

NEH Application Cover sheet (ES-293685)

Institutes for K-12 Educators

PROJECT DIRECTOR

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Field of expertise: History, General

INSTITUTION

SAN DIEGO STATE UNIVERSITY FOUNDATION
San Diego, CA 92182-1931

APPLICATION INFORMATION

Title: *Using Comics to Teach Social Justice*

Grant period: From 2023-10-01 to 2024-12-31

Project field(s): Interdisciplinary Studies, General; Media Studies

Description of project: San Diego State University seeks \$175,000 to fund a two-week, twenty-five participant Summer Institute for K-12 Educators focused on "Using Comics to Teach Social Justice." Participants will: 1) engage with experienced SDSU instructors who have developed vibrant comics curriculum addressing the usefulness of the medium for engaging social justice themes; 2) explore the extensive comics collection at SDSU for pedagogical ideas and teachable content; and 3) participate in the thriving local comics convention scene; in order to 4) develop comics-related lesson plans suitable to their own state content/skills standards in multiple disciplines.

BUDGET

Outright request	175,000.00	Cost sharing	0.00
Matching request	0.00	Total budget	175,000.00
Total NEH request	175,000.00		

GRANT ADMINISTRATOR

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Project Title: Using Comics to Teach Social Justice
Institution: San Diego State University
Project Co-Directors: Elizabeth Pollard and Pamela Jackson

a) Nature of the request

San Diego State University seeks \$175,000 to fund a new project: “Using Comics to Teach Social Justice,” a two-week, twenty-five participant Summer Institute for K-12 Educators. The two-week institute will be scheduled to begin on the Monday of the week prior to San Diego Comic-Con in July 2024.¹ The entirely-residential program will include lectures and workshops in the first week and a half on SDSU’s campus and then will include attending panels during the four-day Comic-Con International and presenting on a panel about their experience of the institute at the academic Comic Arts Conference that takes place at San Diego Comic-Con. While we expect the twenty-five participants will derive from educators of grades 6-8 and 9-12, given the content and skills standards of social studies and language arts educators (to whom the institute participants will likely appeal), we do not rule out potential interest from grades 3-5 educators. Participants will: 1) engage with experienced SDSU teacher-scholars who have developed vibrant comics curriculum addressing the medium’s usefulness for engaging social justice themes of relevance to humanities research; 2) explore SDSU’s extensive comics collection for pedagogical ideas and teachable content; and 3) participate in the thriving local comics convention scene; in order to 4) develop comics-related lesson plans suitable to their own state content/skills standards in multiple humanistic disciplines.

b) Intellectual Rationale:

Whether one is developing a curriculum, designing an institute for educators, or crafting a scholarly monograph, the intellectual rationale for “why comics and social justice” remains the same. Scholars who study comics have long recognized the medium’s harmful power to perpetuate racist and misogynistic stereotypes; but also, more recently, comics’ incredible capacity to boldly challenge injustice and encourage meaningful social change. Racist characters like Will Eisner’s Ebony White, a horribly caricatured African-American sidekick to the 1940s comic-book detective/vigilante *The Spirit*, have been replaced with empowering depictions of the civil rights movement including *Martin Luther King and the Montgomery Story* (1957), a one-shot comic that recounted MLK’s life and offered a how-to on methods of nonviolent resistance, and *March* (2013-2016), a three-volume graphic novel telling the powerful story of civil rights icon John Lewis to a new generation. Deleterious depictions of foolish and sexually-objectified women like *Shirl the Jungle Girl* (Harvey Comics, 1957) or Betty, Veronica, and Ginger (1940s-on) of the long-running Archie series have been obliterated by powerful feminist comics, for example the landmark *It Ain’t Me Babe* (1970), in which the now-legendary Trina Robbins, Barbara Mendes, and what became the Wimmen’s Comix Collective upended those stereotypes with edgy drawing and

¹ The precise date of San Diego Comic-Con is not yet announced by Comic-Con International, but will take place in mid-July 2024.

unconventional stories, and the more recent *Bitch Planet* (2014-2017) in which Kelly Sue DeConnick and Valentine De Landro boldly depict a dystopia where women who are imprisoned for non-compliance resist their oppression.

Put simply, the ever-changing medium of comics and graphic novels is a change-maker. The Center for Comics Studies at SDSU, where this proposed institute will take place, embraces the vibrant comics medium as a way to grapple with timely social issues including racial injustice, misogyny, wealth inequality, immigration, food insecurity, and climate justice, to name just a few. Humanists (from History, English and Comparative Literature, Women's Studies, LGBTQ Studies, Africana Studies, American Indian Studies, to name just a few) anchor our team of scholars, educators, librarians, scientists, and artists from across SDSU and the wider San Diego community. Center faculty have received grants from the NEH ("[Building a Comics and Social Justice Curriculum](#)" - AC-284523-22 Humanities Initiatives at Hispanic-Serving Institutions Education Programs), from the Institute for Museum and Library Services ("[Building Capacity for Research and Teaching with Comics](#)"), and recognition in 2021 as an SDSU President's Big Idea ([Comics and Social Justice](#)). Apart from the comics energy on SDSU's campus, San Diego is home to a thriving maker community from small studios like Little Fish Comic Book Studio connecting with the local community to national comic book publishing houses like IDW.

Participants in the proposed institute will work with SDSU faculty to grapple with such questions as: how do comics and graphic novels uniquely promote empathy, especially with respect to social injustice; how do comics promote multimodal literacy; what are the latest 'scholarly takes' on comics; and how can comics and graphic novels be incorporated into lesson plans that address grade-specific content and skills standards in humanities-related fields, including but not limited to social studies and language arts.

Our proposed Institute for K-12 Educators, entitled "Using Comics to Teach Social Justice," draws on the strengths and resources of the SDSU, and wider San Diego, comics community. Participants will: engage with seasoned comics faculty to learn about how they've been incorporating comics into the classroom to address social justice related issues; to strategize how to navigate challenges to comics and social justice in the classroom (including navigating issues around "banned books," many of which are challenged precisely because of their social justice content); to explore SDSU's extensive comics collection for ideas about how to use comics to address social justice issues appropriate to varied disciplines and grade-levels' develop lesson plans; to develop grade- and area-specific lesson plans and activities; and participate in San Diego Comic-Con (as attendee and panel participant, sharing their experience and incipient deliverables from the Institute).

c) Project development

Summer 2024 will be the first offering of the proposed institute.

d) Format and program of study

Course materials and academic sessions - Participants will read selected articles and comics that complement the content of the 75-minute expert guest lectures.

Assigned readings shall not exceed 60 pages a day, so as to allow participants to fully absorb the information and experience. Participants will also have access to SDSU's homegrown Sketchbook for Teaching Comics & Social Justice, a collection of lesson plans developed by SDSU faculty. Finally, institute participants will make use of SDSU Library's extensive collection of comics (see Institutional Resources, below). SDSU's online learning management system (Canvas) will be used to disseminate the course materials among participants, to facilitate peer review of lesson plans, and to collate final participant deliverables before they are displayed on the public-facing grant website.

Variety of approaches: The range of guest lecturers and their expertise will ensure a wide variety of approaches to engaging with comics, including historical context, ethnic studies and ChicanX perspectives, African-American and Native American representation, gendered approaches, religion, and displaced peoples. Scholars of these analytical lenses will play a role, but so too will museum educators, librarians (university and public), and comics creators. Not only will participants engage with the institute's guest experts, but they'll also engage with the wider world of comics at the largest comic convention in the world.

Institute Structure and Additional Activities - Please see the academic schedule ([schedule.pdf](#)) for a full description of the institute structure. The overview here is meant to showcase the blend of lecture, discussion, hands-on activities, peer-reviewed lesson-planning, and share-outs that participants will experience. From Monday - Thursday in Week 1 and on Monday in Week 2, the institute will consist of roughly three hours in the morning (broken into two sessions led by guest instructors); and then after a lunch break, participants will reconvene for a roughly three-hour afternoon of activities (including a few additional guest experts and hands-on lesson planning). On Friday, Saturday and Sunday, participants will have the opportunity to participate in a comics-making workshop (Friday morning); to visit a comic book studio that specializes in teaching anyone to make comics (3-4 hours on Saturday - useful for teachers who might want to include comic book making in their lesson plan); and to visit the San Diego Comic-Con Museum (3-4 hours on Sunday). In Week 2, Monday afternoon and all-day Tuesday will be devoted to workshopping and presenting to one another the lesson plans developed through the hands-on work in the afternoons of Wk 1 (Wednesday - Friday) and Wk 2 (Monday afternoon). After a morning session on Wk 2's Wednesday (in which Pam Jackson leads sessions on the History of Comic-Con and the "Comic-Con Kids" project), in the afternoon we'll shepherd participants across town on the trolley to attend San Diego Comic-Con. To close out Week Two (Thursday - Saturday), participants will attend sessions of their choice that complement their lesson planning (during the sessions, we'll capture their experiences and brainstorming "live," via Google jamboarding), and each afternoon (after a full day of conferencing) participants will meet to debrief on what they experienced and how they'll fold it into their lesson plans. On the last day of Comic-Con (Sunday of Week 2), Institute participants will participate in a pre-arranged session of the Comic Arts Conference (the academic conference that takes place within Comic-Con) at which five participants will appear on a panel (moderated by the co-directors) in which they discuss their experience of the institute and their in-progress lesson plans. With the exception of the Saturday trip to near-by Little Fish Comic Book Studio (a few blocks from campus), the

Comic-Con Museum (a public transit ride away), and Comic-Con (a trolley ride from campus), lectures and activities will take place at San Diego State University.

- e) Project Team - The project team is made up of two co-directors, core staff (one education professor, serving as K-12 lead, and one graduate student), seven SDSU faculty with an expertise in teaching comics and social justice-related topics, and four non-SDSU experts (with vital expertise in school/public libraries, banned books, comics creation, and museum education).

Dr. Elizabeth Pollard (co-director) is Distinguished Professor for Teaching Excellence at San Diego State University, where she has been teaching courses in Roman History, World History, and witchcraft studies since 2002. She is founding co-Director of SDSU's Center for Comics Studies and is co-Champion *Comics and Social Justice*, recognized as an SDSU President's Big Ideas Initiative (2021-present). Pollard designed and debuted the new Comics and History course that explores sequential art from the paleolithic to the present day. Pollard is currently working on two comics-related projects: an analysis of comics about ancient Rome over the last century and a graphic history exploring the influence of classical understandings of witchcraft on their representations in modern comics. She has given talks about witches in comics and teaching with comics at San Diego Comic-Con, San Diego Comic Fest, the MSU Comics Forum, the World History Association, the Digital Pedagogy Initiative, and the American Historical Association. Apart from her work on magic and comics, Pollard is co-author of the widely-adopted *Worlds Together Worlds Apart* Concise, *WTWA* Full 6th edition, and the *Worlds Together Worlds Apart, Companion Reader* (W.W. Norton). In Summer 2020, she co-facilitated the SDSU Flexible Course Design Institute, which undertook the training of more than 1,000 SDSU faculty as they made the shift to online instruction in the face of COVID-19. She has also published on various pedagogical and digital history topics, including writing about witchcraft on wikipedia, tweeting on the backchannel of the large lecture, and digital humanities approaches to visualizing Roman History.

Pamela Jackson (co-director, and replacement director, should the need arise), founding co-director of the Center for Comics Studies, has been a library faculty member in the California State University system since 2002. She is the Comic Arts Curator/Librarian in Special Collections and University Archives at San Diego State University. She manages a comic arts collection of approximately 120K published, archival and ephemeral items. As founding co-Director for the Center for Comics Studies, Jackson works to include comics in the curriculum and to foster the next generation of comics scholars. She is particularly interested in diverse representation in comics and in using the medium to raise awareness of social justice issues. She has written numerous articles about comics and pop culture for academic publications; has presented at Comic-Con International, the Comic Arts Conference, San Diego Comic Fest, and the Popular Culture Association; and has served as an Eisner judge (2021). Her works include a grant-funded humanities website, *The Comic-Con Kids: Finding and Defining Fandom*, which explores the emergence of comics, science fiction and fantasy in the youth counterculture movements of the 1970s. She holds master's degrees in English from Sonoma State University and Library Studies from the University of

Wisconsin at Madison, and a Professional Certificate in Rare Books and Manuscripts from the California Rare Book School at UCLA.

Katie Sciurba (K-12 Leader), Associate Professor of Literacy Education at San Diego State University, will be the anchor and resource for participants' lesson plan construction (participant's primary deliverable). Sciurba is well-suited to this role. She is Director of both the SDSU Literacy Center in City Heights and of the SDSU Reading/Literacy graduate programs. Sciurba's K-12 experience – as an elementary school teacher who has taught writing to K-12 children in after-school and intervention contexts for more than twenty years – will ensure that the college faculty sharing their ideas and the K-12 teachers operationalizing that content for their own students will be speaking the same language.

Additional project faculty - Institute participants will benefit from the expertise of a range of guest lecturers, both from SDSU and beyond.² Seven SDSU faculty who will deliver 75-minute lectures related to the comics content they teach and actively participate in the institute on the day of their guest-lecture, as well as before, during, and after the institute via the Canvas learning management system. **Michael Domínguez** Associate Professor of Chicana & Chicano Studies, with a focus on youth studies and education. Previously a middle school English and ESL teacher in North Las Vegas, Nevada, Dr. Domínguez earned his Ph.D. in Education with a graduate certificate in Ethnic Studies from the University of Colorado at Boulder. While at CU, Dr. Domínguez served as co-founder and director for UMAS y MEXA de CU Boulder's Aquetzta Program, focused on supporting decolonial and expansive learning for Chican@ youth and pre-service teachers through Chican@ Studies programming. **Ajani Brown** is a lecturer in SDSU's Africana Studies Department. Brown proposed and developed the cutting edge course, AfroFuturism, which is the interdisciplinary study of African and African American contributions to science fiction, comic book art, pop culture, and its origins and influences. And, Brown has recently developed AFRAS - 475 - Super Black: The Politics of Representation in Comics. Brown's research focus includes literacy through sequential art, EthnoGothic Horror in comics and graphic novels, the depiction of Black characters in comics as it applies to visual rhetoric, AfroFuturism and Social Justice/Political themes in fiction, comics & graphic expressions, in addition to cultural studies of the African diaspora. **Desmond Hassing** (Choctaw of Oklahoma) is a lecturer in SDSU's American Indian Studies Department. Hassing brings to bear his roles as performance artist, theatrical director, education professional, and researcher for his work on American Indian representations in media (with a focus in comic books), site specific theatre, and ideological trends in popular media. Hassing developed AMIND - 235 – Indians in Comic Books and Graphic Arts. **Jess Whatcott** is an interdisciplinary scholar working in critical disability studies, critical prison studies, queer studies/queer of color critique, political economy, American political development, and California history. In addition to their appointment in Women's Studies, Dr. Whatcott is affiliated with LGBTQ+ Studies and Digital Humanities. Whatcott recently developed LGBT - 550 - Queering Comics. **Bill Nericcio** is Director of San Diego State University's longest-running Interdisciplinary and Cultural Studies

² Additional project faculty have supplied letters in the letters.pdf attachment.

graduate program, MALAS (the Master of Arts in Liberal Arts and Sciences program). He is also Professor of English and Comparative Literature at SDSU, where he also serves on the faculties of Chicana/o Studies and the Center for Latin American Studies. A long-time user of comics in his courses, Nericcio teaches ENG -157 (Comics and History) and recently developed ECL - 568 - Chicanx Comix: Community, Storytelling, and Social Justice. **Bradford Kirkegaard** (B.A in Comparative Religion from Harvard University and PhD in Study of Religion from the University of Pennsylvania) has been an award-winning lecturer in the Department for the Study of Religion at SDSU since 2008. He teaches courses on the Bible, Christianity, Death Dying, and the Afterlife, and Evil. A long time participant in the Center for Comics Studies working group, Kirkegaard is preparing a course on Religion in/of Comics, for the curriculum process in AY 23/24. **J. Van Tarpley** (Lecturer in History) earned his single-subject social studies credential from SDSU. Tarpley brings to his extensive teaching of comics his global background (grew up in Nigeria and lived for extended periods of time in Russia, Kyrgyzstan, and China). Tarpley has taught many sections of HIST 157 (Comics and History) and designed HIST - 457 - Graphic History (with an emphasis on comics and graphic histories that explore social justice issues).

Non-SDSU partners who will guide other educational activities include: **Emily Schindler** (Education Director, Comic-Con Museum), **Moni Barrette** (President of ALA GNCRT; co-founder of the non-profit Creators Assemble! Inc; Director of Collection Development & Publisher Relations for Library Pass (ComicsPlus database); **Little Fish Comic Book Studio** (Mark Habegger), a local comic book studio and educational nonprofit dedicated to developing the skills and empowering the minds of students of all ages who are interested in the comic artform; and **Comic Book Legal Defense Fund** (Rep TBN), “a non-profit organization dedicated to the protection of the First Amendment rights of the comics art form” (<https://cblddf.org/f-a-q/>) with whom the project directors have collaborated on many Comic Con panels.

f) Institutional Resources

SDSU’s Center for Comics Studies is a cross-college team of faculty from Colleges of Arts and Letters, the Library, Professional Studies and Fine Arts, and Education, who engage in a range of research and creative activities. Our faculty members have long engaged in the scholarship and teaching of social justice through the use of comics. While many faculty had for years taught comics-focused and comics-adjacent classes at SDSU, Dr. Pollard (project co-director), Distinguished Professor of History developed HIST/ENG 157 (Comics and History) beginning in Fall 2018 with the goal of having a course that laid the groundwork for a study of the comics medium over time. Pollard partnered with Librarian Pam Jackson, Popular Culture Librarian, to develop materials for the course and out of that collaboration the Comic Studies Collaborative (now SDSU’s Center for Comics Studies) was conceived. Other comics courses at SDSU include: ART - 215 - Visual Odyssey through Comics and Sequential Media (Kendricks); AMIND - 235 – Indians in Comic Books and Graphic Arts (Hassing); and HIST - 457 - Graphic History (Tarpley). Building on the success these courses, and with the support of an NEH HSI grant (Building a Comics and Social Justice Curriculum), in AY 22/23 faculty have developed five additional courses: AFRAS - 475 - Super Black: The Politics

of Representation in Comics (Ajani Brown); ECL - 568 - Chicanx Comix: Community, Storytelling, and Social Justice (Bill Nericcio); HIST 538 - Comics in Cold War America (Greg Daddis); LGBT - 550 - Queering Comics (Jess Whatcott); and RWS - 413 - The Rhetoric of Comics (Ben Jenkins). Five additional comics courses will be developed before the Institute begins. The Institute will draw on this local/SDSU expertise in content and pedagogy, employing many of these faculty to deliver 90-minute guest lectures on their course materials and how they've taught their topics.

With support from the SDSU administration, the Comics@SDSU group has grown to include more than twenty-five faculty members across six departments (including Africana Studies, Art, English, History, and Women's Studies) who not only use comics in their classrooms, but also conduct research and regularly publish their work.³ The program also supports and mentors student researchers from varied disciplines, who are undertaking independent research in comics, blogging about that research for our website, micro-blogging for our social media platforms, and completing discrete 5-10 hour research explorations for our core faculty. This strong teacher-scholar model --- which will inform our deployment of a graduate student researcher under this grant proposal --- enables seamless integration, giving students unique insights and opportunities to engage with the humanities.

One of the most unique assets of Comics@SDSU is access to more than 120,000 published comics in addition to archival collections and ephemera, mini-comics and zines, cartoons in historic magazines, and a modest amount of original comic art in the SDSU Comic Arts Collection. Secondary sources from the collection focus on research about comics. Primary source collection strengths emphasize alternative and independent titles, underground comix, drawn books and Modern Age comics, as well as materials that document the history of comic book culture, fandom and the creative process behind comic book production. Special attention is paid to collecting works that celebrate diversity, document the human condition and shed light on social issues. Apart from the robust comics collection, SDSU is home to a thriving Digital Humanities program, co-led by Dr. Pamella Lach. Dr. Lach has collaborated with many of the faculty teaching comics courses and is a wonderful resource for strategizing digital solutions to pedagogical challenges. Additionally, the College of Arts and Letters, in which most of the consulting faculty are housed, has a strong web-design team that will supply in-house support for the outward-facing digital materials participants will create.

Apart from the institutional resources embodied by the people, their experience, and our comics collections and digital humanities expertise, SDSU also has the infrastructure in place to support the Institute. Instructional space is available in the library, in which the comics collections are held. SDSU classrooms are all equipped with excellent classroom technology, including "video/data projector, built-in Windows and Mac computers, laptop connectivity, a DVD/Blu-ray player and document camera," as well as state-of-the-art microphone/camera set-ups to facilitate any Zoom interactivity.⁴ These technological affordances will enable our guest lecturers (on-site and remote, should the need arise) to share images from the comics and graphic novels under study. In addition to these physical spaces, SDSU's Instructional Technology Services provides

³ See letters.pdf for an enthusiastic letter of support from Monica Casper, Dean of SDSU's College of Arts and Letters.

⁴ <https://its.sdsu.edu/classrooms/learning-environments>

support for the Canvas learning management system we will use for dissemination of course materials and collection of participant work.

Following the model set by SDSU's successful "The Making of Modern Brazil: Marginal Spaces, Race, and Urban Life" (NEH Institute for Higher Education Faculty, 2022), we will negotiate reasonably-priced on-campus housing through SDSU's South Campus Plaza. In addition, the college area boasts a range of low-cost hotels and airBnB options, should participants prefer. SDSU's Conrad Prebys Student Center, as well as South Campus Plaza itself, have a range of healthy and affordable dining options. Either solution will lodge participants on, or walkably near, SDSU's campus where the primary instruction will take place and a short public-transit ride to downtown during Comic-Con (the final four days of the Institute).

Upon completion of the course of study (including submission of their lesson plan), institute co-directors will supply K-12 participants with a formal letter that documents their professional development, emphasizing what the program entailed (hours of instruction, collaboration, and deliverables).

g) Participants and project dissemination

Intended audience and recruitment: The goal of the Institute is to bring together K-12 teachers from across the country whose pedagogical aspirations intersect with the strengths of SDSU's Center for Comics Studies. Whether they be teachers of history / social studies, geography and/or government/civics, English and/or ethnic studies, the multimodal medium of comics and graphic narrative provides exciting opportunities to connect with students in new and profound ways. While different states, grades, and topics are guided by a range of content/skills standards and challenges with incorporating comics (especially those that address social justice issues), this diversity of perspective will strengthen all participants' experience of the Institute.

We seek to lead an Institute comprising twenty-five K-12 educators from across the United States. We anticipate that these educators will have diverse backgrounds and come from different K-12 contexts (public and private). While we expect the twenty-five participants will derive from educators of grades 6-8 and 9-12, given the content and skills standards of social studies and language arts educators (to whom the institute participants will likely appeal), we do not rule out potential interest from grades 3-5 educators. Based on the pool of applicants we attract, we'll group accepted participants by their experience and the extent to which they intend to engage their students with comics (from emergent to advanced). We hope to create a community of educators who will learn from one another's experiences, as they work to integrate comics in different disciplines and at different grade levels, all while adhering to their home state's skills and content standards. We imagine participants will learn a great deal not just from our content experts but also from the distinct teaching contexts each participant must navigate.

In compliance with NEH guidelines, we will reserve 20% of available spaces (5 slots) for early career educators. The application will consist of a two-page CV and a 750-word statement of purpose — describing the kinds of courses the applicant teaches (topic and grade level) and how & why the applicant expects they might be able to include comics in their teaching (including any attempts to have done so already). In

order to attract applicants, we will publicize through a range of teaching associations including but not limited to the National Council of Teachers of English (<https://ncte.org/>), National Council for the Social Studies (<https://www.socialstudies.org/about>), the NEA's professional development resources (<https://www.nea.org/professional-excellence/professional-learning>), area-specific professional organizations that include K-12 educators (e.g. American Historical Association, World Historical Association, Modern Language Association), as well as social media (twitter and other socials for our Center for Comics Studies, SDSU, College of Arts & Letters, College of Education, and SDSU Library).

Selection committee: The evaluation committee will consist of the two program co-directors (Pollard and Jackson) and Katie Sciurba (Associate Professor, SDSU's College of Education). Katie Sciurba — the non-director member of the selection committee — is our K-12 lead, whose previous experience as an elementary school teacher in the Bronx, coupled with her scholarly background on literacy education and role as director of SDSU's Literacy Center, well qualify her to assess participant applications. The committee of Pollard, Jackson, and Sciurba will rank applicants based on their teaching experience (as outlined in the CV), their ideas about incorporating comics into their teaching, and the potential for the Institute to impact their career trajectory and to impact the incorporation of comics to teach social justice related issues in their school and district.

Providing resources and communicating with participants: Participants will be able to access resources relevant to the institute and communicate with one another — before, during, and after — by means of the Institute's Canvas site (maintained and updated by the co-directors and participating experts). The Canvas site will include modules that gather together suggested readings (from comics, and scholarship about them), as well as how-to guides and other resources assembled by the content experts. Once all participant lesson plan deliverables are submitted on Canvas, participants will have access not just to their own lesson plans, but to those developed by their fellow participants. SDSU's Center for Comics Studies, in Fall 2024, will also showcase these lesson plans on a public-facing website, making available to educators nationwide (and beyond) the materials developed by Institute participants. The public-facing website will also include short videos by the guest lecturers and reflections from the Institute participants.

Follow-up: The public-facing website showcasing the lesson plans and short videos will provide the primary mechanism for following-up with our participants (with Canvas playing a secondary role, post-Institute). Firstly, participants' lesson plans will be available for one another to use and adapt. Secondly, just as we've done with our "Building a Comics and Social Justice Curriculum" grant, we will invite participants to share via blog their experiences with implementing their lesson plans. Additionally, we'll collect any materials participants develop in their first teaching of the lesson plan and samples of student work (identifying information removed, and with permission) to display on the grant website. That follow-up will strengthen the project's impact by intensifying participants' post-Institute engagement with one another (checking in to see how the lesson plans were received by students) and by demonstrating that the work of the Institute was put into action.

We expect the the intense engagement of comics and graphic novels for their social justice themes will dramatically improve participants' understanding and

teaching by 1) deepening their knowledge and critical skills of how comics and graphic novels explore social justice themes, through the expert guest lectures on a range of topics; 2) increasing their engagement and facility with the multimodal medium, through the wide-ranging examples the guest-lecturers share, participants' experimentation with making comics, and the examples they find on their own through research in SDSU's vast comics collection; 3) empowering participants to navigate potential challenges to the use of controversial comics and graphic novels, through discussion with expert leaders and the Comic Book Legal Defense Fund speaker; 4) illuminating the thriving world of comics as well as the academic and popular engagement of the medium, through participation at Comic-Con; and finally, 5) demonstrating the deep empathy for social justice issues that is fostered by the process of reading comics' text and image combinations which bring readers into the story as they work to make meaning in the margins.

Academic Schedule for “Using Comics to Teach Social Justice” (Summer Institute for K-12 Educators):

Participants will enjoy a packed 14-day schedule (16-day total, counting arrival and departure). Each day of the Institute will include activities such as 75-minute guest-lectures, guided research in comics, lesson planning (workshopping in break-out groups and solo), experience in comic creation, and exploration of the comics industry at Comic-Con. In Week One, morning sessions will primarily focus on content (lectures by local experts) and afternoon sessions will emphasize hands-on lesson planning. That hands-on workshopping of lesson planning will continue into Week Two, with time set aside for sharing those plans and getting feedback on them from organizers and fellow participants. The final four days of the workshop will include attending Comic-Con, and the Comic Arts Conference which takes place at the convention. The institute will sponsor a panel at the Comic Arts Conference (moderated by Pollard and Jackson) on which five participants in the Institute will share a lesson plan they’ve created during the Institute and their experience developing it. Within two weeks of returning home from the Institute, participants will submit their final lesson plans to the organizers for inclusion on a public-facing website.

While the precise dates for Comic-Con 2024 have not yet been announced (will be announced in July 2023), the convention always takes place in mid-July and will determine the start-date of the proposed Institute. What follows is the schedule of lectures and activities over the course of two weeks. Following the schedule of class topics is a bibliography of potential readings of the type that guest lecturers will select and we’ll distribute via Canvas.

Week One:	
<i>Sunday</i>	Participants will arrive and gather at a pre-institute reception

<i>Monday</i>	<p>9:00-10:15 - Pollard (SDSU) - Overview of the Institute</p> <p>10:30 - 11:45 - Jackson (SDSU) -Introduction to SDSU Library Comics Collection (hands-on activities and tour)</p> <p>1-3 - Emily Schindler (Comic Con Museum Education Coordinator) - Introduction to Educational Programming at the Comic-Con Museum</p> <p>3-4 - Discussion & Needs/Goals Assessment</p>
<i>Tuesday</i>	<p>9:00-10:15 - Pollard (SDSU) - Comics and Social Justice (from the Paleolithic to Today!)</p> <p>10:30-11:45 - CBLDF Rep (TBN - via Zoom) - Comics as Banned Literature</p> <p>1:00-2:15 - Michael Dominguez (SDSU, Associate Professor of Chicana & Chicano Studies) - Comics and Race</p> <p>2:30-3:45 - Moni Barrette (Creators Assemble) - Comics and School/Public Libraries: Challenges and Possibilities</p>
<i>Wednesday</i>	<p>9:00-10:15 - Ajani Brown (SDSU) - Super Black: The Politics of Representation in Comics</p> <p>10:30 - 11:45 - Desmond Hassing (SDSU) - Native American Representation in Comic Books and Graphic Arts</p> <p>1:00 - 3:00 - Katie Sciurba (SDSU - College of Ed) - Overview of Comics Lesson-Planning - What Works and What Doesn't</p>
<i>Thursday</i>	<p>9:00-10:15 - Jess Whatcott (SDSU) - Queering Comics and Graphic Novels</p> <p>10:30 - 11:45 - Bill Neruccio (SDSU) - Chicanx Comix: Community, Storytelling, and Social Justice</p> <p>1:00 - 3:00 - Workshop - Lesson Plan Planning (Explore participants' discipline- and grade-specific content standards for incorporation of comics content) - Overview by Pollard and work in break-out groups guided by core guest lecturers</p>
<i>Friday</i>	<p>9:00 - 12:00 - Little Fish Comic Book Studio (Mark Habegger) - Making Comics</p> <p>1:00 - 3:00 - Workshop - Lesson Plan Drafting (Explore SDSU Collection and On-Line Materials for Teachable Content) - Overview</p>

	by Jackson and work in break-out groups guided by core guest-lecturers
<i>Saturday</i>	9:00 - 12:00 - Visit Little Fish Comic Book Studio (see teachers in action with K-12 artists and writers; experiment with comic creation) Afternoon - Rest / Process / Independent work on lesson-planning
<i>Sunday</i>	Morning - Rest / Process / Independent work on lesson-planning 1:00 - 4:00 - Visit Comic-Con Museum
Week Two:	
<i>Monday</i>	9:00-10:15 - Tarpley (SDSU) - Comics and Displaced Peoples 10:30 - 11:45 - Kirkegaard (SDSU) - Religion and Comics 1:00 - 3:00 - Workshop - Participants gather to work on comics lesson planning
<i>Tuesday</i>	Participants share with one another drafts of their lesson plans and get feedback 9:00 - 12:30 - 13 participants share in the morning (15 minutes each, for sharing and feedback) 1:30 - 4:30 - 12 participants share in the morning (15 minutes each, for sharing and feedback)
<i>Wednesday</i>	9:00 - 11:00 - Jackson - History of Comic Con and the Comic Con Kids Project 1:00 - 6:00 - Badge Pick-Up and Attend Comic-Con Preview Night
<i>Thursday</i>	9:00 - 5:00 - Comic-Con - Participants attend sessions of their choice at Comic-Con and Comic Arts Conference Meet at 5PM (on-site at Comic-Con) to discuss what participants saw and how they'll use it in lesson planning!
<i>Friday</i>	9:00 - 5:00 - Comic-Con - Participants attend sessions of their choice at Comic-Con and Comic Arts Conference Meet at 5PM (on-site at Comic-Con) to discuss what participants saw and how they'll use it in lesson planning!

<i>Saturday</i>	9:00 - 5:00 - Comic-Con - Participants attend sessions of their choice at Comic-Con and Comic Arts Conference Meet at 5PM (on-site at Comic-Con) to discuss what participants saw and how they'll use it in lesson planning!
<i>Sunday</i>	9:00 - 5:00 - Comic-Con - Includes Comic Arts Conference Panel - Five participants discuss their experience of the institute and their lesson plans (in-progress)
<i>Monday</i>	Participants will gather on Monday morning after Comic-Con, for a final debrief and farewell reception. Participants depart on Monday afternoon/evening.
Follow-Up - By the end of July 2024, participants will submit to organizers (Pollard and Jackson) their final lesson plans which will be reviewed, collated, and shared on a public-facing website for educators nationwide to adapt for their own use. By December 2024, the website for the lesson plans will be fully launched and promoted.	

Potential Readings: Given that our goal with this Summer Institute for K-12 Educators is lesson-plan and curriculum-design, this list emphasizes titles and resources focused on teaching about comics, as well as some of the comics and graphic novels engaged with social justice issues. While space does not permit even a partial list of the growing body of article-length scholarship exploring how comics shed light on social justice issues (e.g. gender, sexuality, race, identity), such treatments appear in the edited collections below and in major journals devoted to comic studies including the *Journal of Graphic Novels and Comics* and *Inks: The Journal of the Comic Studies Society*. Co-directors and guest-lecturers will draw selections from these types of reading to share with participants; relevant comic and graphic novel selections will also be chosen. Readings will be made available via Canvas (the learning management system).

Teaching with Comics and Graphic Novels: Many of the following common readings are already shaping the conversations around teaching comics and building a comics curriculum at SDSU.

Lynda Barry, *Syllabus: Notes from an Accidental Professor* (Drawn and Quarterly, 2014). Barry has created many texts that are useful for thinking about how to teach comics (especially how to create them) -- *What It Is* (2008) and *Making Comics* (2019) --- but this text features a teacher talking to teachers, which will be useful to our course designers.

Neil Cohn, *Who Understands Comics: Questioning the Universality of Visual Language Comprehension* (Bloomsbury, 2020) draws on visual language theories to examine whether or not visual communication and sequential art

are universally understood.

Rachelle Cruz, *Experiencing Comics: An Introduction to Reading, Discussing, and Creating Comics* (Cognella, 2018) brings the perspectives of multiple contributors who share useful activities to guide students through reading, discussing, and making comics.

Lan Dong, Ed., *Teaching Comics and Graphic Narratives: Essays on Theory, Strategy, and Practice* (McFarland & Company, 2012) includes essays by multiple authors grouped to address American Studies, Ethnic Studies, Women's Studies, and Cultural Studies, each of which intersects with our recurring theme of social justice issues in comics.

Sean Guynes and Martin Lund, Eds., *Unstable Masks: Whiteness and American Superhero Comics* (Ohio State University Press, 2020) explores race and/in comics, especially the relationship between fear and racism.

Charles Hatfield and Bart Beaty, Eds., *Comic Studies: A Guidebook* (Rutgers, 2020) brings together essays by authors on the history of different types of comics (strips to novels, to manga), comic culture (from industry to fandom), forms of comics, and genres (from superhero to digital comics).

Susan Kirtley, Antero Garcia, Peter Carlson, *With Great Power Comes Great Pedagogy: Teaching, Learning, and Comics* (University Press of Mississippi, 2020) offers essays that explore a range of teaching approaches and includes interviews with comics creators.

Scott McCloud, *Understanding Comics* (William Morrow Paperbacks, 1994), even three decades later, continues to provide an excellent analysis (in graphic form!) of how comics work, from terminology, to how images and panelling work, to how readers participate in the construction of meaning.

Pramod K. Naylor, *The Human Rights Graphic Novel: Drawing It Just Right* (Routledge, 2020) focuses on how to properly represent oppressed people in graphic format. Since the stories recounted are often real people and real human rights violations, care must be taken with how they are portrayed.

Nick Sousanis, *Unflattening* (Harvard University Press, 2015) offers stunning graphic explorations of the relationship between word and image in the construction of ideas and knowledge.

"Using Graphic Novels in Education," *Comic Book Legal Defense Fund*; Available at <http://cblddf.org/using-graphic-novels/> CBLDF maintains an up-to-date list of titles of comics and graphic novels that spur dialogue about tough subjects (including social justice issues, especially as they relate to censorship).

The Center for Cartoon Studies (available at <https://www.cartoonstudies.org/teachingcomics/>) includes resources --- teaching plans, syllabi, suggested readings --- and explicitly focuses on how to promote a comic studies curriculum.

Social Justice - Related Comics and Graphic Novels: A host of social justice issues are explored in comics and graphic novels. Given space limitations, we offer here a list of recent titles grouped into topics that matter to us at SDSU as a Hispanic-Serving Institution located on the US-Mexico border.

Immigration and Refugees: Several recent titles explore the intersection of immigration and social justice, including: Tian Veasna's *Year of the Rabbit*, (D&Q, 2020), a heartbreaking story of Cambodian refugees during the 1970s Communist revolution; Jake Halpern and Michael Sloan's *Welcome to the New World* (Metropolitan Books, 2020), the story of Syrian refugees; Victoria Jamieson, Omar Mohamed, and Iman Geddy's *When Stars Are Scattered* (Dial Books, 2020), about orphans growing up in an African refugee camp; Julio Anta, Anna Wieszczyk, and Bryan Valenza's *Home* (Image, 2021-), focuses on the injustices facing immigrants and the separation of families; Claudia Dominguez's *More Than Money* (Amatl, 2018), explores the author's complex feelings about her "home" country when her father is kidnapped there; and Duncan Tonatiuh's *Undocumented: A Worker's Fight* (Abrams, 2018), in ancient Mixtec codex--accordion fold--format, tells the story of undocumented workers in the U.S.

Racial Justice (African-Americans, Policing, and Incarceration): The events of the last year have brought to the forefront racial injustice, especially with respect to policing and incarceration. A range of comics and graphic novels engage these issues head-on, including: John Lewis, Andrew Aydin, and Nate Powell's retelling of the civil rights icon's efforts to battle racial discrimination in *March*, Volumes 1-3 (2013-2016); Christian Cooper, Alitha Martinez, Mark Morales and Emilio Lopez's *DC Represents: It's a Bird* (2020), which recounts the author's experience of discrimination and being racially-profiled for birdwatching while black; Tony Medina, Stacey Robinson, and John Jennings' *I Am Alfonso Jones* (Lee & Low Books, 2017), which tells the heartbreaking story of a young black man shot by a police officer in NYC and how his community struggles with the loss; and Dan Méndez Moore's *Six Days in Cincinnati: A Graphic Account of the Riots That Shook the Nation a Decade Before Black Lives Matter* (Microcosm Publishing, 2017) tells the story of the police shooting of an unarmed, black 19 year old. With respect to incarceration, Frank "Big Black" Smith, Jared Reinmuth and Améziame's *Big Black: Stand at Attica* (Archaia 2020) describes the violent prison riot in 1971 that brought attention to terrible prison conditions; Walter Dean Myers, Guy A. Sims, and Dawud Anyabwile's *Monster: A Graphic Novel* (Amistad, 2015) sees a teenager charged with robbery and murder imagining the cinematic version of his life; and Marc Mauer and Sabrina Jones's *Race to Incarcerate: A Graphic Retelling* (The New Press, 2013) offers an exploration of the racial and class dimensions of the inequalities of US criminal justice system.

Asian-American Experience: Recent months have seen an uptick in violence against Asian Americans. Titles exploring Asian-American identity include: George Takei, Justin Eisinger, Steven Scott and Harmony Becker drawing out Takei's experience of Japanese-American internment during WWII in *They Called Us Enemy* (Top Shelf, 2019); and Gene Luen Yang's *American Born Chinese* (Square Fish, 2008) and *Superman Smashes the Klan* (DC Comics, 2020) grappling with the Chinese-American discrimination.

Workplan for “Using Comics to Teach Social Justice” (Summer Institute for K-12 Educators)

October 2023: Required project team meeting with NEH

In October, we'll solicit from guest-lectures their final choices for the readings that participants will complete in order to supplement their lecture and discussion.

November 2023: Co-directors (Pollard and Jackson) and K-12 lead (Sciurba) will finalize the application for participants and work with graduate student worker to populate the project website.

December 2023: Project website goes live and participant applications open. Co-directors will answer queries from potential applicants and work with grad student worker to populate the Canvas site with the final reading selections from guest-lecturers.

January 2024: Co-directors and K-12 lead check-in with guest-lecturers to make sure they are developing g-slides and materials for the Institute. They also prepare their own materials for the institute.

February 2024: Required online project team meeting with NEH. Also, co-directors, K-12 lead, and guest lecturers complete materials (g-slide decks, worksheets, readings, etc) for the Canvas site.

March 2024: Participant application deadline, co-directors (Pollard and Jackson) and K-12 lead (Sciurba) review applications and select participants; co-directors review guest-lecturer materials and offer feedback.

April 2024: Notify applicants; selected participants have two weeks to accept or decline. Guest-lecturer materials uploaded to Canvas for pre-circulation with participants.

May - June 2024: Final Institute Planning; Zoom call with all guest-lecturers to review plans and procedures and confirm details of the institute. Pre-Circulate Course Materials with participants and help participants square away their housing and travel arrangements.

July 2024: Institute Held (10-days of on-campus Institute followed by 4-days of Comic-Con); for details, see “Academic Schedule” in [schedule.pdf](#).

August 2024: Collect final materials from participants (lesson plans, revised with experience of Comic-Con and with a little distance to reflect on the whole).

September - December 2024: Prepare public-facing website featuring the grant deliverables (videos from guest lecturers and participants; final lesson plans; blogs from participants).

DR. ELIZABETH ANN POLLARD
Professor, Department of History
SDSU Senate Distinguished Professor for Teaching Excellence
San Diego State University San Diego, CA 92182-6050
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EDUCATION

University of Pennsylvania	Ph.D. (2001), M.A. (1995)	Roman and Greek History, Religion, Women/Gender
North Carolina State University	B.A. (1993, Valedictorian)	History (major), Classics and Religious Studies (minors)

NOTABLE AWARDS and GRANTS

1. Founding Co-Director, [Center for Comics Studies](#) at San Diego State University
2. Co-Director, [Comics and Social Justice](#). SDSU President's Big Idea. 2020-
3. **"Building a Comics and Social Justice Curriculum," \$149,998 grant from the National Endowment for the Humanities** Co-PI, with Pamela Jackson (SDSU Library)
4. **"Building Capacity for Research and Teaching with Comics," \$149,305 grant from the Institute for Museum and Library Services**, Co-PI, with Pamela Jackson (SDSU Library)
5. California State University [Faculty Innovation and Leadership Award](#) (2020)
6. **SDSU President's Leadership Fund Grant "Assessing General Education at SDSU,"** with Eniko Csomay and Suzanne Bordelon (2014)
7. SDSU Senate Distinguished Professor for Excellence in Teaching Award (2013)

RECENT PUBLICATIONS (LAST FIVE YEARS)

1. **"Stalking, 'Erotic' Spells, and the *Exclusus Amator* in Ancient Rome" in *Nemo Non Metuit: Magic in the Roman World* [in Series: [Advances in the History of Magic, Witchcraft, and Religion](#), ed. by Elizabeth Pollard and Fabrizio Conti (Budapest: Trivent Publishing, 2022).**
2. [Worlds Together, Worlds Apart with Sources, Volume One](#), Revised 6th Edition, with Jeremy Adelman and Robert Tignor (New York: W.W. Norton, 2021)
3. [Worlds Together, Worlds Apart Concise with Sources](#), Revised 3rd Edition, with Clifford Rosenberg, Robert Tignor, et al., (New York: W.W. Norton, 2021).
4. [Worlds Together, Worlds Apart Companion Reader](#), Revised 3rd Edition, with Clifford Rosenberg, (New York: W.W. Norton, 2019).
5. **Elizabeth A. Pollard and Pamella R. Lach, "Visualizing Time in Ancient Roman History," *Digital Project Handbook* 2020, Edited by Beth Fischer and Hannah Jacobs; Available at <https://handbook.pubpub.org>.**
6. **"Visualizing History in the Classroom: A Faculty-Librarian Partnership in the Digital Age,"** (with Pamella R. Lach) *New Review of Academic Librarianship* (2019); DOI: [10.1080/13614533.2019.1627562](https://doi.org/10.1080/13614533.2019.1627562)

RECENT CONFERENCE PAPERS (LAST FIVE YEARS)

1. "Sabine Women, Conniving War-Time Empresses, and a Martyr's Voice - Comics about Rome and Roman Historiography" at HistorioGRAPHICS - Framing the Past in Comics conference, Munich, Germany (June 2023) – *forthcoming*
2. **"A Historical Thing Happened on the Way to the Forum: DC and EC Comics Go to Ancient Rome"** at Annual Meeting of the World History Association in Pittsburgh (June 2023) – *forthcoming*
3. "Building a Comics Curriculum that Inspires Change" at the International Comic Arts Forum

in Vancouver, Canada (April 2023) – *forthcoming*

4. **“Re-Thinking Comics’ Periodization – Stone, Parchment, Fabric, and Glass Age”** at the Annual Meeting of the American Historical Association in Philadelphia (January 2023)
5. **“Comics about, and Sequential Art from, Ancient Rome”** at **Representing History in/as Comics** conference (virtual) at Palacky University, Czech Republic (September 2022)
6. **“From Cuneiform to Comics (or) Gilgamesh and Enkidu – the OG Buddy Road Trip”** on **Fast Friends Road Trips & Comics Politics** panel at **Rose City Comic Con** in Portland (September 2022)
7. **“The Transformational Power of a Comics and Social Justice Curriculum”** organizer and panelist at **Comic Arts Conference** at **San Diego Comic Con** (July 2022).
8. **“Comics through Time: Musings of an ‘ancient’ historian”** on the **Comics as / in / of / History** Panel at the **MSU Comics Forum** (February 2021)
9. **“Comics, World History, and the Classroom,”** panelist for **Under the Baobab** session for the **World History Association** (December 2020)
10. **“Ancient Witches, Silver & Bronze Age Comics, and the *Feminine Mystique*”** at **San Diego Comic Fest** (March 2020)
11. **“From Magica de Spell to Wanda Maximoff: Exploring Witches in Comics,”** at the **Annual Meeting of the World History Association** in **Puerto Rico** (June 2019)
12. **“Projections of Fear: Cinematic Spell-casting and Witches’ Sabbaths in Global Perspective,”** at the **California, Northwest, Hawaii World History Association Meeting**, **UC, Berkeley** (February 2019)

RECENT INVITED TALKS

1. **“Express Yourself: Activism Through the Comic Arts,”** panelist with **Nate Powell, Cecil Castellucci, Pam Jackson, and Jordan Smith** on **CBLDF** panel at **San Diego Comic Con** (July 2022)
2. **“A Deep History of Witches in Popular Culture,”** **Keynote lecture for Witches Night** at the **San Diego Comic Con Museum** (April 2019)
3. **Lecture and Screening of *The Witch* (2015)** at the **San Diego Comic Con Museum** (May 2019)
4. **“Witches and Witch Hunting: Texts and Contexts,”** **Keynote at Walpurgisnacht, SDSU SCUA Event** (April 2018)

RECENT PODCASTS, WEB-BLOGS, and ON-LINE VIDEOS:

1. **Women of Marvel Podcast - *Scarlet Witch: It’s Complicated*** (2022)
@ <https://podcasts.apple.com/cy/podcast/scarlet-witch-its-complicated/id892844227?i=1000559674469>
2. **Women of Marvel Podcast - *The Magic of Marvel: Witches in Marvel and History*** (2021)
@ <https://podcasts.apple.com/us/podcast/the-magic-of-marvel-witches-in-marvel-and-history/id892844227?i=1000540750656>
3. **“Witches in History and on Film”** **Guest on *CinemaJunkie* 153**, October 30, 2018 (Beth Accomando, KPBS) @ <https://www.kpbs.org/news/2018/oct/30/podcast-episode-153-witches-history-and-film/>
4. ***Visualizing Roman History*** (2018-present), with **Pam Lach** at <https://sites.google.com/sdsu.edu/hist503/> (see especially 2019 blogging)

RECENT PROFESSIONAL SERVICE

1. **Co-Facilitator Flexible Course Design Summer Institute** (Summer 2020 and January 2021) – facilitated training of 1000+ **SDSU Faculty** to teach online in **AY 2020/21**
2. **SDSU Senate Student Learning Outcomes / Programmatic Assessment Committee (SLOPAC)** (2009-2016 and Spring 2018)

BRIEF CURRICULUM VITAE

Pamela A. Jackson

Special Collections and University Archives, San Diego State University
(619) 594-3809 | pamela.jackson@sdsu.edu

EDUCATION

California Rare Book School (UCLA)	Professional Certificate in Rare Books & Manuscripts, 2021
University of Wisconsin-Madison	M.A., Library and Information Studies, 2002
Sonoma State University	M.A., English with an emphasis in Creative Writing, 1999
Sonoma State University	B.A., English, Magna Cum Laude, With Distinction, 1998
Saddleback College	A.A., General Education, Highest Honors, 1995

LIBRARY AND ARCHIVES POSITIONS

Founding Co-Director of the Center for Comics Studies (formerly Comics@SDSU initiative co-lead) San Diego State University	2019-present College of Arts & Letters
Popular Culture Librarian/Comic Arts Curator San Diego State University	2016-Present Special Collections & University Archives
Information Literacy Librarian San Diego State University	2005-2016 Instructional Services
Archivist San Diego Comic Fest	2012-Present International Popular Arts and Comics Education League
Reference/Instruction Librarian San Jose State University	2002-2005 Reference and Instruction

PROFESSIONAL GROWTH

A. Selected Journal Articles

Jackson, P. (2018). "San Diego State University's Speculative Fiction Collections: A Growing Center for the Study of Popular Culture." *Fafnir – Nordic Journal of Science Fiction and Fantasy Research*, 5(1), 56-65.

Culbertson, A. & Jackson, P. (2016). "Comics and the Modern Library Catalog: New Rules for Breaking the Rules." *The Serials Librarian*, 71 (3-4): 162-172.

B. Selected Books and Book Chapters

Jackson, P. (2018). "The Final Word." In Dominguez, C. (Ed.), *More Than Money* (p. 189). San Diego, CA: Amatl Comix, San Diego State University Press.

Culbertson, A. & Jackson, P. "Agents of C.H.A.N.G.E.": Breaking Ground in Collaborative Pop Culture Curation." In Birrell, L. & Totleben, K. (Eds.), *Collaborating for Impact: Special Collections and Liaison Librarian Partnerships*. (pp. 101-112). Chicago, IL: ALA.

C. Selected Research Grants

Co-PI, with Dr. Elizabeth Pollard (History). [*Building A Comics And Social Justice Curriculum At SDSU*](#), NEH's Humanities Initiatives at Hispanic-Serving Institutions. 2022-2023. \$149,998.

Co-PI, with Dr. Elizabeth Pollard (History). [*Building Capacity for Research and Teaching with Comics and Graphic Art*](#), Institute of Museum and Library Service (IMLS) Forum Grant. 2021-2023. \$149,305.

Co-Director, [*Comics and Social Justice*](#). SDSU Big Idea. 2020-

Humanities Advisor, [*Out on the Left Coast: San Diego LGBTQ History*](#). California Council for the Humanities (NEH Partner). 2015-17.

PI, [*The Comic-Con Kids: Finding and Defining Fandom*](#). California Council for the Humanities (NEH Partner), 2012-14.

D. Selected Presentations

Pollard, E. & Jackson, P. (x2023, April). *Building a Comics Curriculum that Inspires Change*. International Comic Arts Forum (ICAF). Vancouver, BC, Canada.

Smith, J. Jackson, P., Pollard, E., Powell, N., Castelucci, C. (2022, July). *Express Yourself: Activism Through the Comic Arts*. Comic-Con, International.

Smith, J. Jackson, P., Pollard, E., Cantron, M. (co-founder of Fantagraphics), and Forte, F. (2022, July). *Raising the Dead: Horror Comics and the Comics Code*. Comic-Con, International.

Pollard, E. Jackson, P., Daddis, G. & Whatcott, J. (2022, July). *The Transformational Power of a Comics and Social Justice Curriculum*. Comic-Con, International.

Jackson, P., Pollard, E., Nericcio, W., & Qashat, F. *Comics@SDSU: Transforming Campus Collaboration*. (2022, Apr). Popular Culture Association / American Culture Association Annual Conference.

Thompson, J., Hatfield, C., Dooley, M. & Jackson, P. (2022, Apr). *The Future of Days Past: Eisner Awards as Comics Historiography*. WonderCon 2022. Anaheim, CA.

Estrada, J., Jackson, P., Thompson, J., Nunez, A. (2022, March). *And Now for Something Completely Different: Expanding the Comics Medium*. Comic-Con Museum's Will Eisner Week Program.

Pollard, E., Jackson, P., Nericcio, W., Kenricks, N. & Qashat, F. (2021, Nov). *Comics and Social Justice at SDSU*. Comic Arts Conference at Comic-Con International Special Edition.

Gomez, B., Jackson, P., Pollard, E. & Smith, J. (2021, Nov). *CBLDF: Civic Engagement and Comics*. Comic-Con International Special Edition.

Jackson, P., Pollard, E., Rhett, M., Knoblauch, K., Abrams, L. & Nunez, A. (2020). *Under the Baobab "Comics, World History, and the Classroom"*. World History Association.

Jackson, P. et al. (2019). *Graphic Novels in Libraries*. San Diego Comic Fest, San Diego, CA.

E. Selected Fellowships, Awards, Honors

Judge for the Will Eisner Comic Industry Awards, 2021.

SDSU Faculty Sabbatical (Spring 2016). *Using Comics in the Higher Education Curriculum: A Guide to Themes and Ideologies*.

CURRICULUM VITAE (ABBREVIATED)

Katherine (Katie) Sciurba
School of Teacher Education
San Diego State University
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San Diego, CA 92182-1308
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ksciurba@sdsu.edu

Career Highlights: Dr. Katie Sciurba is a scholar of literacy education, with specializations in equitable representation of diverse groups in children's literature (including young adult literature and graphic novels) and research on the intersections of young people's identities and their literacy practices. She also publishes books and articles for children. Dr. Sciurba has taught at the university level for 17+ years, and, following her experience as an elementary school teacher, she has continued to work with K-12 students in literacy intervention and after-school program contexts. She has presented her scholarly work at national conferences, including San Diego Comic-Con and the National Council of Teachers of English. To date, she has secured \$371,901 in internal and external grant funding.

EDUCATION

2011 PhD	New York University English Education
2005 MS, With Distinction	Mercy College Education
2003 MFA	The New School Creative Writing for Children
2001 BA, Cum Laude	University of California, San Diego Literatures of the World

RELEVANT TEACHING POSITIONS

Fall 2016-present San Diego State University	Associate Professor (Tenured) Literacy Education Director, Reading/Literacy Graduate Programs Director, SDSU Literacy Center
Fall 2003 – Spring 2005 P.S. 79, Bronx, New York	Teacher, 4 th and 5 th Grades

SELECT PUBLICATIONS (2020-present)

1. (b) (4)

2. **Sciurba, K.** & Bell, K. (2022). Mermaids, abuelas, and fairy wings: Jessica Love's Julián and the making of a queertopia. *Children's Literature in Education*.
3. Sciurba, K. (2022). Textual relevance, ten years later: Young Black men reflect on a decade of reading experiences. *Research in the Teaching of English*, 56(4).
4. **Sciurba, K.**, Uphus, K. & Escobar, S. (2022). Paper Selfies: Centering students' identities and the arts in baseline writing assessment. *The Reading Teacher*, <https://doi.org/10.1002/trtr.2133>.
5. **Sciurba, K.** & Bauman, K. (2022). Rising up with our students: Music, visual texts, and literacies of America. *English Journal*, 111(3).
6. Jenkins, J.R. & **Sciurba, K.** (2022). Body knowledge, reproductive anxiety, and "paying the rent" in Octavia E. Butler's "Bloodchild." *Science Fiction Studies*, 49(1).
7. Sciurba, K. (2021). March of the Coup Clutz Clowns: David LaMotte's *White Flour* and the clowning of white supremacy. *The Lion and the Unicorn*, 45(3), 257-273.
8. Sciurba, K. (2021). Black youth poetry of 2020 and reimagined literacies. *Journal of Literacy Research*, 53(4).
9. **Sciurba, K.**; Hernandez, S.J.; Barton, R.C. (2020). Humanizing the journey across the Mexico-U.S.

Children's Publications

1. Sciurba, K. (2013). Let Texas two-step pick you up! *Faces: People, Places, and Cultures*. April 1, 2013.
2. Sciurba, K. (2012). Play, pied piper! Seoul, Korea: Kunbaeum, Inc.
3. Sciurba, K. (2009). Dance. Fight. Play. Capoeira! *Faces: People, Places, and Cultures*. February 1, 2009.
4. Sciurba, K. (2008). Elvis's rockin' style. *Faces: People, Places, and Cultures*. May 1, 2008.
5. Sciurba, K. (2008). *It's time to dance!* Seoul, Korea: Kunbaeum, Inc.
6. Sciurba, K. (2008). *Let's make music!* Seoul, Korea: Kunbaeum, Inc.
7. Sciurba, K. (2008). *The picnic*. Seoul, Korea: Kunbaeum, Inc.
8. Sciurba, K. (2008). *What do you see in the classroom?* Seoul, Korea: Kunbaeum, Inc.
9. Sciurba, K. (2007). *Oye, Celia!: A song for Celia Cruz*. New York: Henry Holt & Company.
10. Sciurba, K. (2006). With duende. *Faces: People, Places, and Cultures*. January 1, 2007.

Funded Research and Training/Service Grants

1. \$7,500 – University SEED Grant (SDSU), Principal Investigator, Awarded, 2021-2022
2. \$38, 294 – "Literacy on the Rise" After School Program, King Chavez Academy of Excellence, Principal, Awarded, 2021
3. \$9,629 – "Literacy on the Rise" After School Program, College Preparatory, Principal, Awarded, 2021
4. \$8,111 – "Literacy on the Rise" After School Program in City Heights Housing, Price Philanthropies, Awarded, 2021
5. \$2,000 – "WRITE TO RISE Book Project," Cal Coast Cares Foundation Educator Grant, Principal, Awarded, 2021
6. \$129,799 – "Literacy on the Rise" Summer Program, King Chavez Neighborhood Schools, Principal, Awarded, 2021
7. \$10,000 – Price Philanthropies, Principal, Awarded 2020-2021
8. \$10,000 – University Grant Program (SDSU), Principal Investigator, Awarded, 2019-2020
9. \$5,000 – Improving Futures Fund (SDSU), Principal, Awarded 2018-2020
10. \$10,000 – University Grant Program (SDSU), Principal Investigator, Awarded, 2017-2018
11. \$10,000 – Private Donation to the SDSU Literacy from Dr. Joan Curry, Principal, Awarded 2017-2018
12. \$12,080 – College of Extended Studies (SDSU), Principal, Awarded 2017-2018
13. \$5,810 – Improving Futures Fund (SDSU), Principal, Awarded, 2017-2018
14. \$110,178 – Academic Affairs Supplemental Funds (SDSU), Principal, Awarded, 2017-2018
15. \$2,000 – Faculty Professional Development Grant (UWRF), Principal, Awarded, 2015-2016
16. \$1,500 – Center for Educational Excellence Travel Grant (USD), Principal, Awarded, 2012-2013

January 27, 2023

Selection Committee
Institutes for K-12 Educators
National Endowment for the Humanities

To Whom It May Concern:

I am very pleased to offer this letter in support of the application “Using Comics to Teach Social Justice,” a proposed Summer Institute for K-12 Educators to take place at San Diego State University in July 2024.

This project draws on the expertise of SDSU scholar-teachers to deepen and enrich the humanities pedagogy of participant K-12 educators by empowering them to fully integrate comics and graphic novels into their grade-specific, state-specific curricula. SDSU’s Center for Comics Studies has convened faculty, students, and community stakeholders at SDSU to explore best practices in teaching and research centered on comics-related media, and they are well-situated to share that experience with K-12 educators nationwide (especially educators of language arts and history at the grades 6-12 level). The Center for Comics Studies, specifically their “Comics and Social Justice Initiative,” has been recognized as an SDSU President’s “Big Idea” and is at the forefront of the College of Arts and Letters (CAL) in leading interdisciplinary pedagogical and scholarly initiatives. Building on SDSU’s superb library collection of comic and graphic novels, the current proposal draws on cross-campus expertise and support to promote robust academic engagement with comics and graphic novels to effect positive social justice outcomes not only in CAL, but across all colleges at SDSU, and in the classrooms of the participant educators and their colleagues in the schools and districts they represent.

PIs Elizabeth Pollard (History) and Pamela Jackson (Library) seek to develop a two-week, twenty-five participant Institute for K-12 educators. The institute will be of tremendous interest to K-12 educators, especially given the explosion of interest by young adults in comics and graphic novels following Marvel’s myriad and successful cinematic offerings and onscreen iterations of cherished DC characters such as Wonder Woman and Batman. There is excellent data confirming that engagement with popular culture can enhance student learning. Moreover, consistent with Black Lives Matter and other anti-racism movements, there is strong interest among students of all ages in social justice, and specifically racial justice. The current proposal lies squarely within the intersection of these commitments and concerns.

I am confident in the PIs’ capacity to implement this proposal if funded. They are passionately and skillfully engaged in this work, and indeed, the Center for Comics Studies is one of the most productive and valuable hubs for interdisciplinary exchange in SDSU’s College of Arts and Letters. Even more than this, however, is the broad support this work has found across SDSU, beyond just CAL and the Library. Many faculty and students from a large variety of disciplines and programs (and CSU campuses) are already

involved, speaking to widespread interest in comics and also the potential reach and success of this Institute. There is huge excitement about the Center for Comics Studies, and this level of activity and excitement bodes extremely well for the PIs' ability to draw on that excitement and those resources to make this Institute for K-12 educators a success.

CAL – the largest, most intellectually diverse college at SDSU – is committed to excellence in teaching, interdisciplinary collaboration, and impactful work that will serve our regional community. As the home of many humanities fields as well as humanities-focused centers and institutes, CAL takes seriously its role in fostering humanities education at SDSU and beyond. As such, this project has my strongest support.

Please do not hesitate to contact me if you need additional information or have any questions.

Sincerely,

A handwritten signature in black ink, appearing to read "Monica J. Casper". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Monica J. Casper, Ph.D.
Dean



University
Library

Special Collections &
University Archives
Library & Information Access
San Diego State University
5500 Campanile Drive
San Diego, CA 92182-8050

January 6, 2023

Dear NEH Institutes for K-12 Educators Grant Review Committee,

I write to express my enthusiastic support for SDSU's "Using Comics to Teach Social Justice" K-12 educators institute proposal.

Since 2012, SDSU Special Collections & University Archives (SCUA) has amassed nearly 120,000 comics books and graphic novels. Additionally, we have access to the *World of Archie Comics Archive* for access to online comics and the *Underground and Independent Comics* database, the first-ever scholarly online collection for researchers and students of adult comic books and graphic novels. Popular culture studies is one of SCUA's collection strengths, and as a result of our efforts, SDSU is home to what we believe to be one of the largest academic comic arts collections in the United States. That, coupled with our geographic proximity to one of the largest popular culture conventions in the world, Comic-Con International, and our increasing interdisciplinary campus efforts exploring the comic arts, make the study of comics in our curriculum even more ideal and exciting than ever.

SDSU faculty have developed numerous community relationships that position the Center for Comics Studies for success in helping innovate in K-12 comics education. SDSU is the recipient of a 2-year grant from the Institute for Museums and Library Services (IMLS) to create a community with and analyze the needs of both K-12 and higher education comics education and librarianship. We have developed partnerships with Comic-Con International, as well as their year-round museum. We work closely with community partners, such as Little Fish Comic Book Studio, the Comic Book Legal Defense Fund (CBLDF) and the American Libraries Association Graphic Novels and Comics Round Table (ALAGNCRT), all of whom are keenly aware of and interested in K-12 comics education and helping teachers respond to censorship and comics curricular challenges.

Given SDSU's collection strengths and faculty expertise, I think the proposed K-12 teacher institute would be spectacular. Thank you for your consideration.

Sincerely,

A handwritten signature in black ink that reads "Pamela Jackson". The signature is fluid and cursive, with a long horizontal stroke at the end.

Pamela Jackson
Librarian, Comic Arts Curator
SDSU Library Special Collections & University Archives



SCHOOL OF TEACHER EDUCATION
COLLEGE OF EDUCATION
SAN DIEGO STATE UNIVERSITY
SAN DIEGO, CA 92182-1153
PHONE: (619) 594-6131
FAX: (619) 594-7828

January 20, 2023

Dear NEH Selection Committee:

It is with absolute pleasure and enthusiasm that I write this letter of support for Elizabeth Pollard and Pamela Jackson's proposed K-12 Summer Institute to be offered through San Diego State University's Center for Comics Studies (Comics@SDSU). As a faculty member in the School of Teacher Education at SDSU, it has been an honor for me to be included in this tremendous initiative launched by my colleagues in the College of Arts and Letters. Since its inception, with its focus on social justice and equitable representation of minoritized groups in comics and graphic novels, I have believed that Comics@SDSU will undoubtedly make significant impacts on the young people and educators with whom I work most closely – those whose identities and experiences are overlooked or neglected entirely within traditional literacy education contexts. Given the wide-reaching popularity, resonance, and empowering effects of comics and graphic novels, among K-12 students and adults, I can think of no other major initiative as worthy of support from the National Endowment for the Humanities.

For the last two decades, beginning shortly after my college graduation, I have worked in the fields of children's publishing and education. As a children's book editor and, later, as an elementary school teacher, I learned immediately just how important the combination of visuals and text has on the literacy engagement and the literacy learning experiences of young people. As a child with a father who was a reluctant reader (whom I had to assist with business letter writing beginning at the age of 12), my own earliest memories of the Humanities involve comics and comic book characters like Superman, Wonder Woman Spiderman, and the X-men – with stories sometimes played on vinyl records. I later realized, as a literacy educator and scholar, that texts like these are the very reasons so many young people, like my dad, become literate when they struggle. As acclaimed graphic novelist and comic artist Jerry Craft recently pointed out in an NPR interview, "Most kids cheer for the heroes to succeed no matter who they are." While this is true, I have also realized through my research with young Black, Latinx, and South Asian men that we also have a tremendous need for more stories that depict people of color as the heroes with whom they and others can find relevance. For all the reasons that comics and graphic novels are powerful tools for literacy education, and because we have an intense need for heroic representation beyond larger-than-life White figures and the sprinkling of Black Panthers, Jin Wangs, and Miles Moraleses in current comics, the K-12 Summer Institute will make a vital contribution to educators, students, and the broader field of education.

As one of the faculty members involved with the K-12 Institute, I will work closely with Elizabeth and Pamela to ensure that our attendees' experience is at once enriching and criticality-focused. Our plan is to give educators the background knowledge necessary to select, evaluate, and teach with an abundant – and equitable – assortment of comics and graphic novels in classrooms at all

grade levels. As a professor who educates and provides workshops to (future) teachers on a regular basis, I am often confronted with individuals who, stereotypically, believe that comics do not count as “real reading.” However, I am pleased to share that, in every one of these cases, I have walked teachers through the process of reading scholarship and collecting their own data to prove themselves incorrect. Whether we need to convince our participants or not, one thing will remain clear: Young people need and *deserve* opportunities to read stories that resonate with their lives, their experiences, their worlds, and their ideologies. If we limit their reading to texts in which they are less interested than comics or graphic novels, we do them a tremendous disservice. In addition to assisting our participants in the creation of lessons designed with their students’ literacy needs in mind, I plan in my contribution to this Institute to help teachers navigate the tensions they may face in our current political climate in relationship to “diversity” or even to comics, more generally. Well-articulated and research-based plans that center the standards, while also centering the Humanities (even controversial comics) – like the ones our participants will be guided to develop – are often the kryptonite of naysayers! Whatever our participants’ school climates look like, however, they will walk away from our Institute knowing why and how it is empowering to include comics and graphic novels, equitably, within the context of the English Language Arts. Their students will benefit significantly from the universes these texts will open for them.

In closing, I want to say that it has been a pleasure working with Comics@SDSU, thus far. Elizabeth Pollard and Pamela Jackson have united an inspiring collective of scholars, educators, and activists, and it has been a wonderful experience to think and learn in all of their midst. I have been and will continue to be dedicated to this endeavor, as I fully support the work they began and have succeeded in doing in the short time since Comics@SDSU’s inception. I am hopeful that NEH will recognize the value of this project as much as the entire SDSU community and I do. Thank you so much for your consideration of their proposal.

Respectfully,

A handwritten signature in black ink, appearing to read "KSciurba". The signature is fluid and cursive, with the first letter 'K' being particularly large and stylized.

Katie Sciurba, Ph.D.
Associate Professor of Literacy Education
Director, SDSU Literacy Center
ksciurba@sdsu.edu
(619) 594-1625

Letter of Support for Comics K-12 Institute

Michael Dominguez <michael.dominguez@sdsu.edu>

Mon, Jan 23, 2023 at 9:20 AM

To: Elizabeth Pollard <epollard@sdsu.edu>

To whom it may concern,

I am thrilled to participate in the proposed NEH K-12 Comics Teaching Institute under development by the SDSU Center for Comics Studies. As a professor of ethnic studies, regularly working with K-12 teachers to identify accessible and engaging ways to approach the teaching of race, identity, and power in English and History courses, growing teachers understanding, appreciation, and willingness to use and understand graphic novels and comics as a powerful tool for this purpose is crucial, particularly given the expansion of ethnic studies requirements happening in California's K-12 schools. Indeed, graphic novels and comics have been staples of my teaching as a higher education faculty member, a teacher-educator, and during the many years I spent as a middle school (6-8) ELA and ESL teacher. At all these levels, comics have provided opportunities to both visualize and explore the complexities and nuances of race, ethnicity, and identity in accessible ways. Having just prepared a course curriculum on comics and race, I am eager to share this work with a broad audience of K-12 teachers in the way the proposed institute will.

This institute, inclusive of all its proposed sessions, has the potential to provide a meaningful opportunity for compelling and consequential teacher learning that will, in turn, have powerful impacts on students in the near and long term future. I am fully in support and look forward to participating.

Saludos,

Michael Domínguez, Ph.D.
Associate Professor
Chicana/o Studies Department
Latinx Resource Center Augustine "Gus" Chavez Faculty Scholar
San Diego State University
Arts & Letters 355
michael.dominguez@sdsu.edu
Cell: 703-851-6671

San Diego State University occupies traditional Kumeyaay Nation territory that extends across the recent man-made national-territorial boundaries of the United States and Mexico



SAN DIEGO STATE
UNIVERSITY

Department of
American Indian Studies
College of Arts and Letters
San Diego State University
5500 Campanile Drive
San Diego CA 92182 · 6036
Tel: 619 · 594 · 6991
Fax: 619 · 594 · 2646

1/19/2023 – From Indian Country on the Pacific

Halito, chim achukma (Hello, how are you?) My name is Desmond Hassing, I am an enrolled member of the Choctaw Nation of Oklahoma and a Lecturer in the Department of American Indian Studies at San Diego State University, and I am writing you today in support of the K-12 Summer Institute proposed by SDSU's Center for Comics Studies (Comics@SDSU).

I am pleased that the organizers of this Institute have considered making the opportunity available to me to guest lecture for the proposed group of educators and I hope to share with them what I have learned in recent years while designing and implementing my own comics based Indigenous Studies course, namely that because comic books have often been thought of as an art form directed primarily at children, there appears to have been greater room for comic writers, artists, and producers to discuss the culture happening around. In an era when the mass appeal, across age and racial demographics, encouraged other mass media (such as Film, TV, and Radio) to formalize and avoid risk (leading to a strict adherence to stereotype and tropes) the American comic book continued to approach the subject of Indigenous Peoples with an earnestness that defies the easy replication of basic stereotypes and tropes.

My intention is to use my guest lecture to help tease out for the invited educators how comic books can be used as a tool in the classroom to help develop a deep contextual understanding of the generations that came before us and to understand that the default cultural and social norms that have defined our world and society up until now are not naturally occurring and were instead engineered and built. This was struck home to me between 2015 and 2017 during the research I conducted for my Master's thesis when I created an extensive bibliography of Indigenous representation in Golden and Silver Age DC/National comic books. I found when I conducted a statistical analysis of genre selection during the middle of the twentieth century led to an increase in subject matter that supported U.S. Federal Indian Policy. In essence DC/National comic books helped embed the ideology that supported the policy actions forwarded by the American government. Far more than a child's amusement, the comic always has, and always will (just like all other cultural objects) help format the world around us.

"The Indian," as a symbol, has been hyper-visual in our society and has obscured the image of real Indigenous Peoples living in the present and the comic book has been mostly dismissed by the mainstream as a cultural object of value. Ultimately if presented the chance I hope to show to these educators, and by extension their students in the years to come, that treating comic books as the important historical documents that they are, we can come to see how the world we live in was created, and perhaps encourage those students to envision a new and different world, one in which comics and comic books are a mechanism for building support for movements for change.

Yakoke (Thank you) for your time and consideration.

Desmond Hassing
Lecturer
San Diego State University

January 19, 2023

To whom it may concern,

I am delighted to support the proposed NEH K-12 Educator's Summer Institute titled "Using Comics to Teach Social Justice," being put forward by San Diego State University's Center for Comics Studies. I am an Assistant Professor of women's, gender and sexuality studies at SDSU, and an affiliated faculty member of the Center for Comics Studies.

Last semester I designed a new course in our LGBTQ+ Studies program titled "Queering Comics." I am excited about the possibility of translating some of the material from course to an audience of secondary and high school educators. The course examines how sequential art, in the form of comics and graphic narratives, has been used to share ideas and build community among LGBTQ+ people. The class also uses comics as prism to learn about LGBTQ+ culture, identity, and social movements. Comics studies are a way to build critical visual literacy skills among our students, and it is especially important to bring to students the tools to understand the history of stereotypes and absences of positive LGBTQ+ representation within visual culture. This is even more urgent in a national moment where LGBTQ+ representation – regardless of whether positive or negative, simplistic or nuanced – is being censored at the state level, as well as within local fights at the K-12 school district level. The session on LGBTQ+ Comics at the proposed institute will be one where middle and high school educators can discuss the realities of this moment of political censorship of queer and trans graphic narratives. However, we will also strategize about how to meet the needs of all students to understand issues of gender and sexuality, and for LGBTQ+ youth and families to see themselves reflected in their school curriculum in age-appropriate ways.

I look forward to the possibility of what promises to be an informative and lively conversation about using comics in the middle and high school classroom.

Sincerely,

Jess Whatcott, Assistant Professor

Letter of Support - Proposed NEH K-12 teaching institute

Bradford Kirkegaard <bkirkega@sdsu.edu>

Tue, Jan 24, 2023 at 3:39 PM

To: Elizabeth Pollard <EPOLLARD@sdsu.edu>, Pamela Jackson <pamela.jackson@sdsu.edu>

Dear Beth and Pam,

Thank you for sharing with me your application for the K-12 Teaching Institute which you are planning for Summer 2024.

I am honored that you would include me as a guest lecturer and am excited for the opportunity.

I have lectured at San Diego State University in the Religious Studies department since 2008 and have attended Comic Con every year during that time. I have long been fascinated by the intersection of comics and religion and am looking forward to exploring that connection further.

In AY 23/24, I will be developing my course on comics and religion here at SDSU and I am eager to share with K-12 educators the range of comics and graphic novels that my course development uncovers. Religion, so much at the heart of many social justice endeavors, is always a tricky subject to address in K-12 education in public schools. The comics medium offers a powerful site for exploring social justice and religion in ways that would fit well in a K-12 public school setting.

I look forward to working with you on this important program.

Dr. Kirkegaard

December 28th, 2022

Dr. Beth Pollard
San Diego State University
5500 Campanile Drive
San Diego, CA 92182-6050

To whom it may concern:

If the proposal submitted by Dr. Pollard entitled "Using Comics to Teach Social Justice" is selected for funding by the National Endowment for the Humanities (NEH), it is my intent to collaborate and/or commit resources as detailed in the grant proposal.

Sincerely,
Dr. Emily Schindler
Director of Education
The Comic-Con Museum
2131 Pan American Plaza
San Diego, CA 92101

Barrette Letter of Support for 2024 NEH K-12 Teaching Institute

Moni Barrette <moni@creatorsassemble.org>
To: Elizabeth Pollard <EPOLLARD@sdsu.edu>
Cc: Pamela Jackson <pamela.jackson@sdsu.edu>

Wed, Jan 18, 2023 at 2:08 PM

To Whom It May Concern:

I am pleased to present this letter of support for the funding of San Diego State University's Center for Comics Studies "Using Comics to Teach Social Justice." The proposed institute has the potential to make a deep, positive impact with youth in San Diego and beyond.

I am a career "comics librarian," President of the Graphic Novel & Comics Round Table of the American Library Association, 2023 Eisner Award judge, and co-founder of the San Diego area nonprofit Creators Assemble. Our organization's mission is to enrich lives through the use of comics and popular culture in education. The "Using Comics In Social Justice" curriculum represents an outstanding opportunity to further these endeavors, and the roster of experts involved serve to strengthen this potential.

In short, "Using Comics In Social Justice" represents the type of proposal that NEH seeks to support, and Center for Comics Studies is the ideal team to further excellence in the humanities. Should this fantastic opportunity receive the funding it deserves, myself and the Creators Assemble team look forward to fulfilling our supporting role.

Please feel free to contact me directly should you have questions.

Sincerely,

—
Moni Barrette, MLIS
Co-Founder-Creators, Assemble! Inc.
President-Graphic Novel & Comics Round Table, American Library Association
2023 Eisner Awards judge
www.creatorsassemble.org

January 23, 2023

Elizabeth Pollard

Center for Comics Studies at San Diego State University

% SDSU College of Arts and Letters

5500 Campanile Dr.

San Diego, CA 92182

Dear Prof. Pollard,

Thank you so much for reaching out to me regarding your plans to hold a Summer Teaching Institute for K-12 Educators focused on "Using Comics to Teach Social Justice." I would be very happy to participate in any way that can enhance the experience for educators looking to expand their knowledge of how comics can be used in their future lesson plans.

Expanding the ranks of educators that can effectively teach a wide variety of subject matter through comics and graphic storytelling is a major passion of mine. As the Vice President of the Board for Little Fish Comic Book Studios, I see firsthand the benefits of matching students with instructors who can not only explain how to convey a story or message in the graphic language, but also understands the artistic choices that make this unique form of communication the most effective.

I am extremely happy to see that this type of workshop environment is being formally embraced at SDSU where an incredible archive of physical comic books and graphic material is available for study. As an SDSU alum, I am very proud of the University for helping educators find ways to explore this unique medium's usefulness for engaging social justice themes.

Sincerely yours,

Mark Habegger

(b) (6)

COLLEGES AND UNIVERSITIES RATE AGREEMENT

EIN:

DATE:08/06/2020

ORGANIZATION:

FILING REF.: The preceding
agreement was dated
08/28/2018

San Diego State University Foundation
5500 Campanile Drive
San Diego, CA 92182-1620

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

SECTION I: Facilities And Administrative Cost Rates

RATE TYPES: FIXED FINAL PROV. (PROVISIONAL) PRED. (PREDETERMINED)

EFFECTIVE PERIOD

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PRED.	07/01/2018	06/30/2023	50.50	On-Campus	(A) Org. Research
PRED.	07/01/2018	06/30/2023	26.00	Off-Campus	(A) Org. Research
PRED.	07/01/2018	06/30/2023	59.00	On-Campus	(A) Instruction
PRED.	07/01/2018	06/30/2023	26.00	Off-Campus	(A) Instruction
PRED.	07/01/2018	06/30/2023	34.00	On-Campus	(A) Other Spon. Act.
PRED.	07/01/2018	06/30/2023	26.00	Off-Campus	(A) Other Spon. Act.
PRED.	07/01/2018	06/30/2023	52.50	On-Campus	(B) Org. Research
PRED.	07/01/2018	06/30/2023	28.00	Off-Campus	(B) Org. Research
PRED.	07/01/2018	06/30/2023	66.00	On-Campus	(B) Instruction
PRED.	07/01/2018	06/30/2023	39.00	Off-Campus	(B) Instruction
PRED.	07/01/2018	06/30/2023	34.00	On-Campus	(B) Other Spon. Act.
PRED.	07/01/2018	06/30/2023	26.00	Off-Campus	(B) Other Spon. Act.
PRED.	07/01/2018	06/30/2023	7.10	Off-Campus	(C) IPA

ORGANIZATION: San Diego State University Foundation

AGREEMENT DATE: 8/6/2020

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE (%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PROV.	07/01/2023	Until Amended			Use same rates and conditions as those cited for fiscal year ending June 30, 2023.

*BASE

Modified total direct costs, consisting of all salaries and wages, fringe benefits, materials, supplies, services, travel and subgrants and subcontracts up to the first \$25,000 of each subgrant or subcontract (regardless of the period covered by the subgrant or subcontract). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, student tuition remission, rental costs of off-site facilities, scholarships, and fellowships as well as the portion of each subgrant and subcontract in excess of \$25,000.

- (A) Facilities and Administrative Cost Rates
- (B) Facilities and Administrative Cost Rates - DOD Contracts Only
- (C) Intergovernmental Personnel Act Agreements

ORGANIZATION: San Diego State University Foundation

AGREEMENT DATE: 8/6/2020

SECTION II: SPECIAL REMARKS

TREATMENT OF FRINGE BENEFITS:

The fringe benefits are specifically identified to each employee and are charged individually as direct costs. The directly claimed fringe benefits are listed below.

TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are charged to Federal projects as part of the normal charge for salaries and wages. Separate charges for the cost of these absences are not made. A separate charge is made to Federal projects to cover the cost of unused earned vacation benefits that are paid to terminating employees.

DEFINITION OF EQUIPMENT

Equipment is defined as tangible nonexpendable personal property (including information technology systems) having a useful life of more than one year and an acquisition cost of \$5,000 or more per unit.

DEFINITION OF ON-CAMPUS, OFF-CAMPUS, AND SPECIAL RATES

OFF-CAMPUS DEFINITION: The off-campus rate is applicable to those projects conducted at facilities not owned by the University. If the project is conducted in leased space and lease costs are directly charged to the project, then the off-campus rate must be used.

PROJECTS CONDUCTED ENTIRELEY ON-CAMPUS OR ENTIRELY OFF-CAMPUS:

Projects conducted entirely on-campus or entirely off-campus will be applied the on-campus or off-campus rate respectively.

PROJECTS CONDUCTED PARTIALLY OFF-CAMPUS AND PARTIALLY ON-CAMPUS:

If the project involves work at both on-campus and off-campus sites, either the on-campus or off-campus rate generally should be applied, consistent with where the majority of the work is to be performed. Salary cost is generally accepted as a measure of work performed in terms of the total project.

USE OF BOTH ON-CAMPUS AND OFF-CAMPUS RATES

The use of both on-campus and off-campus rates for a given project may be justified if both of the respective rates can clearly be identified with a significant portion of salaries and wages of the project. For purposes of this provision, significant is defined as approximately 25% or more of the total costs and a project's total salary and wage costs exceed \$250,000.

ORGANIZATION: San Diego State University Foundation

AGREEMENT DATE: 8/6/2020

OTHER SPECIAL RATES

These rates apply only to the facility or program to which they are identified. If any additional special rates become necessary the establishment of such rates should be coordinated through the cognizant negotiation agency.

The following fringe benefits are treated as direct costs:

FICA, WORKERS COMPENSATION, HEALTH PLAN CONTRIBUTION, RETIREMENT SYSTEM CONTRIBUTION, DISABILITY INSURANCE, LIFE INSURANCE, UNEMPLOYMENT INSURANCE, AND DENTAL PLAN CONTRIBUTION.

The one year rate extension of the indirect cost rate was granted in accordance with OMB Memorandum M-20-17.

NEXT PROPOSAL DUE DATE

A proposal based on actual costs for fiscal year ending 06/30/22, will be due no later than 12/31/22.

ORGANIZATION: San Diego State University Foundation

AGREEMENT DATE: 8/6/2020

SECTION III: GENERAL

A. LIMITATIONS:

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

B. ACCOUNTING CHANGES:

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

C. FIXED RATES:

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

D. USE BY OTHER FEDERAL AGENCIES:

The rates in this Agreement were approved in accordance with the authority in Title 2 of the Code of Federal Regulations, Part 200 (2 CFR 200), and should be applied to grants, contracts and other agreements covered by 2 CFR 200, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

E. OTHER:

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

San Diego State University Foundation

(INSTITUTION)



Agnes Wong Nickerson (Aug 12, 2020 21:58 PDT)

(SIGNATURE)

Agnes Wong Nickerson

(NAME)

Interim Vice President and CFO

(TITLE)

Aug 12, 2020

(DATE)

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY)

Arif M. Karim -S Digitally signed by Arif M. Karim -S
Date: 2020.08.10 20:32:42 -05'00'

(SIGNATURE)

Arif Karim

(NAME)

Director, Cost Allocation Services

(TITLE)

8/6/2020

(DATE) 5882

HHS REPRESENTATIVE:

Karen Wong

Telephone:

(415) 437-7820

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001

Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: SAN DIEGO STATE UNIVERSITY FOUNDATION

Budget Type: ☒ Project ☐ Subaward/Consortium

Budget Period: 1

Start Date: 10/01/2023

End Date: 12/31/2024

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Dr.	Elizabeth		Pollard		(b) (6)		1.35		(b) (6)	(b) (6)	(b) (6)
Project Role: PD/PI											
	Pamela		Jackson		(b) (6)	0.60			(b) (6)	(b) (6)	(b) (6)
Project Role: Co-PD/PI											
	Katherine	M	Sciurba		(b) (6)		1.35		(b) (6)	(b) (6)	(b) (6)
Project Role: Co-PD/PI											

Additional Senior Key Persons:

Add Attachment

Delete Attachment

View Attachment

Total Funds requested for all Senior Key Persons in the attached file

0.00

Total Senior/Key Person

56,216.00

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
	Post Doctoral Associates						
1	Graduate Students		2.25	0.75	10,400.00	1,560.00	11,960.00
	Undergraduate Students						
	Secretarial/Clerical						
1	Total Number Other Personnel						
Total Other Personnel							11,960.00
Total Salary, Wages and Fringe Benefits (A+B)							68,176.00

C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
Total funds requested for all equipment listed in the attached file	0.00
Total Equipment	0.00

D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs (Incl. Canada, Mexico and U.S. Possessions)	3,450.00
2. Foreign Travel Costs	0.00
Total Travel Cost	3,450.00

E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	0.00
2. Stipends	55,000.00
3. Travel	0.00
4. Subsistence	0.00
5. Other <input type="text"/>	<input type="text"/>
<input type="text"/> Number of Participants/Trainees	
Total Participant/Trainee Support Costs	55,000.00

F. Other Direct Costs		Funds Requested (\$)
1. Materials and Supplies		2,176.00
2. Publication Costs		0.00
3. Consultant Services		0.00
4. ADP/Computer Services		0.00
5. Subawards/Consortium/Contractual Costs		0.00
6. Equipment or Facility Rental/User Fees		0.00
7. Alterations and Renovations		0.00
8. Other Costs		15,750.00
9.		
10.		
11.		
12.		
13.		
14.		
15.		
16.		
17.		
Total Other Direct Costs		17,926.00

G. Direct Costs	Funds Requested (\$)
Total Direct Costs (A thru F)	144,552.00

H. Indirect Costs				Funds Requested (\$)
Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)		
MTDC - Modified Total Direct Cost	34.00	89,552.00		30,448.00
Total Indirect Costs				30,448.00

Cognizant Federal Agency (Agency Name, POC Name, and POC Phone Number)	DHHS, Karen Wong, 415-437-7820
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I. Total Direct and Indirect Costs	Funds Requested (\$)
Total Direct and Indirect Institutional Costs (G + H)	175,000.00

J. Fee	Funds Requested (\$)

K. Total Costs and Fee	Funds Requested (\$)
Total Costs and Fee (I + J)	175,000.00

L. Budget Justification				
(Only attach one file.)	justification.pdf	Add Attachment	Delete Attachment	View Attachment

RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
Section A, Senior/Key Person		56,216.00
Section B, Other Personnel		11,960.00
Total Number Other Personnel	1	
Total Salary, Wages and Fringe Benefits (A+B)		68,176.00
Section C, Equipment		0.00
Section D, Travel		3,450.00
1. Domestic	3,450.00	
2. Foreign	0.00	
Section E, Participant/Trainee Support Costs		55,000.00
1. Tuition/Fees/Health Insurance	0.00	
2. Stipends	55,000.00	
3. Travel	0.00	
4. Subsistence	0.00	
5. Other		
6. Number of Participants/Trainees		
Section F, Other Direct Costs		17,926.00
1. Materials and Supplies	2,176.00	
2. Publication Costs	0.00	
3. Consultant Services	0.00	
4. ADP/Computer Services	0.00	
5. Subawards/Consortium/Contractual Costs	0.00	
6. Equipment or Facility Rental/User Fees	0.00	
7. Alterations and Renovations	0.00	
8. Other 1	15,750.00	
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

Section G, Direct Costs (A thru F)

144,552.00

Section H, Indirect Costs

30,448.00

Section I, Total Direct and Indirect Costs (G + H)

175,000.00

Section J, Fee

Section K, Total Costs and Fee (I + J)

175,000.00

Budget justification for “Using Comics to Teach Social Justice” (Summer Institute for K-12 Educators)

Budget Justification (\$175,000):

A & B. Personnel - Primary Institute Team (\$68,176):

- Project Director - Elizabeth Pollard - 15% time across the duration of the grant to support planning, application review, coordinating guest experts, lecturing, conducting the institute, and disseminating results (e.g. participant lesson plans)
- Project Co-Director - Pamela Jackson - 5% time across the duration of the grant, to review applications, prepare course materials, and support guest-experts and participants in comics selections
- Core Staff - Katie Sciurba (Associate Professor of Education and K-12 lead) - 15% time across the duration of the grant to support planning, application review, coordinating guest experts, lecturing, and facilitating participants’ lesson plan design
- Core Staff - TBN, Graduate Student - 10 hours/wk across the duration of the grant to support populating public-facing project website and Canvas site for course with reading selections from guest-lecturers; helping to finalize Institute arrangements, coordinating applications, communicating with accepted participants; coordination during the institute, and collecting participant final materials and creating project website.

D. Travel (\$3450) - Project director(s) to attend a two-day meeting at NEH’s offices in Washington, D.C., in October 2023. Flights estimated at \$550 (each, for two co-directors); lodging at \$900 each (three nights, due to west- east coast travel); ground transit and food at \$275 each.

E. Participant/Trainee Support (\$55,000)

- Twenty-five participants at \$2200 each - to defray the cost of participant’s flight and 15-nights’ lodging (low-cost university housing and local hotel suggestions supplied)

F. Other Direct Costs

Materials and Supplies (\$2176) - Defray the cost of supplies, which might include such items as: 1) art supplies when participants are learning to make comics and 2) access to comics that guest experts or participants may want to use in their lesson planning.

Tech-support is covered “in-house” through university resources (SDSU College of Arts and Letters web designers for the public-facing grant website and Instructional Technology Services Canvas support for participants)

Guest lecturers (\$8,250) - 11 @ \$750 each (7 SDSU and 4 Community)

- Seven SDSU faculty members - Dominguez, Brown, Hassing, Whatcott, Nericcio, Tarpley, and Kirkegaard - compensated for their preparation of materials relevant to their lecture topic, providing their teaching materials, delivering their guest-lecture, and interacting with small-groups during lesson-plan design
- Four community partners - Emily Schindler (Comic-Con Museum), Moni Barrette (Creators Assemble!), Mark Habegger (Little Fish Comic Book Studio Instructor), TBN (Representative from the Comic Book Legal Defense Fund) - compensated for their preparation of materials relevant to their lecture topic, providing their teaching materials for sharing on Canvas, and delivering their guest-lecture.

Other Costs (\$7500)

- 25 Comic Con Badges at \$300 (might be gratis, depending on agreement with Comic-Con)