

Lenses: Reading *Palestine* Then and Now

by  
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Lenses: Reading *Palestine* Then and Now

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## **DEDICATION**

I dedicate this thesis to the family, friends, and mentors that have supported me on my academic journey. Their assistance and advice have been invaluable to my development.



## **ACKNOWLEDGMENTS**

It is a genuine pleasure to express my deep sense of thanks and gratitude to my mentor, Dr. Max Rayneard. His dedication to assisting students with research and his support for my research endeavors are in large part responsible for the completion of this project. His scholarly advice, scrupulous editing, and reassurance allowed me to accomplish this task.

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I am grateful to my family for their support of my artistic endeavors throughout my life. I would not have excelled in my artistic practice without my mother, father, and grandparents cheering me on along the way.

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## ABSTRACT

Comics journalism tells nonfiction stories through the framework of sequential art. Incorporating literary devices utilized in New Journalism, comics journalism blends visual and verbal elements that create an immersive reader experience. Journalist Joe Sacco's *Palestine* integrates text and illustrations to provide a glimpse into the lives of people in the Occupied Palestinian Territories at the end of the first Intifada. Departing from the traditional idea of journalistic objectivity by including himself in the story, Sacco allows readers to inhabit his position and to engage in the world of the story. Drawing on the formal cartooning techniques practiced by Joe Sacco, I crafted the script for a graphic novella to analyze questions about reader engagement and the ethics of witnessing stories of suffering. I illustrated Part 1 of the graphic novella to visually demonstrate theoretical comics concepts.

The graphic novella script explores comics theorist Scott McCloud's concept of a shell character—a narrator or witness whose position that the reader can inhabit within the story—by depicting protagonist Jessica engaging with *Palestine*. The story traces Jessica's trajectory as she witnesses and contends with the treatment of Muslims in post-9/11 America and in the Occupied Palestinian Territories. Like Sacco, Jessica must negotiate between her growing awareness of political violence and her own ethical standing as a white, middle-class American citizen.

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*LENSES: READING PALESTINE THEN AND NOW*



## AUTHOR'S NOTE

*Lenses: Reading Palestine Then and Now* examines journalist Joe Sacco's nonfiction graphic novel *Palestine* through a graphic novella. It situates a fictional narrative amid real historical events to interrogate the themes in Sacco's graphic novel and the questions they pose. *Lenses* follows Jessica, a nineteen-year-old Caucasian studying English at the University of California, Berkeley. Catalyzed by Sacco's *Palestine*, a lecture given by her professor, Dr. Awad, on the text, and her friendship with a Palestinian classmate, Jessica begins to question the stereotypes about Muslims that she has encountered in a post-9/11 America.

I set the story at the University of California, Berkeley in the spring of 2002 in the lead-up to the Holocaust Remembrance Day when 200 students, many of whom belonged to the student organization Students for Justice in Palestine, stormed a classroom building demanding the university's divestment from Israel. Palestinian students brandished signs with imagery of Jews in concentration camps to create a parallel with their own struggles, highlighting the contentious relationship between the two groups on campus. The protestors disrupted classes and the police arrested around 70 people. I draw on news articles to reconstruct this setting and events, as they heighten the urgency of the questions Sacco asks in *Palestine*.

I admire Sacco's scrupulous self-awareness as a Westerner reporting on the experience of Palestinians. This self-awareness was the necessary result of the generic conflation of journalism and sequential graphic art. *Lenses* is a graphic novella, a history, and a critical essay, and so this Author's Notes and the cover signal my own awareness of my own lens. I write and draw as a contemporary woman looking back

through twenty years of subsequent writing and history on Palestine and *Palestine*. I draw on these subsequent texts in *Lenses* trusting that readers will license such anachronisms given the text's fictional element, which allows for play within the boundaries of historiographical accuracy.

This Senior Honors Thesis consists of the script for the graphic novella, Part One of the sequential art itself, as well as end notes that detail my research sources. The sequential art remains in process. Please note that I opted for end notes to minimize the visual impact of my citations. The script anticipates the visual format, so end notes apply simultaneously to the script and the sequential art sample.

# SCRIPT

**Lenses: Reading *Palestine* Then and Now by Cristobella Durrette**

**A Graphic Novella Inspired by Joe Sacco's *Palestine***

## **PART ONE**

**ONE:** Panels 1, 2, and 4 will be smaller squares in the top left and lower right of the page. The third panel, which will include the priest's homily, will dominate most of the page.

**LOCATOR CAPTION:** January 13, 2002. Albany, CA.

**Panel 1:** Establishing shot of the outside of a large Roman Catholic church. A sign for the church, St. Ambrose, can be seen in the frame.<sup>1</sup>

**Panel 2:** A medium shot of David, Susan, and Jessica sitting in a pew. They are all dressed in their Sunday best.

**Panel 3:** The priest stands at the lectern, giving his homily. He is wearing traditional vestments for the Catholic Mass. The priest's vestments and the decorations around the altar area are shaded a medium grey to imply green, which signifies Ordinary Time.<sup>2</sup>

**PRIEST:** As we all know, mistakes are just a part of life. And we see in today's reading that Abraham and Sarah make a pretty big mistake. Their desire for God's plan to happen on their schedule instead of trusting in the one He had for them

introduces conflict to their relationship with each other, with Hagar, and with God.

Like we heard today in Genesis chapter 16, Sarah convinces Abraham to sleep with her servant, Hagar, to give them a son.<sup>3</sup> But this choice goes against the covenant God makes with Abraham in Genesis chapter 12, when He promises Abraham: "I will make of you a great nation, and I will bless you, and make your name great, so that you will be a blessing."<sup>4</sup> Why? Because God has other plans for Hagar.

So, Hagar conceives a child, which causes Sarah to feel contempt for her, as we see in verse 4. With Abraham's...permission, she treats Hagar harshly and Hagar flees into the desert. An angel of the Lord comes to Hagar and tells her that God will "multiply your descendants that they cannot be numbered for multitude" through her son, who she is to call Ishmael.<sup>5</sup> Here, God establishes a covenant with a promise of nations for Hagar, similar to the one with Abraham and Sarah. And like God's covenant with Abraham, Ishmael's descendants, too, will go on to be a nation. So it was, with Muhammad, the founding prophet of Islam, a descendant of Ishmael. But Ishmael has, as God told his mother, "his hand against every man and every man's hand against him." <sup>6</sup>

Now, it's not difficult to see why Hagar or Abraham or Sarah doubt God's plans. Their limited human wisdom prevents them from seeing whatever hardship they go through will bear fruit



and become the greatness God has in store for them. You'll note that for both Abraham and Ishmael, God affirms the covenant in advance of a crisis: Abraham when he is exiled, Hagar when she runs from Sarah into the desert, and Ishmael and Hagar when Sarah forces the two out into the wilderness. So, when someone is about to face a period of hardship, God steps in to remind them of His promise and show that their suffering serves a purpose. And right now, in the wake of 9/11, this is America's suffering. We must have faith in the covenant that comes to us through Abraham and Isaac and Israel, reaffirmed by Christ's sacrifice. Let the Muslims have faith in theirs, though we will be forever at odds. What's ours is ours and must be defended at all costs. Let us pray.

**Panel 4:** Jessica sitting in the pew, looking uncomfortable. She does not look ahead to meet the priest's gaze.

## **TWO**

**Panel 1:** Wide shot. David stops to praise the father's homily. Jessica walks toward the bottom right of the panel, distancing herself from her father.

LETTERING NOTE: The text in the speech bubble will get gradually smaller as it progresses through the line, to symbolize Jessica walking away and no longer being able to hear.

DAVID: That was a lovely homily father. Very astute observa...

### THREE

**Panel 1:** A wide shot of the family kitchen/dining room. Boxes labeled with things like JESSICA-BERKELEY-CLOTHES are stacked in front of the cabinets. Susan stands at the stove while David and Jessica sit at the table. David is partially obscured by a large newspaper while Jessica leans over a copy of *The Awakening*. One of the headlines, which indicates that it's January 14, 2002, is *Sept. 11 Shadow Lingers as Egyptian's Trial Begins*.<sup>7</sup> There are plates of food in front of them. David's is near empty and Jessica's is half-touched. Susan stands at the stove.

LETTERING NOTE: The newspaper headline made larger and inserted into a text box.

### FOUR

**Panel 1:** Mid-shot of Susan taking off her apron.

SUSAN: So, you ready to head back today?

**Panel 2:** Close-up on Jessica. She's gesturing with her fork and has set the paperback down.

JESSICA: Yeah, I guess. Excited for my classes, at least.<sup>8</sup>

JESSICA (thought): GOD, YES. GET ME OUT OF HERE.

**Panel 3:** Susan seating herself at the table.

SUSAN: Well, your father and I are going to miss you. Aren't we, Dave?

**Panel 4:** The newspaper comes down and we see David wearing a long-sleeved shirt.

DAVID: Of course we will. Susan, can you turn it up? The national news is about to start.

## **FIVE**

**Panel 1:** A mid-shot of Susan at the breakfast table. Susan has the remote in hand.

SUSAN: Sure, dear.

**Panel 2:** A close-up of the television screen. Matt Lauer seated at a desk, wearing a suit. A banner scrolls along the bottom of the screen.

NEWSCASTER: Before we get into today's broadcast, a reminder to tune in this evening where I sit down with political analyst Tim Russert to talk about what we can expect from President George W. Bush's address next Sunday.<sup>9,10</sup> Now this morning, recovery crews at Ground Zero are making their way to the bottom of the rubble of what was once the World Trade Center towers. It's January 14, 2002. I'm Matt Lauer and this is *Today*.

**Panel 3:** David pointing at the television. Jessica sitting next to him and looking up as her father gestures.

DAVID: Pity you won't be here, kiddo. I was thinking about ordering from that Chinese place you like so we could watch them talk about W as a family.

**Panel 4:** Jessica looks hesitant, but Susan is shooting her that "maybe don't speak right now" mom look: Tight lips, wide stare.

JESSICA: Sorry to miss it. Maybe next time, Dad.

## **SIX**

**Panel 1:** Jessica loading boxes into a station wagon. There are a couple of boxes already in the trunk.

**Panel 2:** Bird's eye view of the car pulling out of the driveway.

**Panel 3:** Extremely wide shot of the car riding off down the street. Enamata around the car to convey a sense of motion.

## **SEVEN**

**Panel 1:** The car is driving down a road that looks very different from the roads in the suburbs. Less trees, more buildings. Signs indicate that they're getting close to the University of California, Berkeley campus.

**Panel 2:** A wide shot of Jessica, David, and Susan carrying boxes. The Berkeley Tower looms in the background.

**Panel 3:** Jessica unpacking boxes in her dorm room. She's taking stuff out of one box placed on the floor. David in the background also unpacking at the dresser. Nondescript dorm

items, like clothes and desk items. Nothing that really shows much personality. This is intentional.

**Panel 4:** A shot of Jessica looking out at her room. The space is neat and everything appears to have been unpacked.

SUSAN (off): Your father and I are going to head out. Don't hesitate to call if you need anything.

DAVID (off): Yeah, honey, we're here if you need us.

**Panel 5:** Jessica hugging Susan.

JESSICA: Yeah, I know. I love you guys. Thanks for everything.

JESSICA (thought): Finally! Freedom.

**Panel 6:** The door clicking shut.

## **EIGHT**

**Panel 1:** Jessica pulling her T-shirt off. She's smiling as she shrugs out of the fabric.

**Panel 2:** Jessica, now wearing a tank top, hanging a feminist poster.<sup>11</sup> The design features a raised fist with the circle-cross sign for women.

## **NINE**

**Panel 1:** Jessica sitting on her bed, reading another book. This time, *A Handmaid's Tale*.

**Panel 2:** The doorhandle starts to jiggle. Basically a repeat of Panel 6 from Page 6 with some enamata around the door.

**Panel 3:** A girl in the doorway toting two suitcases. She has long, dark hair and wears glasses.

AMANDA: Hey, I'm back!

**Panel 4:** Jessica getting out of bed. The book sits open on the bed behind her.

JESSICA: Hey! How was your break?

**Panel 5:** Amanda moving into the room, slamming the door shut behind her.

AMANDA: Not exactly the quiet, relaxing holiday I had in mind. But I don't know what I expected with a houseful of Jews on Hanukkah.

**Panel 6:** Jessica and Amanda hug.

JESSICA: Well, let's get you unpacked, shall we?

## **TEN**

**Panel 1:** Jessica in bed under the covers with a book and a book light.

**Panel 2:** Jessica reading *A Handmaid's Tale*.

**Panel 3:** The book has been flipped to the last, blank page at the back cover and starts writing on it. The title is SPRING SEMESTER GOALS. The list is: 1) Get all As. 2) Join one club. 3) Make new friends.

## **ELEVEN**

Panel 1: Open on Sproul Plaza.<sup>12</sup> Jessica is walking to class.

Around her, the campus is bustling. Silhouetted figures move in the background.

LOCATOR CAPTION: SPROUL PLAZA, UC, BERKELEY CAMPUS.

Panel 2: Wide shot of Jessica going into Wheeler Hall.<sup>13</sup> She may be silhouetted here.

LOCATOR CAPTION: WHEELER HALL.

## **TWELVE**

Panel 1: Jessica settling into a desk.

Panel 2: Bird's-eye view of Jessica's desk. A notebook is open to a new page titled ENGL 1232 Syllabus Day. One of Jessica's well-manicured hands rests on the page.

Panel 3: A medium shot of other students in the classroom. Amanda is seated behind Rashid on the far wall. Backpacks sit at their feet under their desks.

## **THIRTEEN**

Panel 1: Dr. Awad walks through the door. He's a guy in a button-down just shy of middle age. A satchel is slung over one shoulder.

DR. AWAD: Good morning, everyone. Glad to see you all here.

Panel 2: A mid-shot of Dr. Awad standing behind a table stationed at the front of the classroom. His bag is set on the table in front of him.

DR. AWAD: For those of you who haven't had me for class before, my name is Dr. Hiram Awad and this is Orientalism and Occidentalism in Literature.

Panel 3: Dr. Awad starts to move from behind the table.

DR. AWAD: Alright, let's get these desks moved into a circle, please.

Panel 4: Dr. Awad seated in a desk among the circle of students. There's a stack of papers on the desk in front of him.

DR. AWAD: We'll be doing this for every class, circling up before class and moving them back at the end. That work for everybody?

Panel 5: Jessica sitting at her desk, giving a thumbs-up.

Panel 6: Dr. Awad seated at a desk among the circle of students.

AWAD: So now that we're gathered, let's get into it.

#### **FOURTEEN**

Panel 1: Dr. Awad seated at a desk.



DR. AWAD: So. Who thinks that they're entitled to their opinion? Raise your hands.

Panel 2: Jessica, pen poised over paper, with a puzzled expression on her face. Not necessarily how she expected this class to go.

Panel 3: Jessica raises her arm...

AWAD (off): Raise em high, no need to be shy here. Let's see those hands.

Panel 4: Back to a mid-shot of Dr. Awad, who has his fingers pressed together in front of him.

DR. AWAD: Thank you, you can all put your hands down. I propose that in this classroom, we are not entitled to our opinions, but that we earn them.

**FIFTEEN: One-page panel of Dr. Awad and Jessica surrounded by his dialogue. Jessica is taking notes.**

Panel 1

DR. AWAD: There's nothing wrong with having your own opinion. We all have them, myself included. But claiming that you're *entitled* to your opinion all too often shelters beliefs that should be challenged. You are welcome to speak from your experience, but you can't claim the truth of perspectives. For example, in this course we'll be talking often about how western cultures have represented eastern cultures,

specifically the Middle East, in literature. And I want you to think about this for a second: how do you perceive a woman in hijab? I imagine at least some of you pity her or wonder how a culture could be so "backwards" as to stick to such patriarchal standards for centuries. But what if wearing the hijab was a form of liberation rather than confinement? Isn't she also choosing to wear what she wants, even if it may not be what you yourself prefer? By avoiding the translation of western ideals of freedom to an eastern context, we can begin understanding other cultures as they are rather than as western beliefs have inculcated you to perceive.

JESSICA (thinking): Huh. I always did think of Muslim women as oppressed.

## **SIXTEEN**

Panel 1: Rashid raising his hand, kind of standing up in his seat. He's clearly kind of pissed by what Dr. Awad has said.

RASHID: Hi. Name's Rashid. So my family is Palestinian, I'm Palestinian, and I was raised in both eastern and western cultures. Shouldn't that make me a little more...capable of speaking on these topics than some people in the room who may have no idea what it's like to face that kind of stereotyping and discrimination?

Panel 2: Dr. Awad places his hands on the desk in front of him. He's slightly annoyed by Rashid's brashness.

DR. AWAD (bubble 1): Well, you're certainly more well-versed on your own experience than anyone else in the room, but that doesn't it's free from being subjected to other perspectives. Respect and honor all experience, but that doesn't mean the ways we interpret them are sacred.

DR. AWAD (bubble 2): Alright, we're halfway through our time for today and I want to make sure we go over the syllabus. So I'm going to pass these around and we'll go through it quickly and answer any questions you may have.

#### **SEVENTEEN**

Panel 1 (small, in the upper left corner): Clock on the wall now reads 10:50.

Panel 2: Mid-shot of Awad still seated in the circle of students.

AWAD: Alright, that wraps up our class for today. Does anyone have any last-minute questions?

Panel 3: Jessica standing, swinging her backpack over her shoulder.

Panel 4: Awad standing from his place in the circle.

AWAD: Alright, then I'll see you all on Thursday. And if anyone's interested, I'm giving a lecture Wednesday night about

Joe Sacco, he's a journalist, and his graphic novel, *Palestine*. It's really some great stuff, I hope to see you there.

## **EIGHTEEN**

Panel 1: Jessica sitting by herself at a dining hall table. The silhouettes of other students in the background, but nothing distinct. She's still working on that copy of *A Handmaid's Tale*. There's a plate of food in front of her.

Panel 2: Same angle, but Rashid walks in from the left side of the frame. He's carrying a bowl and looking bored.

Panel 3: Rashid stands next to Jessica's table, in a casual way. Jessica has put down her book.

RASHID: Hey, you're in Awad's class, right? Pretty interesting first day we had.

JESSICA: Yeah, that was something. Not like any class I've had before.

Panel 4: Jessica and Rashid remain in the same positions as in Panel 3.

RASHID: Yeah, that's for sure.

JESSICA: And what's your name? I don't think I caught it in class.

Panel 5: Rashid holding up the hand not holding the bowl in a kind of friendly pseudo-wave.

RASHID: Rashid. And you?

Panel 6: Jessica gesturing to the chair across from her.

JESSICA: Jessica. Why don't you take a seat?

## **NINETEEN**

Panel 1: Jessica and Rashid seated at the table. No one is milling about in the background.

RASHID: So, where you from?

Panel 2: Jessica, relaxed in her chair. Her food remains mostly untouched in front of her.

JESSICA: Albany. It's a suburb like, two hours away from here. What about you?

Panel 3: Rashid is squeezing some ketchup into his bowl from a bottle on the table.

RASHID: New Jersey, originally, but my parents were living in Arizona before I headed out here.

Panel 4: Jessica sitting across from Rashid.

JESSICA: Cool. What's your major?

## **TWENTY**

Panel 1: mid-shot of Rashid sitting at the table. He's got a fork loaded up with food in one hand and he's gesturing with the other (he talks with his hands).

RASHID: Poly sci. I want to be a lawyer, so it made sense. And I figured adding a second major in English might help me out on the LSAT.

Panel 2: Jessica about to sip from a water bottle.

JESSICA: So what kind of law do you want to practice, Mr. Future Lawyer?

Panel 3: An aerial view looking down on the two of them sitting.

RASHID: Probably gonna do immigration law. I don't know, I just remember all the trouble that my parents had with that stuff when I was a kid and I want to make the process easier for other people.

Panel 4: mid-shot of Rashid again.

RASHID: They're from Palestine originally. Moved here before I was born. But what's your major?

## **TWENTY-ONE**

Panel 1: Jessica picks up the book that's lying face down on the table.

JESSICA: English. Love to read, love to write, so I figured I'd study that. Not sure what I want to do after graduation, though.

Panel 2: a mid-shot of Jessica and Rashid.

RASHID: Gotcha. I wouldn't sweat it. Most people I know around our age can barely decide what they're having for breakfast, let alone what they want to be doing in five years.

Panel 3: Jessica with her water bottle in hand again.

JESSICA: Yeah, I guess I've got a little time. You heading out?

Panel 4: Rashid slouching his backpack onto his shoulder.

RASHID: Yeah, I've got class in a few. But hey, have you read that book Awad mentioned in class, the Sacco one?

JESSICA (off): No, I hadn't heard of it, actually. But the lecture sounds interesting, so I'll go if I can get my hands on a copy.

Panel 5: Rashid standing next to Jessica's table, talking with his hands again.

RASHID: Oh man, it's so cool. It's all the politics and history about everything that's happened in Palestine since like forever. And he drew all the pictures himself. Can you believe that?

Panel 6: Jessica still seated. Her expression shows she's interested.

JESSICA: Yeah? I'll see if the library has it.

**TWENTY-TWO: This page is going to be different than the grid panel format. Panel 2 will be in the center of the page and the other panels will be around it.**

Panel 1: Jessica walking into a building with THE UNIVERSITY LIBRARY etched into the façade.<sup>14</sup> This building is gorgeous and ornate, inside and out. This will be depicted in detail, with students milling about.

Panel 2: wide shot of Jessica seen from the other end of an aisle of books. The numbers on the sides of the shelf and the label indicate that she's heading to the COMICS/GRAPHIC NOVEL section.

Panel 3: Setting shot of the library.<sup>15</sup> Rows of workspaces stretch out between bookshelves on either side. The ceiling is high and gilded.

Panel 4: Jessica reaching up to pull a book off the shelf. The title, *Palestine*, is clearly visible. Her back is to the viewer. She's wearing a backpack and standing on tiptoe.

### **TWENTY-THREE**

Panel 1: Jessica reading Joe Sacco's *Palestine* at one of the library's massive tables.<sup>16</sup> She's oblivious to what's going on around her because she's absorbed in the text. The cover has been pulled out and expanded into a separate box.

### **TWENTY-FOUR**

LOCATOR CAPTION: WEDNESDAY EVENING, DWINELLE HALL.<sup>17</sup>



Panel 1: Jessica walking along the back row of a large lecture hall. Think Cemo Hall on the UH campus. People milling around the seats.

Panel 2: She sits down in a row by herself. The two chairs visible in the panel next to her are empty.

Panel 3: A man behind the podium at the front of the room. He's wearing a suit and a smile. Clearly a professor or a department chair.

DR. RICHARD: Alright, folks, we'll be starting here in just a couple of minutes, so please start finding your seats. Thank you!

Panel 4: close-ish shot of Jessica looking up to address someone who speaks to her.

RASHID (off): Mind if I sit here?

JESSICA: Not at all.

**TWENTY-FIVE: Panel 2 has a lot of text. To accommodate this, Panel 1 is going to be a small rectangle in the upper left corner. Panel 2 will expand up to fit the space that Panel 1 would normally occupy. Think the shape of the state of Utah.**

Panel 1: Rashid and Jessica sitting next to each other. They're not talking, just sitting, eyes trained to the front.

Panel 2: The man in the suit from before has returned to the front of the room.

DR. RICHARD: Alright, welcome everyone to the first installment of our Spring 2002 lecture series. I have the great pleasure of introducing Professor Hiram Awad as tonight's Great Books speaker. During 20 years of work in studying Middle Eastern literature and culture, Dr. Awad has made vital contributions to our understanding of how narrative has been used to obliquely deal with national and cultural traumas in the Occupied Palestinian Territories. In his landmark research, Dr. Awad has reshaped standards for looking at representations of trauma through a postcolonial lens. I describe this research myself every year in my Middle East Studies class. Dr. Awad is a professor of comparative literature at University of California, Berkeley and among his many awards is the Rene Wellek Prize for best book in the field. His most recent research, and the topic of his talk this evening, delves into cartoonist Joe Sacco's comic book *Palestine* and how it serves as a snapshot of his experience of the conflict. Please join me in welcoming Dr. Hiram Awad.

#### **TWENTY-SIX**

Panel 1: Dr. Awad emerges from the left side of the panel and shakes the hand of the man in the suit.

Panel 2: Full body of Dr. Awad at the podium. He seems at ease, despite knowing that dozens of eyes are watching him.

DR. AWAD: Thank you, Dr. Richard, for that glowing introduction. I would like to clarify one thing you mentioned

right off the bat here. Yes, Joe Sacco is a cartoonist but first and foremost he is a journalist, a job that comes with the ethical responsibility to recount reality as one observes it. And he traveled to Palestine to capture the stories of Palestinians. The novel isn't about him; he's just a conduit connecting the reader to other stories. But more on that later.

**TWENTY-SEVEN:** The next few pages are going to look very different from the traditional paneled pages seen throughout this work. There will be borders on three sides; Dr. Awad's full body figure will make up the fourth side, with his body facing inward toward what would be the spine of the book if it were arranged that way. The entire rest of the panel will be text (dialogue from his lecture). This mimics a technique that Sacco uses in *Palestine* and pays an homage to the visual aspect of the work.<sup>18</sup>

Panel 1: Dr. Awad, standing at the far left of the panel. All the space not occupied by him is text.

DR. AWAD: First, let's get into some background. Sacco's novel recounts a two-month trip spent traversing the West Bank and Gaza Strip toward the end of the first Intifada, at the end of 1991 into 1992. Intifada, coming from the Arabic for 'shake' or 'shake off,' referring to Palestinian efforts to shake off Israel's power and achieve independence.<sup>19</sup> The uprising started in December 1987 following an alleged traffic accident involving an Israeli vehicle that resulted in the death of four

Palestinians at a checkpoint in Gaza.<sup>19</sup> The violent act was a catalyst, sure, but the subsequent six years of Palestinian protests weren't focused on this one incident alone: it was just the last straw on top of the debilitation caused by 20 years of military occupation.<sup>20</sup> So Palestinians began a campaign of mass civil disobedience. They boycotted goods coming from Israel, refused to pay taxes to Israel, created their own medical clinics, started offering social services, and most notably, organized strikes.<sup>13</sup> Their tactics captured the attention of previously unreceptive Western news media.<sup>20</sup> Sacco himself had a long-standing interest in the Middle East and decided to "stick his nose in the conflict" after reading up on it.<sup>21</sup> And Sacco soon found himself on the ground in the Palestinian Occupied Territories, but he took a very different tact than his counterparts in traditional western print, television, and radio news media.

**TWENTY-EIGHT: See above.**

Panel 1: Dr. Awad, standing at the far left of the panel. All of the space not occupied by him is text.

DR. AWAD: Toward the start of the collection, Sacco notes how the Western media, specifically in America, represents Palestinians as terrorists. He explains that "terrorism is the bread Palestinians get buttered on" and that he himself had swallowed that understanding of the residents and politics of the Occupied Palestinian Territories for years.<sup>22</sup> Sacco cites

the 1970 Munich bus attack and the murder of Leon Klinghoffer as two specific incidents that fed this perception. He recalls the "televised pools of blood" and simultaneously feeling sympathy for those outraged at the loss of their homeland and empathy for the Western victims.<sup>23</sup> Note that Sacco mentions broadcast news media specifically. Nowadays, almost every household owns at least one television and I would argue that most tune into the news at least once a day. It's widespread, easily accessible. It also transcends literacy boundaries; almost anyone can grasp what's being said, regardless of their reading or education level. And that's why the coverage of Arab-Israeli conflict that you watch on the news is so influential: it shapes the widespread perception of these issues, often without talking about the experiences of those involved.

**TWENTY-NINE: See above.**

Panel 1: Dr. Awad, standing at the far left of the panel. All of the space not occupied by him is text.

DR. AWAD: But Sacco does the opposite: he centers the story on Palestinian experience and shakes hands with their pain. Rather than projecting Western ideas onto the space, he reports on the geographic area as it was.<sup>24</sup> Not only that, he depicts himself engaging with the Palestinian people and the unfamiliar Eastern world around him, marking a critical departure from the traditional idea of journalistic objectivity. The concept of

objectivity in journalism stipulates that journalists must erase any sign of themselves, the knower, from their stories.<sup>25</sup> The result? The erasure of the writer's story from the narrative they're telling in favor of empiricism and non-partisan neutrality. Sacco not only includes himself in the story but by doing so in the comics medium, he becomes a vessel onto which the Western reader can project their "expectations, fear, and desires" onto this character that's culturally similar to themselves as they navigate this unfamiliar Eastern space.<sup>26</sup>

**THIRTY: See above.**

Panel 1: Dr. Awad, standing at the far left of the panel. All of the space not occupied by him is text.

DR. AWAD: Now, I know what you might be thinking: how can illustrations be objective? But I challenge you to ask yourself instead, how do we know that any news media we consume is truly objective? Images and video may be doctored or capture only a fraction of the story. Sacco doesn't focus on capturing the Occupied Palestinian Territories in perfect detail down to the last pebble; he aims to capture the essential, overarching truth of the experiences of people living there. So what's the outcome? Sacco writes this book in English, for what can be assumed is a predominantly Western audience. Sacco seeks to humanize Palestinians in his work, putting faces to the faceless numbers and events that you hear about on the evening

news. He directly goes against the "physical oppression, eradication of indigenous inhabitants, and discursive erasure" that mark colonial narratives of occupation by capturing what would be inaudible without on-the-ground reporting: the everyday scenes of the occupation and the Intifada.<sup>27</sup> Through spatial and sonic mapping of the Occupied Territories, Sacco implies that comics can operate as a "cultural form where space and sound manifest textually to create a complex national narrative."<sup>28</sup> And it is manifestations like this that amplify often-silenced voices that Western readers can begin understanding the cultural and political environment of an area often misrepresented in their media. Thank you.

**THIRTY-ONE: The first three panels will be on the top half of the page, while Panel 4 will take up the lower half of the page to accommodate for Rashid's speech bubble.**

Panel 1: Dr. Richard shaking Dr. Awad's hand again.

DR. RICHARD: Thank you for that enlightening lecture, Dr. Awad. We will now be taking questions. Please raise your hand and one of our assistants in the crowd will bring a microphone to you.

Panel 2: Rashid raises his hand in this kind of over-enthusiastic way that makes Jessica give him a weird look.

Panel 3: Dr. Awad at the podium with Dr. Richard standing beside him.

DR. RICHARD: Yes, you, young man, in the front. You won't even need a mic.

Panel 4: Rashid stands up from his seat. Jessica is still looking at him. She seems almost embarrassed.

RASHID: Hi. I just wanted to say thank you for the lecture and for taking the time to speak with us this evening. I agree with your point that Sacco gives voice to a people often rendered voiceless in Western media, which is awesome, but he himself isn't a neutral conduit. He acknowledges his own less-than-stellar motives in the book, basically saying that he's just there to find a career-making story. So how does Sacco's act of casting his gaze, and by extension, the reader's gaze onto these people in the Occupied Territories not count as colonial tourism, if he's just there to find a story? How can we take what Sacco writes and draws as truth when he himself might be engaging in the same kind of editorialization that you mentioned can happen with pictures and video?

## **THIRTY-TWO**

Panel 1: Dr. Awad has returned to his place at the podium. Like the previous pages, mostly text with Dr. Awad standing off to the side.

DR. AWAD: Always nice to see my students in the audience. No, that's a good question. So like I said, Sacco includes himself as a character in the novel but it isn't *about* him. Let me give



you an example. Toward the middle of the novel, Sacco encounters a clash between Israeli soldiers and Palestinians in Ramallah. Despite "shaking like an effing leaf," he sticks around to see what happens.<sup>29</sup> Why? Because he thinks it's good for the comic. And he's right, it is: the story wouldn't be complete if he just captured the peaceful moments, the domestic day-to-day. And while Sacco's there, he recalls seeing someone with a camera filming the events "like it's *his* intifada."<sup>29</sup> Sacco makes an important note here: he draws attention to the sort of "voyeuristic looking" that occurs when Western readers look in at this pain of Eastern refugees with a kind of ambivalence, like it's entertainment.<sup>30</sup> But unlike camcorder guy, Sacco doesn't just capture the violence and what he knows will sell books or papers. He provides a more holistic cultural snapshot in voicing the experiences of people in the Occupied Territories during times of relative peace and unrest. And Sacco doesn't pretend like his snapshot, his short two-month glimpse into life in the Occupied Territories, is a complete one. He situates it within a larger story instead of taking one video out of a broader cultural-political context. Alright, who has the next question?

### **THIRTY-THREE**

Panel 1: Rashid and Jessica walking out of the hall's double doors into the night. It's dark outside.

RASHID: It's dark. Let me walk you back to your dorm.

JESSICA: Yeah, sounds good.

Panel 2: The two are walking almost side by side.

JESSICA: So do you think that Sacco's a bad guy for going to the Occupied Territories to write this book? Like his motive totally ruins it for you?

Panel 3: Rashid looking somewhat disgusted. In profile.

RASHID: Kind of. I mean, Sacco said it himself. He was just there to write about the next big story.<sup>31</sup> That's straight-up exploitation of those peoples' pain for profit. And they'll never see a dime of the money he made off their stories. It's definitely some colonizer behavior to go to a foreign country for two months, parade around looking at all the bad shit happening, and then make money off of reporting said bad shit. Not to mention all that BS at the end about what peace is going to look like.

Panel 4: Jessica and Rashid continuing down the sidewalk, past a Hillel center for Jewish students.<sup>32</sup>

**THIRTY-FOUR: This page is going to be arranged to where Panel 1 takes up the entire top ½ of the page. Panels 2, 3, and 4 will be arranged from left to right as normal on the bottom half of the page.**

Panel 1: Rashid, angry. Brow furrowed, mouth set in a hard line. He flips the bird to the Jewish student center in the

background. Jessica's expression is surprised and even a little disturbed.

RASHID: As if the Israelis would ever let that happen, and nobody has the balls to stand up to them. Least of all the U S of A.

Panel 3: Closer up on Jessica's face. She's still surprised and now, angry.

JESSICA: What the hell, man? What'd you do that for?

Panel 4: profile of Rashid. His jaw is set and he looks a little frustrated but mostly tired.

RASHID: How can I support a religion whose people stole my family's land?

### **THIRTY-FIVE**

Panel 1: Jessica with her arms crossed over her chest, clearly kinda pissed.

JESSICA: Dude, my roommate is Jewish. Amanda's a great girl. It's not like she or any of the other Jewish students stole your family's land.

Panel 2: Rashid's face front and center. One side of it, the side not lit by a streetlight, is dark. Very ominous.

RASHID: Yeah, whoop-dee-doo, she sounds great. But she's still Jewish.

Panel 3: Jessica moving to stand in front of Rashid so that they're facing each other. The energy is very confrontational.

JESSICA: They have just as much a right to gather here as members of my faith or yours do, if you believe in that stuff. Freedom of religion is a constitutional right. It's the literal law.

Panel 4: Rashid, from over Jessica's shoulder.

RASHID: Are you kidding me? Just because this country supposedly values religious liberty and tolerance on paper doesn't mean that's the reality. Muslims are still discriminated against, even if "the law" says it should be illegal. Guess that law conveniently only applies to those white people Christian religions.

### **THIRTY-SIX**

Panel 1: Another shot of Jessica, angry. This time, she is surrounded by enamata, as if the anger is emanating from her.

JESSICA: Whatever, dude. My faith isn't just some "white people Christian religion." I'm not one of these assholes that goes around rubbing my religion in peoples' faces. I don't get why it's such a big deal for you. It's not like people can force you to stop believing or something. Why is their religion, or anyone's religion, any of your business?

Panel 2: Rashid with a somewhat apologetic look on his face.

RASHID: I didn't mean to shit on your religion. That's my bad.  
But seriously, it's not that simple.

Panel 3: The two arrive at the stairs of a large building, which is presumed to be Jessica's dorm building. Jessica is uncomfortable: looking at the ground, hands folded over one another in front of her.

JESSICA: Yeah.

Panel 4: Rashid pulling something out of his backpack or pocket. The edge of a piece of paper is just visible.

RASHID: Here. If you come to this tomorrow, maybe it'll make more sense. Sorry I was such an asshole.

Panel 5: Jessica unfurls the flyer.

JESSICA: I think I can make some time.

Panel 6: Rashid walking away, waving over his shoulder at Jessica.

RASHID: Great. I'll see ya then!

### **THIRTY-SEVEN**

Panel 1: A close-up of the poster unfurled in Jessica's hands. It's a poster advertising a Students for Justice in Palestine meeting the next day.<sup>33</sup>

**PART TWO**  
**THIRTY-EIGHT**

Panel 1: Jessica walking through two double doors, looking around like she's confused.

LOCATOR CAPTION: Dwinelle hall, 7:00.

Panel 2: Jessica seated by herself in the auditorium-style classroom, with people looming partial silhouette in the foreground.

Panel 3: Rashid coming and sitting next to Jessica, from the same vantage point as Panel 2. It's clear she's relieved to see him.

Panel 4: A girl stands at the front of the room at the podium. She gives off the air that she's the leader here: shoulders back, eyes ahead.

LEILA: Hello, everyone. If you're here for the Students for Justice in Palestine meeting, please find your seats and if you're not here for that, please relocate. We will be starting in five minutes.

**THIRTY-NINE**

Panel 1: Leila standing at the center of the room again. There are a couple of people sitting on individual chairs beside her, on either side of the podium.

LEILA: Alright, now that we've gone over the minutes from last semester. Let's talk about the rally in April. The university hasn't budged on cutting its ties with Israel, so we've got to give them a little...nudge.<sup>34</sup> And I know it's only February, but we have to start efforts early if we want to be organized when the day comes.<sup>35</sup> Rashid, any updates on how plans for that are coming?

Panel 2: Rashid stays seated this time, reclined in his seat next to Jessica. It's a big tonal shift from his posture in the lecture hall during Dr. Awad's lecture; he's comfortable here among his peers.

RASHID: For sure. It's gonna be great. Very respectful, peaceful. I've mocked up some posters and some chants that we can go over, if you like?

Panel 3: shot over Rashid's shoulder looking down into the auditorium.

LEILA: Of course. What are your ideas?

Panel 4: Rashid looking kind of bashfully off to the side.

RASHID: Well, they weren't all my ideas. The rest of the social organizing team has been a huge help, so shoutout to Omar and Miriam for really stepping up.

**FORTY**

Panel 1: Rashid talking with his hands, like he's explaining something.

RASHID: Okay, for the posters, I was thinking something like what we did last year. More of those black and white Holocaust pictures, "Do not let it happen again" across in red.<sup>36</sup> And then maybe some other ones of the people behind the fences or something.

Panel 2: Jessica looking absolutely horrified and disgusted.

Panel 3: Rashid in a similar position to Panel 1, as if he was still talking with his hands.

RASHID: And then for the chant, just: one, two, three, four, no more aid for Israel's war.<sup>36</sup>

Panel 4: Jessica is somehow even more uncomfortable. She's looking around, clutching her bag, maybe turned toward the exit.

#### **FORTY-ONE**

Panel 1: Leila standing at the podium, satisfied with what she's heard.

LEILA: Alright, thank you Rashid. Now let's shift gears. Fundraising. Nikki, any updates?

Panel 2: Rashid chatting with two other Students for Justice in Palestine (hereafter referred to as SJP) members in the



foreground. Jessica marching toward him from the background, clearly unhappy.

Panel 3: Jessica right up next to Rashid, slight scowl painted on her face. Rashid, a little startled. The other two heading off to the right of the panel.

RASHID: I'll catch you guys later, alright?

Panel 4: Rashid's back to the reader. Jessica standing with arms crossed and brow furrowed.

JESSICA: Dude, what the hell was that?

Panel 5: Rashid, confused, hand up to scratch the back of his head.

RASHID: What was *what*? That's SJP. I thought you'd...I don't know.

Panel 6: Jessica and Rashid standing across from each other. Jessica angled to look like she's walking toward inside of the page.

JESSICA: You thought I'd, what? Be okay with that gruesome poster stuff? Yeah, no thanks.

RASHID: Jessica, it's...

JESSICA: I have some homework to finish. See you in Awad's class.

**FORTY-TWO**

Panel 1: Jessica walks into her dorm. Amanda swivels in her chair, clutching the SJP flyer.

AMANDA: What's this?

Panel 2: Jessica, shrugging off her backpack onto her desk.

JESSICA: Just a flyer Rashid gave me. The meeting was kind of a bust anyway. Not really my thing.

Panel 3: Amanda crumpling the flyer in her hand.

AMANDA: Why would you—How could you...That group is bad news. They're just hateful. Think they're the victims and all the Jews are to blame.

Panel 4: Amanda throwing the flyer into the trash can next to the door, walking real close to Jessica to get there. This dorm, as all dorms are, is tiny.

AMANDA: Don't even get me started on the physical intimidation, the attacks.<sup>37</sup> Jewish students afraid to walk alone on campus after dark. And it's not just them, the SJP kids, doing it. They just get away with it, making it seem like it's okay.

**FORTY-THREE: Panels 1, 2, 4, and 5 will be arranged in a grid with four squares and Panel 3 will be a smaller square in the upper left corner of Panel 4.**

Panel 1: Jessica, saddened by what her friend has said.

JESSICA: I was just trying to understand, Amanda.

Panel 2: Amanda pinching the bridge of her nose between two fingers.

AMANDA: There's nothing to understand. Just stay away from them, okay?

Panel 3: Flashback to Rashid flipping the bird to the Hillel center.

Panel 4: Jessica winces at the memory.

JESSICA: Okay.

Panel 5: Jessica and Amanda hug.

**FORTY-FOUR: arranged with the top three panels arranged from left to right at the top and the fourth panel takes up the lower half of the page to accommodate for Rashid's speech bubble.**

Panel 1: Back in Awad's class, the desks are arranged in a circle.

LOCATOR CAPTION: Two weeks later...

Panel 2: Jessica sitting across from Rashid, her arms crossed on the desk kind of glaring at him.

Panel 3: An aerial shot of Jessica's notebook. At the top of the blank page: SAID LECTURE 1. An essay, folded in half, is laid on the desk next to the notebook. All that's visible above the fold is an MLA heading with Jessica's name, the course number, Awad's name, and her grade: an A.

Panel 4: Dr. Awad in the circle with Jessica and Rashid.

DR. AWAD: Alright, folks, let's get to work. Any initial thoughts to today's readings?

#### **FORTY-FIVE**

Panel 1: Rashid's got his hand up and he's speaking before Dr. Awad can even call on him.

RASHID: Yeah, I have some ideas. So I thought it was interesting, on page 45, when Said asks whether human beings can be divided into these distinct cultural categories.<sup>38</sup> And I think that for some cultures, it's a little grey, one shares similarities with another. But I think for others, it's more of a hard line and there's just some ideological differences there that make one *really* different from another.

Panel 2: Awad with his book out on his desk, looking over his glasses at Rashid.

AWAD: Now, Rashid, I'm interested in what you have to say, but show me where. Give me the language, and let's see if what he's saying is what you're claiming here.

Panel 3: Rashid, one eyebrow raised. He has a book in one hand and he's gesturing with the other. To him, it makes perfect sense.

RASHID: Said asks whether "one human reality" can be divided "into clearly different cultures, histories, traditions,

societies, even races." And I think that yes, they can, and in some instances, they should.<sup>39</sup>

#### **FORTY-SIX**

Panel 1: Awad at his desk in the circle.

AWAD: Alright, I see. You've come to one of the foremost questions Said puts forth throughout the text: should cultures be divided into distinct categories? And is it even a good thing to do that? What do you folks think?

Panel 2: Amanda kind of half-raises her hand.

AMANDA: Cultural division seems like it'd be a negative. Said mentions on the next page, on 46, that breaking groups down based on this us versus them mentality just perpetuates inaccurate distinctions between them.<sup>40</sup> He says "the result is usually to polarize the distinction: the Oriental becomes more Oriental, the Westerner more Western."<sup>40</sup> I don't know, it just seems like it'd be a barrier to acceptance and inclusivity and stuff.

#### **FORTY-SEVEN**

Panel 1: Rashid at his desk, eyebrows knitted.

RASHID: But what if there's some truth behind those distinctions? Something that's at least partially accurate.

Panel 2: Rashid and Amanda across the circle from one another, with the speech bubble filling up the space in the middle.

RASHID: Like two places and peoples are just fundamentally different from one another, can't agree, can't get along. I mean, how can one country torturing and killing citizens in another culture possibly be in the same category as the people they're attacking? Like the Israelis are doing to the Palestinians. Two totally different peoples.

Panel 3: Amanda's upset.

AMANDA: Sure, cultures can have their differences, and there's nothing wrong with that. They're not irreconcilable. And not all people living in Israel, or all Jews, for that matter, support what the state does.

Panel 4: Rashid leaning forward, pointing at Amanda.

RASHID: But you all are responsible for what's going on in the Occupied Territories right now. If you're not speaking out against the state of Israel, or working to combat that violence, then you're complicit.

Panel 5: Amanda. Upset. More upset.

AMANDA: Again, not all Jews agree with what Israel does. How can you sit there and assert that Jews, as a group, are responsible for what's happening in Palestine right now? People can believe in God and have their traditions without supporting *murder*.

Panel 6: Awad's trying to get a handle on the situation.

AWAD: Alright, let's simmer down.

#### **FORTY-EIGHT**

Panel 1: Awad with one brow lifted, one normal. Inquisitive. He realizes that this is a somewhat sticky moment and he wants to tread lightly.

AWAD: There's language we can use to create distinction here and nuance the conversation. Now, there's a big difference between anti-Zionism and anti-Semitism that may be getting lost a bit in the weeds here. Believing in the Jewish faith doesn't necessitate agreement with the Israeli state. Does that make sense? You can be anti-expansion without hating Jewish people.

Panel 2: Jessica, open notebook in front of her.

JESSICA: I think I understand what you're getting at. To go back to what Rashid and Amanda were talking about, it seems like the whole Israel-Palestine situation comes with these deeply entrenched stereotypes on both sides that can make it tough to see eye to eye. Like on page 60, when Said talks about how one culture's categorization by another imposes "limited vocabulary and imagery" on the group being described.<sup>41</sup> He also mentions earlier how "men have always divided the world" based on "real or imaginary distinction from each other."<sup>42</sup> But I don't think trying to fit cultures into these neat little boxes

is a good thing, since it just seems to create enduring misconceptions and disagreements.

#### **FORTY-NINE**

Panel 1: Rashid rolls his eyes.

RASHID: Yeah, sounds like you understand Said. Let me know how you feel when your people are shitting in buckets.

Panel 2: Awad is upset. His face is set into a stern expression.

AWAD: Rashid, I understand that you're passionate about this. Just...try to let go. Try to listen to their ideas.

Panel 3: Rashid at his desk, slumped on one hand. Somewhat defeated, seems just mentally tired.

RASHID: Whatever.

Panel 4: Awad, back to a relatively calm facial expression and body position.

AWAD: Now. Any other thoughts on the text for today?

#### **FIFTY**

Panel 1: Back in Jessica and Amanda's dorm room. They're both packing bags.

JESSICA: So you going home for spring break?



AMANDA: Nah, I didn't feel like schlepping all the way back to New York for just a week. I'm going to stay with some friends in San Francisco. What about you?

Panel 2: Jessica folds a shirt and places it into her suitcase.

JESSICA: Going home to visit the parents. But I'll be back next weekend, if you wanna hang out.

Panel 3: Amanda looks at Jessica with a smile.

AMANDA: Sure! Let's grab lunch or something.

## **FIFTY-ONE**

Panel 1: Jessica's family's car driving down the road, past a sign that says WELCOME TO ALBANY.

Panel 2: Jessica, Susan, and David seated at the dinner table.

Panel 3: Susan, Jessica and David sitting in the living room. David is in a recliner, while Susan and Jessica are on the couch. Jessica is distracted with something; she may be reading.

NEWSCASTER (off): An update on President Bush's investigation into the attacks on the World Trade Center last year. At least twelve alleged conspirators have been captured and jailed. They're currently being held at Guantanamo Bay detention facility. Let's go to Jim Barton on the ground. Jim?

Panel 4: David in the recliner, smiling kind of a sinister smile. The reader can't see his eyes because the television is reflecting off his glasses.

DAVID: Hah. Those bastards deserve what's coming to them.  
Muslim scum.

## **FIFTY-TWO**

Panel 1: Jessica puts down her book in her lap and looks over toward the side her father will be sitting on.

JESSICA: Dad, I've got Muslim friends. They're not scum.  
They're not extremists.

Panel 2: David rolling his eyes or leaning on his hand.

DAVID: Yeah. Sure.

Panel 3: Jessica, leaning forward slightly, getting riled up. Susan is sitting behind her, looking on with a mixture of awe, surprise, and a little concern.

JESSICA: No, I'm serious. Why do you talk about them like that? How would you feel if all people talked about the Catholics for was the Crusades or the Spanish Inquisition?

Panel 4: David with his head in his hand.

DAVID: Christ. I'm shelling out \$20,000 a year so my daughter can learn a bunch of liberal drivel.<sup>43, 44</sup>

Panel 5: Susan grabs the remote and clicks off the TV.

SUSAN: Okay, I think that's enough of that for one night. I'm going to bed.

Panel 6: Jessica and David both sitting in the living room, gazes cast to the floor. Pointedly not looking at each other.

### **FIFTY-THREE**

Panel 1: Jessica in her bedroom. She's climbing into bed. A crucifix is positioned above her headboard.

Panel 2: Jessica laying down. Staring at the ceiling.

CAPTION: How could people in a religion built on love justify so much hate?

Panel 3: Jessica sits up and take off her necklace.

Panel 4: Close-up of the necklace. It' a crucifix necklace, strewn among all these other things on her bedside table.

**PART THREE**  
**FIFTY-FOUR**

Panel 1: Jessica walking across Sproul Plaza. A parallel to the first time the reader sees the space at the beginning of the book. One cluster of people stands at one end, another cluster of people stands at another. One side has signs, the other does not.

LOCATOR CAPTION: April 9, 2002. Sproul Plaza.

Panel 2: Rashid waving from among the crowd of students holding the signs.

CHANT (going across the panel): One, two, three, four! No more aid for Israel's war!<sup>45</sup>

Panel 3: Jessica raises her hand in response, that friendly but impersonal way.

Panel 4: Jessica sitting in a large lecture hall. There's students spaced evenly around her.

TEACHER (off): Alright everyone, good luck on your midterm exam. Your time begins now.<sup>46</sup>

Panel 5: Jessica scribbling into a Blue Book. There's enamata or other line work indicating that she registers noise around her or in a room outside, but she continues looking down at the Blue Book in front of her.

Panel 6: Jessica looks up as chants and shouts erupt somewhere close by.

#### **FIFTY-FIVE**

Panel 1: Shot over Jessica's shoulder. Teacher at the front of the room, looking out the window of the door.

TEACHER: Everyone please stay seated.

Panel 2: The teacher opens the door a crack and peeks out. A loud CRASH comes from out in the hall.

Panel 3: Jessica and the students around her stand and start moving toward the door. Jessica wears a concerned expression.

Panel 4: Jessica and her fellow students spilling out into the hallway. She's shocked and suddenly surrounded by people.

**FIFTY-SIX:** A number of small panels on a black background. A girl's face, mouth open like she's yelling. A sign. A fist thrust into the air. A tangle of lower limbs and sneakers as they move in a similar direction. Basically conveys the chaos of a mass of people inhabiting a space.<sup>47</sup>

**FIFTY-SEVEN-FIFTY-EIGHT:** A panoramic shot of the space.<sup>48</sup> It's huge and very crowded. At least a couple hundred protestors wielding signs, people spilling out of classrooms to take a look, and blue-clad security officers. Overlapping speech bubbles illustrate people shouting at and over each other. The

protestors are still chanting, security is ordering them to leave.

**FIFTY-NINE:** A number of small panels tumbling down the page, as if they're falling from left to right. Irregular shapes, like broken pieces of something made of glass. Police start arresting people.<sup>49</sup> One whips out a baton of some kind, another slapping handcuffs on someone, several of them trying to herd the protestors. One of a kid biting an officer (yes, this really happened.)<sup>49,50</sup>

## **SIXTY**

Panel 1: Police officer grabbing ahold of Rashid, who has struggled his way into Jessica's line of sight.

OFFICER: Alright, kid, simmer down.

Panel 2: Rashid trying to get away, maybe wrenches one arm away.

RASHID: Get off me!

Panel 3: Officer grabs ahold of him for real this time and smashes his face into the wall.

Panel 4: Jessica cries out when she sees him get hurt.

JESSICA: RASHID!

Panel 5: The officer, still has a grip on Rashid as he gets the handcuffs on him.

OFFICER: Get a move-on, miss.

Panel 6: Jessica's teacher herding them back into the class.

Two text bubbles coming from opposite sides of the panel over Jessica's head.

OFFICER (off): You have the right to remain silent. Anything you say can and will be used against you in a court...

TEACHER (off): Okay, folks, let's get back to the exam. We can talk about extra time and make-ups at the end of the period.

### **SIXTY-ONE**

Panel 1: Jessica's silhouette walking down a hallway. On a wall, a plaque that says ENGLISH DEPARTMENT OFFICES.

Panel 2: Jessica knocking on Awad's office door.

Panel 3: Over Jessica's shoulder looking into Awad's office. The walls are lined with bookshelves. A desk has been pushed into the corner. A second chair sits across from the desk. Awad sits in a high-backed office chair, one of the nice comfy ones.

AWAD: Hi, Jessica. How can I help you today? Come in, come in.

Panel 4: Jessica entering the office. Perspective shows Jessica walking into the office and sitting in the chair across from Awad.

JESSICA: Did you hear about the arrests today?

Panel 5: Awad sitting at his desk, elbows on the top, fingers making a triangle shape. Clear his mental gears are turning.

AWAD: I've heard some rumblings. Read the campus alert.

Panel 6: Jessica, fully seated in the chair across from Awad. Leaning forward a little. Maybe a little riled up. Tense.

JESSICA: They beat Rashid. I saw them beat Rashid. He was just...everybody was so angry. How could they arrest them all like that? They're not wrong, what they want isn't wrong.

## **SIXTY-TWO**

Panel 1: Awad sitting across from Jessica, both in profile.

AWAD: Freedom of speech is...you've got to use it responsibly. Those students have their freedom, same as everyone else. But there's a time for boldness and a time for caution. They just didn't go with the one that was needed when they entered that building.

JESSICA: I just can't believe they beat him.

Panel 2: Awad, gesturing with one of his hands.

AWAD: Well, the First Amendment doesn't protect behavior that boils over into targeted harassment or creates a hostile environment for students. And they disrupted classes, exams. Their rights can't infringe on the rights of other students to safely access the university's educational resources.

Panel 3: Jessica with her arms crossed over her chest.



JESSICA: Dr. Awad, it's not...they BEAT him. They beat my friend. They smashed his head into the wall.

Panel 4: Awad and Jessica profile, but closer up. Silent. This is a deliberate and weighty pause.

### **SIXTY-THREE**

Panel 1: Awad is sitting in his desk chair. He's slouched a bit. Maybe gesturing with his hands, running a hand through his hair. Fiddling with his thumbs. Something.

AWAD: If my job is to have answers, I don't always have them. I'm still trying to make sense of this myself.

Panel 2: Jessica loosens up and collapses back into the chair.

JESSICA: He had to know it would cause a reaction. Couldn't Rashid see that they'd be punished? And doesn't it just...make their cause seem less legit?

Panel 3: Awad also reclining in his chair. He's also becoming a bit less tense.

AWAD: It was about standing up to power without any awareness of the actual stakes. They have every right to be outraged. I think anyone would be, if them or their families didn't have access to basic human needs. People should be outraged about what's happening in Palestine. Not just Muslims, not just Palestinians, but people. But it must be about the Palestinians. It has to be about amplifying Palestinian voices,

but they just spoke over them with their actions. Think back on Sacco's work. He serves as a mouthpiece to tell the stories of people he met on the ground in the Occupied Territories. But I think some of these protestors got more caught up in lifting their own voice rather than one for collective action.

#### **SIXTY-FOUR**

Panel 1: Aerial of Jessica and Awad in his office.

JESSICA: So, what do we do now?

AWAD: Well, I will continue teaching and try to treat my students with the compassion they deserve. What you do is up to you.

#### **SIXTY-FIVE**

Panel 1: Jessica waiting in a hallway, clutching a notebook. There are other students clustered around her. They're all waiting for one class to let out so they can go in.

Panel 2: Rashid walks up to join the crowd. Jessica looks over her shoulder at him.

JESSICA: Hi. How've you been since the uh, protest?

Panel 3: Rashid shrugs.

RASHID: Fine, I guess. Cop busted my lip. And I got suspended. I settled that whole disciplinary protest thing with the school and couldn't come to class for a week and a half.<sup>51</sup> But I'm caught up.

Panel 4: Jessica in profile with Rashid on the far side of her from the reader.

JESSICA: Cool. Let me know if you need anything or if you, you know...need some help or something. I'm sorry all that happened to you.

Panel 5: Rashid adjusts his backpack on his shoulder.

RASHID: SJP's been temporarily suspended, you know.<sup>52</sup> Could be permanent. We're going to write a petition to fight it. We could use your...perhaps you could help us frame the appeal. You're a writer, you're good with words. Maybe you could help us lay out what we're trying to do.

Panel 6: Jessica turns and looks at Rashid. Mid-shot.

JESSICA: I mean, like...what I can do, I will, but you understand the need and feel more strongly than I do. And so what I can do to support you is what I'll do. But you're the one that has to figure out what you're doing.

## **SIXTY-SIX**

Panel 1: Jessica sitting in the library the next day.<sup>53</sup> Books and notebooks spread out on the table in front of her.

LOCATOR CAPTION: The next day...

Panel 2: Rashid walks up on Jessica's right and starts to sit in the seat next to her.

RASHID: Does that offer for some help still stand?

Panel 3: Jessica setting down her things and turning toward Rashid.

JESSICA: How'd you know I'd be here?

Panel 4: Rashid pulling a sheet of paper out of his pocket.

RASHID: You always study in the Blue Wing on Thursday afternoons. So anyway, we finished a draft for that petition. It's good, but it's not great. I've read what you can do in Awad's class from all those critiques. Please?

Panel 5: Jessica, leaning on one hand.

JESSICA: A little creepy that you've memorized my schedule, but okay. I'll take a look. Just to clean it up a bit.

Panel 6: Rashid leaves the paper on the table and moves to stand.

RASHID: Thank you. Really. Just meet me at that bench outside tomorrow night, let's say 7:30, and I can get it from you. I'd stay, but I wanna bounce before your friend gets here. Amy or something.?

JESSICA (off): It's Amanda. And I'll see you then. Bye, Rashid.

## **SIXTY-SEVEN**

Panel 1: Jessica seated alone at the table. Amanda walks up carrying a backpack.

AMANDA: Jessica, what did I tell you?

Panel 2: Amanda sits down next to Jessica and gestures toward her, either points or something like that.

AMANDA: That organization is dangerous. Stay away from them. Have you conveniently forgotten that whole riot business? And all on Holocaust Remembrance Day, too.

Panel 3: Jessica shuts her book and looks out at the reader, as if she's looking at Amanda.

JESSICA: I know, it sucks. It was a nasty thing to do, and I'm sorry. But they're people, too, you know. And they have every right to be angry. All they want is for Palestinian people to not be treated the way they are. What are you *really* angry at them for? Do you think they should be treated like that?

Panel 4: Amanda wears an upset expression, but wilts into the chair.

AMANDA: No! They just...they can't take that. They can't take the Holocaust. I know, both sides know what it's like.

Discrimination and stuff. But they shouldn't claim our imagery like that. That's ours, we suffered for it. They shouldn't have done that. The Holocaust isn't theirs.

Panel 5: Jessica and Amanda both settling more comfortably into their chairs.

JESSICA: No, they shouldn't have. They're angry. It was insensitive. But they're not all bad and not everything they do is bad.

\*sighs\*

JESSICA (separate speech bubble below the first) Now. Let's get into some studying.

Panel 6: Aerial of Amanda and Jessica studying at the table.

### **SIXTY-EIGHT**

Panel 1: Jessica seated on a bench outside.

Panel 2: Rashid comes up next to her and sits beside her.

RASHID: So, how'd it look?

Panel 3: Jessica pulling a folded piece of paper from an interior pocket of her jacket.

JESSICA: Overall, not bad. Just needed a couple of tweaks.

Panel 4: Rashid reaches over and hugs Jessica. She's surprised and doesn't hug him back.

RASHID: Thank you. Seriously. This org is the only time I've ever felt at home on this campus.

Panel 5: Jessica returns his hug.

JESSICA: No problem, bud. I hope it helps.

Panel 6: A headline from the school's newspaper talking about how the organization has been reinstated despite calls to ban them from campus.<sup>54</sup>

**SIXTY-NINE:** Panels 1, 2, and 3 will be arranged in a row from left to right to cover the top half of the page. Panel 4 will take up the bottom half of the page.

Panel 1: Outside of the same church that the story starts with.

LOCATOR CAPTION: Albany, May 26. St. Ambrose.

Panel 2: Parallel for Jessica and her parents sitting in a church pew found at the beginning of the story. Except this time, Jessica is dressed slightly differently. Still modest, but maybe some jewelry or a short-sleeved top instead of one with longer sleeves.

Panel 3: A shot over Jessica's shoulder at the priest.

Panel 4: Closer shot of the priest.


PRIEST: Tomorrow is Memorial Day. What do people die for? What is worth dying for? One nation under God. The founding fathers, puritans, protestants, but inheritors of the one, true covenant. The covenant of Abraham and Isaac and Israel We're reminded now that we're at war, that there will be more memorials in the future in which the heroism of those fighting against the Muslim threat to—

## **SEVENTY**


Panel 1: Jessica stands up in her pew. Her eyes are wild. Wide, confident stance. Upset.



JESSICA: NO!

## LENSES: PART ONE



January 13, 2002.  
Albany, CA.<sup>1</sup>







As we all know, mistakes are just a part of life. And we see in today's reading that Abraham and Sarah make a pretty big mistake. Their desire for God's plan to happen on their schedule instead of trusting in the one He had for them introduces conflict to their relationship with each other, with Hagar, and with God.

Like we heard today in Genesis chapter 16, Sarah convinces Abraham to sleep with her servant, Hagar, to give them a son.<sup>3</sup> But this choice goes against the covenant God makes with Abraham in Genesis chapter 12, when He

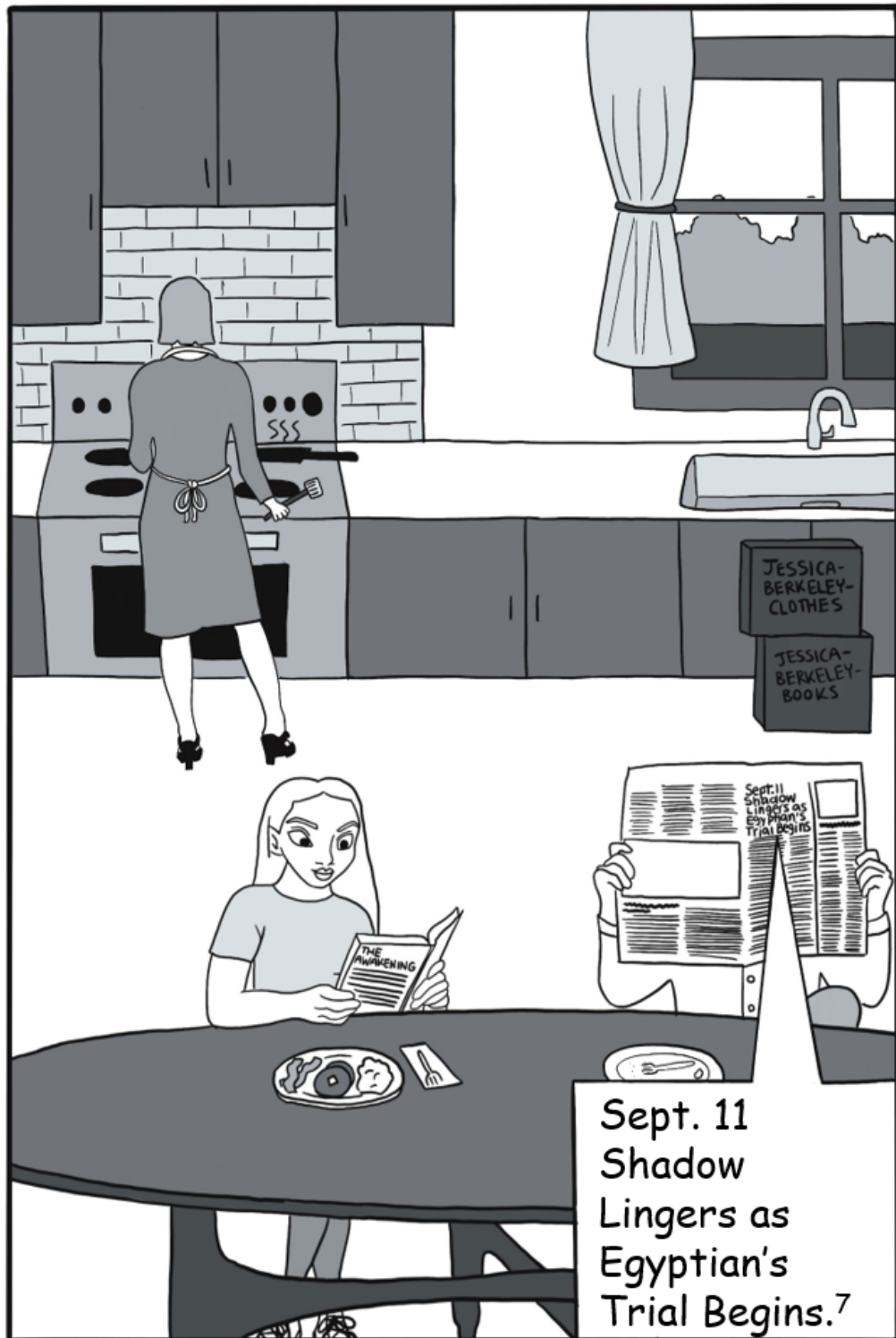
promises Abraham: "I will make of you a great nation, and I will bless you, and make your name great, so that you will be a blessing."<sup>4</sup> Why? Because God has other plans for Hagar. So, Hagar conceives a child, which causes Sarah to feel contempt for her, as we see in verse 4. With Abraham's...permission, she treats Hagar harshly and Hagar flees into the desert. An angel of the Lord comes to Hagar and tells her that God will "multiply your descendants that they cannot be numbered for multitude" through her son, who she is to call Ishmael.<sup>5</sup> Here, God establishes a covenant with a promise of nations for Hagar, similar the one with Abraham and Sarah. And like God's covenant with Abraham, Ishmael's descendants, too, will go on to be a nation. So it was, with Muhammad, the founding prophet of Islam, a descendant of Ishmael. But Ishmael has, as God told his mother, "his hand against every man and every man's hand against him."<sup>6</sup>

Now, it's not difficult to see why Hagar or Abraham or Sarah doubt God's plans. Their limited human wisdom prevents them from seeing whatever hardship they go through will bear fruit and become the greatness God has in store for them. You'll note that for both Abraham and Ishmael, God affirms the covenant in advance of a crisis: Abraham when he is exiled, Hagar when she runs from Sarah into the desert, and Ishmael and Hagar when Sarah forces the two out into the wilderness. So, when someone is about to face a period of hardship, God steps in to remind them of His promise and show that their suffering serves a purpose. And right now, in the wake of 9/11, this is America's suffering. We must have faith in the covenant that comes to us through Abraham and Isaac and Israel, reaffirmed by Christ's sacrifice. Let the Muslims have faith in theirs, though we will be forever at odds. What's ours is ours and must be defended at all costs. Let us pray.









JESSICA-BERKELEY-CLOTHES

JESSICA-BERKELEY-BOOKS



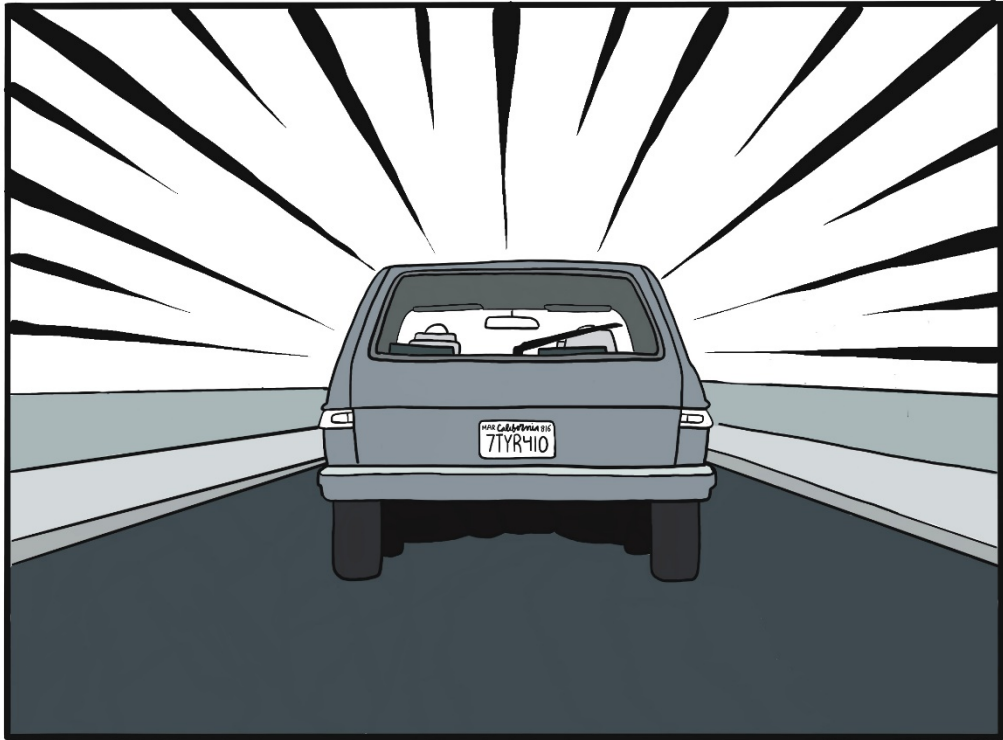
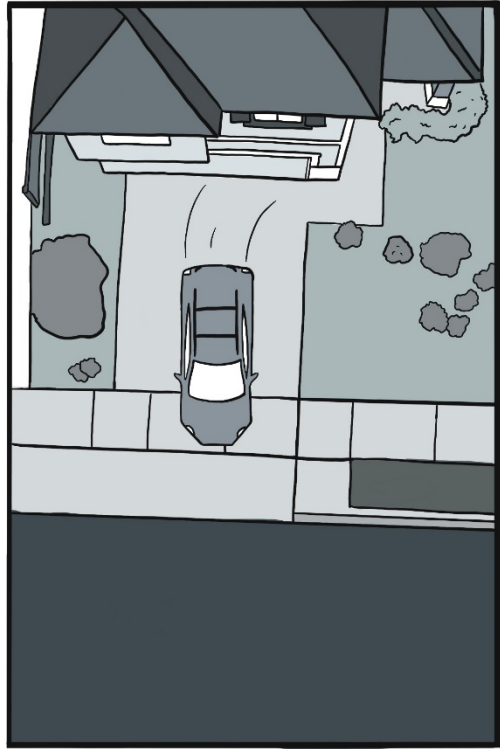
Sept. 11  
Shadow  
Lingers as  
Egyptian's  
Trial Begins.<sup>7</sup>



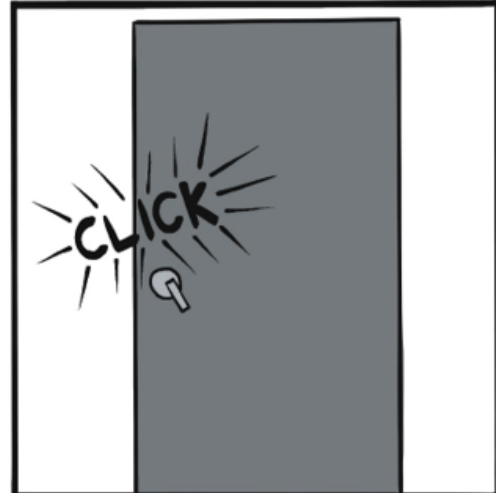


Before we get into today's broadcast, a reminder to tune in this evening where I sit down with political analyst Tim Russert to talk about what we can expect from President George W. Bush's address next Sunday.<sup>9,10</sup> Now this morning, recovery crews at Ground Zero are making their way to the bottom of the rubble of what was once the World Trade Center towers. It's January 14, 2002. I'm Matt Lauer and this is Today.

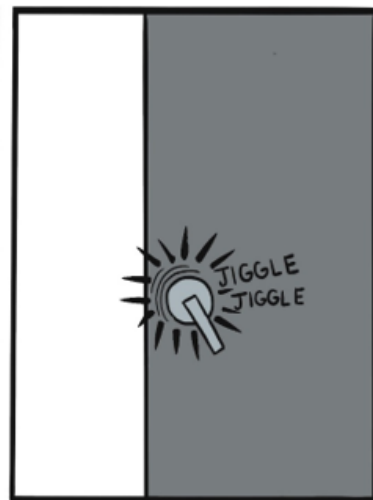




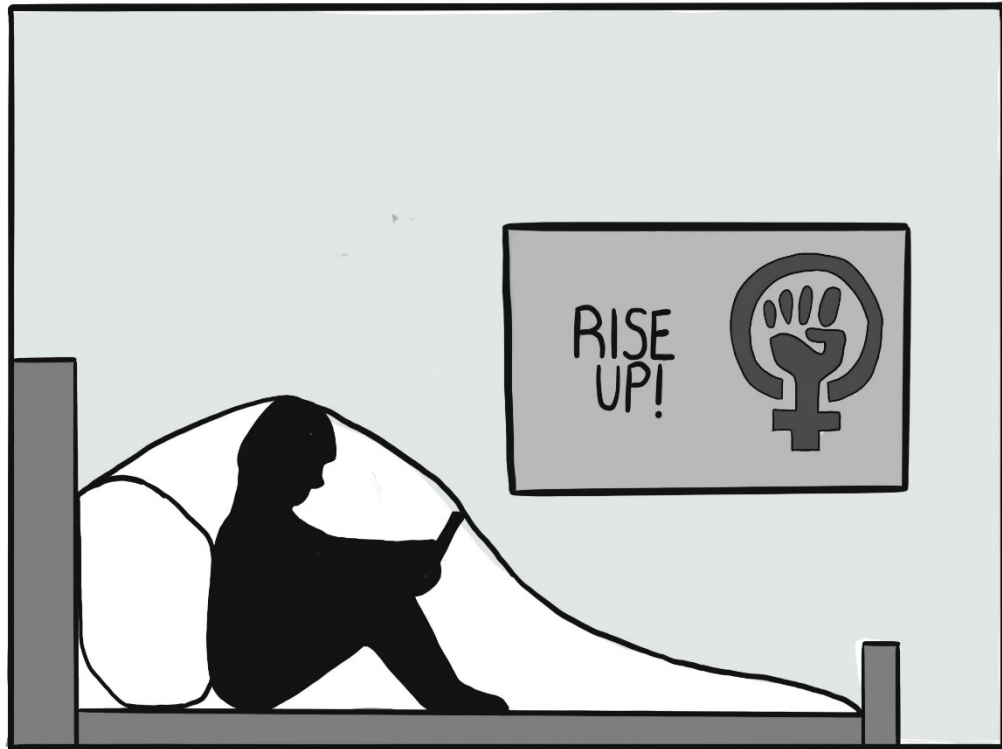






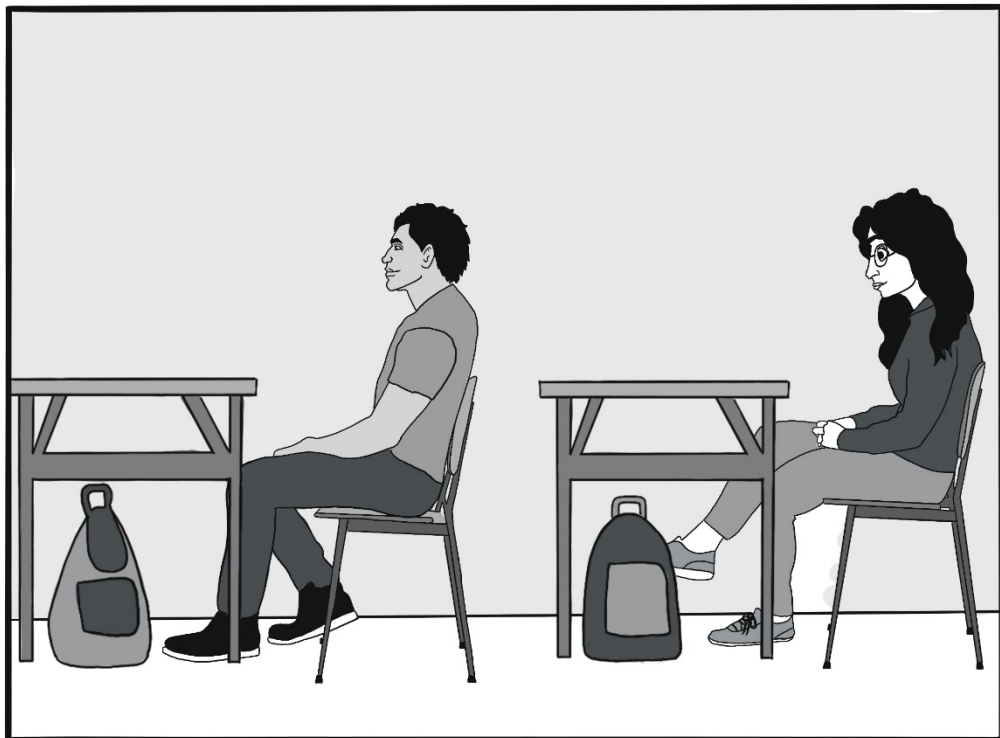


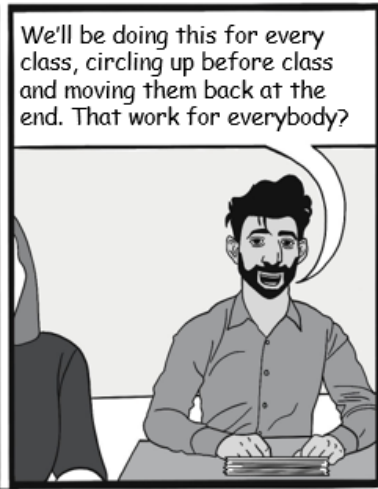
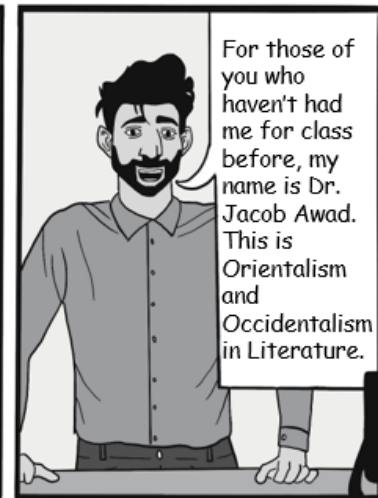


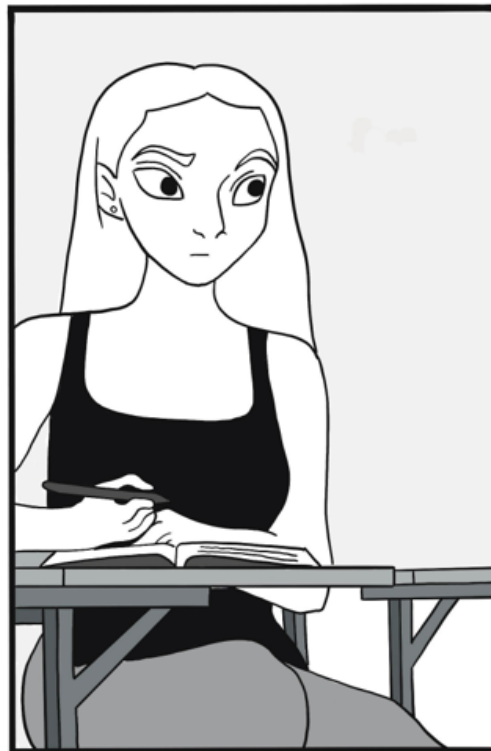


Sproul Plaza, UC Berkeley campus.











There's nothing wrong with having your own opinion. We all have them, myself included. But claiming that you're *entitled* to your opinion all too often shelters beliefs that should be challenged. You are welcome to speak from your experience, but you can't claim the truth of perspectives. For example, in this course we'll be talking often about how western cultures have

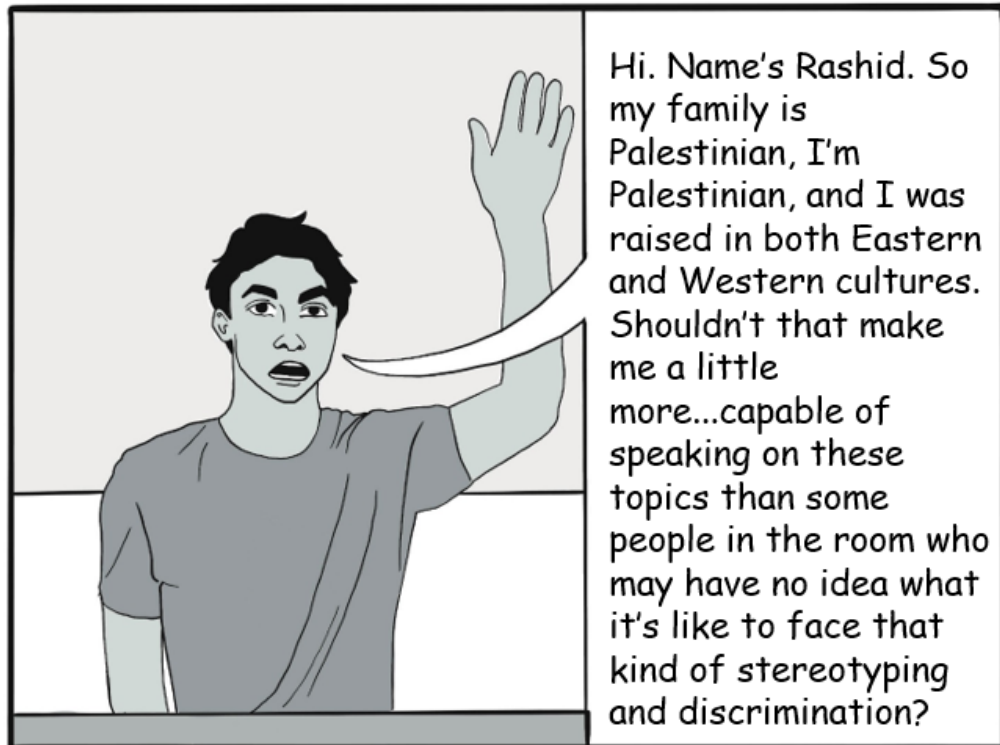
represented eastern cultures, specifically the Middle East, in literature. And I want you to think about this for a second: how do you perceive a woman in hijab? I imagine at least some of you pity her or wonder how a culture could be so "backwards" as to stick to such patriarchal standards for centuries.

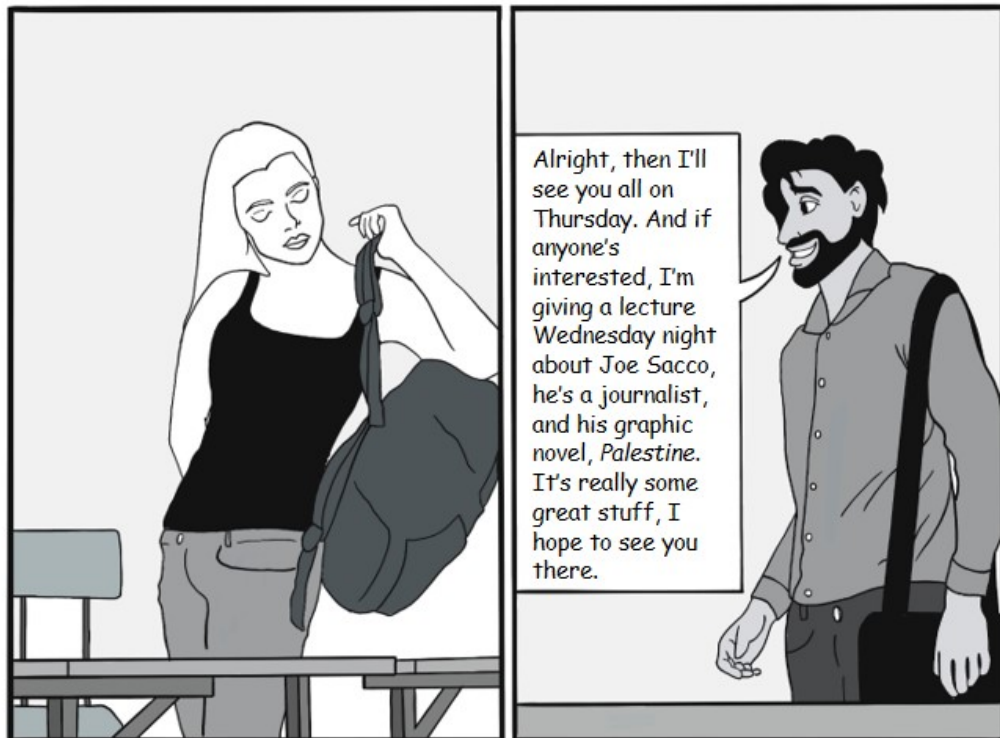
But what if wearing the hijab was a form of liberation rather than confinement? Isn't she also choosing to wear what she wants, even if it may not be what you yourself prefer? By avoiding the translation of western ideals of freedom to an eastern context, we can begin understanding other cultures as they are rather than as western beliefs have inculcated you to perceive.

Huh. I always *did* think of Muslim women as oppressed.

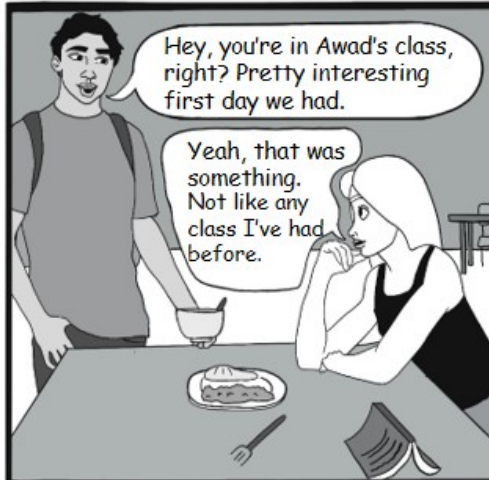






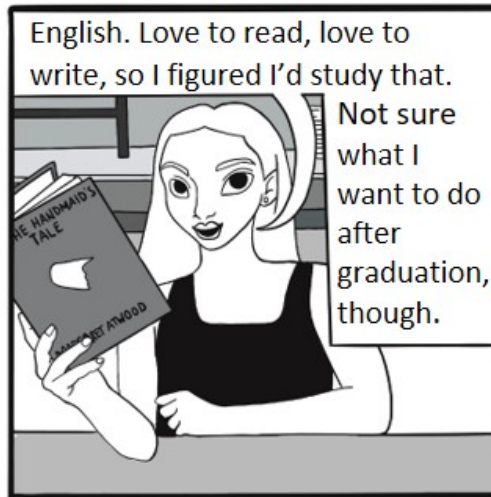












English. Love to read, love to write, so I figured I'd study that.

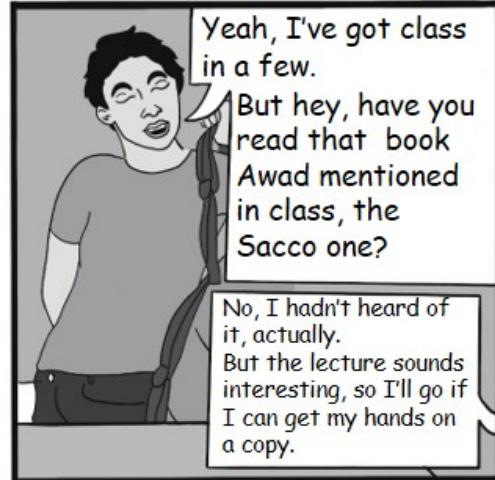
Not sure what I want to do after graduation, though.



Gotcha. I wouldn't sweat it. Most people I know around our age can barely decide what they're having for breakfast, let alone what they want to be doing in five years.



Yeah, I guess I've got a little time. You heading out?



Yeah, I've got class in a few.

But hey, have you read that book Awad mentioned in class, the Sacco one?

No, I hadn't heard of it, actually. But the lecture sounds interesting, so I'll go if I can get my hands on a copy.



Oh man, it's so cool. It's all the politics and history about everything that's happened in Palestine since like forever.

And he drew all the pictures himself. Can you believe that?



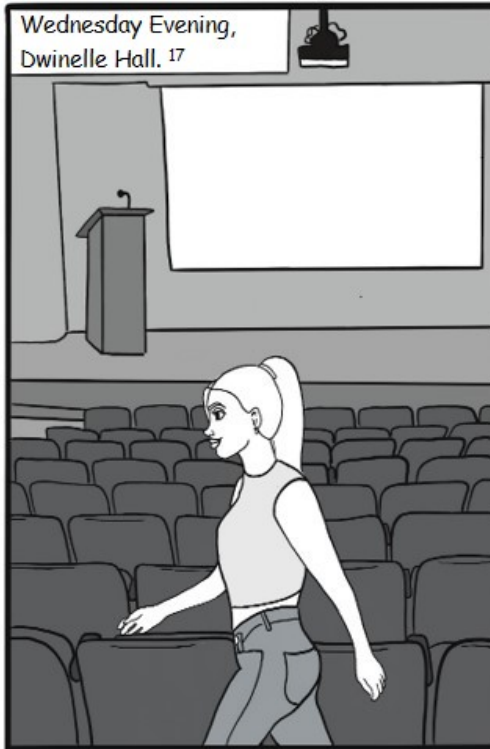
Yeah? I'll see if the library has it.







Wednesday Evening,  
Dwinelle Hall. 17



Alright, folks, we'll be starting here in just a couple of minutes, so please start finding your seats. Thank you!



Mind if I sit here?

Not at all.







Alright, welcome everyone to the first installment of our Spring 2002 lecture series. I have the great pleasure of introducing Professor Hiram Awad as tonight's Great Books speaker. During 20 years of work in studying Middle Eastern literature and culture, Dr. Awad has made vital contributions to



our understanding of how narrative has been used to obliquely deal with national and cultural traumas in the Occupied Palestinian Territories. In his landmark research, Dr. Awad has reshaped standards for looking at representations of trauma through a postcolonial lens. I describe this research myself every year in my Middle East Studies class. Dr. Awad is a professor of comparative literature at University of California, Berkeley and among his many awards is the Rene Wellek Prize for best book in the field. His most recent research, and the topic of his talk this evening, delves into cartoonist Joe Sacco's comic book *Palestine* and how it serves as a snapshot of his experience of the conflict. Please join me in welcoming Dr. Hiram Awad.





Thank you, Dr. Richard, for that glowing introduction. I would like to clarify one thing you mentioned right off the bat here. Yes, Joe Sacco is a cartoonist but first and foremost he is a journalist, a job that comes with the ethical responsibility to recount reality as one observes it. And he traveled to Palestine to capture the stories of Palestinians.



The novel isn't about him; he's just a conduit connecting the reader to other stories. But more on that later.

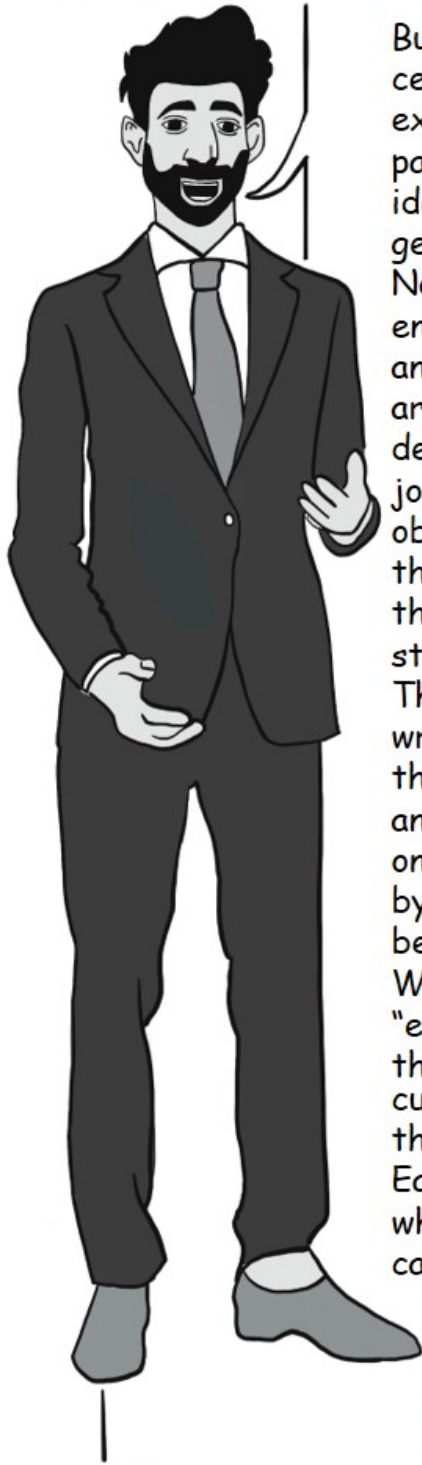


First, let's get into some background. Sacco's novel recounts a two-month trip spent traversing the West Bank and Gaza Strip toward the end of the first Intifada, at the end of 1991 into 1992. Intifada, coming from the Arabic for 'shake' or 'shake off,' referring to Palestinian efforts to shake off Israel's power and achieve independence.<sup>19</sup> The uprising started in December 1987 following an alleged traffic accident involving an Israeli vehicle that resulted in the death of four Palestinians at a checkpoint in Gaza.<sup>19</sup> The violent act was a catalyst, sure, but the subsequent six years of Palestinian protests weren't focused on this one incident alone: it was just the last straw on top of the debilitation caused by 20 years of military occupation.<sup>20</sup> So Palestinians began a campaign of mass civil disobedience. They boycotted goods coming from Israel, refused to pay taxes to Israel, created their own medical clinics, started offering social services, and most notably, organized strikes.<sup>13</sup> Their tactics captured the attention of previously unreceptive Western news media.<sup>20</sup> Sacco himself had a long-standing interest in the Middle East and decided to "stick his nose in the conflict" after reading up on it.<sup>21</sup> And Sacco soon found himself on the ground in the Palestinian Occupied Territories, but he took a very different tact than his counterparts in traditional western print, television, and radio news media.

Toward the start of the collection, Sacco notes how the Western media, specifically in America, represents Palestinians as terrorists. He explains that "terrorism is the bread Palestinians get buttered on" and that he himself had swallowed that understanding of the residents and politics of the Occupied Palestinian Territories for years.<sup>22</sup> Sacco cites the 1970 Munich bus attack and the murder of Leon Klinghoffer as two specific incidents that fed this perception. He recalls the "televised pools of blood" and simultaneously feeling sympathy for those outraged at the loss of their homeland and empathy for the Western victims.<sup>23</sup> Note that Sacco mentions broadcast news media specifically. Nowadays, almost every household owns at least one television and I would argue that most tune into the news at least once a day. It's widespread, easily accessible. It also transcends literacy boundaries; almost anyone can grasp what's being said, regardless of their reading or education level. And that's why the coverage of Arab-Israeli conflict that you watch on the news is so influential: it shapes the widespread perception of these issues, often without talking about the experiences of those involved.







But Sacco does the opposite: he centers the story on Palestinian experience and shakes hands with their pain. Rather than projecting Western ideas onto the space, he reports on the geographic area as it was.<sup>24</sup>

Not only that, he depicts himself engaging with the Palestinian people and the unfamiliar Eastern world around him, marking a critical departure from the traditional idea of journalistic objectivity. The concept of objectivity in journalism stipulates that journalists must erase any sign of themselves, the knower, from their stories.<sup>25</sup>

The result? The erasure of the writer's story from the narrative they're telling in favor of empiricism and non-partisan neutrality. Sacco not only includes himself in the story but by doing so in the comics medium, he becomes a vessel onto which the Western reader can project their "expectations, fear, and desires" onto this character that's culturally similar to themselves as they navigate this unfamiliar Eastern space.<sup>26</sup> Now, I know what you might be thinking: how can illustrations be objective?

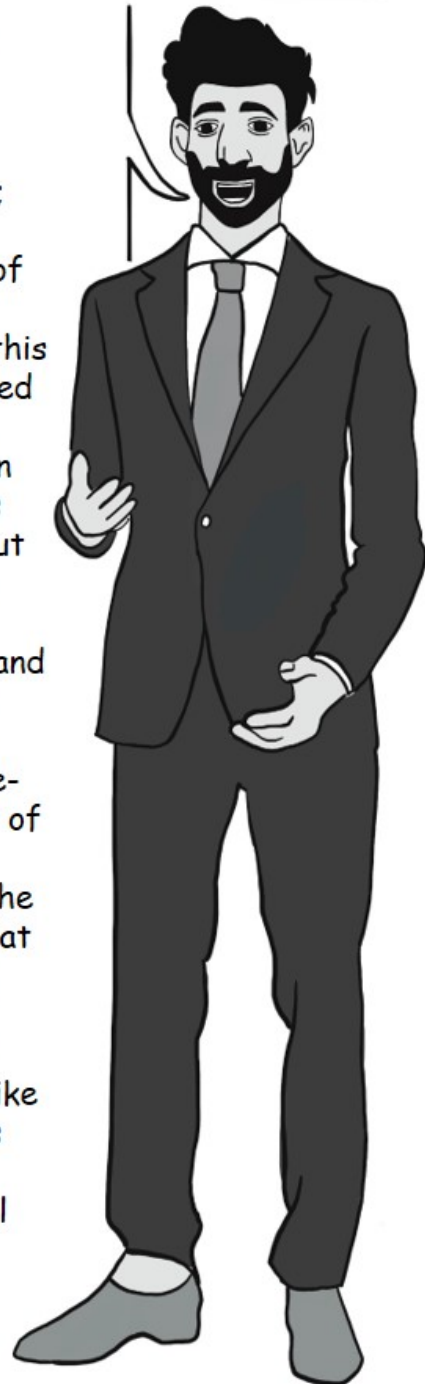
But I challenge you to ask yourself instead, how do we know that any news media we consume is truly objective?

Images and video may be doctored or capture only a fraction of the story. Sacco doesn't focus on capturing the Occupied Palestinian Territories in perfect detail down to the last pebble; he aims to capture the essential, overarching truth of the experiences of people living there.

So what's the outcome? Sacco writes this book in English, for what can be assumed is a predominantly Western audience. Sacco seeks to humanize Palestinians in his work, putting faces to the faceless numbers and events that you hear about on the evening news. He directly goes against the "physical oppression, eradication of indigenous inhabitants, and discursive erasure" that mark colonial narratives of occupation by capturing what would be inaudible without on-the-ground reporting: the everyday scenes of the occupation and the Intifada.<sup>27</sup>

Through spatial and sonic mapping of the Occupied Territories, Sacco implies that comics can operate as a "cultural form where space and sound manifest textually to create a complex national narrative."<sup>28</sup> And it is manifestations like this that amplify often-silenced voices that Western readers can begin understanding the cultural and political environment of an area often misrepresented in their media.

Thank you.





Thank you for that enlightening lecture, Dr. Awad. We will now be taking questions. Please raise your hand and one of our assistants in the crowd will bring a microphone to you.

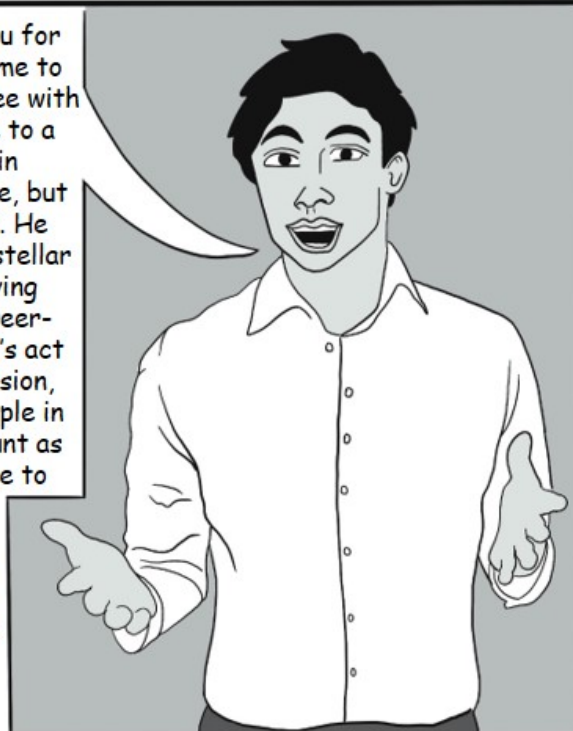


Yes, you, young man, in the front. You won't even need a mic.

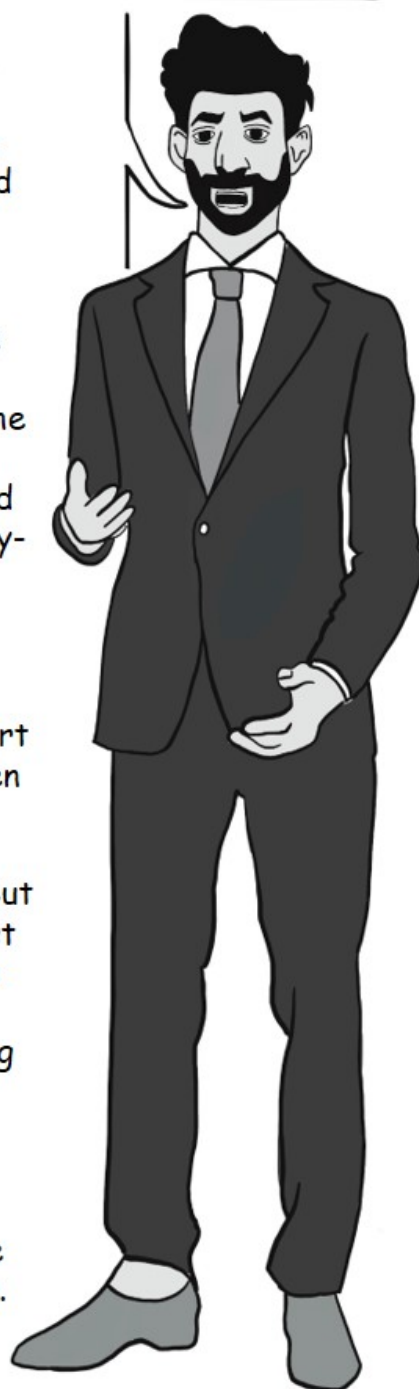


Hi. I just wanted to say thank you for the lecture and for taking the time to speak with us this evening. I agree with your point that Sacco gives voice to a people often rendered voiceless in Western media, which is awesome, but he himself isn't a neutral conduit. He acknowledges his own less-than-stellar motives in the book, basically saying that he's just there to find a career-making story. So how does Sacco's act of casting his gaze, and by extension, the reader's gaze onto these people in the Occupied Territories not count as colonial tourism, if he's just there to find a story?

How can we take what Sacco writes and draws as truth when he himself might be engaging in the same kind of editorialization that you mentioned can happen with pictures and video?



Always nice to see my students in the audience. No, that's a good question. So like I said, Sacco includes himself as a character in the novel but it isn't *about* him. Let me give you an example. Toward the middle of the novel, Sacco encounters a clash between Israeli soldiers and Palestinians in Ramallah. Despite "shaking like an effing leaf," he sticks around to see what happens.<sup>29</sup> Why? Because he thinks it's good for the comic. And he's right, it is: the story wouldn't be complete if he just captured the peaceful moments, the domestic day-to-day. And while Sacco's there, he recalls seeing someone with a camera filming the events "like it's *his* intifada."<sup>29</sup> Sacco makes an important note here: he draws attention to the sort of "voyeuristic looking" that occurs when Western readers look in at this pain of Eastern refugees with a kind of ambivalence, like it's entertainment.<sup>30</sup> But unlike camcorder guy, Sacco doesn't just capture the violence and what he knows will sell books or papers. He provides a more holistic cultural snapshot in voicing the experiences of people in the Occupied Territories during times of relative peace and unrest. And Sacco doesn't pretend like his snapshot, his short two-month glimpse into life in the Occupied Territories, is a complete one. He situates it within a larger story instead of taking one video out of a broader cultural-political context. Alright, who has the next question?



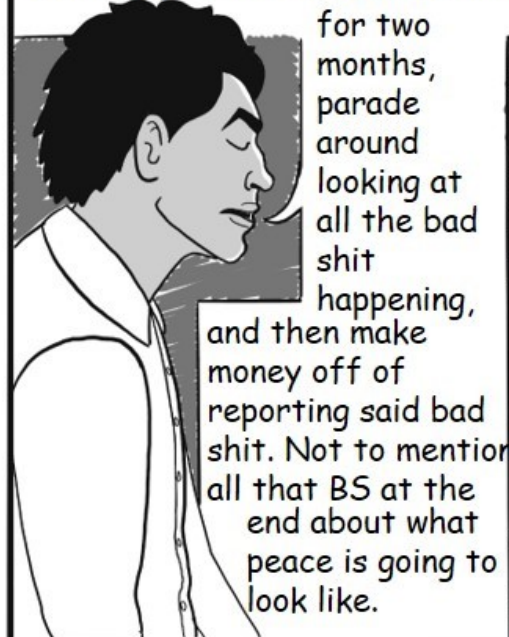




So do you think that Sacco's a bad guy for going to the Occupied Territories to write this book? Like his motive totally ruins it for you?



Kind of. I mean, Sacco said it himself. He was just there to write about the next big story.<sup>31</sup> That's straight-up exploitation of those peoples' pain for profit. And they'll never see a dime of the money he made off their stories. It's definitely some colonizer behavior to go to a foreign country





As if the Israelis would ever let that happen, and nobody has the balls to stand up to them. Least of all the U S of A.



What the **hell**, man? What'd you do that for?



How can I support



a religion whose people stole my family's land?

Dude, my roommate is Jewish. Amanda's a great girl. It's not like she or any of the other Jewish students stole your family's land.



Yeah, whoop-dee-doo, she sounds great. But she's still Jewish.



They have just as much a right to gather here as members of my faith or yours do, if you believe in that stuff. Freedom of religion is a constitutional right. It's the literal law.



Are you kidding me? Just because this country supposedly values religious liberty and tolerance on paper doesn't mean that's the reality. Muslims are still discriminated against, even if "the law" says it should be illegal. Guess that law conveniently only applies to those white people Christian religions.



Whatever, dude. My faith isn't just some "white people Christian religion." I'm not one of these assholes that goes around rubbing my religion in peoples' faces. I don't get why it's such a big deal for you. It's not like people can force you to stop believing or something. Why is their religion, or anyone's religion, any of your business?



I didn't mean to shit on your religion. That's my bad. But seriously, it's not that simple.



Yeah.

Here.  
If you come to this tomorrow, maybe it'll make more sense. Sorry I was such an asshole.



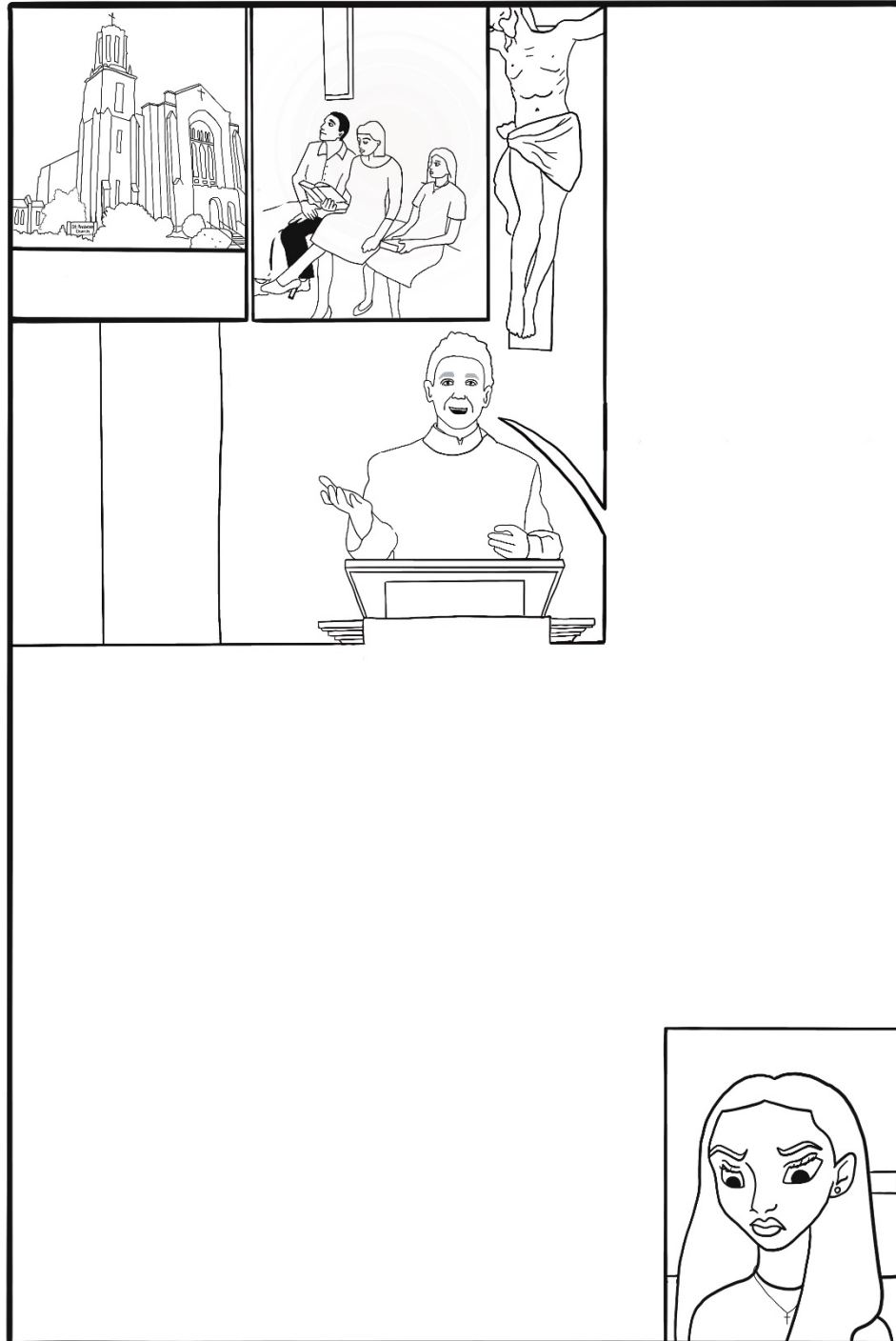


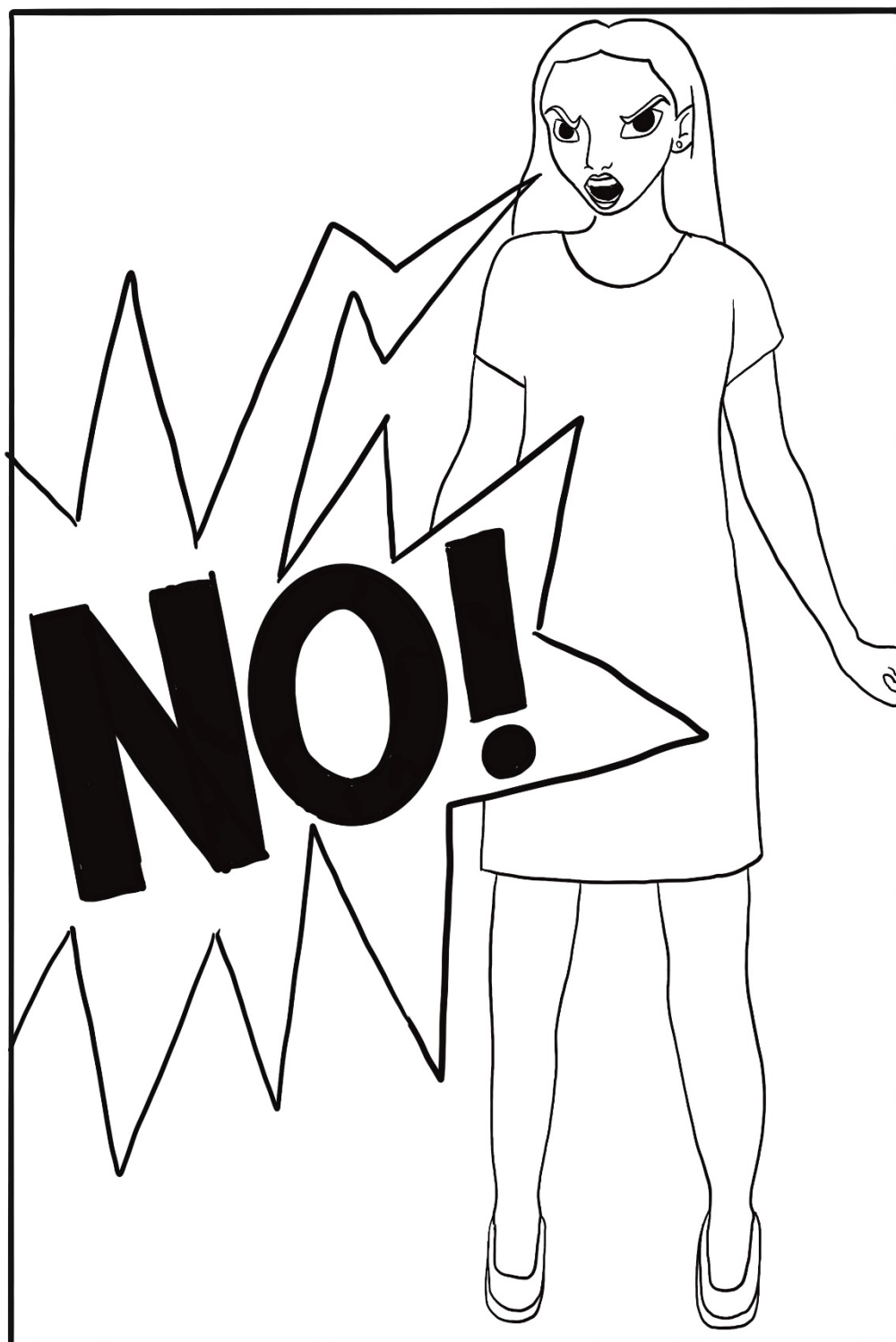


SAMPLE IMAGE FROM PART TWO



## SAMPLE IMAGES FROM PART THREE





## NOTES

1. Google Maps. “Saint Ambrose Catholic Church in Albany, CA.” Accessed 10 March 2021. Link [here](#). : Image referenced for architectural accuracy.



2. Tufano, Victoria M. “Why do priests wear green in Ordinary Time?” *U.S. Catholic*, 17 January 2017. <https://uscatholic.org/articles/201701/why-do-priests-wear-green-in-ordinary-time/> : Information referenced for liturgical accuracy.
3. Genesis 16:1-16. (Revised Standard Version Catholic Edition; all subsequent biblical citations are from this edition)
4. Genesis 12:1-3.
5. Genesis 16:10.
6. Genesis 16:12.
7. Finkelstein, Katherine A. “Sept. 11 Shadow Lingers as Egyptian’s Trial Begins.” *The New York Times*: 14 January 2002.



- <https://timesmachine.nytimes.com/timesmachine/2002/01/14/issue.html> : The article tells the story of Wael Abdel Rahman Kishk, an Egyptian man who was arrested upon his return to the United States from Egypt on suspicions of involvement with terrorism. Despite the government finding no evidence that he was linked to the September 11 attacks or any terrorist organizations, he was treated as a dangerous prisoner and denied basic needs such as hygiene products.
8. University of California, Berkeley. “2001-02 Berkeley Academic Calendar.” [https://registrar.berkeley.edu/sites/default/files/pdf/UCB\\_AcademicCalendar\\_2001-02.pdf](https://registrar.berkeley.edu/sites/default/files/pdf/UCB_AcademicCalendar_2001-02.pdf) : The University of California, Berkeley academic calendar lists the date for the start of the spring semester in 2002. The date allows for the creation of a narrative clock for the story.
9. NBC News. “NBC’s Tim Russert Dies of Heart Attack at 58.” *NBC News*: 13 June 2008. <https://www.nbcnews.com/id/wbna25145431> : A short biography of Tim Russert, a moderator for the “Meet the Press” television program.
10. Bush, George W. “Inaugural Address.” Speech, Washington, D.C., 20 January 2002. “President George W. Bush’s Inaugural Address,” The White House. Accessed 10 March 2021. <https://georgewbush-whitehouse.archives.gov/news/inaugural-address.html> : The White House archive preserved a copy of George W. Bush’s inauguration speech and the logistical information about the address including its location, date, and time.
11. Rise Up! “Pink Venus and Fist.” Rise Up!: a digital archive of feminist activism. <https://riseupfeministarchive.ca/culture/buttons/pinkfist/#:~:text=The%20clenc>

hed%2C%20raised%20fist%20combined,of%20the%20women's%20liberation  
%20movement.



12. Harpin, Lawrence. "Sproul Plaza." 1962, Sproul Plaza, University of California,  
Berkeley campus, Berkeley, CA.

[https://www.berkeley.edu/news/media/releases/2009/10/30\\_halprin.shtml](https://www.berkeley.edu/news/media/releases/2009/10/30_halprin.shtml) :

Image referenced for architectural accuracy.



13. University of California, Berkeley: English Department.  
<https://english.berkeley.edu/> : Information referenced to find the location of the university's English Department.

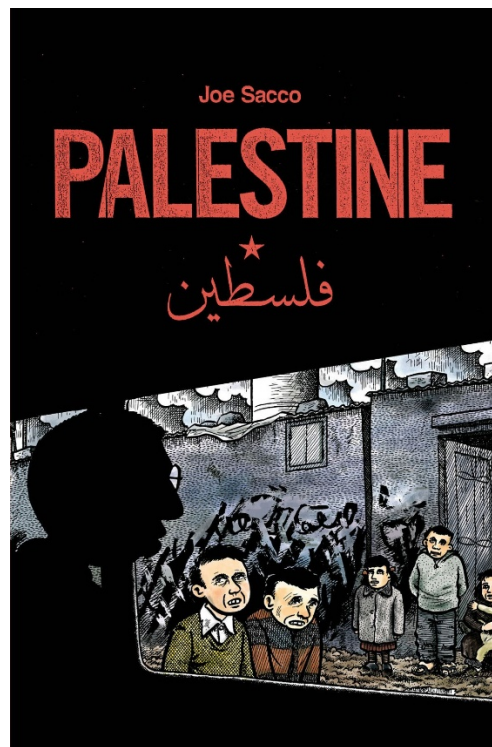
14. Carrillo, J. Pierre. "University of California, Berkeley Library." University of California, Berkeley Library News, 8 October 2019.  
<https://news.lib.berkeley.edu/outage> : Image referenced for architectural accuracy.



15. White, Nicole. "Power ranking of UC Berkeley libraries to check out." *The Daily Californian*, 26 September 2017.  
<https://www.dailycal.org/2017/09/26/power-ranking-of-libraries/> : Image referenced for Berkeley library interior's architecture.



16. Sacco, Joe et. al. *Palestine*. Fantagraphics Books: 2001. Cover. : Cover referenced for accuracy.



17. Plant Genome Engineering Symposium. “Venue Images.” University of California, Berkeley Department of Plant and Microbial Biology, 2019. <https://pges.berkeley.edu/venue.html> : Image reference for Dwinelle Hall architecture.





18. Sacco, Joe et. al. *Palestine*. Fantagraphics Books: 2001. p. 41-50. : The pages dedicated to Awad's lecture look intentionally different from the traditional paneled pages seen throughout this work. I referenced these pages in Sacco's work because they feature several illustrations completely surrounded by text. I adapted this format from Sacco's rigid columnal structure to move more fluidly

to flow with the organic outline of the figure and to mimic the flow of Awad's speech.

19. Williams, Lee. "Intifada: What is it- and what does a third uprising mean for the region?" *The Independent*, 9 October 2015. <https://www.independent.co.uk/news/world/what-exactly-infitada-a6688091.html>
20. Karkar, Sonja. "The First Intifada- Historical Overview." *American Muslims for Palestine, The Electronic Intifada*. 10 December 2007. : <https://www.ampalestine.org/palestine-101/history/intifadas/first-intifada-historical-overview> : The article discusses the social and political interactions that preceded the first Intifada in the Occupied Palestinian Territories. Focusing on the impact of Israeli occupation on Palestinians, the article highlights the conditions that serve as the basis for what Sacco would have seen on the ground at the end of the first Intifada.
21. Sacco, Joe et. al. *Palestine: The Special Edition*. Seattle: Fantagraphics Books, 2007. p. viii : Direct quote pulled from Sacco's foreword to the 2007 edition of *Palestine* to provide Sacco's own perspective on the project.
22. Sacco, Joe et. al. *Palestine*. Seattle: Fantagraphics Books, 2001. p. 7.
23. Sacco, Joe et. al. *Palestine*. Seattle: Fantagraphics Books, 2001. p. 8.
24. Brister, Rose. "Sounding the Occupation: Joe Sacco's Palestine and the Uses of Graphic Narrative for (Post)Colonial Critique." *Ariel*, vol. 45, no. 1, Johns Hopkins University Press, 2014, pp. 105, doi:10.1353/ari.2014.0009. : Brister underscores Sacco's mission to capture the "essential truth" of life in the

Occupied Palestinian Territories. Dr. Awad references this general concept in his lecture.

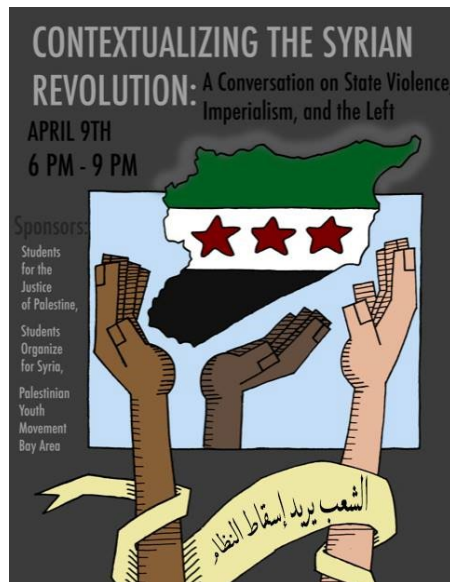
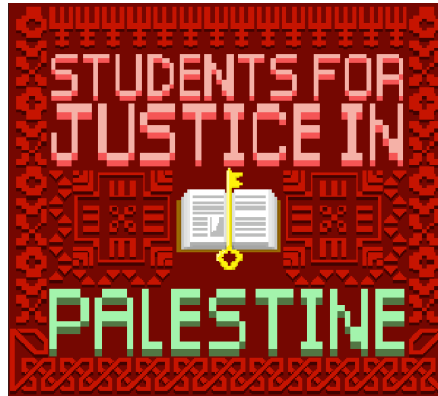
25. Daston, Lorraine and Galiston, Peter. *Objectivity*. MIT Press, 2007. p. 17. :  
Daston unpacks the concept that journalistic objectivity scrubs the presence of people from the information presented. Dr. Awad references this general concept in his lecture.
26. Brister, Rose. "Sounding the Occupation: Joe Sacco's Palestine and the Uses of Graphic Narrative for (Post)Colonial Critique." *Ariel*, vol. 45, no. 1, Johns Hopkins University Press, 2014, pp. 110, doi:10.1353/ari.2014.0009.
27. Brister, Rose. "Sounding the Occupation: Joe Sacco's Palestine and the Uses of Graphic Narrative for (Post)Colonial Critique." *Ariel*, vol. 45, no. 1, Johns Hopkins University Press, 2014, pp. 112, doi:10.1353/ari.2014.0009.
28. Brister, Rose. "Sounding the Occupation: Joe Sacco's Palestine and the Uses of Graphic Narrative for (Post)Colonial Critique." *Ariel*, vol. 45, no. 1, Johns Hopkins University Press, 2014, pp. 120, doi:10.1353/ari.2014.0009.
29. Sacco, Joe et. al. *Palestine*. Fantagraphics Books: 2001. p. 121. : Rashid's questions surrounding Sacco's motives can be answered in part by this page in the text. Rather than shrinking away from a clash between local teenagers and Israeli soldiers, Sacco stays put because he knows "it's good for the comic." He does not mention that it's good for the comic because of the shock value that depicting violence will bring in.

30. Brister, Rose. "Sounding the Occupation: Joe Sacco's Palestine and the Uses of Graphic Narrative for (Post)Colonial Critique." *Ariel*, vol. 45, no. 1, Johns Hopkins University Press, 2014, pp. 110, doi:10.1353/ari.2014.0009.
31. Sacco, Joe et. al. *Palestine*. Fantagraphics Books: 2001. p. 217: Sacco travels to Jabalia, a refugee camp in Gaza, in the hopes of getting a "splash page" for the comic, referring to a page that pays special attention to a battle or other action. Rashid claims Sacco's desire to witness the reality in this region serves as evidence of the author's selfish desire to break a big news story and as an example of the author's tourism through others' suffering.
32. Barrera, Aura. "Photograph of Berkeley Hillel." 2 May 2019, The Daily Californian. Accessed March 2021. <https://www.dailycal.org/2019/05/02/uc-berkeley-jewish-community-members-express-mixed-opinions-on-berkeley-hillel/> : Image referenced for architectural accuracy.





33. Students for Justice in Palestine at UC: Berkeley. “Logo.” Facebook, 21 April 2018, <https://www.facebook.com/calsjp/photos/pb.442429532510080.-2207520000../1657436771009344/?type=3&theater> : Images referenced for organization’s branding. The poster, although anachronistic, serves as an effective distillation of the group’s identity.



34. Garone, Liz. “Berkeley Students Rally for Palestine.” *The Washington Post*, 10 April 2002. <https://www.washingtonpost.com/archive/politics/2002/04/10/berkeley-students-rally-for-palestine/5d6bf500-a591-415d-b7a3-df2aaa6e1c5b/> :

Garone's article provides context for SJP's motives for the protest that takes place toward the end of the story. The university's refusal to stop investing in companies that conduct business with Israel sparks members of Students for Justice in Palestine to take a stand.

35. Schevits, Tanya et. al. "79 held as Cal rally turns rowdy/Palestinians' supporters storm building, demand UC divest from Israel." *SFGate*, 10 April 2002. <https://www.sfgate.com/politics/article/79-held-as-Cal-rally-turns-rowdy-Palestinians-2854671.php> : Members of Students for Justice in Palestine began planning the protest that takes place in April back in February. Schevits's article creates a timeline of for the events leading up to and during the protest.
36. Garone, Liz. "Berkeley Students Rally for Palestine." *The Washington Post*, 10 April 2002. <https://www.washingtonpost.com/archive/politics/2002/04/10/berkeley-students-rally-for-palestine/5d6bf500-a591-415d-b7a3-df2aaa6e1c5b/> : Garone's enterprise coverage of the April protest spearheaded by Students for Justice in Palestine provides details of the chants shouted and the posters brandished. I introduce these elements, as well as the characters' relation to the dialogue, into a calmer setting than their later appearance to allow the reader to engage them critically.
37. Alexander, Karen. "Vandalism at UC Berkeley Unnerves Jews." *Los Angeles Times*, 11 April 2002. <https://www.latimes.com/archives/la-xpm-2002-apr-11-me-vandals11-story.html> : Alexander reports that Jewish students on the Berkeley campus in the spring semester of 2002 worried that free speech was

crossing the line into hate. Incidents that contributed to this sentiment were the smashing of a glass door at the Hillel center on campus and an attack on the son of a rabbi that sparked concern around physical danger.

38. Said, Edward. *Orientalism*. New York: Random House, October 1979. pp. 45.  
: Rashid highlights one of Said's central ideas in the text, raising the question of whether humans can divide themselves into distinct cultures, whether they should, and whether hostility can be avoided amid division.
39. Said, Edward. *Orientalism*. New York: Random House, October 1979. pp. 45.
40. Said, Edward. *Orientalism*. New York: Random House, October 1979. pp. 46. :  
Said posits that creating distinction between groups of people generates polarization and potential hostility.
41. Said, Edward. *Orientalism*. New York: Random House, October 1979. pp. 60.
42. Said, Edward. *Orientalism*. New York: Random House, October 1979. pp. 39.
43. Pickoff-White, Lisa. "Chart: The Cost of Tuition at UC and CSU Over the Years, Adjusted for Inflation." *KQED*, 21 November 2014.  
<https://www.kqed.org/news/70585/csu-and-uc-tuition-hikes-over-time> :  
Information referenced to calculate the total cost of attendance at the University of California, Berkeley in 2002.
44. Sanders, Bob. "Once again, in-state fees hold steady." *Campus News* (A University of California, Berkeley publication), 22 August 2002.  
[https://www.berkeley.edu/news/media/releases/2002/08/22\\_b2s-fees.html](https://www.berkeley.edu/news/media/releases/2002/08/22_b2s-fees.html) :  
Information referenced to calculate total cost of attendance at the University of California, Berkeley in 2002.

45. Garone, Liz. "Berkeley Students Rally for Palestine." *The Washington Post*, 10 April 2002.  
<https://www.washingtonpost.com/archive/politics/2002/04/10/berkeley-students-rally-for-palestine/5d6bf500-a591-415d-b7a3-df2aaa6e1c5b/> :  
Garone's enterprise coverage of the April protest spearheaded by Students for Justice in Palestine provides details of the chants shouted and the posters brandished.
46. Berdahl, Robert M. "An open letter to the UC Berkeley community from Chancellor Robert M. Berdahl addressing the protection of free speech and the central mission of the University." *Campus News*, 1 May 2002.  
[https://www.berkeley.edu/news/media/releases/2002/05/01\\_openl.html](https://www.berkeley.edu/news/media/releases/2002/05/01_openl.html) : The statement released by the University of California, Berkeley chancellor in the wake of the protest provides contextual information about what happened that day. Information referenced to establish a timeline for the protest.
47. Sacco, Joe et. al. *Palestine*. Fantagraphics Books: 2001. p. 123 : The small panels tumbling down this page in the story mirrors Sacco's layout, which captures a protest in Ramallah and its accompanying chaos.
48. Drummond, Michael. "More than 200 occupy Wheeler Hall at height of protest against tuition hikes." *The Daily Californian*, 21 November 2014.  
<https://www.dailycal.org/2014/11/19/100-individuals-occupy-wheeler-hall-wednesday-night-protest-tuition-hikes/> : Image referenced for spatial understanding of Wheeler Hall.



49. Schevits, Tanya et. al. "79 held as Cal rally turns rowdy/Palestinians' supporters storm building, demand UC divest from Israel." *SFGate*, 10 April 2002. <https://www.sfgate.com/politics/article/79-held-as-Cal-rally-turns-rowdy-Palestinians-2854671.php> : Schevits reports that 79 people, including 60 students, were arrested.
50. Eskenazi, Joe. "U.C. gives degree to pro-Palestinian accused of biting cop." *The Jewish News of Northern California*, 31 January 2003. <https://www.jweekly.com/2003/01/31/u-c-gives-degree-to-pro-palestinian-accused-of-biting-cop/> : Eskenazi reports on one of the more visceral details to emerge following the protest. Former Berkeley student Roberto Hernandez allegedly bit a police officer while he was being arrested after the protest made its way into Wheeler Hall.
51. Gilmore, Janet. "Hearings to begin Monday for UC Berkeley students facing charges from Wheeler Hall sit-in." *Campus News*, 25 September 2002. [https://www.berkeley.edu/news/media/releases/2002/09/25\\_hrngs.html](https://www.berkeley.edu/news/media/releases/2002/09/25_hrngs.html) : Gilmore's coverage discusses the charges students face and how they settled the

matter with the university rather than appearing before any kind of hearing board.

52. Berdahl, Robert M. "An open letter to the UC Berkeley community from Chancellor Robert M. Berdahl addressing the protection of free speech and the central mission of the University." *Campus News*, 1 May 2002. [https://www.berkeley.edu/news/media/releases/2002/05/01\\_open1.html](https://www.berkeley.edu/news/media/releases/2002/05/01_open1.html) : SJP's suspension is mentioned by Berdahl in his letter to the student body.
53. University of California, Berkeley Library. "Find a Study Space: Main (Gardner) Stacks Level C." University of California, Berkeley. <https://www.lib.berkeley.edu/using-the-libraries/find-study-space> : Images referenced for architectural accuracy of the University of California, Berkeley library, Main stacks Level D.



54. Scharfenberg, David et. al. "Protestors reject plea bargain Pro-Palestine group reinstated." *The Berkeley Daily Planet*, 7 May 2002. <https://www.berkeleydailyplanet.com/issue/2002-05-07/article/11805?headline=Protesters-reject-plea-bargain-Pro-Palestine-group->

reinstated--By-David-Scharfenberg-Daily-Planet-staff : Scharfenberg's covers

SJP's reinstatement on May 6, 2002.