

Cuba, post 1959
and
Cuba: My Revolution
Inverna Lockpez

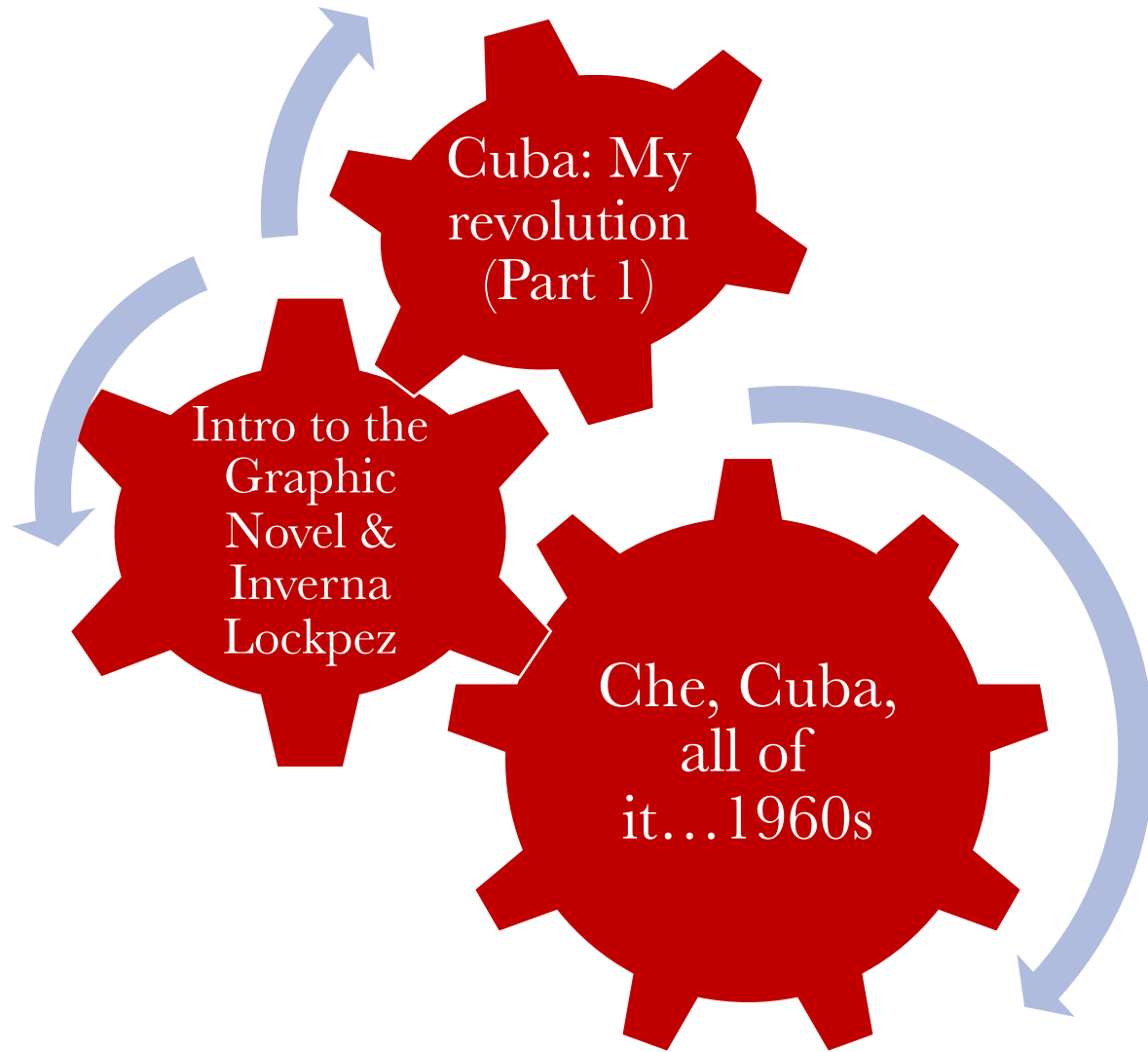
Monday, February 5



Memories of Underdevelopment (1968)

Tomás Gutiérrez Alea

Friday, February 2, 2024



What's on for today?

What is the collective purpose of the chapters from last week? What did they lay the foundation for?



Reminiscences as the practical and
theoretical foundation for the guerrilla
rebel and the *new man*

Guerrilla Rebel New Man



The mountain

The ideal space
of formation of
the guerrilla
rebel...

**Suffering
Collaboration
Strategy**

The Vanguard A productive and “ignited” collective...

guided by
morale (ethical,
heroic) and
discipline
(internal,
external)

The Socialist State

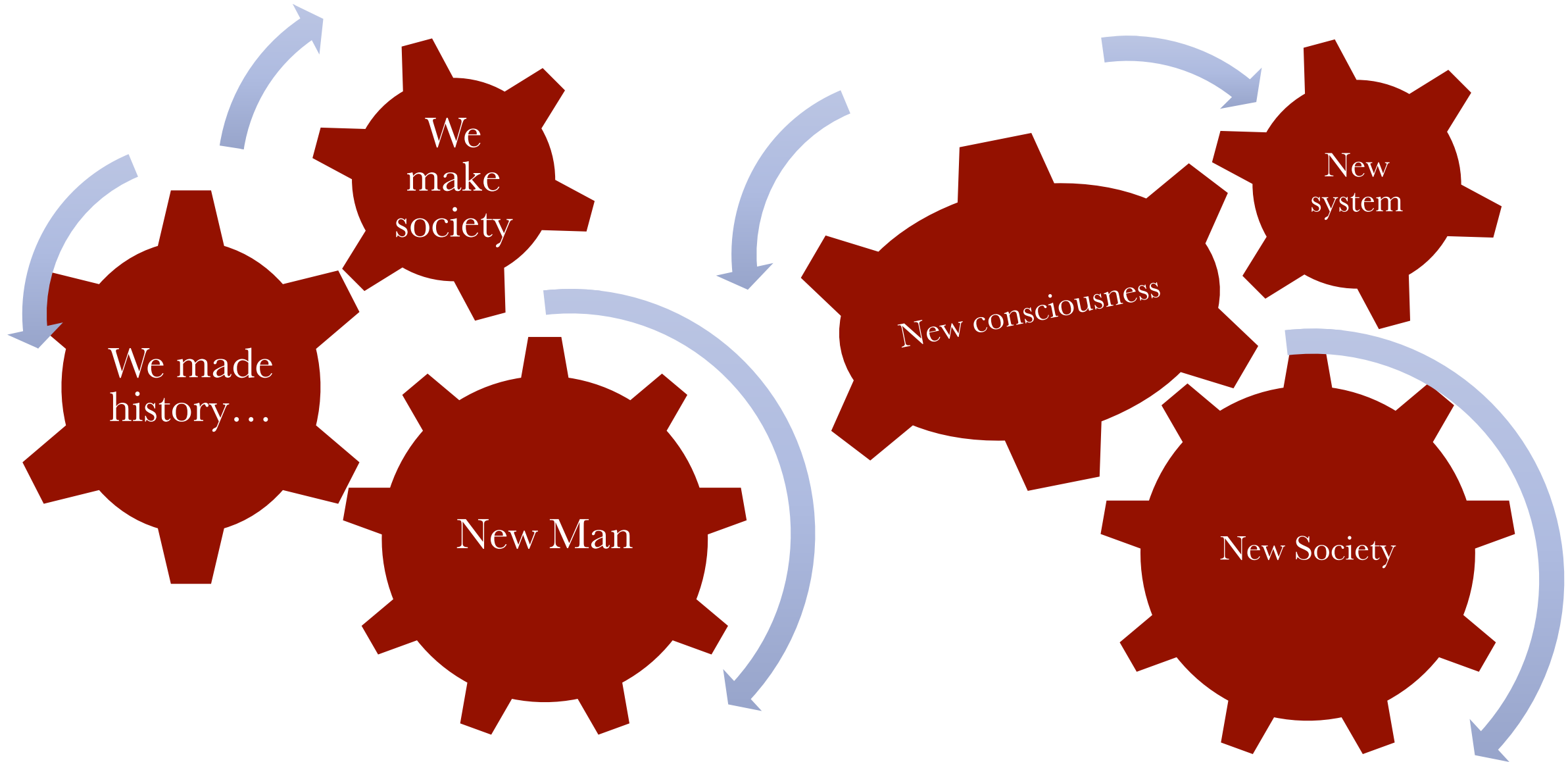
Access to the means
of protection and
human necessity;
capacity to inform,
educate, and
implement change

**Transitional
Protectorate of
the people**

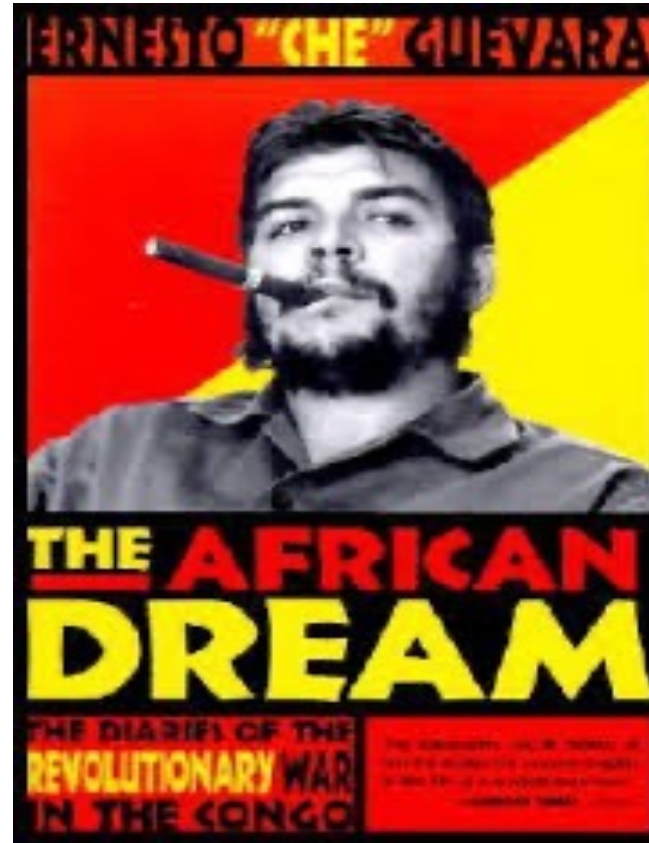
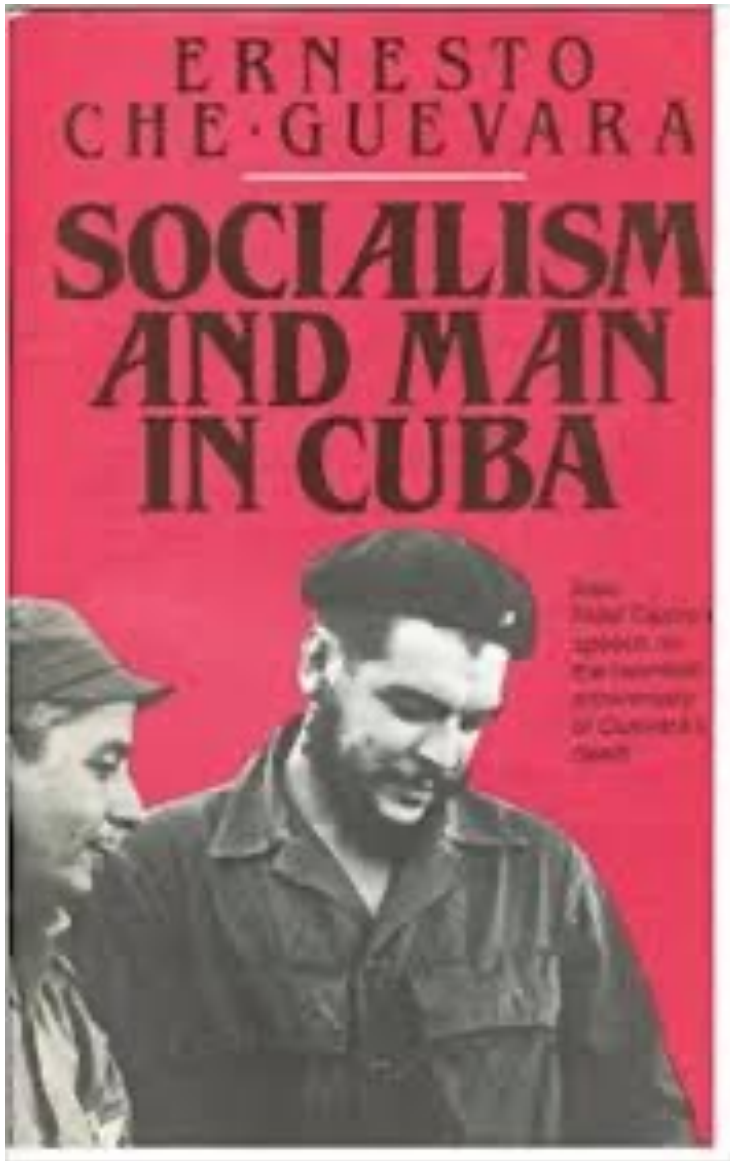
The New Man

The ideal
human being
that will
continue to
transform and
adapt along
with socialist
society...

The Foundation(s) of the *New Man*



Socialism and Man in Cuba (1965)



Written and Published in March, 1965 just one year after Che had left Cuba to “test out” his guerrilla warfare from Africa.

Goal: Contextualize the Cuban Revolution as a model for other countries for the transition from Capitalism to Communism.

The Theoretical Foundations of “Socialism and the *New Man* in Cuba”.

Marxism

[Karl Marx]

Dialectical Materialism and Class antagonism: “The history of all hitherto existing society is the history of class struggles” (*The Communist Manifesto* 64).

Revolution as the most radical expression of civil rights: “The communist revolution [...] involves the most radical rupture with traditional ideas” (87).

Leninism

[Vladimir Lenin]

Create the conditions necessary for Revolution *now*, don’t wait for them to be ripe... Socialism is a *transition* to Communism.

Marxism- Leninism

Revolution as a two-stage process that involves the formation and recognition of the vanguard (catalyst for change), centralized “democracy,” and the dictatorship of the proletariat [Communism].

A transitional social state between the
Overthrow of Capitalism and the
Realization of Communism.

Protector of the Proletariat (working class)

Capitalism

Socialism

Communism

Associated with wealthy individuals
(the bourgeoisie – the main oppressors
of the working class) and the myth of
the “self-made man” .

Class war leads to a (communist)
society that isn't based on
private ownership of land or
oppression of the proletariat

The Historical Foundations of “Socialism and the *New Man* in Cuba”

July 26, 1953 ————— January, 1959

The Cold War turns “**hot**” during a couple of related events that Cuba collectively remembers as the ***Bahía de cochinos*** (1961-1962).

US Take-over Attempt

Bay of Pigs
(April 1961)

The Castro Regime’s Response

The October Crisis
(1962)

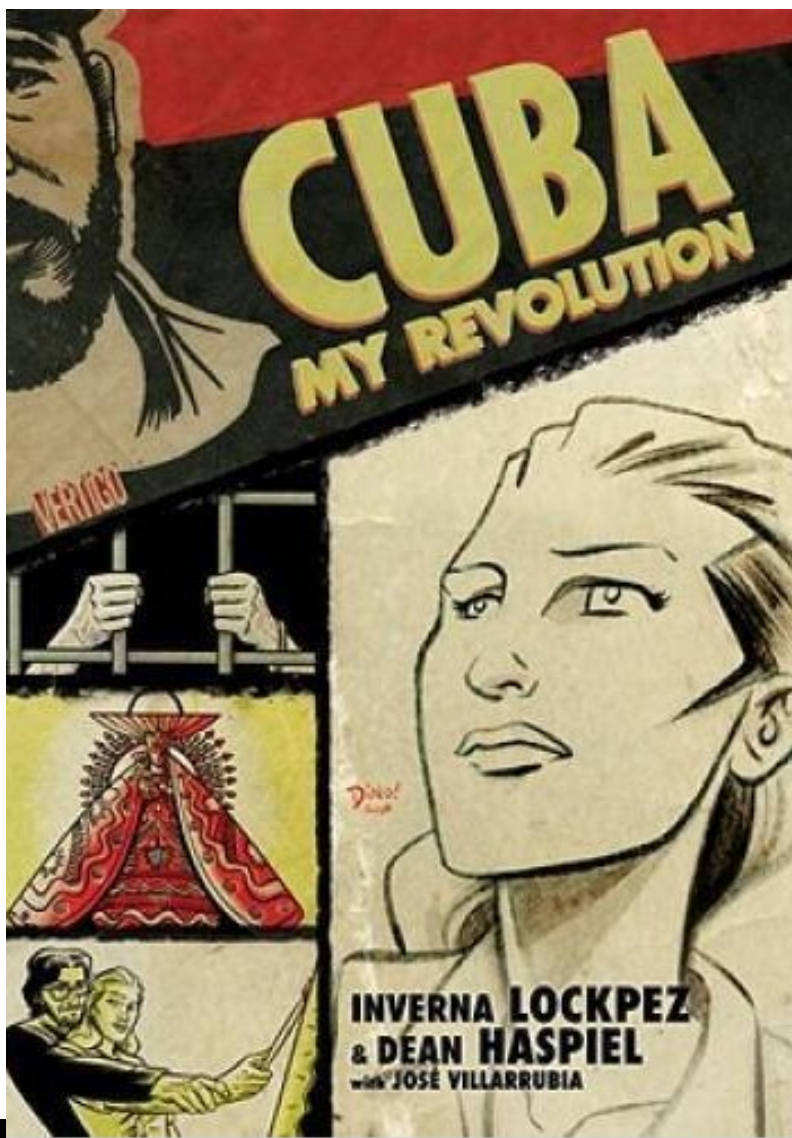
Playa Girón: Main landing site for CIA operatives, trained to oust Fidel Castro in the *Bay of Pigs* Invasion.

The Cuban Missile Crisis (US perspective): Cuba unites with then USSR to place nuclear missiles near Cuba to deter future invasions as a threat to US special ops forces, created to take Castro down.

The result is a “peace” agreement between then U.S. president J.F.K. and Soviet Leader Nikita Khrushchev.

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Inverna Lockpez (author)



Dean Haspiel (artist)



José Villarrubia (colourist)

CUBA: MY REVOLUTION (2010 – Vertigo, DC Comics)

What's on for week 5?


My Life? My Revolution?

Monday → Introduction to Inverna Lockpez & Dean Haspiel's *CUBA: My Revolution*

→ PART I analysis and activities

Wednesday → PART II analysis and activities

Friday → PART III analysis and activities, and Assembly 3



Poll: What is your
relationship to
comics?



What is a graphic novel?

Book-length comic (images and most often text), with a beginning, a middle and an end (a self-contained story)



It is not a comic strip, editorial cartoon, a comic book, a digital comic, etc.



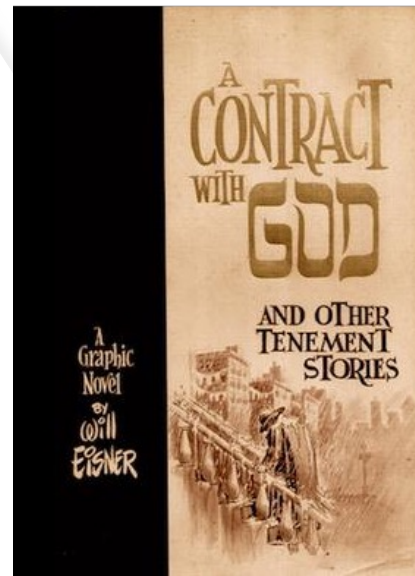
The term “graphic novel” is problematic

Novel implies fiction → is “graphic narrative” a better term?

Legitimization of the art form

A marketing term for publishers and book sellers

Where did the term “graphic novel” come from?



1978



1980s-1991



2000s

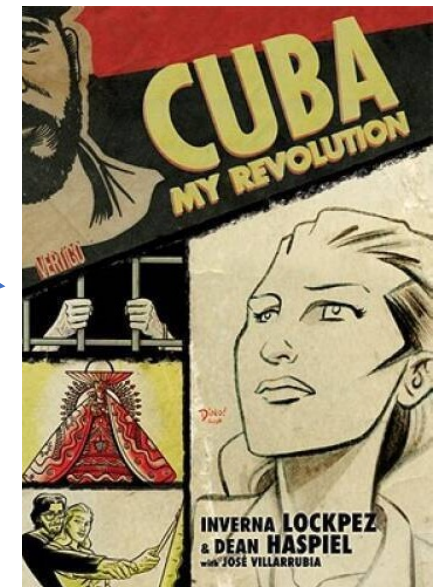
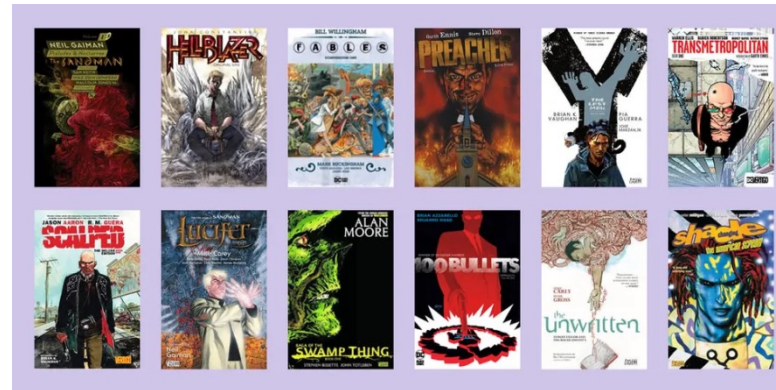
DC Comics...and the Cuban Revolution... in the graphic novel format

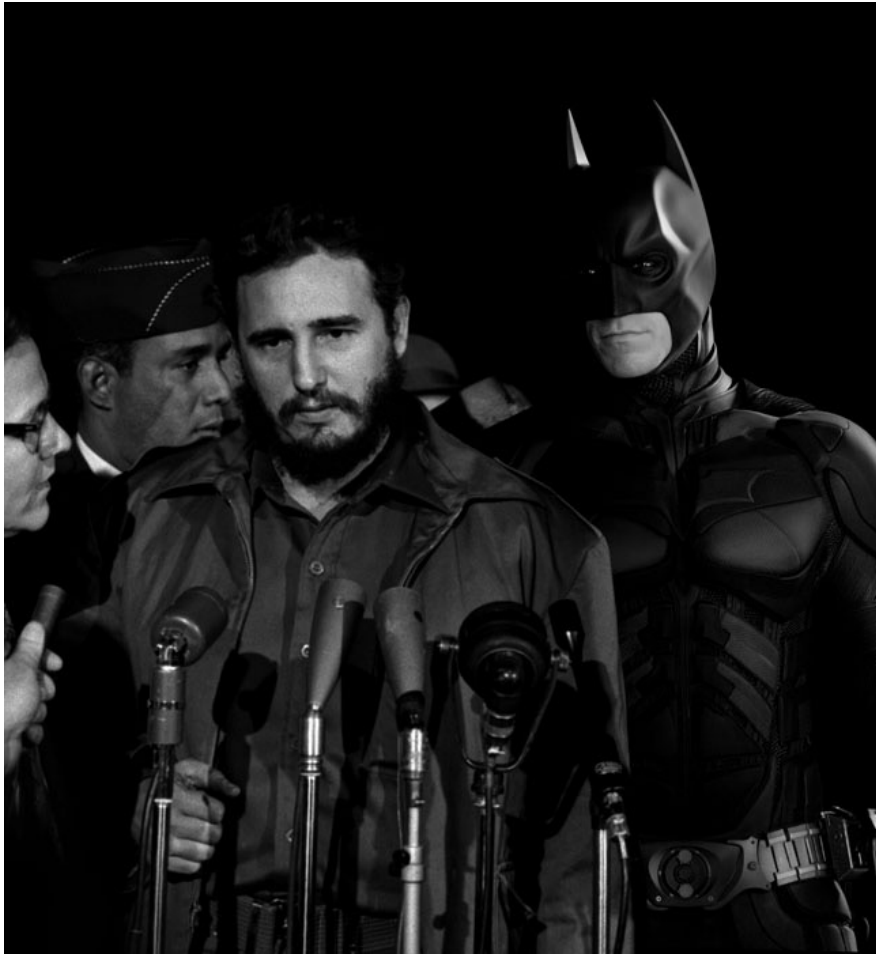


3-issue comic book limited series and crossover event

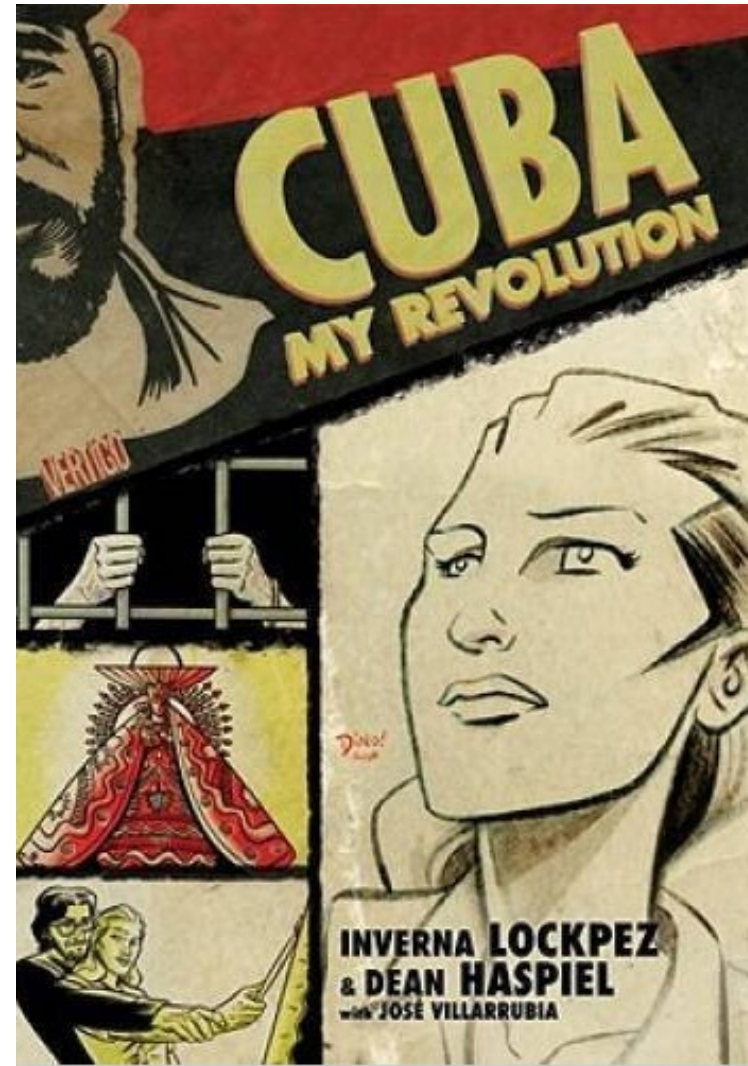
DC's imprint "Vertigo Comics" (1993-2020)

- CREATOR OWNED!
- MATURE READERS!
- serialized comics as well as "graphic novels"



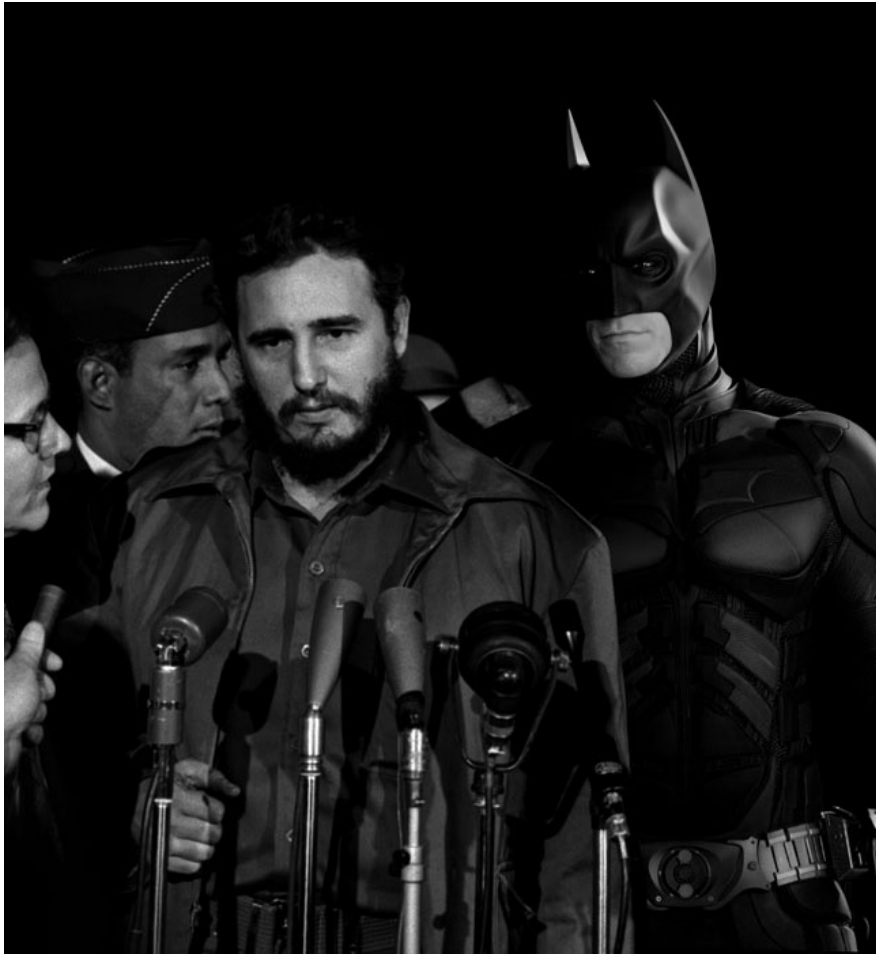


Agan Harahap, "Superhistory" project
Caption: "MATS Terminal Washington 1959"

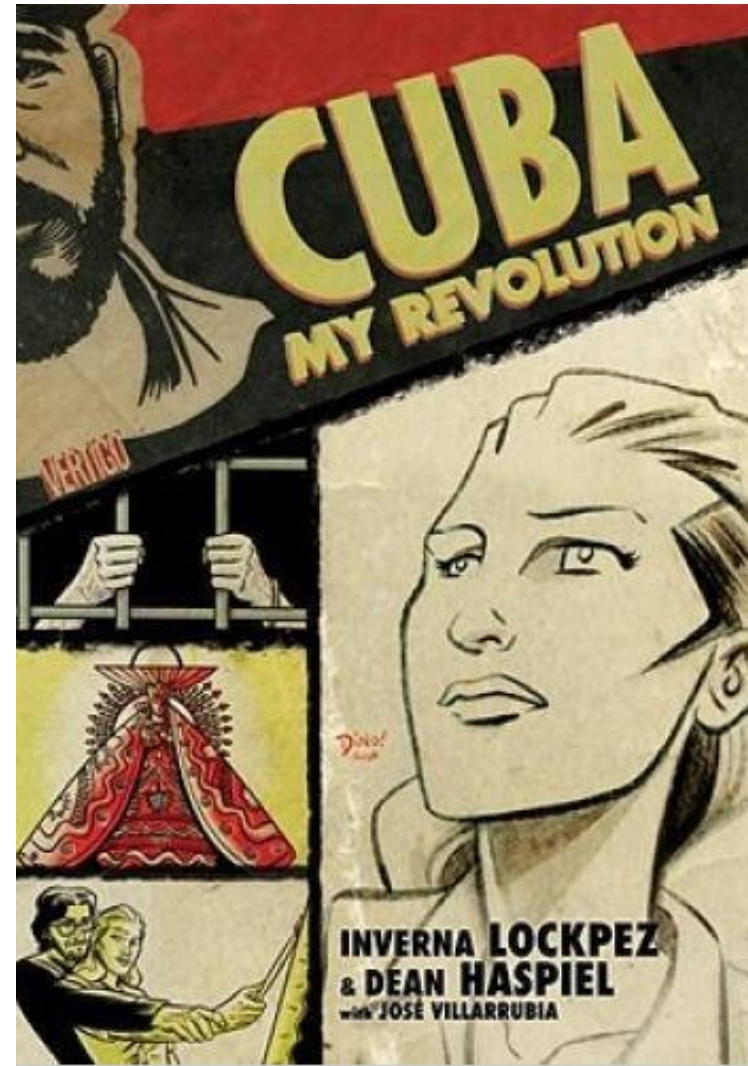


Subtitle of today's class:

"What do Sonya and Batman have in common?"



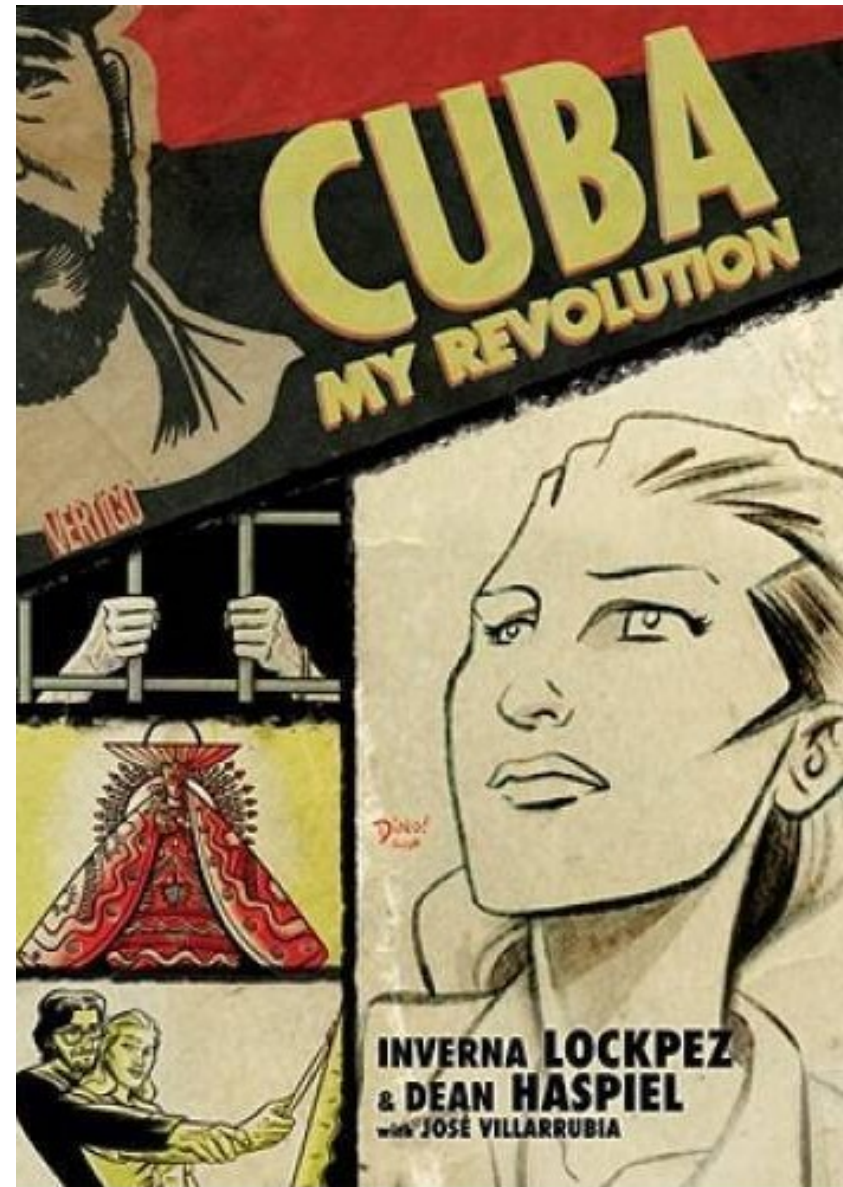
Agan Harahap, "Superhistory" project
Caption: "MATS Terminal Washington 1959"



1. What is an alter ego?
2. Why might Inverna Lockpez's story be told through the eyes of her alter ego, Sonya?

Cover & Title analysis:

- 1) After reading Part I, how do you read the title of this comic?
- 2) How would you describe **Haspiel's drawing style**? Is it complex or simple? realistic or iconic? Objective (i.e., true to form) or subjective (i.e., evokes emotion and essential qualities)? Is it specific or universal?
- 3) What can we say about **Villarrubia's use of colour** (and lack thereof)? Why do you think these colours were chosen?
- 4) What **images** do we see on the cover? What do they tell us about the story we will read?



<https://create.kahoot.it/share/how-do-we-read-a-graphic-novel/14b3b564-9b43-4553-9f90-aea5a0b049cc>

KAHOOT... with a twist!

- Table teams! (Designate your **Kahooter**. Make up a **team name**)
- Quiz + teaching moments + discussion activities

Now let's **end** our class....by looking again at **PART I** of *Cuba: My Revolution*

- In groups of 2 or 3, spend a few minutes looking back over Part I of Lockpez & Haspiel's *Cuba: My Revolution* to **(re)familiarize yourself** with how the graphic novel begins.
- In your group, come up with a **list of approx. 5 events** that take place within these pages.
- Once you have your list, **examine and record how colour is used (or not)** in the depiction of these events.
- Finally, **share your list and your findings** with another group at your table (note: if we don't have time, we can do this to warm up at the beginning of Wednesday's class)

