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## Term Information

Effective Term Spring 2025

## General Information

Course Bulletin Listing/Subject Area History of Art  
Fiscal Unit/Academic Org History of Art - D0235  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3408  
Course Title Disaster, Displacement and Recovery in 21st Century Latinx Graphic Narratives  
Transcript Abbreviation LatinxGraphicNarr  
Course Description This course explores notions of disaster, forced displacement, crisis and recovery in Latinx graphic narratives of the 21st century. Students will experience comics as a unique and full-bodied communication form putting special emphasis on non-fictional comic art created, produced, and distributed by Latinx-identified multidisciplinary sources and independent artists.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites none  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings Ethnic Studies 3408

## Subject/CIP Code

Subject/CIP Code 50.0703  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Migration, Mobility, and Immobility

## Course Details

### **Course goals or learning objectives/outcomes**

- -Students become familiar with Comic Studies, which includes interdisciplinary perspectives in the arts, the humanities, and the social sciences.
- Students develop an analytical approach to Latinidad, Latinx Studies and Latinx graphic narratives.

### **Content Topic List**

- Latinx Studies
- graphic narrative
- comic studies
- hazards
- colonization
- memory
- american life experiences
- non-conforming gender identity
- multilingualism
- indigeneity

### **Sought Concurrence**

Yes

## Attachments

- NEW-ETHNSTD:HISTART 3408 Syllabus. Disaster, Displacement and Recovery in Latinx Comics-REV\_NMS-20240404.docx: syllabus  
*(Syllabus. Owner: Whittington, Karl Peter)*
- ETHNSTD:HISTART 3408 Concurrences.pdf: concurrences  
*(Concurrence. Owner: Whittington, Karl Peter)*
- FDB Latnx Comics - GE MMI.pdf: GE worksheet - migration  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- Curriculum Map HA3408.docx: HistArt Curriculum map  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*
- Revised - HistArt 3408 Syllabus. Disaster, Displacement and Recovery in Latinx Comics. 7.22.24.docx: Revised syllabus - Aug 1 2024  
*(Syllabus. Owner: Whittington, Karl Peter)*
- GE Letter. 7.31.24.docx: GE Letter  
*(Other Supporting Documentation. Owner: Whittington, Karl Peter)*

**Comments**

- Submitted to match the primary submission - Ethnic Studies 3408

8/1 - submitted the revised materials provided by Ethnic Studies (by Whittington, Karl Peter on 08/01/2024 10:28 AM)

- - Michael Hilty returned the primary submission to Ethnic Studies on 5/23 because as submitted the subcommittee did not approve it. I suggest you wait until ES 3408 is fully approved & then you can send this request with the fully approved docs. Okay?

- If by chance, the History of Art version will count in your major, please upload an updated curriculum map. (by

Vankeerbergen, Bernadette Chantal on 07/31/2024 02:45 PM)

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Whittington, Karl Peter	05/13/2024 09:53 AM	Submitted for Approval
Approved	Whittington, Karl Peter	05/13/2024 09:53 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	07/31/2024 02:45 PM	College Approval
Submitted	Whittington, Karl Peter	07/31/2024 03:49 PM	Submitted for Approval
Approved	Whittington, Karl Peter	07/31/2024 03:50 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	07/31/2024 03:50 PM	College Approval
Submitted	Whittington, Karl Peter	08/01/2024 10:29 AM	Submitted for Approval
Approved	Whittington, Karl Peter	08/01/2024 10:29 AM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/23/2024 01:16 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Neff, Jennifer Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	08/23/2024 01:16 PM	ASCCAO Approval

Fernanda Díaz-Basteris, PhD  
Assistant Professor  
Latinx New Media and Ethnic Studies

**ETHNSTD 3408**  
**Summary of Revisions**  
**July 30, 2024**

On Monday, April 29th, the Themes II Subcommittee of the ASC Curriculum Committee reviewed my proposed undergraduate course Ethnic Studies 3408. Disaster, Displacement and Recovery in 21st Century Latinx Comics - GEN Theme: Migration, Mobility, and Immobility. Before reviewing my course again, the Subcommittee requested a clearer articulation as to how the course description and course assignments will address and evaluate the Migration, Mobility, and Immobility ELOs.

This is my first time proposing an undergraduate course under as a GE Theme. I want to thank Dr. Eugenia Romero from the Department of Spanish and Portuguese for her guidance in all this process. I'm slowly learning how to build a GE course. This letter addresses the changes I made to the original syllabus and will clarify how I envision the course assignments addressing and assessing migration, mobility and immobility.

First, I rewrote the Course Description. In this updated version I explain how students will engage with the Theme Migration, Mobility, and Immobility. Now it reads like this:

“Disaster, Displacement and Recovery in 21st Century Latinx Graphic Narratives investigates migration, displacement, mobility, and immobility in Latinx communities. The primary media students will use to engage with these topics will be comics, webcomics, zines, graphic memoirs and graphic novels. This course will expose students to communities crossed by imposed borders, displaced families, immigrants detained by ICE, Puerto Ricans living the aftermath of disaster, and the social mobility experienced by first generation college students. Comics are a unique medium and a full-bodied communication form, and this course emphasizes migrations embodied in non-fictional narratives created, produced, and distributed by Latinx-identified multiethnic and multilingual independent visual artists. Through an interdisciplinary approach including readings from Cultural Studies, Border Studies, Comic Studies and Latinx Studies, students will analyze structural causes of migration, mobility and immobility: the socio-political, economic, environmental, and cultural phenomena contributing to and resulting from forced displacement, incarceration, disability, and the disaster aftermath. The works contained in this course illustrate people’s hopes and fears about staying, leaving and resisting. The works of Lalo Alcaraz, Hector Cantú, Daniel Alarcón, Alberto Ledesma, Zeke Peña, Rosa Colón, Rosaura Rodríguez, Julio Anta, among others, will facilitate students’ understanding of comics as visual products that cultivate sophisticated types of visual literacy, while also allowing them to interrogate narratives of disaster, immobility and displacement beyond the academy and other powerful institutions.”

Second, I adapted the ELOs, now I have a clear description following point 4.2:  
“GE Themes, Migration, Mobility and Immobility” Expected Learning Outcomes:  
Successful students are able to:

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- 1.1 Engage in critical and logical thinking about the topic or idea of the theme.
- 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.
- 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.
- 3.1 Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.
- 3.2 Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.
- 4.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.
- 4.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations.

This course addresses the goals and expectations by:

a) Exposing students to significant comics and scholarly essays that trace the different political causes of migration, mobility and immobility of multiethnic and multilingual Latinx communities in the U.S. Readings and in-class discussions will allow students to develop an analytical approach through Latinx Studies, and Latinx comics, resulting in productive dialogue about Latinx migrations, forced displacement, incarceration, disaster and recovery.

b) Throughout the semester students will be able to describe and document how race, class and gender are part of the social differences of local, national, and global communities experiencing migration and immobility. Students will produce reflective essays and creative visual works foregrounding the importance of race, class and gender as part of the social differences of local, national, and global migrations.

Third, I revisited the objectives of the writing assignments and changed the narrative so the subcommittee can have a better description of each assignment. Now the syllabus explains how students will connect their weekly learnings and writings with the topic of the course. In page 5 of the syllabus, you will see the following changes:

- Visual Journal / “Let’s Create Comics about Latinx Migrations” (15%)

The objective of the visual journal/short comic is to give students the opportunity to show their understanding of advance visual storytelling about Latinx migrations and immobility in the U.S. Prior to producing this visual journal, students will explore academic research and comics that document important takeaways about Latinx migrations. The professor will facilitate specific instructions\*\* to discuss a migration, mobility or immobility story, then students will create a visual journal / comic portraying a concrete verbal and visual narrative about such topic. Students are free to create collages, comics, zines, webcomics or posters. By creating a graphic narrative students will demonstrate critical thinking and writing skills on relevant issues regarding Latinx mobility, immobility and migration in the 21st century.

\*\*Instructions: Before creating a visual journal entry, students should write down a list of main ideas they learned from the weekly discussions, then students should create the layout of each

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page, thinking about graphic space and verbal narrative. It is recommended to practice a couple of times how the verbal and visual narrative will be organized on the page (panels, sequence, transitions and gutters). Students will describe, interpret, and reflect on personal experiences with Latinx visual works that shine a light on migration, mobility and immobility. Interesting questions to ask when preparing a visual journal are: “what did you know about migrations before this class and what have you learned throughout this week? How would you portrait your learning process? Which critical tools are helping you understand visual narratives about migrations?”

- Individual Presentation: “I’m analyzing a comic about Latinx migrations” (15%)

Starting Week 3, students will discuss and debate the work of different scholars and artists on how migration, mobility, or immobility have shaped attitudes, beliefs, and behaviors towards Latinx communities in the U.S. These individual presentations will give students the opportunity to analyze and describe how race, social class and gender are part of the social differences of local and national Latinx communities experiencing migration, mobility and immobility. Each presentation will be 15-20 min long.

Instructions: Each student will select a graphic narrative from the syllabus and lead a discussion focusing on the author’s background, creative style, pages layout and connecting it with at least one academic article or book chapter. The presentation should cover the following elements:

-An introduction to the artist/creator/writer; who are they, what is their background? 2 min.

-What is the topic of the comic and why is it relevant to the course topic? 2 min.

-What kind of intervention is the comic making regarding Latinx migration? 1 min.

-Following the presentation each student will facilitate a 10 min workshop on such text. Students are expected to develop engaging activities and prepared handouts, games, and questions for the class discussion.

### -Writing Assignments (30%)

Students will submit two essays (2,500 words or 5 pages each), the initial writing assignment is scheduled for Week 9 the final exam is a second writing assignment scheduled on Week 16. For both essays, we ask students to critically think about the intervention comics have in contemporary Latinx narratives dealing with disaster, migration and detention. When planning the essay, students must think about specific critical keywords to propose and build their thesis around specific concepts.

Essay #1 – Submit 2,500 words or 5 pages to Canvas. As a midterm exam this first essay will address the two topics of this course: migration and mobility. Think and write how you find such topics depicted in some of the Latinx comics of the past 8 weeks. It is recommended to go back and read personal notes, also review Dr. Díaz-Basteris’ notes on Canvas. Select at least two comics and analyze connections with keywords “diaspora” and “migration”. Pay attention to migration experiences portrayed with main characters. A thinkable question would be: how does a comic about a diasporic Latinx family living in the U.S. informs your knowledge about the social and political aspects of borders, migrations and social mobility?

Essay– Submit 2,500 words or 5 pages to Canvas. This essay is the final exam, students are expected to address two topics of the course: immobility and recovery. Think how incarceration, deportation and recovery are depicted in comics discussed in the past 5 weeks. Go back to the

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Latinx New Media and Ethnic Studies

keynotes and scholarship, read your notes and review Dr. Díaz-Basteris' notes on Canvas. Select at least two comics to work with. Think about the following questions: how does coloniality plays a distinct role in forced migration and recovery? What are the connections between Border Studies and borders and gutters in Comics Studies? How does stories about citizenship and migration embody nation-state politics resulting in incarceration?

**HistArt 3408 (Cross listed with Ethnic Studies 3408) Spring 2025  
Disaster, Displacement and Recovery in 21<sup>st</sup> Century Latinx Comics**

**Instructor:** Fernanda Díaz-Basteris, Ph.D.

**Email:** [diaz-basteris.1@osu.edu](mailto:diaz-basteris.1@osu.edu)

**Office Hours:** 258 Hagerty Hall - Tuesday and Thursday 10 am

**Class Meetings:** Lecture - Tuesday and Thursday 11.10 am – 12.30 pm.

**Location:** Eisner Room at the Billy Ireland Cartoon Library and Museum

**Class Number:** ETHNSTD 3408

**Course Description.** Disaster, Displacement and Recovery in 21<sup>st</sup> Century Latinx Graphic Narratives investigates migration, displacement, mobility, and immobility in Latinx communities. The primary media students will use to engage with these topics will be comics, webcomics, zines, graphic memoirs and graphic novels. This course will expose students to communities crossed by imposed borders, displaced families, immigrants detained by ICE, Puerto Ricans living the aftermath of disaster, and the social mobility experienced by first generation college students. Comics are a unique medium and a full-bodied communication form, and this course emphasizes migrations embodied in non-fictional narratives created, produced, and distributed by Latinx-identified multiethnic and multilingual independent visual artists. Through an interdisciplinary approach including readings from Cultural Studies, Border Studies, Comic Studies and Latinx Studies, students will analyze structural causes of migration, mobility and immobility: the socio-political, economic, environmental, and cultural phenomena contributing to and resulting from forced displacement, incarceration, disability, and the disaster aftermath. The works contained in this course illustrate people's hopes and fears about staying, leaving and resisting. The works of Lalo Alcaraz, Hector Cantú, Daniel Alarcón, Alberto Ledesma, Zeke Peña, Rosa Colón, Rosaura Rodríguez, Julio Anta, among others, will facilitate students' understanding of comics as visual products that cultivate sophisticated types of visual literacy, while also allowing them to interrogate narratives of disaster, immobility and displacement beyond the academy and other powerful institutions.

This course has been approved in the **GE category “Themes”**, under the topic of **“Migration, Mobility and Immobility”**.

**The Goals of this “GE Themes, Migration, Mobility and Immobility” course are:**

1. Successful students will analyze an important topic or idea at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
3. Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.



4. Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

**“GE Themes, Migration, Mobility and Immobility” Expected Learning Outcomes:**

Successful students are able to:

- 1.1 Engage in critical and logical thinking about the topic or idea of the theme.
- 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.
- 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.
- 3.1 Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.
- 3.2 Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.
- 4.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.
- 4.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations.

This course addresses the goals and expectations by:

a) Exposing students to significant comics and scholarly essays that trace the different political causes of migration, mobility and immobility of multiethnic and multilingual Latinx communities in the U.S. Readings and in class discussions will allow to develop an analytical approach to Latinidades, Latinx Studies, and Latinx comics engaging in productive dialogue about Latinx migrations, displacement, disaster and recovery.

b) Throughout the semester students will be able to describe how race, class and gender are part of the social differences of local, national, and global communities experiencing migration and immobility. Students will produce reflective and creative works foregrounding the importance of race, class and gender as part of the social differences of local, national, and global migrations.

**Required Books.** Some Books and some Comics are available through OSU Libraries; some articles and book chapters Open Access links will be shared in the syllabus; some readings will be uploaded via Canvas. Students will have instructions for readings each week.

**Comic Books:**

*Migra Mouse: Political Cartoons on Immigration.* Lalo Alcaraz. 1993- 2004.

*Cuba: My Revolution* by Inverna Lockpez and Dean Haspiel. 2010.

*Spit and Passion* by Cristy Road. 2012.

*City of Clowns.* Daniel Alarcon and Sheila Alvarado. 2015

*Latinx Comic Book Storytelling. An Odyssey by Interview.* Frederick Luis Aldama. 2016

*María.* Rosa Colon. 2018

*Drawing on Anger* by Eric J García. 2018  
*Puerto Rico Strong: A Comics Anthology Supporting Puerto Rico Disaster Relief and Recovery*  
 Marco Lopez and Desiree Rodríguez. 2018.  
*Tales From La Vida. A Latinx Comics Anthology.* Frederick Luis Aldama. 2018.  
*Temporada.* Rosaura Rodríguez. 2022  
*Frontera.* Julio Anta and Jacoby Salcedo. 2023.  
*Drawing Deportation* by Silvia Rodríguez Vega. 2023  
*Sí Se Puede.* Julio Anta and Jacoby Salcedo. 2024.

**Scholarship:**

*The Routledge Research Companion to Border Studies* Edited By Doris Wastl-Walter. 2011.  
*Keywords For Latina/o Studies* (eds) Deborah R.Vargas, Nancy Raquel Mirabal and Lawrence La Fountain-Stokes. 2017.  
*With Great Power Comes Great Pedagogy. Teaching, Learning, and Comics* edited by Susan E. Kirtley, Antero Garcia, and Peter E. Carlson. 2020  
*How to Study Comics & Graphic Novels: A Graphic Introduction to Comics Studies* by Enrique del Rey Cabero and Michael Goodrum. 2021.  
*Immigrants and Comics. Graphic Spaces of Remembrance, Transaction, and Mimesis.* Edited By Nhora Lucía Serrano. 2021  
*Keywords for Comics Studies.* Edited by Ramzi Fawaz, Shelley Streeby and Deborah Elizabeth Whaley. NYU, 2021.  
*Keywords for American Cultural Studies, Third Edition* edited by Bruce Burgett and Glenn Hendler. 2022.  
*Comics and Migration. Representation and Other Practices.* Edited By Ralf Kauranen, Olli Löytty, Aura Nikkilä, Anna Vuorinne. 2023

**Grade Distribution**

<b>Assignments</b>	<b>Grade distribution</b>
“Let’s talk about migration and comics” (Active Learning. Attendance, participation and Check- In)	15%
“Let’s create comics about migrations” (3 submissions. Short comic or visual journal)	15%
Writing assignments (2 short essays)	30%
“I’m analyzing a comic about Latinx migrations” (Presentation and hands on comic activity)	15%
Quizzes (3 online quizzes)	25%

- Active learning: (10%)

Physical presence in the classroom is fundamental to students’ active learning process. Please, complete the respective reading assignments in advance of the specified day of lecture. Texts will

be available for download via Canvas/Carmen and the OSU Library. It is expected students will come to each session prepared. The class will alternate between two types of sessions: “Let’s talk about migration and comics” and “I’m analyzing a comic about migrations (Presentation)”. For the session “Let’s talk about migration and comics” the discussions will be led by Dr. Díaz-Basteris and occasionally one guest lecture (depending on the weekly calendar). During this time the class will discuss the framework/theory assigned for the day and will perform an structural analysis of the assigned graphic narrative. For the session “I’m analyzing a comic about migrations (Presentation)” students will select a comic to present and guide the class discussion. A sign-up sheet will be available the first two weeks of class.

Evaluation of students’ attendance and participation is based on the following elements: addressing the assignment without digression; the quality of argument and development of ideas; demonstration of knowledge of material and level of academic analysis. If a student misses more than 2 classes, please talk to the professor to ensure they are not falling behind.

- Check in (5%)

The goal of this 10-15-minute-long one on one meeting with the professor is to learn and listen specific questions students might have about the course expectations, the syllabus content, the assignments procedures and active learning/attendance and participation. If students are not sure if their participation in class is considered active, they must ask the professor during the check in. This one-on-one meeting is crucial during the second and third week of the semester, all students should request via email a visit during office hours.

- Visual Journal / “Let’s Create Comics about Latinx Migrations” (15%)

The objective of the visual journal/short comic activity is to give students the opportunity to show their understanding of advance visual storytelling about Latinx migrations and immobility in the U.S. Prior to producing this visual journal, students will explore academic research and comics that document important takeaways about Latinx migrations. The professor will facilitate specific instructions\*\* to discuss a migration, mobility or immobility story, then students will create a visual journal / comic portraying a concrete verbal and visual narrative about such topic. Students are free to create collages, comics, zines, webcomics or posters. By creating a graphic narrative students will demonstrate critical thinking and writing skills on relevant issues regarding Latinx mobility, immobility and migration in the 21<sup>st</sup> century.

\*\*Instructions: Before creating a visual journal entry, students should write down a list of main ideas they learned from the weekly discussions, then students should create the layout of each page, thinking about graphic space and verbal narrative. It is recommended to practice a couple of times how the verbal and visual narrative will be organized on the page (panels, sequence, transitions and gutters). Students will describe, interpret, and reflect on personal experiences with Latinx visual works that shine a light on migration, mobility and immobility. Interesting questions to ask when preparing a visual journal are: “what did you know about migrations before this class and what have you learned throughout this week? How would you portrait your learning process? Which critical tools are helping you understand visual narratives about migrations?”

- Individual Presentation: “I’m analyzing a comic about Latinx migrations” (15%)

Starting Week 3, students will discuss and debate the work of different scholars and artists on how migration, mobility, or immobility have shaped attitudes, beliefs, and behaviors towards Latinx communities in the U.S. These individual presentations will give students the opportunity to analyze and describe how race, social class and gender are part of the social differences of local and national Latinx communities experiencing migration, mobility and immobility. Each presentation will be 15-20 min long.

Instructions: Each student will select a graphic narrative from the syllabus and lead a discussion focusing on the author’s background, creative style, pages layout and connecting it with at least one academic article or book chapter. The presentation should cover the following elements:

- An introduction to the artist/creator/writer; who are they, what is their background? 2 min.
- What is the topic of the comic and why is it relevant to the course topic? 2 min.
- What kind of intervention is the comic making regarding Latinx migration? 1 min.
- Following the presentation each student will facilitate a 10 min workshop on such text. Students are expected to develop engaging activities and prepared handouts, games, and questions for the class discussion.

- Quizzes (25%)

There will be 3 quizzes in total, they are dated in the syllabus on Week 4, Week 8 and Week 12. Each quiz will cover part of the Latinx Comic studies scholarship, migration and detention scholarship and formal elements of graphic narrative discussed during each week. Students will have several opportunities to build and propose questions for quizzes.

- Writing Assignments (30%)

Students will submit two essays (2500 words or 5 pages each), one as a midterm exam addressing the first two topics of the course: migration and mobility represented in Latinx comics. The second essay will function as a final exam: students will write about immobility, detention and incarceration as a social issue in the United States and how Latinx comics can be a generative tool to discuss and understand such challenges. For both essays, we ask students to critically think about the intervention comics have in contemporary Latinx narratives dealing with disaster, migration and detention. When planning the essay, students must think about specific critical keywords to propose and build their thesis around specific concepts.

**Grading scale**

100 – 93	A	82 – 80	B-	69 – 68	D+
92 – 90	A-	79 – 78	C+	67 – 65	D
89 – 88	B+	77 – 73	C	64.9 – 0	E
87 – 83	B	72 – 70	C-		

**Important Note**

There is a relationship between our experiences as multi-identified individuals and how we see the world. Many of the issues we will discuss involve personal and political philosophies. There is no reward and no penalty for having a particular set of beliefs. It is only important that we be clear about what we believe and why. We much recognize the importance of both academic research and personal experience in understanding issues of race, gender, identity, and power.

Students are under no pressure to share during the session their personal experiences on a particular topic if they don't want to.

**Guest Lectures.** During this course, we will hear from the experts in comics: creators/artists, educators/professors. Therefore, we will incorporate some guest lecturers. Times and days will have to be adjusted depending on the upcoming schedules of each person. All the information regarding the guest speakers will be posted on Canvas. Students should make sure to prove they read the materials by bringing questions or comments for the guest speaker's session.

**Academic Dishonesty.** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

**End-of-term course evaluations.** Students' constructive assessment of this course plays an indispensable role in shaping education at The Ohio State University. Upon completing the course, please take the time to fill out the online course evaluation. Comments and suggestions are especially helpful.

**Disability Services.** The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the [Safe and Healthy Buckeyes](#) site for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](http://slds.osu.edu).

**Religious Accommodations.** Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

**Courtesy Rules and Technology Use.** Technology can be use in the classroom when it assists with learning. Everyone must show respect for one another. Please observe the following basic rules:

- Smartphones must be on silent mode before entering the classroom.
- The use of laptops and tablets is only encouraged for course-related activities.

**WEEKLY CALENDAR.** This is a general plan for the course; deviations may be necessary.

## **WEEK 1**

**Tuesday** – Introductions, semester expectations, rules of engagement, important deadlines, schedule check-in appointment.

### **Thursday – Keywords for Latinx Migrations and Comics in the 21<sup>st</sup> Century**

- “America” by Kirsten Silva Gruesz in *Keywords for American Cultural Studies, Third Edition* edited by Bruce Burgett and Glenn Hendler. Pages 13-17.

- “Diaspora” by Ricardo L. Ortíz in *Keywords For Latina/o Studies* (eds) Vargas, Mirabal and La Fountain-Stokes. Pages 47 – 50.

- “Migration” by Alyshia Gálvez in *Keywords for American Cultural Studies, Third Edition* edited by Bruce Burgett and Glenn Hendler. Pages 169 – 172.

- “The Language of Comics” in *How to Study Comics & Graphic Novels: A Graphic Introduction to Comics Studies* by Enrique del Rey Cabero and Michael Goodrum Pages 10 – 19.

## **WEEK 2**

Sign up for individual presentations. Schedule check-in appointment.

### **Tuesday – Relations Between Migrations and Comics**

Group 1 will read - “Introduction. In the Shadow of Liberty: Immigration and the Graphic Space” by Nhora Lucía Serrano in *Immigrants and Comics. Graphic Spaces of Remembrance, Transaction, and Mimesis*. Pages 1- 20.

Group 2 will read - “Introduction” in *Comics and Migration. Representation and Other Practices*. Edited By Ralf Kauranen, Olli Löytty, Aura Nikkilä, Anna Vuorinne. Pages

Everyone will read - “Latino/a/x by Juana” María Rodríguez in *Keywords for American Cultural Studies, Third Edition* edited by Bruce Burgett and Glenn Hendler. Pages 154 - 157.

### **Thursday – Political Cartoons: Depicting Citizenship and Latinx Migrations**

- *Migra Mouse: Political Cartoons on Immigration* by Lalo Alcaraz. 1993- 2004. PDF available on Carmen/Canvas.

- “Cartoon” by Michael Mark Cohen in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley. Pages 33 - 36.

- “Seriality” by Osvaldo Oyola in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley, pages 187 – 192.

## **WEEK 3**

Last week to sign up for presentations and schedule check-in appointment.

### **Tuesday – Latinx Diaspora: Family Portrait**

- *Baldo. The Lower You Ride; the Cooler You Are*. Héctor Cantú and Carlos Castellanos. PDF via Carmen/Canvas.

- <https://baldocomics.com/>

- “How the writer behind the comic strip ‘Baldo’ blends humor with humanity” PBS

<https://www.pbs.org/newshour/show/how-the-writer-behind-the-comic-strip-baldo-blends-humor-with-humanity>

- “Comic Strip” by Jessica Quick Stark in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley. Pages 55 – 58.

#### **Thursday – Latinx Diaspora: Family Portrait**

- *Tales From La Vida. A Latinx Comics Anthology*. Frederick Luis Aldama. PDF via Canvas.

- “Latinx” by Isabel Millán in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley. Pages 134 – 138.

- “Stories from the Fringe” by Zeke Peña in *The Rose Metal Press Field Guide to Graphic Literature* Edited by Kelcey Ervick and Tom Hart. Pages 160 – 163.

- “Tales From the Classroom: Teaching Latinx Auto-Bio Through Amber Padilla’s Comics” by Katlin Marisol Sweeney in *Label Me Latina/o 2024 Special Issue Volume 14: Latinx Graphic Novels* Edited by Frederick Luis Aldama and Lorna L. Pérez. Pages 1 – 10.

#### **▪ Let’s Create Comics About Migration!**

**First Comic Assignment:** – submit via Canvas due on Saturday.

1. Read - “Sequence” by Barbara Postema in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley. Pages 184 – 187.

2. Draft. Build your comic character. Focus on a character experiencing migration, living in the diaspora or exile.

<https://lithub.com/lynda-barry-a-comic-exercise-in-building-character/>

3. Get to know grids and gutters, panels, and page layout. Build a personal memory with your character as the main character.

<http://spinweaveandcut.com/student-work-f15/>

### **WEEK 4**

#### **Tuesday – Youth Migrant Stories**

- Short Comic: “Surviving Camino Del Diablo” - Henry Barajas, Nicky Rodriguez, and Gabriela Downie – PDF file.

- Digital Comic Anthology *No soy de aquí. No soy de allá. Historias migrantes / I am not from here; I am not from there:*

*Migrant stories.* [https://issuu.com/eduardojacobo/docs/historias\\_migrantes\\_5ba4f7eaa2fc9d](https://issuu.com/eduardojacobo/docs/historias_migrantes_5ba4f7eaa2fc9d)

- “From representations of suffering migrants to appreciation of the Mexican American legacy in the United States” by Laura Nallely Hernández Nieto and Iván Facundo Rubinstein in *Comics and Migration. Representation and Other Practices*. Edited By Ralf Kauranen, Olli Löytty, Aura Nikkilä, Anna Vuorinne.

#### **Thursday – Border Crossers**

- *Rendez-vous in Phoenix*. Tony Sandoval

- “The River that Became a War Zone” by Zeke Peña in *The Nib* <https://thenib.com/the-river-that-became-a-warzone/>

- “Border” by Cathy Schlund- Vials in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley. Pages 27 – 29.

- “The Mask of the Border” by Henk van Houtum in *The Routledge Research Companion to Border Studies* Edited by Doris Wastl-Walter. Pages 50 – 60.



Quiz #1 – On Canvas opens Friday, closes Sunday.

## WEEK 5

### Tuesday – Citizenship, Childhood and Detention in Latinx Comics

- “Introduction From Caged Childhoods to Caged Children” in *Drawing Deportation* by Silvia Rodríguez Vega. Pages 1 -15.
- “Citizenship” by Nicolás de Genova in *Keywords For Latina/o Studies* (eds) Vargas, Mirabal and La Fountain-Stokes. Pages 36 – 39.
- “Migrant Detention Comics and the Aesthetic Technologies of Compassion” by Candida Rifkind in *Documenting Trauma in Comics*. Pages 297 – 315.

### Tuesday – Citizenship, Childhood and Detention in Latinx Comics

Guest Speaker Julio Anta

- *Home #1* – Julio Anta
- “Prison” by Caleb Smith *Keywords for American Cultural Studies, Third Edition* edited by Bruce Burgett and Glenn Hendler. Pages 195 – 198.
- “Detention Facilities: Expansion, Conditions, and Duration of Detention” in *Drawing Deportation* by Silvia Rodríguez Vega. Pages 35 – 37.

## WEEK 6

### Tuesday – Visual Documentation of Anger, Deportation and Incarceration

Guest Speaker – Dr. Maite Urcalegui

- *Drawing on Anger* by Eric J García.
- Webcomic “Crossed: Migrant Families Came Here for a Better Life. We Gave Them a Lifetime of Trauma.” By Ryan Devereaux in The Nib: <https://thenib.com/crossed-family-separation/>
- “Incarceration” by Michael Hames- García in *Keywords For Latina/o Studies* (eds) Vargas, Mirabal and La Fountain-Stokes. Pages 96 – 99.
- “(Un)documenting single-panel methodologies and epistemologies in the non-fictional cartoons of Eric J. García and Alberto Ledesma” by Maite Urcalegui in *Prose Studies*, pages: 207-227.

## WEEK 7

### Thursday – Migration and Exile in Latinx Comics

- [Real Stories From Life Inside the Migrant Caravan](#) in The Nib by Gerardo Alba and Alice Driver
- [Visit Beautiful Friendship Park](#) in The Nib by Gerardo Alba
- “Migration, Exile, and Diaspora in Graphic Life Narratives” by Nima Naghibi, Candida Rifkind & Eleanor Ty. Pages 295 – 303.

### Thursday – Latinx Migrations from South to North

- “Mexico/Filipinas” Pages 134 – 154; and “Guatemala” Pages 68 – 78 by in *Our Stories Carried Us Here: A Graphic Novel Anthology* edited by Julie Vang, Tea Rozman and Tom Kaczynski
- “Introduction. Documenting Trauma” in *Documenting Trauma: Traumatic Pasts, Embodied Histories and Graphic Reportage in Comics* (eds.) D. Davies & C. Rifkind. Pages 1 - 22.

### ▪ Let’s Create Comics About Migration!

**Second Comics Assignment:** – submit via Canvas due on Saturday.

1. Read - “Genre” by Shelley Streeby by in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley. Pages 114 - 117.
2. Draft. Plan your narrative. Build your comic in your preferred format: zine, mini comic, digital comic, single-issue comic, or single panel cartoon.
3. Get to know devices categories in comics <https://comicsdevices.com/category/devices/>

## WEEK 8

### **Tuesday – Devices and Formats: Undocumented Codex**

- *Undocumented: A Worker's Fight*. Duncan Tonatiu
- “Labor” by Shannon Gleeson in *Keywords For Latina/o Studies* (eds) Vargas, Mirabal and La Fountain-Stokes. Pages 105 – 108.
- Class activity, workshop facilitated by Dr. Díaz-Basteris inspired in the Antidefamation League Educators Guide

### **Thursday – Devices and Formats: Un/Documented Graphic Memoir**

- *Diary of a Reluctant Dreamer. Undocumented Vignettes from a Pre-American Life*. Alberto Ledesma.
- “The Critical DREAMer Memoir: Educational Mobility and the Limits of Meritocratic Citizenship” by Guadalupe Escobar

Quiz #2 – On Canvas opens Friday, closes Sunday.

## WEEK 9

### **Tuesday – Border Crossers: Family Portrait**

Virtual Guest Speaker Julio Anta

- *Frontera*. Julio Anta and Jacoby Salcedo.
- “New Keywords: Migration and Borders” by Nicholas De Genova, Sandro Mezzadra and John Pickles. Pages 55 – 80.

### **Thursday – Latinx Diaspora: Family Portrait**

In Person Guest Speaker Rafael Rosado – Conversations about two graphic novels

- *Call Me Iggy* – Jorge Aguirre and Rafael Rosado
- *My Papi Has a Motorcycle*. Isabel Quintero and Zeke Pena.
- “Latinx” by Isabel Millán in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley. Pages 134 – 138.

Essay #1 – Submit 2,500 words or 5 pages to Canvas. As a midterm exam this first essay will address the two topics of this course: migration and mobility. Think and write how you find such topics depicted in some of the Latinx comics of the past 8 weeks. It is recommended to go back and read personal notes, also review Dr. Díaz-Basteris’ notes on Canvas. Select at least two comics and analyze connections with keywords “diaspora” and “migration”. Pay attention to migration experiences portrayed with main characters. A thinkable question would be: how does a comic

about a diasporic Latinx family living in the U.S. informs your knowledge about the social and political aspects of borders, migrations and social mobility?

## **WEEK 10 – SPRING BREAK**

### **WEEK 11**

#### **Tuesday – Latinx Webcomics Depicting Latinx Migrations**

- “You Say Latino” by Terry Blas <http://helioscopepdx.com/terry-blas>
- “I’m Latino. I’m Hispanic. And they’re different, so I drew a comic to explain” by Terry Blas
- “Latinx” is growing in popularity. I made a comic to help you understand why.
- “Webcomics” by Leah Misemer in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley. Pages 218 – 22.

#### **Thursday – Webcomics Picturing Diasporic AfroLatinidad**

Visiting Artist Breena Nuñez

- “I Exist” by Breena Nuñez <https://thenib.com/afro-salvadoran-identity/>
- “Being Half Salvi”; “Being Half Guatemalan”; “Brujeria con queso”  
<https://www.breenache.com/>

### **WEEK 12**

#### **Tuesday – Disaster and Displacement in Puerto Rican Comics**

- Soda Pop Comics/ Rosa Colón. “Maria”; “Goodbye for Now”; Webcomics in The Nib  
<https://thenib.com/author/rosa-colon/>
- Rangy García “Ave Maria”  
[https://www.facebook.com/radrangy/photos/?tab=album&album\\_id=1433124446765453](https://www.facebook.com/radrangy/photos/?tab=album&album_id=1433124446765453)
- “Traumatic Displacement in Puerto Rican Digital Graphic Narratives” By María Fernanda Díaz-Basteris. *a/b: Auto/Biography Studies*. Volume 35, 2020 - Issue 2: “Migration, Exile, and Diaspora in Graphic Life Narratives”, pages: 467 - 474.

#### **Thursday – Recovery and Displacement in Puerto Rican Graphic Narratives**

Guest Speaker – Rosaura Rodríguez

- *Temporada* by Rosaura Rodríguez
- “Después de María” by Yvonne Santiago
- “The coloniality of disaster: Race, empire, and the temporal logics of emergency in Puerto Rico, USA” by Yarimar Bonilla. City University of New York (CUNY) *Academic Works*, pages: 1 – 13.

### **WEEK 13**

#### **Tuesday – Colonial Disaster Depicted in Puerto Rican Comics**

- Omar Banuchi y Ed Morales Webcomic “A Cartoon History of Colonialism in Puerto Rico”  
<https://edmorales.net/2018/07/01/a-cartoon-history-of-colonialism-in-puerto-rico/>
- Selected readings from *Puerto Rico Strong: A Comics Anthology Supporting Puerto Rico Disaster Relief and Recovery*. Marco Lopez and Desiree Rodríguez.
- “Comics joined the protests that took Puerto Rico’s governor out of power” by Ricardo Serrano Denis  
<https://www.comicsbeat.com/puerto-rico-comics-protest/>

### **Thursday – Revolution, Incarceration and Displacement in Cuban Graphic Novels**

- *Cuba: My Revolution* by Inverna Lockpez and Dean Haspiel.

- “The Body in Pain, the Ideals in Vain” by Toloo Riazi. *Journal of Arts & Humanities*. Volume 07, Issue 11, 2018, pages:18-27

Quiz #3 – On Canvas opens Friday, closes Sunday.

### **WEEK 14**

#### **Tuesday – Diasporic Cuban Teens: Punk as Queer Resistance**

- *Spit and Passion* by Cristy Road

- “Punking the 1990s. Cristy C. Road’s Historical Salvage Project in *Spit and Passion*” by Angela Laflen in *Redrawing the Historical Past: History, Memory, and Multiethnic Graphic Novels*. University of Georgia Press, 2018, pages: 217 – 238.

#### **Thursday - Comics Libraries - FIELD TRIP – Billy Ireland Cartoon Library and Museum**

#### **Let’s Create Comics About Migration!**

**Third Comics Assignment:** – submit via Canvas due on Saturday.

1. Read - “Queer” by Ramzi Fawaz, in *Keywords For Comics Studies* (eds) Fawaz, Streeby, Whaley. Pages 171 - 175.

2. Draft. Plan your narrative.

3. Get to know the Visual Language Lab <https://www.visuallanguagelab.com/>

### **WEEK 15**

#### **Tuesday – From México to Arizona: A Family Portrait**

- *La Voz de M.A.Y.O. Tata Rambo* Henry Barajas

- In Class Activity: Oral Histories and Comics Archives, led by Dr. Díaz-Basteris

**Thursday – Latinx Zines: Decolonizing Comics - FIELD TRIP – Special Collections – Zines by BIPOC artists.**

### **Week 16**

#### **Final Essay – Submit Via Canvas.**

Essay #2.– Submit 2,500 words or 5 pages to Canvas. This essay is the final exam, students are expected to address two topics of the course: immobility and recovery. Think how incarceration, deportation and recovery are depicted in comics discussed in the past 5 weeks. Go back to the keynotes and scholarship, read your notes and review Dr. Díaz-Basteris’ notes on Canvas. Select at least two comics to work with. Think about the following questions: how does coloniality plays a distinct role in forced migration and recovery? What are the connections between Border Studies and borders and gutters in Comics Studies? How does stories about citizenship and migration embody nation-state politics resulting in incarceration?

# GE Theme course submission worksheet: Migration, Mobility, & Immobility

## Overview

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Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Migration, Mobility, & Immobility)

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In a sentence or two, explain how this class “fits’ within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

*(enter text here)*

## Connect this course to the Goals and ELOs shared by *all* Themes

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Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**Goal 1:** Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

**Goal 2:** Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
<b>ELO 1.1</b> Engage in critical and logical thinking.	
<b>ELO 1.2</b> Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
<b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.	
<b>ELO 2.2</b> Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	

*Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):*

<b>ELO 1.1</b> Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p><b>ELO 2.1</b> Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u>  Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u>  The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u>  Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p><b>ELO 2.2</b> Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites:  The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>

	<p><i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i></p> <p><i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i></p> <p><i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>
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## Goals and ELOs unique to Migration, Mobility, & Immobility

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Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

**GOAL 3:** Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.

**GOAL 4:** Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

	Course activities and assignments to meet these ELOs
<b>ELO 3.1</b> Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.	
<b>ELO 3.2</b> Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.	
<b>ELO 4.1</b> Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.	
<b>ELO 4.2</b> Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations	