

World, Text, and Image IV

HNRS 2352-001 – 20th-Century Ideology and Revolution through Art
Mondays and Wednesdays, 2:30-3:50 PM
HPR 248

This seminar course takes an interdisciplinary approach to the fine and performing arts and may include integrated study of any such fields including music, theater, and/or art history.

This course is writing intensive. Satisfies core requirement for Creative Arts.

Dr. Colin Snider
CAS 118
csnider@uttyler.edu [preferred contact]
903-565-5758

Office Hours:
Mondays and Wednesdays, 1:00-2:00 PM
Fridays, 10:10-11:10AM
Or by appointment

Course Description

This course is designed to help students further their own analytical skills while also employing the interdisciplinary methods common not only to a liberal arts education, but increasingly, to issues in the professional world today. This honors course combines the genres of graphic novels, films, and history to understand the impact of history on cultural production and cultural production on history. In the process, students will use a variety of collaborative, written, oral, and visual methods of learning and instructing as they simultaneously develop a more nuanced understanding of the relations between fields both in an academic setting and in their everyday lives.

Objectives

This course focuses on the period of the 1930s-1990s to help students consider media, history, and the world around them from a multidisciplinary standpoint that allows them to engage the past and the present from a critical perspective appropriate to an Honors Program. In the course of the semester, students will

- Develop critical thinking skills that reflect an ability to analyze, synthesize, and evaluate information while improving creative thinking, innovation, and inquiry.
- Develop communication skills that reflect the ability to develop, interpret, and express their own ideas through written, oral, and visual communication.
- Develop a sense of social responsibility that reflects intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in local, regional, national, and global communities.
- Develop a sense of personal responsibility that the ability to connect individual choices, actions, and consequences to ethical decision-making.

More specifically, in accordance with the Student Learning Outcomes as they pertain to the material in this course, this course will teach students to:

- Identify key events, people, intellectual currents, and lived experiences in the 20th century in both fictionalized and non-fictional/biographical forms from a global perspective.
- Trace the cultural, social, and political development and events of the 20th century through graphic novels and film.
- Trace the cultural, social, and political transformations in ideology and global struggles in the 20th century in the global arena.

- Develop an understanding of different forms of visual rhetoric and their impact in our understanding of events.
- Develop a broader understanding of the diversity of visual, discursive, and technical forms of expression in print media and film.
- Assess the impact of the historical developments of the 20th century on societies and lives around the world.
- Assess the role of individuals in social changes and processes in local, national, and international settings.
- Evaluate the impact of culture, gender, race, and politics in a global setting.

Course Content

This course will use a mixed-format for the classroom, one that integrates lecture, group discussions, and film viewings to allow students to simultaneously acquire foundational knowledge while developing broader analytical and communication skills. The course is divided into five units that cover transformations in history, ideology, and conflict in the 20th century between 1933 and the 1980s. In this undertaking, students will read five (5) graphic novels throughout the semester. The assigned readings are:

Anderson, Jon Lee, and José Hernández. *Ché: A Revolutionary Life*. New York: Penguin Books, 2018. (ISBN: 978-0735221772)

Bui, Thi. *The Best We Could Do: An Illustrated Memoir*. New York: Abrams ComicArts, 2018. (ISBN: 978-1419718786)

Fetter-Vorm, Jonathan. *Trinity: A Graphic History of the First Atomic Bomb*. New York: Hill & Wang, 2013. (ISBN: 978-0809093557)

Satrapa, Marjane. *The Complete Persepolis*. New York: Pantheon, 2007. (ISBN: 978-0375714832)

Spiegelman, Art. *The Complete Maus: A Survivor's Tale*. New York: Pantheon, 1996. (ISBN: 978-0679406419)

To add to our ability to analyze, learn from, and compare and contrast different historical events and the accounts of them, these graphic novels will be accompanied by films that will be shown in class. Students will be expected to blend the foundational knowledge acquired in lectures with their own analysis of the graphic novels and the films to provide an integrative and participatory understanding of art, media, and history in the 20th century. The films that will accompany each reading are:

Night and Fog [accompanying *Maus*]

Excerpts from *Shoah* [accompanying *Maus*]

The Atomic Café [accompanying *Trinity*]

State of Siege [accompanying *Ché*]

Hearts and Minds [accompanying *The Best We Could Do*]

Waltz with Bashir [accompanying *Perspolis*]

Assignments

This course is made up of three primary arenas of grading: Attendance and Participation/Discussion; short (2 double-spaced pages maximum) reflections for each “unit;” and a 3500-4000 word analytical paper on a topic of the student’s choice that incorporates graphic novels and/or films from outside of class.

Attendance & Participation (30% of Your Grade)

Learning is a process that takes place over days, weeks, months, and years in a variety of ways. One of the most rewarding parts of the learning process is the student's direct engagement with learning via classroom interactions, open lectures, and discussions. Thus, students are expected not only to attend class, but to actively engage in and lead discussions. Given the key role that discussion, lecture, and film viewings will play in our course, it is imperative that you participate in your own educational experience; to choose not to do so is to undertake the more tedious parts of learning without enjoying its rewarding parts.

Therefore, student attendance and participation are required, and make up 30% of the Final Grade. One absence will result in no penalty. Two (2) absences will result in a drop of a letter grade. Three (3) absences will result in a drop of 2 letter grades. Four (4) absences or more will result in a zero (0) for this portion of the student's grade. In the event that student engagement is not adequate, or it becomes apparent that students are not completing the assignments, quizzes will become a feature of the course.

Please Note: failure to attend a part of an individual class for other courses or commitments will result in an absence for that class.

Unit Reflections (10% of Your Grade)

At the end of each unit, students will submit a reflection (12-point font, double-spaced, 2 page maximum) on the themes of the unit's graphic novel and film, and what they have learned from the lectures, graphic novel, and film for that unit. Further instructions and guidance will be provided in class. Each of these reflections will be worth 2%, for a total of 10%.

Please Note: these papers cannot exceed 2 double-spaced pages. Any paper that goes over this length will not be read past page 2 and will be evaluated as if it were incomplete.

Paper (60% of Your Grade)

There will be a research paper due by **Saturday, April 22 by 9:00AM**. In terms of length, this paper **must be 3500-4000 words long**. The paper should explore a blend of graphic novels, films, and/or history. This allows you the greatest flexibility to find a topic and materials that interest you. It can be over a single graphic novel/film pairing from outside the course materials that analyzes the two in comparison with one another and in their historical context; a comparison of multiple graphic novels/films; or a historical research paper that relies on graphic novels. Your paper **cannot** be strictly over one of the graphic novels/films that have been selected for the class; if you are doing a broader comparison of more than 2 graphic novels/films, you may bring in one of the graphic novels/films from the course, but they should not be the main focus of your paper. I am open to ideas and concepts for papers, and you are free to pick a topic/graphic novel(s)/film(s) that most fit your own interests as it pertains to the course. A list of historical graphic novels is also available below; you are not required to draw from it, but it may be useful in helping you refine your topic.

An abstract (250-350 words) for the paper is due by **Wednesday, February 22** [Week 7] for approval. These may be turned in early. The abstract will be worth 10% of the student's final grade.

The final papers should be written in the standard format – 12 point font, one-inch margins, and double-spaced. The final submitted version of your paper will be worth 50% of the student’s Final Grade.

Grades

Below is the breakdown of how grades will be determined, based on a standard grading scale (A, 90-100; B, 80-89; C, 70-79; D, 60-69; F, 59 or lower):

Attendance and Participation	30%
Unit reflections (5 x 2% each)	10%
Paper Abstract	10%
<u>Final Research Paper (3500-4000 words)</u>	<u>50%</u>
TOTAL	100%

A Note on Films

Given the nature and subject matter of this course, as well as the cultural context in which films were made, some films have subject matter that may feature anachronistic terminologies, vulgar language, and/or scenes of violence, nudity, or overt sexual situations. Such films were not selected for controversial reasons or with the intention of causing discomfort, but because the subject-matter taps into important elements and components of questions over the reach and limits of human rights in cultures, societies, and politics around the world. It is understood that, by agreeing to attend this class, you, as adults, are aware of the films and their subject matter, and view them accordingly, with the understanding that the films were picked for the insights they offer into the course content, and not for any reasons of controversy or provocation. If you have concerns over the films, please do not hesitate to reach out to me to discuss those concerns.

Student Standards of Academic Conduct

Disciplinary proceedings may be initiated against any student who engages in scholastic dishonesty, including, but not limited to, cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts.

- i. “Cheating” includes, but is not limited to:
 - copying from another student’s test paper;
 - using, during a test, materials not authorized by the person giving the test;
 - failure to comply with instructions given by the person administering the test;
 - possession during a test of materials which are not authorized by the person giving the test, such as class notes or specifically designed “crib notes”. The presence of textbooks constitutes a violation if they have been specifically prohibited by the person administering the test;
 - using, buying, stealing, transporting, or soliciting in whole or part the contents of an unadministered test, test key, homework solution, or computer program;
 - collaborating with or seeking aid from another student during a test or other assignment without authority;
 - discussing the contents of an examination with another student who will take the examination;

- divulging the contents of an examination, for the purpose of preserving questions for use by another, when the instructors has designated that the examination is not to be removed from the examination room or not to be returned or to be kept by the student;
 - substituting for another person, or permitting another person to substitute for oneself to take a course, a test, or any course-related assignment;
 - paying or offering money or other valuable thing to, or coercing another person to obtain an unadministered test, test key, homework solution, or computer program or information about an unadministered test, test key, home solution or computer program;
 - falsifying research data, laboratory reports, and/or other academic work offered for credit;
 - taking, keeping, misplacing, or damaging the property of The University of Texas at Tyler, or of another, if the student knows or reasonably should know that an unfair academic advantage would be gained by such conduct; and
 - misrepresenting facts, including providing false grades or resumes, for the purpose of obtaining an academic or financial benefit or injuring another student academically or financially.
- ii. “Plagiarism” includes, but is not limited to, the appropriation, buying, receiving as a gift, or obtaining by any means another’s work and the submission of it as one’s own academic work offered for credit.
- iii. “Collusion” includes, but is not limited to, the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any section of the rules on scholastic dishonesty.
- iv. All written work that is submitted will be subject to review by plagiarism software.

Course Schedule

Week 1: Introduction

Monday, January 9 – Course Introduction: Why this topic? Why this approach?

Wednesday, January 11 – How to “read” visual texts

Unit 1 – The Rise of Fascism, Anti-Semitism, and Lived Experiences in World War II

Week 2:

Monday, January 16 – Martin Luther King, Jr. Day – NO CLASS

Wednesday, January 18 – Lecture: The Rise and Fall of Nazism

Week 3:

Monday, January 23 – In-Class Discussion of *Maus*, pp. 1-161

Wednesday, January 25 – In-Class Viewing of *Night and Fog* and excerpts from *Shoah*

Week 4:

Monday, January 30 – In-Class Discussion of *Night and Fog* and *Shoah*

Wednesday, February 1 – In-Class Discussion of *Maus*, pp. 162-296

Reflection 1 due by 2:30PM

Unit 2 – The Early Cold War and the Dawn of the Atomic Age

Week 5:

Monday, February 6 – Lecture: The Early Cold War, 1944-1953

Wednesday, February 8 – In-Class Viewing of *The Atomic Café*

Week 6:

Monday, February 13 – In-Class Discussion of *Trinity* (full book) and *Atomic Café*

Wednesday, February 15 – Lecture: Shifting Landscapes in the Cold War, 1953-1959

Reflection 2 due by 2:30PM

Unit 3 – The New Left and Revolution in the 1960s

Week 7:

Monday, February 20 – Lecture: The “New Left” and Latin America’s Revolutionary Decade

Wednesday, February 22 – In-Class Discussion of *Ché*, pp.

Paper Proposal Due by 2:30PM

Week 8:

Monday, February 27 – In-Class Viewing of *State of Siege*

Wednesday, March 1 – In-Class Viewing of *State of Siege* (finish) and Discussion of Film

Week 9:

Monday, March 7 – In-Class Discussion of *Ché*, pp.

Reflection 3 due by 2:30PM

Unit 4 – The Vietnam War and Its Aftermath

Wednesday, March 9 – Lecture: The Vietnam War

Week 10: Spring Break – NO CLASS

Week 11:

Monday, March 21 -In-Class Discussion of *The Best We Could Do*, pp. 1-172

Wednesday, March 23 - Writing Day; **No Class Meeting**

Week 12:

Monday, March 28 - In-Class Viewing of *Hearts and Minds*

Wednesday March 30 -In-Class Viewing of *Hearts and Minds* and Discussion of Film

Week 13:

Monday, April 3 - In-Class Discussion of *The Best We Could Do*, pp. 173-330

Reflection 4 due by 2:30PM

Unit 5 - Iran and Shifting Landscapes in War and Revolution in the Late Cold War

Wednesday April 5 - Lecture: Transformations in Revolution, 1978-1991

Week 14:

Monday, April 10 - In-Class Discussion of *Persepolis*, pp. 1-153

Wednesday, April 12 - In-Class Viewing of *Waltz with Bashir*

Week 15:

Monday, April 17 -In-Class Discussion of *Persepolis*, pp. 155-341

Wednesday, April 19 - In-Class Discussion of *Waltz with Bashir*

Reflection 5 due by 2:30PM

Final Research Paper due by 9:00AM on Saturday, April 22

Finals Week: TBD

A (Thorough but Not Comprehensive) Guide to Historical Graphic Novels

As you prepare your paper topic, these following works may help you in identifying a topic to analyze and provide you with works you can use. This list is organized by decade, with identifiers of country/region in parentheses. You may also use works outside of this list; if you are uncertain of their appropriateness to your topic, please do not hesitate to meet with Dr. Snider to discuss the matter further.

Pre-20th Century

Brian Wood, *Rebels: A Well-Regulated Militia* (United States)

Charles F. Walker, *Witness to the Age of Revolution: The Odyssey of Juan Bautista Tupac Amaru* (Latin America)

Chester Brown, *Louis Riel: A Comic-Strip Biography* (Canada/Indigenous)

David Lester, *Prophet Against Slavery: Benjamin Lay* (England)

Ethan Hawke & Greg Ruth, *Indeh: A Story of the Apache Wars* (United States/Indigenous)

Gene Luen Yang, *Boxers & Saints* (China)

Ilan Stavans, *El Illuminado* (United States/Mexico)

Jason Chang, Benjamin Barson, and Alexi Dudden, *The Cargo Rebellion: Those Who Chose Freedom* (United States)

Jean-Pierre Filiu, *Best of Enemies: A History of US and Middle East Relations, Part 1: 1783-1953* (Middle East)

Jennifer A. Rea, *Perpetua's Journey: Faith, Gender, and Power in the Roman Empire* (Africa)

Jonathan Fetter-Vorn and Ari Kelman, *Battle Lines: A Graphic History of the Civil War* (United States)

Lee Francis 4, *Ghost River: The Fall and Rise of hte Conestoga* (United States/Indigenous)

Marcelo d'Saete, *Angola Jango* (Brazil)

Marcelo d'Saete, *Run For It* (Brazil)

Michael G. Vann, *The Great Hanoi Rat Hunt: Empire, Disease, and Modernity in French Colonial Vietnam* (Vietnam)

Nina Caputo, *Debating Truth: The Barcelona Disputation of 1263* (Spain)

Paul Buhle, *Wobblies!: A Graphic History of the Industrial Workers of the World* (United States)

R. Crumb, *Kafka* (Germany)

Rebecca Hall, *Wake: The Hidden History of Women-Led Slave Revolts* (United States)

Ronald Schechter, *Mendoza the Jew: Boxing, Manliness, and Nationalism* (England)

Trevor Getz, *Abina and the Important Men* (Africa)

Will Eisner, *To the Heart of the Storm* (United States)

1900s

James Sturm, *Market Day* (Europe)

1910s

Joe Sacco, *The Great War: July 1, 1916: The First Day of the Battle of the Somme* (Europe)

Kate Evans, *Red Rosa: A Graphic Biography of Rosa Luxemburg* (Germany)

Leela Corman, *Unterzakhn* (United States)

Philip Gelatt & Tyler Crooh, *Petrograd* (Russia)

Tardi, *It Was the War of the Trenches* (Europe)

Tardi, *Goddamn This War!* (Europe)

1920s

Jason Lutes, *Berlin* (Germany)

1930s

Ken Krimstein, *The Three Escapes of Hannah Arendt: A Tyranny of Truth* (Europe/United States)

Shigeru Mizuki, *Showa 1926-1939: A History of Japan* (Japan)

1940s

Anne Frank, *Anne Frank's Diary: The Graphic Adaptation* (Europe)

George Takei, *They Called Us Enemy* (United States)

Joe Kubert, *Yossel April 19, 1943* (Poland)

Keiji Nakazawa, *Barefoot Gen, Vol. 1: A Cartoon Story of Hiroshima* (Japan)

Keiji Nakazawa, *Barefoot Gen, Vol. 2: The Day After* (Japan)

Keiji Nakazawa, *Barefoot Gen, Vol. 3: Life After the Bomb* (Japan)

Keiji Nakazawa, *Barefoot Gen, Vol. 4: Out of the Ashes* (Japan)

Keiji Nakazawa, *Barefoot Gen, Vol. 5: The Never-Ending War* (Japan)

Keiji Nakazawa, *Barefoot Gen, Vol. 6: Writing the Truth* (Japan)

Keiji Nakazawa, *Barefoot Gen, Vol. 7: Bones Into Dust* (Japan)

Keiji Nakazawa, *Barefoot Gen, Vol. 8: Merchants of Death* (Japan)

Keiji Nakazawa, *Barefoot Gen, Vol. 9: Breaking Down Borders* (Japan)

Keiji Nakazawa, *Barefoot Gen, Vol. 10: Never Give Up* (Japan)

Keum Suk Gendry-Kim, *Grass* (Korea/Japan)

Mikki Kendall, *Amazons, Abolitionists, and Activists: A Graphic History of Women's Fights for their Rights* (United States/World)

Miné Okubo, *Citizen 13660* (United States)

Miriam Katin, *We Are On Our Own* (Europe)

Paco Roca, *Twists of Fate* (Europe)

Shigeru Mizuki, *Showa 1939-1944: A History of Japan* (Japan)

Shigeru Mizuki, *Showa 1944-1953: A History of Japan* (Japan)

Shigeru Mizuki, *Onwards Towards Our Noble Deaths* (Japan)

Tardi, *I, René Tardi, Prisoner of War in Stalag IIB, Vol. 1* (France)

Tardi, *I, René Tardi, Prisoner of War in Stalag IIB, Vol. 2: My Return Home* (France)

Tardi, *I, René Tardi, Prisoner of War in Stalag IIB, Vol. 3: After the War* (France)

1950s

Andrew Kirk, *Doom Towns: The People and Landscapes of Atomic Testing* (United States)

Ivan Greenberg and Evan Patterson, *The Machine Never Blinks: A Graphic History of Spying and Surveillance* (World History)

Jean-Pierre Filiu, *Best of Enemies: A History of US and Middle East Relations, Part 2: 1954-1984* (Middle East)

Karlos Hill, *The Murder of Emmett Till* (United States)

Mike de Seve, *Operation Ajax: The Story of the CIA Coup that Remade the Middle East* (Iran)

Naji al-Ali, *A Child in Palestine: The Cartoons of Naji al-Ali* (Palestine/Israel)

Nick Abadzis, *Laika* (Soviet Union)

Paco Roca, *The Winter of the Cartoonist* (Spain)

Paolo Parisi, *Blues for Lady Day: The Story of Billie Holiday* (United States)
Paolo Parisi, *Coltrane* (United States)
Shigeru Mizuki, *Showa 1953-1989: A History of Japan* (Japan)
Toufic El Rassi, *Babylon Burning: A Graphic History of the Making of the Modern Middle East*
(Middle East)
Yoshihiro Tatsumi, *A Drifting Life* (Japan)
Youssef Daoudi, *Monk! Thelonious, Pannonica, and the Friendship Behind a Musical Revolution*
(United States)

1960s

Diego Arandojo, *Beatnik Buenos Aires* (Argentina)
Eve Gilbert, *Winter Warrior: A Vietnam Vet's Anti-War Odyssey* (United States) G.B. Trang,
Vietnamica (Vietnam)
Henry Barajas, *La Voz de M.A.Y.O.* (United States)
Howard Cruse, *Stuck Rubber Baby* (United States)
John Lewis, *March - 3 Volumes* (United States)
John Lewis, *Run* (United States)
Mark Long and Jim Demonakos, *The Silence of Our Friends* (United States)
Spain Rodríguez, *Ché: A Graphic Biography*

1970s

Chester Brown, *The Playboy*
Dorf Backderf, *Kent State: Four Dead in Ohio* (United States)
Dorf Backderf, *My Friend Dahmer* (United States)
Koni Benson, *Crossroads: I Live Where I Like* (South Africa)
Lamia Ziade, *Bye-Bye Babylon* (Lebanon)
Marguerite Aboutet, *Aya: Life in Yop City* (Ivory Coast)
Marjane Satrapi, *Embroideries* (Iran)
Nina Bunjevica, *Fatherland* (Yugoslavia/Canada)

1980s

Brigitte Findakly and Lewis Trondheim, *Poppies of Iraq* (Iraq)
Harvey Pekar, *Not the Israel My Parents Promised Me* (Israel/Palestine)
Leila Abdelrazaq, *Baddawi* (Lebanon)
Lun Zhang, *Tiananmen 1989* (China)
Marzena Sowa, *Marzi: A Memoir* (Poland)
Riad Sattouf, *The Arab of the Future: A Childhood in the Middle East, 1978-1984* (Middle East)
Riad Sattouf, *The Arab of the Future: A Childhood in the Middle East, 1984-1985* (Middle East)
Riad Sattouf, *The Arab of the Future: A Childhood in the Middle East, 1985-1987* (Middle East)
Zeina Abirached, *I Remember Beirut* (Lebanon)
Zeina Abirached, *A Game of Swallows: To Die, To Leave, To Return* (Lebanon)

1990s

Boaz Yakin, *Jerusalem: A Family Portrait* (Israel/Palestine)
Guy Delisle, *Hostage* (Russia)
J. P. Stassen, *Deogratias: A Tale of Rwanda* (Rwanda)
Joe Kubert, *Fax from Sarajevo* (Yugoslavia/Bosnia-Herzegovina)

Joe Sacco, *Safe Area Gorazde: The War in Eastern Bosnia 1992-1995* (Yugoslavia/Bosnia-Herzegovina)

Joe Sacco, *Palestine* (Palestine/Israel)

2000s-2010s

Abel Lanzac, *Weapons of Mass Diplomacy* (United States)

Amir, *Zahra's Paradise* (Iran)

Andrea Ferraris and Renato Chiocca, *The Scar: Graphic Reportage from the U.S.-Mexico Border* (United States/Mexico)

Art Spiegelman, *Standing in the Shadow of No Towers* (United States)

Brian K. Vaughan, *The Pride of Baghdad* (Iraq)

Chester Brown, *Paying For It: A Memoir about Being a John* (United States)

Claudio Sopranzetti, *The King of Bangkok* (Thailand)

Emmanuel Guibert, *The Photographer: Into War-Torn Afghanistan with Doctors Without Borders* (Afghanistan)

Eoin Colfer, *Illegal: A Graphic Novel* (Ghana/Europe)

Gene Luen Yang, *American Born Chinese* (United States)

Guy Delisle, *Burma Chronicles* (Myanmar)

Guy Delisle, *Jerusalem: Chronicles from the Holy City* (Israel/Palestine)

Guy Delisle, *Pyongyang: A Journey in North Korea* (North Korea)

Guy Delisle, *Shenzhen: A Travelogue from China* (China)

James Disco, *Echoes of the Lost Boys of Sudan* (Sudan)

Jean-Pierre Filiu, *Best of Enemies: A History of US and Middle East Relations, Part 3: 1984-2013* (Middle East)

Jérôme Tubiana & Alexander Franc, *Guantánamo Kid: The True Story of Mohammed El-Gharani* (United States)

Joe Sacco, *Paying the Land* (Canada/Indigenous)

Jon Sack, *La Lucha: The Story of Lucha Castro and Human Rights in Mexico* (Mexico)

Julia Wertz, *Tenements, Towers & Trash: An Unconventional Illustrated History of New York City* (United States)

Kate Evans, *Threads: From the Refugee Crisis* (Middle East/Europe)

Marie-Eve Carrier-Moisan and William Flynn, *Gringo Love: Stories of Sex Tourism in Brazil* (Brazil)

Oliver Kugler, *Escaping Wars and Waves: Encounters with Syrian Refugees* (Syria)

Robert Mailer Anderson, *Windows on the World* (United States)

Sarah Glidden, *Rolling Blackouts: Dispatches from Turkey, Syria, and Iraq* (Middle East)

Sherine Hamdy, *Lissa: A Story about Medical Promise, Friendship and Revolution* (Egypt)

Sophie Yanow, *War of Streets and Houses* (Canada)

Steve Brodner, *Living & Dying in America: A Daily Chronicle 2020-2022* (United States)

Tarek Shahin, *Rise: The Story of the Egyptian Revolution As Written Shortly Before It Began* (Egypt)

Toufic El Rassi, *Arab in America* (United States)

Zabus & Hippolyte, *The Shadows* (World)