

**Time:** T 5-6, R 6 → Tuesdays 11:45am-1:40pm, Thursdays 12:50pm-1:40pm

**Place:** TUR 2318

**Canvas Website:** <http://elearning.ufl.edu/>

**Course Website:** <https://americanwomenincomics.wordpress.com/>

**Instructor Name:** Dr. Margaret Galvan

**Email:** margaretgalkan@ufl.edu

**Office:** TUR 4348

**Office Hours:** Tuesdays 10:30am-11:30am, Thursdays 2:45pm-3:45pm, and by appointment

### Course Description:

Despite a long history of female creators, readers, and nuanced characters, women's participation in American comics has frequently been overlooked. Contemporary scholars have focused on recovering these forgotten women. In this class we will explore why women's contributions have not been visible in comics histories. We will start by reading how comics have been variously defined. Reading these definitions alongside this understudied tradition of women's comics, we will ask: is there something about the definitions that exclude women in comics? We will read comics by women in addition to reading comics for and about women, since female fandom and characters have also been minimized. We will read a variety of forms, both print and digital, and consider how we might wield this digital space to right the balance.

Course assignments will include digital reflections on a shared course website, a short formal essay, and a research project that includes an annotated bibliography, proposal, Wikipedia edits, and formal paper.

### Books to Purchase:

Lynda Barry, *Syllabus* (2014), Drawn & Quarterly, ISBN: 1770461612

Kate Beaton, *Hark! A Vagrant* (2011), Drawn & Quarterly, ISBN: 1770460608

Thi Bui, *The Best We Could Do* (2017), Abrams, ISBN: 1419718770

Emil Ferris, *My Favorite Thing Is Monsters* (2017), Fantagraphics, ISBN: 1606999591

Cristy C. Road, *Spit and Passion* (2012), The Feminist Press, ISBN: 1558618074

**Course Texts:** Additional course texts will be available for download as PDFs via Canvas or through online links posted on the syllabus and course website. Some course texts are on reserve, as indicated via Canvas.

### Assignments & Grading:

Refer to the university grading policy for overarching information:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

**Digital Reflections (15%):** you will be assigned to a group and publish three posts and six insightful comments over the course of the semester. You will post these on the course website. Your **Participation (15%)** will also be a vital and graded part of our seminar. Your participation grade will be assessed based on your active participation and completion of in-class assignments, such as workshops, impromptu freewriting exercises, presentations, etc.

**Short Essay (15%, due 9/14):** you will compose a typed paper of 3-5 pages in length that makes an argument about the representation of women in comics, building from close-readings of a given text.

**Annotated Bibliography/Proposal (25%, due 10/12):** you will write a 3-page proposal for your Wikipedia project and final paper, accompanied by an annotated bibliography of 10 sources.

**Assignments & Grading (continued):**

**Wikipedia Edits/Research Paper (30%, due 11/28):** you will edit a Wikipedia entry on a chosen artist and post your edits to our course website. Building from this activity, you will write a 10-15 page research paper on the same topic. In a section of the research paper, you will reflect on the process of editing Wikipedia and the connections between the current representation of the topic and its significance.

**Assignments Format & Due Dates:** You must complete all assignments to receive credit for this course. Aside from the digital reflections, assignments should be typed, double-spaced, Times New Roman 12-point font, with page numbers and 1-inch margins. They should adhere to MLA or Chicago format, contain a bibliography, and be submitted on paper at the beginning of class. Digital reflections are due online the day before a given class, as stated in the syllabus and assignment sheet. Late assignments will be penalized one letter grade for each week late.

**Absence & Lateness Policy:** As this course is a seminar where we actively exchange each others' ideas in our every day classroom praxis, your attendance is vital. To do well in this class you must be present: physically, mentally, and intellectually. Much of our foundational learning will happen in classroom conversations and activities. Lateness is also not tolerated. If you are having scheduling problems, see me as soon as possible. Your course grade drops by one full letter for each "unacceptable" absence after three. Please see this link for details:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

**Academic Honesty & Definition of Plagiarism:** Plagiarism of a draft or final version of any assignment will be reported to the Dean of Students. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, refer to the Student Conduct and Honor Codes: <https://sccr.dso.ufl.edu/students/student-conduct-code/>

**Computers in the Classroom:** You may use a laptop or tablet for note-taking, in-class work, or referring to classroom materials.

**Accommodations:** Any student requesting academic accommodations based on disability is required to register with the Disability Resource Center (352-392-8565). More information can be found here: <https://drc.dso.ufl.edu/>

**Policy on Harassment:** UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

**Counseling and Wellness:** Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575 or contact them online: <http://www.counseling.ufl.edu/cwc/>

**Course Evaluations:** Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/>

## COURSE SCHEDULE

### WEEK 1

#### Tuesday, August 22

- Scott McCloud, *Understanding Comics* (1993), p. 60-93
- Marisa Stotter, dir. *She Makes Comics* (2014), trailer, <https://www.youtube.com/watch?v=L9qNJYDF-3Y>
- Marisa Stotter, dir. *She Makes Comics* (2014), clip, <http://www.cbr.com/she-makes-comics-documentary-clip-x-men-women/>

#### Thursday, August 24

- Aaron Kashtan, "Materiality Comics" in *Digital Humanities Quarterly's* 9.4 issue on "Comics as Scholarship" (2015), <http://www.digitalhumanities.org/dhq/vol/9/4/000212/000212.html>
- Samuel Delany, "The Politics of Paraliterary Criticism," in *Shorter Views* (1999)
- Samuel Delany, "Refractions of Empire," in *Silent Interviews* (1994)
- Charles Hatfield, "Introduction: Alternative Comics as an Emerging Literature," in *Alternative Comics* (2005)

### WEEK 2

#### Tuesday, August 29

- Linda Nochlin, "Why Have There Been No Great Women Artists?" (1971) in *ARTnews*, <http://www.artnews.com/2015/05/30/why-have-there-been-no-great-women-artists/>
- Trina Robbins, "Introduction," in *Women and the Comics* (1985)
- Trina Robbins, *A Century of Women Cartoonists* (1993) *From Girls to Grrrlz* (1999); *The Great Women Cartoonists* (2001); *Pretty In Ink* (2013): Pick a time period and read Robbins' representation of this time period across a couple of texts. These are on reserve at the library.
- Trina Robbins and Barbara "Willy" Mendes, eds. *It Ain't Me Babe* (1970)
- Trina Robbins, ed. *All Girl Thrills* (1971)

#### Thursday, August 31

- Hillary Chute, "Introduction: Women, Comics, and the Risk of Representation" in *Graphic Women* (2010)
- Paul Williams, "Questions of 'Contemporary Women's Comics,'" in *The Rise of the American Comics Artist* (2010)

### WEEK 3

#### Tuesday, September 5

- **Digital Reflection A1 (posted by Mon., 5pm)**
- Trina Robbins, *The Great Women Superheroes* (1996), chapter 1 on Wonder Woman
- *Wonder Woman*, selections (1941-1942)

**WEEK 3 (continued)****Thursday, September 7**

- **Comments on Digital Reflection A1 (posted by Wed., 5pm)**
- Noah Berlatsky, “Introduction” and “Conclusion: A Future without Wonder Woman,” in *Wonder Woman* (2015)
- Carmen Rios, “Feminists Respond to *Wonder Woman*” in *Ms. Magazine Blog* (2017), <http://msmagazine.com/blog/2017/06/06/feminists-respond-wonder-woman/>
- Katie Kilkenny, “How A Magazine Cover From The 1970s Helped *Wonder Woman* Win Over Feminists” in *Pacific Standard* (2017), <https://psmag.com/social-justice/ms-magazine-helped-make-wonder-woman-a-feminist-icon>

**WEEK 4****Tuesday, September 12**

- **Digital Reflection B1 (posted by Mon., 5pm)**
- Jackie Ormes, *Patty-Jo'n' Ginger* (1945-1956) and *Torchy in Heartbeats* (1950-1954) strips, selections

**Thursday, September 14**

- **Short Essay due at the beginning of class**
- **Comments on Digital Reflection B1 (posted by Wed., 5pm)**
- Nancy Goldstein, “The Trouble with Romance in Jackie Ormes’s Comics,” in *Black Comics: Politics of Race and Representation* (2013)
- Nancy Goldstein, “Fashion in the Funny Papers: Cartoonist Jackie Ormes’s American Look,” in *The Blacker the Ink: Constructions of Black Identity in Comics and Sequential Art* (2015)
- Deborah Whaley, “Re-Inking the Nation: Jackie Ormes’s Black Cultural Front Comics,” in *Black Women in Sequence* (2015)

**WEEK 5****Tuesday, September 19**

- We will learn and practice the principles of how to edit Wikipedia. We will look at some other online spaces, including those listed below, where women in comics are represented.
- Women in Comics Wikia, [http://womenincomics.wikia.com/wiki/Women\\_In\\_Comics\\_Wiki](http://womenincomics.wikia.com/wiki/Women_In_Comics_Wiki)
- Cartoonists of Color Database, <http://marinaomi.com/poc/cocindex.html>
- Queer Cartoonists Database, <http://queercartoonists.com/>
- Lambiek Comiclopedia, <https://www.lambiek.net/comiclopedia/artist-compendium.html>
- Wikimedia Foundation, “The Impact of Wikipedia - Adrienne Wadewitz” (2012), <https://www.youtube.com/watch?v=qwZ7jL4xyY>
- Wikimedia Foundation, “The Art & Feminism Wikipedia Edit-a-thon” (2014), <https://www.youtube.com/watch?v=Di9IVpGR08w>
- Wikimedia Foundation, “Emily Temple-Wood” (2015), <https://www.youtube.com/watch?v=P7VLPjmzBU4>
- Wikimedia Foundation, “The 2016 Art+Feminism Wikipedia Edit-a-thon” (2016), <https://www.youtube.com/watch?v=nqqPfoKROe4>

## WEEK 5 (continued)

## Thursday, September 21

- Adrienne Wadewitz, “Wikipedia's Gender Gap and the Complicated Reality of Systemic Gender Bias,” on *HASTAC* (2013), <https://www.hastac.org/blogs/wadewitz/2013/07/26/wikipedias-gender-gap-and-complicated-reality-systemic-gender-bias>
- Cathy Davidson, “Remembering Adrienne Wadewitz: Scholar, Communicator, Teacher, Leader,” on *HASTAC* (2014), <https://www.hastac.org/blogs/cathy-davidson/2014/04/10/remembering-adrienne-wadewitz-scholar-communicator-teacher-leader>
- Noopur Raval, “The Encyclopedia Must Fail! – Notes on Queering Wikipedia,” in *ADA* #5 (2014), <http://adanewmedia.org/2014/07/issue5-raval/>
- Michelle Moravec, “If You Care About Women, You Should Edit Wikipedia Differently,” on *MARCH* (2015), <https://march.rutgers.edu/2015/02/if-you-care-about-women-you-should-edit-wikipedia-differently/>
- Michelle Moravec, “How to Make it as a Woman In (to) Wikipedia,” on *Medium* (2016), <https://medium.com/@ProfessMoravec/assassins-abolitionists-and-astronomers-2278ea07224f>
- Michelle Moravec, “The Never-ending Night of Wikipedia’s Notable Woman Problem,” on *boundary2* (2016), <https://www.boundary2.org/2016/03/wikipedia-woman-problem/>
- Maggie MacAulay & Rebecca Visser, “Editing Diversity In: Reading Diversity Discourses on Wikipedia,” in *ADA* #9 (2016), <http://adanewmedia.org/2016/05/issue09-macaulay-and-visser/>

## WEEK 6

## Tuesday, September 26

- **Digital Reflection C1 (posted by Mon., 5pm)**
- Chris Claremont, Dave Cockrum, and John Byrne, *The Uncanny X-Men* #101-108, 141-142 (1976-1977, 1981)
- Chris Claremont and Al Milgrom, *Kitty Pryde and Wolverine* #1-6 (1984-1985)

## Thursday, September 28

- **Comments on Digital Reflection C1 (posted by Wed., 5pm)**
- Ramzi Fawaz, “‘Where No X-Man Has Gone Before!’ Mutant Superheroes and the Cultural Politics of Popular Fantasy in Postwar America,” in *American Literature* 83.2 (2011)
- Margaret Galvan, “From Kitty to Cat: Kitty Pryde and the Phases of Feminism,” in *The Ages of The X-Men* (2014)

## WEEK 7

## Tuesday, October 3

- **Digital Reflection D1 (posted by Mon., 5pm)**
- You will read Gregory’s comic through the Queer Zine Archive Project (<http://www.qzap.org/>); how does this collection frame the comic?
- Roberta Gregory, *Dynamite Damsels* (1976), [http://archive.qzap.org/index.php/Detail/Object/Show/object\\_id/302](http://archive.qzap.org/index.php/Detail/Object/Show/object_id/302)
- Lee Marrs, *The Further Fattening Adventures of Pudge, Girl Blimp* #1-3 (1973-1977)

**WEEK 7 (continued)****Thursday, October 5**

- **Comments on Digital Reflection D1 (posted by Wed., 5pm)**
- Margaret Galvan, "Feminism Underground: The Comics Rhetoric of Lee Marrs and Roberta Gregory," in *WSQ: Women's Studies Quarterly*, 43.3-4 (2015)
- Margaret Galvan, "Archiving Grassroots Comics: The Radicality of Networks & Lesbian Community," in *Archive Journal*, 5 (2015), <http://www.archivejournal.net/essays/archiving-grassroots-comics-the-radicality-of-networks-and-lesbian-community/>
- Patricia Moodian, ed., *Wimmen's Comix* #1 (1972)
- Lyn Chevli & Joyce Farmer, eds., *Tits & Clits* #3 (1977)

**WEEK 8****Tuesday, October 10**

- **Digital Reflection A2 (posted by Mon., 5pm)**
- Cristy C. Road, *Spit and Passion* (2012)
- Return to QZAP, engage the People of Color Zine Project (<http://poczineproject.tumblr.com/>), and find zines in these spaces in constellation with Road's work to discuss

**Thursday, October 12**

- **Annotated Bibliography/Proposal due at the beginning of class**
- **Comments on Digital Reflection A2 (posted by Wed., 5pm)**
- Alison Piepmeier, *Girl Zines* (2009), selections
- Alana Kumbier, *Ephemeral Material: Queering the Archive* (2014), chapter on QZAP

**WEEK 9****Tuesday, October 17**

- **Digital Reflection B2 (posted by Mon., 5pm)**
- Alison Bechdel, *The Essential Dykes to Watch Out For* (2008), selections
- We will read the comic strips on her blog, looking at her comments to readers & how these entries fit alongside non-comics posts, <http://dykestowatchoutfor.com/blog>  
<http://dykestowatchoutfor.com/strip-archive-by-number>  
<http://dykestowatchoutfor.com/category/strip-archive>
- Alison Bechdel, new *Dykes to Watch Out For* online strips (2016-2017)  
<https://www.sevendaysvt.com/vermont/dykes-to-watch-out-for-piece-de-resistance/Content?oid=3841356>  
<https://www.sevendaysvt.com/vermont/new-dykes-to-watch-out-for-tackles-the-ides-of-trump/Content?oid=4598939>  
<https://www.sevendaysvt.com/vermont/dykes-ponders-how-to-unify-a-divided-country/Content?oid=6581946>

**Thursday, October 19**

- **Comments on Digital Reflection B2 (posted by Wed., 5pm)**
- Margaret Galvan, "Thinking through Thea: Alison Bechdel's Representations of Disability," in *Disability in Comic Books and Graphic Narratives* (2016)
- Susan Kirtley, "The Political is Personal: Dual Domesticity in *Dykes to Watch Out For*," in *iNKS*, 1.1 (2017)

**WEEK 10****Tuesday, October 24**

- **Digital Reflection C2 (posted by Mon., 5pm)**
- Kate Beaton, *Hark! A Vagrant* (2011)

**Thursday, October 26**

- **Comments on Digital Reflection C2 (posted by Wed., 5pm)**
- Kate Beaton, <http://www.harkavagrant.com/> & <http://beatonna.tumblr.com/>
- Kate Beaton, unpublished comics about her family on her websites
- Webcomics Web Archive, *Library of Congress*, <https://www.loc.gov/collections/webcomics-web-archive/about-this-collection/>

**WEEK 11****Tuesday, October 31**

- **Digital Reflection D2 (posted by Mon., 5pm)**
- Lynda Barry, *Syllabus* (2014)

**Thursday, November 2**

- **Comments on Digital Reflection D2 (posted by Wed., 5pm)**
- Lynda Barry, website where she posted the sections to *Syllabus* & continues to post, <http://thenearsightedmonkey.tumblr.com/>
- Hillary Chute, “Materializing Memory: Lynda Barry’s *One Hundred Demons*,” in *Graphic Women* (2010)
- Susan Kirtley, “Preface,” “Outcasts and Odd Ducks,” and “Mirror, Mirror: Reflections on Girlhood and Growing Up,” in *Lynda Barry: Girlhood through the Looking Glass* (2012)

**WEEK 12****Tuesday, November 7**

- **Digital Reflection A3, B3 (posted by Mon., 5pm)**
- Thi Bui, *The Best We Could Do* (2017)

**Thursday, November 9**

- **Comments on Digital Reflection A3, B3 (posted by Wed., 5pm)**
- Abraham Riesman, “Life As a Refugee Is Explored in the Stunning Comics Memoir *The Best We Could Do*” in *Vulture* (2017), <http://www.vulture.com/2017/03/thi-bui-best-we-could-do-refugee-comic.html>
- Robert Kirby, review of *The Best We Could Do* in *The Comics Journal* (2017), <http://www.tcj.com/reviews/the-best-we-could-do/>
- Carly Lanning, “*The Best We Could Do*: Thi Bui Honors Family’s Immigration Story in Debut Graphic Novel” (interview) in *NBC News* (2017), <http://www.nbcnews.com/news/asian-america/best-we-could-do-thi-bui-honors-family-s-immigration-n726626>

**WEEK 13****Tuesday, November 14**

- **Digital Reflection C3, D3 (posted by Mon., 5pm)**
- Emil Ferris, *My Favorite Thing Is Monsters* (2017)

**WEEK 13 (continued)****Thursday, November 16**

- Comments on Digital Reflection C3, D3 (posted by Wed., 5pm)
- Calvin Reid, “Fantagraphics Has Surprise Hit in Debut *My Favorite Thing is Monsters*” in *Publishers Weekly* (2017), <https://www.publishersweekly.com/pw/by-topic/industry-news/comics/article/73037-fantagraphics-has-surprise-hit-in-debut-my-favorite-thing-is-monsters.html>
- Dana Jennings, “First, Emil Ferris Was Paralyzed. Then Her Book Got Lost at Sea” in *The New York Times* (2017), <https://www.nytimes.com/2017/02/17/arts/design/first-emil-ferris-was-paralyzed-then-her-book-got-lost-at-sea.html>
- Lily Hoang, “Monster, Monster, On the Wall” in *Los Angeles Review of Books* (2017), <https://lareviewofbooks.org/article/monster-on-the-wall/>
- “In *Monsters*, Graphic Novelist Emil Ferris Embraces The Darkness Within” (interview) on *Fresh Air* (2017), <http://www.npr.org/2017/03/30/522034367/in-monsters-graphic-novelist-emil-ferris-embraces-the-darkness-within>
- Paul Tumey, “The Emil Ferris Interview: Monsters, Art and Stories (Part 1)” in *The Comics Journal* (2017), <http://www.tcj.com/the-emil-ferris-interview-monsters-stories-and-art-part-1/>
- Paul Tumey, “The Emil Ferris Interview: Monsters, Art and Stories (Part 2)” in *The Comics Journal* (2017), <http://www.tcj.com/the-emil-ferris-interview-monsters-art-and-stories-part-2/>

**WEEK 14****Tuesday, November 21**

- TBD/Work on Final Projects

**Thursday, November 23**

- No class; Thanksgiving holiday

**WEEK 15****Tuesday, November 28**

- **Wikipedia Edits/Research Paper due at the beginning of class**
- TBD/Final Presentations

**Thursday, November 30**

- TBD/Final Presentations

**WEEK 16****Tuesday, December 5**

- TBD