work, and instructor feedback, prior to this meeting. Arriving eager to learn, and open to growth and constructive feedback is essential, and in many cases, re-writes or revisions to assignments can be arranged for re-assessment.

### ***LATE AND MISSING WORK***

As with any class, I expect you to submit assignments on time, based on the due dates that are clearly stated on this syllabus, and in the Canvas LMS system. That said, I understand that life happens, things come up, and we make mistakes. As noted, I am eager for you to succeed, and in almost all cases, I will accept assignments late, for partial credit. However, in order to keep things manageable for me, and maintain a fair standard of accountability, I have the follow policies related to missing work:

**First, late assignments will be penalized 4% for every day they are late**, capped at a deduction of 40%. That means it's always best to get something in late, then not at all. That said, this late work policy is meant to give you grace should you have difficult circumstances or moments come up, or you just fall behind a bit. It is NOT meant to incentivize treating this course as an afterthought. *If late submission of work becomes a recurring pattern, the instructor reserves the right to refuse the late submission of assignments on a case-by-case basis. This policy includes quizzes submitted after their deadlines.*

**Second, in some cases work cannot be made up** (for instance, failure to participate in group work in a timely manner; a missed quiz; drastically late assignment I have already posted an answer key/guide for), **but alternatives may exist**. If there are reasonable and justifiable circumstances that came up, alternative arrangements, including completion of a possible alternative assignment, can likely be made. Contact the instructor if you find yourself in this situation.

**Finally**, please be aware that **these policies are also embedded into the Canvas Gradebook program**—if you turn something in late, or not at all, including a quiz, **Canvas will automatically assign a late/missing grade**. This may be corrected later, assuming you eventually turn in the work. This is to ensure you have a 'live' and up-to-date idea of your grade. **If you failed to turn something in by a deadline, expect to see a minimum score populate in the gradebook**, even if you turned it in just a few minutes late. *Before you email me in a panic*, know that **this minimum score will be replaced by your earned grade once your submission has been graded**.

## *Rounding of Grades*

While I *may* round up if you are in the upper range, close to a higher grade, and have shown consistent participation, strong engagement, and exceptional effort (i.e. if you have a 87.7% B, this *MAY* round up to a B+ if you have come to multiple office hours sessions, engaged actively with me and your classmates around course content, and missed no deadlines), you should **NOT** count on this, nor expect it, especially given all the opportunities that will be available for you to demonstrate engagement, and earn additional points. If you are concerned about small percentage margins and your GPA, your best bet is to work with purpose, and complete extra credit activities/assignments when available.

## *Summary of Course Assignments (~1500 Course points total – may vary as course evolves)*

- |                      |                   |
|----------------------|-------------------|
| • Module Activities  | 500 Points        |
| • Text Analyses (x2) | 150 Points (each) |
| • Midterm Exams (x2) | 200 Points (each) |
| • Final Exam         | 300 Points        |

## **ACADEMIC HONESTY**

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The University adheres to a strict [policy regarding cheating and plagiarism](#). These activities will not be tolerated in this class. Become familiar with the policy and what constitutes plagiarism. Any cheating or plagiarism will result in failing this class and a disciplinary review by the University. These actions may lead to probation, suspension, or expulsion.

Examples of Plagiarism include but are not limited to:

- Copying, in part or in whole, from another's test or other examination;
- Obtaining copies of a test, an examination, or other course material
- without the permission of the instructor
- Using sources verbatim or paraphrasing without giving proper attribution (this can include phrases, sentences, paragraphs and/or pages of work)
- Copying and pasting work from an online or offline source directly and calling it your own
- Using information you find from an online or offline source without giving the author credit
- Replacing words or phrases from another source and inserting your own words or phrases
- Submitting a piece of work you did for one class to another class
- Assisting or collaborating with another or other students on individual assignments
- Altering or interfering with grading procedures
- The use of Artificial Intelligence tools to assist, plan, extend, supplement, or otherwise amend or modify your thinking and/or writing

The California State University system requires instructors to report all instances of academic misconduct to the Center for Student Rights and Responsibilities. Academic dishonesty will result in disciplinary review by the University and may lead to probation, suspension, or expulsion. Instructors may also, at their discretion, penalize student grades on any assignment or assessment discovered to have been produced in an academically dishonest manner.

## **CHATGPT & AI WRITING TOOLS**

The advent of AI (Artificial Intelligence) tools, like ChatGPT, but also including grammar plug-ins and extensions that "suggest" better ways to structure your writing have created a confusing landscape for students. On one hand, these tools seem very useful - they help us break through those first difficult moments of how to structure something, and/or figure out how to rephrase something that sounds a bit 'off'. However, those very difficulties are the stuff of writing--the most important skills that we need not just as writers, but as critical thinkers. When we

outsource those to Artificial Intelligence, we are passing our intellectual labor, rigor, and growth, off to someone, or something, else. In this course, when you are asked to engage in thinking, reflecting, and responding, the goal is for YOU to do that work, from inception of ideas, to revision and publication.

With that said, AI tools, including but not limited to ChatGPT, Grammarly+, and other writing aid extensions, plug-ins, and widgets, are not allowed on any assignment. I suggest that you stay away from anything that 'suggests' how you write, aside from the simple grammar check built into Microsoft Word/Google Doc (the kind of thing that catches spelling errors, repeated words, and subject-verb agreement errors, not that suggests ways to finish a sentence), and to keep records of your prewriting, including the use of Draftback, a Google Doc extension that allows you to record and replay the revision history of a document.

## TURNITIN

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Students agree that by taking this course papers may be subject to submission for textual similarity review to [Turnitin.com](https://www.turnitin.com) for the detection of plagiarism. All submitted papers will be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. You may submit your papers in such a way that no identifying information about you is included. Another option is that you may request, in writing, that your papers not be submitted to [www.turnitin.com](https://www.turnitin.com). However, if you choose this option you will be required to provide documentation to substantiate that the papers are your original work and do not include any plagiarized material.

## TECHNICAL SUPPORT

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Student support for Canvas is provided by the Library Computing Hub, located on the 2<sup>nd</sup> floor of Love Library. They can be reached at 619-594-3189 or [hub@mail.sdsu.edu](mailto:hub@mail.sdsu.edu).

You can also seek help directly in Canvas, using the Help icon – Canvas technical support tends to be very timely, and very helpful, so if you have an issue, don't hesitate to use this feature of the Canvas LMS!

### ***SOFTWARE PROGRAM READINESS & INSTRUCTIONAL TECHNOLOGY SELF-SUFFICIENCY***

When taking an online class, it is essential you are prepared for using a variety of different media applications to engage with course content and material.

In addition to Canvas, we will also be using a number of different embedded software applications, including Flipgrid, Google Docs & Google Drive, Play Posit, Mediasite viewer, & Kanopy.

In most cases, you should have no issues accessing these, as all of these programs synch seamlessly with the Canvas LMS. However, if for whatever reason you do have an issue, it is your responsibility to seek the help necessary to resolve it; "the program wouldn't work on my computer" is not an acceptable excuse for incomplete assignments without extensive documentation.

Particularly, **you will need to know how to submit an embedded video—not an attached file—into a Canvas discussion assignment.** If you struggle with this task on the first assignment, go seek IT support! After the first assignment, you will be expected to be able to perform this function for other assignments, including our final project.

Should you have a technical issue, please note that while I am eager for you to succeed, **I am not an IT support expert.** While you are encouraged to let the instructor know if you are having an issue, I cannot troubleshoot or fix technical issues for you, aside from very basic Canvas settings (say, fixing a link I forgot to publish/open). My expertise is in the intellectual content, not the software it is shared through.

If you have an instructional technology problem (ex. lecture videos glitching while playing), **it is your responsibility to seek out support for the issue.** Student support is available through the SDSU ITS Department, or the the Library Computing Hub. They can be reached at 619-594-3189 or [hub@mail.sdsu.edu](mailto:hub@mail.sdsu.edu).

Seek assistance and documentation here first to resolve your issue, before contacting me with any information or documentation that something could not be completed, or was necessarily completed late. With this in mind, you are encouraged not to wait until the last minute for assignments or activities, because technical glitches in case technical glitches need to be resolved.

**To reiterate:** the instructor is NOT technical support, and it is your responsibility to connect with the Library Computing Hub/ITS for support if issues arise in the technical workings of the course.

## TEXTS AND MATERIALS

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We will have the following required texts and materials:

### **REQUIRED TEXTS**

The following texts required for this course – please note, that while there are many, these are comics; they are quick reads, and reasonable in cost:

Fredrickson, G. M. (2015). *Racism: A Short History*. Princeton University Press.

Hirsch, P. S. (2021). *Pulp Empire: The Secret History of Comic Book Imperialism*. University of Chicago Press.

Bui, T. (2019). *The best we could do: An illustrated memoir*. Abrams Comics.

Mazur, D., & Danner, A. (2014). *Comics: A global history, 1968 to the present*. Thames & Hudson.

Moore, A. & Gibbons, D. (1987). *Watchmen*. DC comics.

Reynolds, J & Peña, Z. (2023). *Miles Morales Suspended: A Spider Man Novel*. Atheneum.

Trujillo, J. & Gutierrez, A. (2023). *Blue Beetle Graduation Day*. DC Comics.

Vaughn, B.K. (2019). *Saga: Compendium 1*. Image Comics.

In addition to readings from this text, there will be considerable reading from book chapters and articles, that will be available in PDF format through Canvas. Students are highly encouraged to download and familiarize themselves with a digital-reading annotation program to effectively engage with these readings. An example of this type of program is Mendeley (<https://www.mendeley.com/download-desktop/>), a free software which allows the user to highlight and annotate a digital text, as well as copy and save selections/passages, and store and track references and bibliographic citations.

### **EQUITABLE ACCESS**

All courses on campus, including this one, are participating in the Equitable Access program. Equitable Access is a program that provides every SDSU undergraduate student electronic access to their required textbooks by the first day of class, all for \$22 per credit. This program will provide all undergraduate students with access to their required course materials before the start of classes, but is optional. You can keep access through the add/drop date even if they opt out of the program. If you choose to opt out, you must do so by January 31<sup>st</sup>—but note that opting out will opt you out of ALL your courses.



### ***REQUIRED TEXTS: TEXT ANALYSIS SELECTIONS***

Additionally, for two key assignments in this course, you will be conducting an analysis of a text or media of your own choosing. While this text will vary for individuals, and there are no requirements on purchasing v. renting v. loaning from a library, procuring a copy for use in your textual analysis projects for the class is required.

### ***OPTIONAL TEXTS***

Publication Manual of the American Psychological Association, 7th ed. Washington, DC: American Psychological Association, 2019.

[Purdue Online Writing Lab: APA Style](#)

## **COURSE SCHEDULE**

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Please see below for a complete schedule of course meetings, tentative assignment due dates, readings to be completed prior to each class session, and guiding, Essential Questions for each class session. Please note that the schedule is tentative and subject to change, as the instructor reserves the right to make adjustments to the initial plan to best serve our needs and goals as a learning community this semester.

## **DISCUSSION OF CHALLENGING TOPICS AND MATERIAL**

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This course, as with all Ethnic Studies courses, will both be academically challenging, and intellectually/emotionally/ culturally challenging. There will be a substantial workload, and, because of the close link between ethnicity, race, culture, identity, gender, sexuality, immigration status, and power, and the reality of our pluralistic, multicultural world, the content of this course WILL include discussions of tense issues, which at times might be difficult, challenging, or uncomfortable to some. The course material will include diverse perspectives, not necessarily aligning with traditional or dominant views. The purpose is not to offend, but to help you expand the parameters of your thinking, empathy of your perspective, and develop the skills to translate your evolving views into written and oral communication.

While all perspectives are welcome, our goal will be to engage in text-based conversation that builds from, responds to, and is grounded in accurate interpretations of the readings we are working with. I encourage you to engage in candid, honest, respectful, and thoughtful dialogue, eager to learn from our diverse worldviews and ideologies, and with the clear understanding that issues and perspectives as they relate to the needs and experiences of Chicana/x and other historically marginalized peoples and communities WILL be considered, and WILL be prioritized. Expect the instructor to intervene should statements that misinterpret facts, dehumanize others, and/or lack intellectual consistency be made.

## **NETIQUETTE**

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Netiquette is online etiquette. It is important that participants in all courses using digital tools be aware of proper online behavior and respect one another. With this in mind, please consider the following:

### ***GUIDELINES FOR TECHNOLOGY USE AND ABUSE***

Use of e-mail and Canvas are essential elements of this class. Projects and assignments must be submitted electronically through the class Canvas site. E-mail will be used to communicate with the instructor, and other class members. Announcements, updates, and new documents during the course will be posted on Canvas through the Announcements page. To ensure you are up to date with class information, **you should ensure you are subscribed to receive notification of any new Announcements the instructor posts.** If you need help with the use of Canvas, please see above for contact info on where to find further resources.

It is also important to remember that though we are taking class and interacting in a digital space, we are still engaged with actual people on the other end of our devices. Our comments and interactions in the digital realm should be guided by the same principles of respect we would exercise in a real classroom. Don't let the nature of the digital realm cause you to disassociate and forget the impact of your comments. Please see the Classroom Conduct Standards below for more information, and know that these apply even if our 'classroom' is a digital space.

### ***ZOOM ETIQUETTE***

Additionally, we will on many occasions be using Zoom for in person interactions. Zoom is a wonderful program, but has its own unique etiquette. Particularly, when using Zoom:

- Be aware of what is shown in your camera screen, and your behavior and activity on-camera at all times
- Unless actively speaking, it is best to mute yourself to avoid background noise from interrupting others
- Be respectful in the Chat box, keeping in mind that others can see what you type
- Having your camera on is most courteous, but if you cannot, upload a picture to humanize your participation
- When on Zoom, be engaged in the meeting and conversation, not simply logged on and doing other tasks

More support and resources for using Zoom can be found on the Canvas site, or by contacting ITS.

### ***EMAIL & ONLINE CORRESPONDENCE ETIQUETTE***

Students are provided with an SDSU Gmail account for their official use. This [SDSU email address](#) will be used for all communications. Per university policy, students are responsible for checking their official university email once per day, please see [Student Official Email Address Use Policy here](#).

When using email, online forums, etc. for this class (and generally), please use appropriate language for an educational environment:

- Use complete sentences
- Use proper spelling and grammar
- Address others respectfully
- Address your instructor properly (Profe, Professor, or Dr. Domínguez)
- Avoid slang and uncommon abbreviations
- Do not use obscene or threatening language

Remember that the University values diversity and encourages discourse. Be respectful of differences while engaging in online discussions. Find SDSU's netiquette guidelines at this link: <http://its.sdsu.edu/learning-management-system/student-netiquette>. For more information about Netiquette, see [The Core Rules for Netiquette](#) by Virginia Shea.

## **INTERACTING WITH ME**

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I am eager and excited to get to know every one of you! I strongly encourage you to connect with me during office hours just to check in, whether you have a question or concern about course Modules or content, would like to share possibilities for final projects, want to have a focused writing conference, or just want to say hello. Please 'stop by' the Office hours Zoom room, which will be open each week from 12:00-2:00pm PST on Wednesdays, with some exceptions noted on Canvas. There will be some weeks where this will change, and beyond that, I can make myself available if you have a pressing issue and that doesn't fit your schedule.

In terms of communication around day-to-day things related to the course and assignments, e-mail is typically best. I check my e-mail regularly throughout the day, ending at 8:00pm. If you send me a question, I'll try to respond within 72 hours. For quick questions, the turnaround time may be much shorter, and for longer questions, I may just send a note deferring until we can talk in person. During busy times of the semester, say, right before finals or a major assignment is due, please note that this turnaround time will increase considerably. But do note that turnaround time, and recognize that while I am excited for class, eager to assist you, and invested in your success, I am not on-call 24 hours a day.

For urgent questions that involve, say, a medical emergency, or a personal issue that we need to discuss at length, feel free to text me or give me a call.

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## STUDENTS WITH DISABILITIES

If you are a student with a disability and believe you will need accommodations for this class, it is your responsibility to contact [Student Disability Services](#) at (619) 594-6473. To avoid any delay in the receipt of your accommodations, you should contact the Student Disability Services Center as soon as possible. Please note that accommodations are not retroactive, and that I cannot provide accommodations based upon disability until I have received an accommodation letter from Student Disability Services Center. Your cooperation is appreciated.

**Starting Fall 2019 all accommodated exams will be booked through SDS Connect, an online portal for Student Disability Services Center. Paper booking forms will not be accepted.**

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## RESOURCES FOR STUDENTS

A complete list of all academic support services--including the [Writing Center](#) and [Math Learning Center](#)--is available on the [Academic Success](#) section of the [SDSU Student Affairs](#) website. [Counseling and Psychological Services](#) (619-594-5220) offers confidential counseling services by licensed therapists, counselors, and social workers; you can Live Chat with a counselor at [http://go.sdsu.edu/student\\_affairs/cps/therapist-consultation.aspx](http://go.sdsu.edu/student_affairs/cps/therapist-consultation.aspx) between 4:00pm and 10:00pm, or call San Diego Access and Crisis 24-hour Hotline at (888) 724-7240.

**SDSU Economic Crisis Response Team:** If you or a friend are experiencing food or housing insecurity, or any unforeseen financial crisis, visit [sdsu.edu/ecrt](https://sdsu.edu/ecrt), email [ecrt@sdsu.edu](mailto:ecrt@sdsu.edu), or walk-in to Well-being & Health Promotion on the 3rd floor of Calpulli Center for more information or to submit a request for assistance.

SDSU's Economic Crisis Response Team (ECRT) aims to bridge the gap in resources for students experiencing immediate food, housing, or unforeseen financial crises that impacts student success. Using a holistic approach to well-being, ECRT supports students through crisis by leveraging a campus-wide collaboration that utilizes on and off-campus partnerships and provides direct referrals based on each student's unique circumstances. ECRT empowers students to identify and access long term, sustainable solutions in an effort to successfully graduate from SDSU. Within 24 to 72 hours of submitting a referral, students are contacted by the ECRT Coordinator and are quickly connected to the appropriate resources and services.

For students who need assistance accessing technology for their classes, visit our ECRT website ([sdsu.edu/ecrt](https://sdsu.edu/ecrt)) to be connected with the SDSU library's technology checkout program. The technology checkout program is available to both SDSU and Imperial Valley students.

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## UNIVERSITY POLICIES

**Classroom Conduct Standards:** SDSU students are expected to abide by the terms of the Student Conduct Code in classrooms and other instructional settings. Prohibited conduct includes:

- Willful, material and substantial disruption or obstruction of a University-related activity, or any on-campus activity.
- Participating in an activity that substantially and materially disrupts the normal operations of the University, or infringes on the rights of members of the University community.
- Unauthorized recording, dissemination, or publication (including on websites or social media) of lectures or other course materials.
- Conduct that threatens or endangers the health or safety of any person within or related to the University community, including
  1. physical abuse, threats, intimidation, or harassment.
  2. sexual misconduct.

Violation of these standards will result in referral to appropriate campus authorities.

**Sexual violence / Title IX mandated reporting:** As an instructor, one of my responsibilities is to help create a safe learning environment on our campus. I am a mandated reporter in my role as an SDSU employee. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep the information you share private to the greatest extent possible. However, I am required to share information regarding sexual violence on SDSU's campus with the Title IX coordinator, Jessica Rentto 619-594-6017. She (or her designee) will contact you to let you know about accommodations and support services at SDSU and possibilities for holding accountable the person who harmed you. Know that you will not be forced to share information you do not wish to disclose and your level of involvement will be your choice. If you do not want the Title IX Officer notified, instead of disclosing this information to your instructor, you can speak confidentially with the following people on campus and in the community. They can connect you with support services and discuss options for pursuing a University or criminal investigation. Sexual Violence Victim Advocate 619-594-0210 or Counseling and Psychological Services 619-594-5220, [psycserv@sdsu.edu](mailto:psycserv@sdsu.edu). For more information regarding your university rights and options as a survivor of sexual misconduct or sexual violence, please visit [titleix.sdsu.edu](http://titleix.sdsu.edu) or [sdsutalks.sdsu.edu](http://sdsutalks.sdsu.edu).

**Medical-related absences:** Students are instructed to contact their professor/instructor/coach in the event they are unable to fulfill course requirements on time due to an illness, injury or emergency. All decisions about the impact of an absence, as well as any arrangements for making up work, rest with the instructors. [Student Health Services](#) (SHS) does not provide medical excuses for short-term absences due to illness or injury. When a medical-related absence persists beyond five days, SHS will work with students to provide appropriate documentation. When a student is hospitalized or has a serious, ongoing illness or injury, SHS will, at the student's request and with the student's consent, communicate with the student's instructors via the Vice President for Student Affairs and may communicate with the student's Assistant Dean and/or the [Student Ability Success Center](#).

**Religious observances:** According to the University Policy File, students should notify the instructors of affected courses of planned absences for religious observances by the end of the first week of classes. This includes giving prior notice of religious observances that will prevent timely completion of course activities, particularly collaborative ones.

**SDSU Athletics & Activities:** As a former NCAA D-I athlete, I completely understand that at times, our extracurricular commitments to and through the university (travel for competitions, conferences, events, etc.) can periodically impact our attendance. I am understanding of the challenges this can present, and eager to help you succeed despite schedule conflicts—but you must be ready to communicate with me to ensure these absences are noted, and I can offer the support you will need to remain on pace. As per your team/organizations policies, **students should notify the instructor early, be ready to provide reminders closer to a particular absence date, and take the initiative to follow up with the instructor for support with any missed content.**

## SUBMITTING ASSIGNMENTS

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Careful and attentive work is expected for all assignments. While many assignments are completed within the Canvas LMS, when relevant, all assignments submitted as document files should be double-spaced, in 12-point, Times New Roman or Calibri font, with 1-inch margins, and in Microsoft Word or PDF format. All citations should be complete and in APA or MLA format, if not explicitly specified in the assignment details. Failure to follow these formatting guidelines (for instance, submitting a .pages document) will result in a delay to grading, and possibly a need for further action on your part to correct the formatting errors.

A quick but important note: though ubiquitous, Google Doc file submission often leads to permissions and access issues which disrupt and slow down grading. Because of this, for assignments where a file needs to be submitted, which are NOT Canvas-linked Google Drive assignments, Google Docs are not an acceptable file type. If you submit an assignment as a Google Drive file, and we cannot access it, it will be scored as missing, and any resubmission regarded as late.

Help with appropriate formatting can be found by visiting <https://owl.english.purdue.edu/owl/section/2/> which has guidelines for formatting in all styles. For more detail around APA style, see <http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx> for a tutorial. The APA website (<http://www.apastyle.org>) also offers more resources and guidance on specific questions related to APA formatting.

Additionally, there are many of you who will be completing the same assignments, and uploading them to the same place, from which the instructor will often collect assignments through bulk downloads. Given this fact, in cases where we are submitting files, and not just typing into the Canvas LMS, it is critical that we practice thoughtful file-naming protocols to ensure that your work is recognizably yours. Specifically, when you turn in an assignment, please title the file as follows:

LastName\_CCS235Assignmentname\_F2023.docx

So, for Profe Domínguez, the first Textual Analysis (see below), would be titled:

Dominguez\_CCS235textanalysis1\_F2023.docx

This process prevents the instructor from receiving multiple documents all with the same generic file name, and sometimes, without identifying information in the document itself. **With all of this said, please follow the above file-naming protocol and file-formatting instructions, and note that if I receive a generically or misnamed document, or a document in another format than asked for, that assignment will be counted as late, and the grade deducted accordingly.**

## EXAM AND QUIZ INSTRUCTIONS

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During the semester, we will take two major online exams using Canvas, and several smaller quizzes. As a reminder, there are known problems with using other browsers to take tests and quizzes in Blackboard. At present, no such issues or warnings exist for Canvas, but to be safe, you may want to [Download Firefox for free:](http://www.mozilla.com/en-US/) <http://www.mozilla.com/en-US/>

When you complete an Exam, go to "Grades" in Canvas to be certain the score has been recorded. If your score has not been recorded in "Grades" you must contact me immediately via email. If you have trouble or technical issues for some reason during these quizzes, email me immediately with an explanation of what happened. I will view

your exam attempt, and we will figure something out. Please avoid having to do this by carefully following the assignment instructions (distributed before the quiz, and included in the quiz instructions when you begin).

## **ASSIGNMENTS DESCRIPTIONS**

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Below you will find descriptions of the major course assignments. Further details and extensive expectations for all assignments will be provided closer to anticipated due dates. As with the course schedule, the instructor reserves the right to add, drop, adjust, and modify course assignments to serve our needs as a learning community and ensure we meet our course objectives.

### **MODULE ACTIVITIES – *ROLLING, DEPENDS ON ASSIGNMENT***

Moving through the course involves completing a series of activities week after week, which include both readings, videos, and a variety of interactive activities that will happen both in and out of class. The goal of these activities is to help us practice applying our developing lenses from class to comic literature and media, and they are in many ways the core learning element of the course. These activities might range from a reflection prompt on a discussion we have, to short activity or assignment, to informal Mini-Quizzes (with a few questions and multiple attempts). Note that the weight and significance of activities will vary some, along with their ‘type.’ Most of these will reveal themselves as we unlock new perspectives each week, but note that new activities may be added, and others adjusted, based on our needs, progress, and learning.

Exemplary responses to Module Activities will show thoughtful engagement with the lectures and readings, application and understanding of basic course concepts, and earnest effort to entertain new perspectives beyond normative, or surface-level readings.

### **MIDTERM EXAMS – *COMPLETED ON XX/XX & XX/XX, EXAMS OPEN @ 12:00PM (NOON) & CLOSING @ 4:00PM***

To accomplish the goals of this course – critically examining racialized sociocultural narratives as they appear in comic literature and media in relation to the challenges facing historically marginalized/racialized communities in our society – it is essential that we read and understand the course material, are attentive to lectures clarifying key ideas, and are present for discussions of the content. To that end, twice during the semester we will have midterm exams covering the material from the preceding weeks of the course. You can think of this as a comprehension assessment, ensuring that we have kept up with the reading and course content, and are prepared to apply it moving forward. In general, thoughtful reading of all course materials and attention to Module activities will prepare you well for this assessment, which will include multiple choice and matching type questions, as well as open-ended fill-in-the-blank and short response items.

### **TEXTUAL ANALYSIS PROJECTS – *TBD & TBD @ 5:00PM***

The nature of coursework, particularly in large classes, is that it is necessarily general. This often means that deep, rich engagement with areas of particular interest to you might go unexplored or only briefly considered in the content of our curriculum.

With this in mind, twice during the semester, you will choose a piece of comic media – an outside text – and present a brief critical analysis of this media based on the lenses and concepts available to you at that point in our learning journey. There will be several options for how you present this analysis, including a traditional written treatise, a podcast, a digital video, etc. Whatever the format, your task will be to delve into how concepts we have been discussing, and other questions of race, colonialism, and equity, played out in the particular content of your chosen text or media. Keep in mind both that this is a critical analysis, not a summary (i.e. just going over the plot/content) nor a review (what you liked/didn't like).

Note that while I will provide a numbers of tools for textual analyses, ensuring you have selected your text and are working on reading and analyzing it in a timely manner will be up to you

More details, guiding questions, technical resources, and a list of suggested titles for those who do not already have particular interests or texts they would like to individually explore, are available on Canvas.

## **FINAL EXAM – 12/xx, TBD**

This course explores terms, concepts, and topics that are part of our daily vocabularies, but in the context of critically examining the racialized experience, and understanding and acting in equitable ways in relation to the challenges facing historically marginalized/racialized communities in our society, demand very specific and particular definitions, nuanced understandings, and the ability to apply critical lenses to media to understand their ideologies, impacts, and consequences. With this in mind, our final examination—involving multiple choice questions and a short essay—will assess your knowledge/understanding of these concepts and topics as they appear in comic books, graphic novels, film/television, and other comic media, and ensuring that we clearly grasp the ideas most central to the course, and are able to bring a nuanced analysis using the lenses of the course to key topics and texts and media. More details on this assessment will be given closer to the date of the activity. In general, thoughtful reading of all course assignments and documenting key terms and ideas/concepts as we discuss them in class will prepare you well for this assessment.

## **STUDENT PRIVACY AND INTELLECTUAL PROPERTY**

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The [Family Educational Rights and Privacy Act](#) (FERPA) mandates the protection of student information, including contact information, grades, and graded assignments. I will use Canvas to communicate with you, and to assure privacy of student grades and feedback on individual assignments unless students have granted written waivers. I will not post grades or leave graded assignments in public places. Students will be notified at the time of an assignment if copies of student work will be retained beyond the end of the semester or used as examples for future students or the wider public. Students maintain intellectual property rights to work products they create as part of this course unless they are formally notified otherwise.

## **COPYRIGHT POLICY**

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SDSU respects the intellectual property of others and we ask our faculty & students to do the same.

It is best to assume that any material (e.g., graphic, html coding, text, video, or sound) on the Web is copyrighted unless specific permission is given to copy it under a [Creative Commons License](#). More information about the use of copy written material in education as part of the [TEACH Act](#) and [Copyright Fair Use Guidelines](#). Whenever possible, you should attribute the original author of any work used under these provisions.

# COURSE SCHEDULE

TABLE 1 - COURSE SCHEDULE WITH DATES, ACTIVITIES, AND ASSIGNMENTS

Module Topic / Major Assignments	Essential Questions	Course Readings & Assignments
<b>Week 1</b> Course Introduction	<ul style="list-style-type: none"> <li>- What is this course all about?</li> <li>- What should I expect to learn &amp; be able to do at the end of the semester?</li> <li>- What are my responsibilities in the course?</li> <li>- What is CCS/Ethnic Studies?</li> <li>- Where can I find information, rubrics, etc. for course assignments during the semester?</li> </ul>	<ul style="list-style-type: none"> <li>- Syllabus</li> <li>- Singleton &amp; Hays, <i>Beginning Courageous Conversations on Race</i></li> </ul>
<b>Week 2</b> What is Race & Racism?	<ul style="list-style-type: none"> <li>- What are race &amp; racism? How do they permeate American life?</li> <li>- How does race function as a theoretical &amp; academic concept in literature &amp; media? What is race as a biological/physiological concept?</li> <li>- Why is race significant to discussions of comics in contemporary society?</li> </ul>	<ul style="list-style-type: none"> <li>- Fredrickson, <i>Race: A short History</i></li> </ul>
<b>Week 3</b> Learning to Look with Critical Literary/Social Theories	<ul style="list-style-type: none"> <li>- How has racism evolved to exist in a 'color blind' world? How does this emerge in sport?</li> <li>- Given the broad social taboo on overt racism, in what ways are BIPOC most likely to experience racism in their lives, &amp; in comics?</li> <li>- How do social theories help us richly examine the dynamics of comics, race, &amp; society?</li> <li>- How can I read significant media through theoretical lenses?</li> </ul>	<ul style="list-style-type: none"> <li>- Fredrickson, <i>Race: A short History</i></li> <li>- DiAngelo, selections from <i>What does it mean to be White?</i></li> <li>- Summary of significant Social Theories</li> </ul>
<b>Week 4</b> The Racialized History of Comic Art & Storytelling	<ul style="list-style-type: none"> <li>- What role did race and culture play across the history of the United States? Who were comics for &amp; who did they benefit? How did race shape the development of comic narratives?</li> <li>- How are past narratives of racial resistance in sport constructed in the present socio-cultural imagination v. in their own time?</li> </ul>	<ul style="list-style-type: none"> <li>- Mazur &amp; Danner, <i>Comics: A Global History</i></li> <li>- Hirsch, <i>Pulp Empire</i></li> <li>- Selections from <i>X-Men</i></li> </ul>
<b>Week 5</b> Colonialism & Racial Archetypes in early Comics	<ul style="list-style-type: none"> <li>- What is coloniality? How has colonization &amp; settler colonialism shaped &amp; altered narratives &amp; representation in comics?</li> <li>- How does coloniality appear in modern comic narratives &amp; media?</li> <li>- How are post-colonial communities of color using comics as forms of decolonial resistance?</li> </ul>	<ul style="list-style-type: none"> <li>- Hirsch, <i>Pulp Empire</i></li> <li>- Watch, <i>Disney</i> video clips</li> <li>- Watch, <i>Looney Tunes</i> video clips</li> <li>- <b>Complete Midterm 1</b></li> </ul>
<b>Week 6</b> Comics as Racial Memoir	<ul style="list-style-type: none"> <li>- How does racial, ethnic, &amp; cultural identity form? What is the impact of racialization on our social &amp; cultural relationships</li> <li>- How do BIPOC communities narrate &amp; characterize racialization &amp; identity in their own narratives?</li> </ul>	<ul style="list-style-type: none"> <li>- Bui, <i>The Best We Could Do</i></li> <li>- Selections from, <i>Mexikid, I was Their American Dream, American-Born Chinese, Dragon Hoops</i></li> </ul>



Module Topic / Major Assignments	Essential Questions	Course Readings & Assignments
<p><b>Week 7</b> Blue Beetle &amp; Comic Latinidad</p>	<ul style="list-style-type: none"> <li>- Where does the Latina/o/x community fit in the history of comics?</li> <li>- What are significant themes, historically &amp; recently, of Latina/o/x identity in comic media?</li> <li>- In what ways has Latinidad &amp; intersectionality become a feature of comic media?</li> </ul>	<ul style="list-style-type: none"> <li>- Selections from <i>Drink Cultura</i></li> <li>- Trujillo &amp; Gutierrez, <i>Blue Beetle Graduation Day</i></li> <li>- Watch, clips from Blue Beetle</li> </ul>
<p><b>Week 8</b> Afrofuturism &amp; Black Panther</p>	<ul style="list-style-type: none"> <li>- Where does the Black community fit in the history of comics?</li> <li>- What are significant themes, historically &amp; recently, of Black identity in comic media?</li> <li>- What is Afrofuturism, how does it connect to decoloniality, &amp; how does it appear in comics?</li> </ul>	<ul style="list-style-type: none"> <li>- Selections from <i>The Dark Fantastic</i></li> <li>- Watch, clips from <i>Black Panther</i></li> <li>- Watch, clips from <i>Atlanta</i></li> </ul>
<p><b>Week 9</b> Miles Morales &amp; Who Gets to be Spiderman</p>	<ul style="list-style-type: none"> <li>- What are race-swapping &amp; race-bending? What are the politics &amp; cultural narratives around them? How are these conversations reflective of racial ideologies &amp; colonial power?</li> <li>- How have BIPOC narratives &amp; characters been positioned in relation to the 'canon' &amp; the 'core' characters of comic universes?</li> <li>- In what ways have efforts to add diversity into these universes been superficial, &amp; substantial?</li> </ul>	<ul style="list-style-type: none"> <li>- Lawrence, <i>Miles Morales: Suspended</i></li> <li>- Watch, Donald Glover stand-up</li> <li>- Watch, clips from <i>Into the Spider-verse</i></li> </ul>
<p><b>Week 10</b> Reading &amp; Misreading Batman: Neoliberal Ideologies in Comics</p>	<ul style="list-style-type: none"> <li>- What is neoliberalism? How does neoliberal power &amp; ideology reproduce itself through art &amp; cultural narratives?</li> <li>- In what ways is race present in these economic practices? How are racialized bodies positioned within world economies?</li> <li>- How is Batman the quintessential neoliberal, chauvinist figure? Where else is neoliberalism present in 'superheroic' thinking?</li> </ul>	<ul style="list-style-type: none"> <li>- Hirsch, <i>Pulp Empire</i></li> <li>- Watch, selections from <i>The Dark Knight</i></li> <li>- Listen, selections from <i>You're Wrong About</i> episode 3/1/21 <i>The Dark Knight</i></li> </ul> <p><b>- Complete Midterm 2</b></p>
<p><b>Week 11</b> Reading &amp; Misreading Rorschach: Neoliberal Ideologies in Comics part 2</p>	<ul style="list-style-type: none"> <li>- What is neoliberalism? How does neoliberal power &amp; ideology reproduce itself through art &amp; cultural narratives?</li> <li>- In what ways are the nuances of comic narratives misread &amp; misinterpreted?</li> <li>- How does translating a creator's narrative from page to screen provide a venue for neoliberal power to re-capture the narrative?</li> </ul>	<ul style="list-style-type: none"> <li>- Hirsch, <i>Pulp Empire</i></li> <li>- Moore &amp; Gibbons, <i>Watchmen</i></li> <li>- Watch, clips from <i>Watchmen</i> (2009 film)</li> <li>- Watch, clips from <i>Watchmen</i> (2022 TV series)</li> </ul>
<p><b>Week 12</b> Fantasy, Comics, &amp; Racialization</p>	<ul style="list-style-type: none"> <li>- How has the fantasy genre operated historically to reinforce real-world racial biases, racialization, &amp; racial hierarchies? How do these representations appear in comic media?</li> <li>- How have creators attempted to use fantasy comics to subvert &amp; disrupt inequitable racialization &amp; neoliberal &amp; neocolonial ideologies?</li> </ul>	<ul style="list-style-type: none"> <li>- Vaughn, <i>Saga</i></li> <li>- Selections from, <i>The Dark Fantastic</i></li> </ul>

Module Topic / Major Assignments	Essential Questions	Course Readings & Assignments
<p><b>Week 13</b> Race, Gender, &amp; Sexualization in Comics</p>	<ul style="list-style-type: none"> <li>- What is intersectionality? How does gender identity &amp; sexual orientation complicated racialization? How is coloniality &amp; racism wrapped up in sexualization?</li> <li>- What is the history of gender &amp; sexualization in comics? How has race been present in these dynamics?</li> <li>- How is racial sexualization represented &amp; contested in comics?</li> </ul>	<ul style="list-style-type: none"> <li>- Hirsch, selections from <i>Pulp Empire</i></li> <li>- Watch, clips from <i>Black Panther: Wakanda Forever</i></li> <li>- Watch, clips from <i>The Avengers</i></li> </ul>
<p><b>Week 14</b> Comics &amp; Race on the Screen</p>	<ul style="list-style-type: none"> <li>- How have representations of race in animated properties reflected ideologies around race?</li> <li>- How do animated comic media traffic in, subvert, resist, &amp; complicated racialization?</li> <li>- How do the politics of media &amp; filmmaking lead to complicated choices of racial representation?</li> </ul>	<ul style="list-style-type: none"> <li>- Selections from, <i>The Dark Fantastic</i></li> <li>- Watch, clips from <i>Avatar: The Last Airbender</i> (TV series)</li> <li>- Watch, clips from <i>Avatar: The Last Airbender</i> (film)</li> </ul>
<p><b>Week 15</b> Course Conclusion</p>	<ul style="list-style-type: none"> <li>- What are the key concepts &amp; ideas from the course thus far?</li> <li>- What significant arguments are the authors we have read making?</li> <li>- What pivotal moments are important to note from discussion thus far?</li> </ul>	<ul style="list-style-type: none"> <li>- Kendi, selections from <i>How to Be an Anti-Racist</i></li> <li>- <b>Textual Analysis 2 due</b></li> </ul>
<p><b>FINAL EXAM</b></p>	<ul style="list-style-type: none"> <li>- What can I do in my life to contribute positively towards more equitable understandings of racial representation in comics, and socio-cultural life more broadly?</li> </ul>	<ul style="list-style-type: none"> <li>- Final Exam Review Session will be held xx/xx @ 11:00am</li> <li>- The Final Exam for all students will be on 12/xx</li> </ul>