

LIT 3383: American Women in Comics; Class #: 17356; Section #: 21F6**Time:** MWF 4 → Mondays, Wednesdays, & Fridays, 10:40am-11:30am**Place:** TUR 2336**Instructor Name:** Dr. Margaret Galvan**Email:** margaretgalvan@ufl.edu**Office:** TUR 4348**Office Hours:** Wednesdays, 9:00am-10:30am; email me in advance to schedule an appointment.**Canvas Website:** <http://elearning.ufl.edu/>**Course Website:** <https://americanwomenincomics2018.wordpress.com/>**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: 1770461612Kate Beaton, *Hark! A Vagrant* (2011), Drawn & Quarterly, ISBN: 1770460608Thi Bui, *The Best We Could Do* (2017), Abrams, ISBN: 1419718770Emil Ferris, *My Favorite Thing Is Monsters* (2017), Fantagraphics, ISBN: 1606999591

Course Texts: Be sure to get the exact editions of the books you must purchase. Comics are often published in various editions where content, pagination, etc. can vary widely. 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. When you write about course texts, you must cite from the version indicated on the syllabus.

Assignments & Grading:

Refer to the university grading policy for overarching information:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

Participation (10%, all semester): you will be assessed based on your contributions to class discussion and completion of in-class assignments, such as workshops, impromptu freewriting exercises, presentations, etc.

Digital Posts + Discussion Lead (10%, due Weeks 4-13): you will publish two digital posts on the course website throughout the semester. In these posts, you will locate a peer-reviewed scholarly essay relevant to the assigned readings and summarize it, connecting its claims to the assigned readings. You will create three discussion questions for related passages in the main comic. To receive credit, you must be present to help lead discussion on the days you select.

Short Essay (15%, due Week 4, 9/12): you will compose a typed paper of 3-5 pages in length that makes an argument about the representation of women in comics, demonstrating the claims through close-readings of a given comic in conversation with course texts about comics history and theory.

Annotated Bibliography/Proposal (25%, due Week 8, 10/10): you will write a 3-page proposal for your Wikipedia Project, accompanied by an annotated bibliography of 10 sources. You will select the female cartoonist for your proposal and post it to the course website by **Week 7, 10/3**.

Wikipedia Project (20%, due Week 16, 12/3): you will complete tutorials to learn how to edit Wikipedia and then edit a Wikipedia entry on a chosen female cartoonist.

Reflection Paper on Wikipedia Project (20%, due Week 16, 12/5): you will compose a typed paper of 3-5 pages in length where you 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 digital posts and other online work, 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 posts are due online the day before a given class, as stated here and in the assignment sheet. Late assignments will be penalized one letter grade for each week late.

Absence & Lateness Policy: In this upper-division course, all members of the class will participate in actively discussing each others' insights about course texts. 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: <https://hr.ufl.edu/forms-policies/policies-managers/sexual-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/>

Requesting Recommendations: If you plan to request a recommendation letter from me, read this guide before doing so: <http://margaregalvan.org/pedagogy/recommendation-letter-guidelines/>

COURSE SCHEDULE

WEEK 1

Wednesday, 8/22

- Introductions
- 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/>

Friday, 8/24

- Mark Newgarden & Paul Karasik, “How to Read *Nancy*” (1988)
- Aaron Kashtan, “Comics criticism: Basic questions to ask when reading a comic — version for students,” <https://ogresfeathers.wordpress.com/2017/08/28/comics-criticism-basic-questions-to-ask-when-reading-a-comic-version-for-students/>
- Ramzi Fawaz, “How to Read and View: A Worksheet”

WEEK 2

Monday, 8/27

- 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)

Wednesday, 8/29

- 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)

Friday, 8/31

- Women in comics, 1896-1945
- Trina Robbins, *A Century of Women Cartoonists* (1993) *From Girls to Grrrlz* (1999); *The Great Women Cartoonists* (2001); *Pretty In Ink* (2013): You will be assigned a time period, and you will read Robbins’ representation of this time period across her texts. These are on reserve at the library.

WEEK 3**Monday, 9/3**

- Class will not meet in observance of Labor Day

Wednesday, 9/5

- Women in comics, 1945-present
- Trina Robbins, *A Century of Women Cartoonists* (1993) *From Girls to Grrrlz* (1999); *The Great Women Cartoonists* (2001); *Pretty In Ink* (2013): You will be assigned a time period, and you will read Robbins' representation of this time period across her texts. These are on reserve at the library.

Friday, 9/7

- History of women creating comics in different spaces and forms
- *Drawn to Purpose: American Women Illustrators & Cartoonists* at the Library of Congress: You will be assigned a topic in the exhibit, and you will read and look at all of the text and exhibition items within that topic. <https://www.loc.gov/exhibitions/drawn-to-purpose/about-this-exhibition/>

WEEK 4**Monday, 9/10**

- Wonder Woman selections in *All -Star Comics* #8 (1941), *Sensation Comics* #1 (1942), *Sensation Comics* #2 (1942)

Wednesday, 9/12

- **Short Essay due at the beginning of class**
- Wonder Woman selections in *Sensation Comics* #3 (1942), *Sensation Comics* #4 (1942), *Sensation Comics* #5 (1942), *Sensation Comics* #6 (1942)

Friday, 9/14

- Trina Robbins, *The Great Women Superheroes* (1996), chapter 1 on Wonder Woman
- 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 5**Monday, 9/17**

- Jackie Ormes, *Patty-Jo'n' Ginger* (1945-1956) strips, selections

Wednesday, 9/19

- Jackie Ormes, *Torchy in Heartbeats* (1950-1954) strips, selections

Friday, 9/21

- Deborah Whaley, "Re-Inking the Nation: Jackie Ormes's Black Cultural Front Comics," in *Black Women in Sequence* (2015)

WEEK 6**Monday, 9/24**

- Women on Wikipedia
- Guest visit by Laurie Taylor, Digital Scholarship Librarian (University of Florida)
- Wikimedia Foundation, “The Impact of Wikipedia – Adrienne Wadewitz” (2012), <https://www.youtube.com/watch?v=qwZ7jL4xyY>
- Michelle Moravec, “If You Care About Women, You Should Edit Wikipedia Differently,” in *MARCH* (2015), <https://march.rutgers.edu/2015/02/if-you-care-about-women-you-should-edit-wikipedia-differently/>
- Michelle Moravec, “The Endless Night of Wikipedia’s Notable Woman Problem,” in *b2o: An Online Journal* (2018), <https://www.boundary2.org/2018/08/moravec/>
- Maggie MacAulay & Rebecca Visser, “Editing Diversity In: Reading Diversity Discourses on Wikipedia,” in *Ada: A Journal of Gender, New Media, and Technology* #9 (2016), <http://adanewmedia.org/2016/05/issue09-macaulay-and-visser/>

Wednesday, 9/26

- Class will not meet; students will complete introductory tutorials on editing Wikipedia

Friday, 9/28

- Class will not meet; students will complete introductory tutorials on editing Wikipedia

WEEK 7**Monday, 10/1**

- Roy T. Cook, “Underground and Alternative Comics” in *The Routledge Companion to Comics* (2016)
- Trina Robbins and Barbara “Willy” Mendes, eds. *It Ain’t Me Babe* (1970)
- Trina Robbins, ed. *All Girl Thrills* (1971)

Wednesday, 10/3

- **Selection of Artist for Wikipedia Project due by the beginning of class**
- Patricia Moodian, ed., *Wimmen’s Comix* #1 (1972)
- Lyn Chevli & Joyce Farmer, eds., *Tits & Clits* #3 (1977)

Friday, 10/5

- Roberta Gregory, “A Modern Romance” in *Wimmen’s Comix* #4 (1974)
- Roberta Gregory, *Dynamite Damsels* (1976)

WEEK 8**Monday, 10/8**

- Kate Beaton, *Hark! A Vagrant* (2011), beginning-p.84

Wednesday, 10/10

- **Annotated Bibliography/Proposal due at the beginning of class**
- Kate Beaton, *Hark! A Vagrant* (2011), p. 85-end

Friday, 10/12

- Kate Beaton, <http://www.harkavagrant.com/> & <http://beatonna.tumblr.com/>
- Kate Beaton, unpublished comics about her family/Canada on her websites, including the 5-part "Ducks," <http://beatonna.tumblr.com/post/81993262830/here-is-a-sketch-comic-i-made-called-ducks-in>
- Webcomics Web Archive, Library of Congress, <https://www.loc.gov/collections/webcomics-web-archive/about-this-collection/>

WEEK 9**Monday, 10/15**

- Lynda Barry, *Syllabus* (2014), beginning-p. 100

Wednesday, 10/17

- Lynda Barry, *Syllabus* (2014), p. 101-end

Friday, 10/19

- Lynda Barry, website where she posted the sections to *Syllabus* & continues to post, <http://thenearsightedmonkey.tumblr.com/>
- Susan Kirtley, "Preface" and "Outcasts and Odd Ducks" in *Lynda Barry: Girlhood through the Looking Glass* (2012)

WEEK 10**Monday, 10/22**

- Emil Ferris, *My Favorite Thing Is Monsters* (2017), beginning through *Ghastly: Beach Party Feeding Frenzy* cover

Wednesday, 10/24

- Emil Ferris, *My Favorite Thing Is Monsters* (2017), *Ghastly: Beach Party Feeding Frenzy* cover through *Horrific: Hell Wenches of the Inferno* cover

Friday, 10/26

- Emil Ferris, *My Favorite Thing Is Monsters* (2017), *Horrific: Hell Wenches of the Inferno* cover through *Dread April '67* cover

WEEK 11

Monday, 10/29

- Emil Ferris, *My Favorite Thing Is Monsters* (2017), *Dread* April '67 cover through *Tales of the Eldritch and the Arcane: The Outsiders* cover

Wednesday, 10/31

- Emil Ferris, *My Favorite Thing Is Monsters* (2017), *Tales of the Eldritch and the Arcane: The Outsiders* cover through end

Friday, 11/2

- Class will not meet in observance of Homecoming

WEEK 12

Monday, 11/5

- Thi Bui, *The Best We Could Do* (2017), Chapters 1-2

Wednesday, 11/7

- Thi Bui, *The Best We Could Do* (2017), Chapters 3-5

Friday, 11/9

- Class will not meet; students will complete tutorials on editing Wikipedia

WEEK 13

Monday, 11/12

- Class will not meet in observance of Veteran's Day

Wednesday, 11/14

- Thi Bui, *The Best We Could Do* (2017), Chapters 6-8

Friday, 11/16

- Thi Bui, *The Best We Could Do* (2017), Chapters 9-10

WEEK 14

Monday, 11/19

- TBD/Students will complete tutorials on editing Wikipedia

Wednesday, 11/21

- Class will not meet in observance of Thanksgiving

Friday, 11/23

- Class will not meet in observance of Thanksgiving

WEEK 15

Monday, 11/26

- TBD/Final Presentations

Wednesday, 11/28

- TBD/Final Presentations

Friday, 11/30

- TBD/Final Presentations

WEEK 16

Monday, 12/3

- **Wikipedia Project due at the beginning of class**
- TBD/Final Presentations

Wednesday, 12/5

- **Reflection Paper due at the beginning of class**
- TBD/Class Evaluations