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: margaregalvan@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 random 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:

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

Thursday, August 24
• Samuel Delany, "Refractions of Empire,” in *Silent Interviews* (1994)

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 Grrrlp* (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
• Paul Williams, “Questions of ‘Contemporary Women’s Comics,’” in *The Rise of the American Comics Artist* (2010)

WEEK 3
Tuesday, September 5
• *Digital Reflection AI* (posted by Mon., 5pm)
• Trina Robbins, *The Great Women Superheroes* (1996), chapter 1 on Wonder Woman
• *Wonder Worn an*, selections (1941-1942)
WEEK 3 (continued)
Thursday, September 7
• Comments on Digital Reflection A1 (posted by Wed., 5pm)

WEEK 4
Tuesday, September 12
• Digital Reflection B1 (posted by Mon., 5pm)

Thursday, September 14
• Short Essay due at the beginning of class
• Comments on Digital Reflection B1 (posted by Wed., 5pm)
• 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.
  • Cartoonists of Color Database, [http://marinaomi.com/poc/cocindex.html](http://marinaomi.com/poc/cocindex.html)
  • Queer Cartoonists Database, [http://queercartoonists.com/](http://queercartoonists.com/)
  • Lambiek Comiclopedia, [https://www.lambiek.net/comiclopedia/artist-compendium.html](https://www.lambiek.net/comiclopedia/artist-compendium.html)
  • Wikimedia Foundation, “The Art & Feminism Wikipedia Edit-a-thon” (2014), [https://www.youtube.com/watch?v=Di9IVpGR08w](https://www.youtube.com/watch?v=Di9IVpGR08w)
  • Wikimedia Foundation, “Emily Temple-Wood” (2015), [https://www.youtube.com/watch?v=P7VLPimzBU4](https://www.youtube.com/watch?v=P7VLPimzBU4)
WEEK 5 (continued)
Thursday, September 21

WEEK 6
Tuesday, September 26
• Digital Reflection Cl (posted by Mon., 5pm)
  • Chris Claremont and Al Milgrom, Kitty Pryde and Wolverine #1-6 (1984-1985)

Thursday, September 28
• Comments on Digital Reflection Cl (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?
  • 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)
• Patricia Moodian, ed., *Wimmen’s Comix #1* (1972)
• Lyn Chevli & Joyce Farmer, eds., *Tits Crt 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
• Mana 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/dykes-ponders-how-to-unify-a-divided-country/Content?oid=6581946

Thursday, October 19
• Comments on Digital Reflection B2 (posted by Wed., 5pm)
• Susan Kirtiey, “The Political is Personal: Dual Domesticity in *Dykes to Watch Out For*, ” in *NKS*, 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, unpublished comics about her family on her websites

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://laenearsightedmonkey.tumblr.com/](http://laenearsightedmonkey.tumblr.com/)
• Hillary Chute, “Materializing Memory: Lynda Barry’s *One Hundred Demons*,” in *Graphic Women* (2010)

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)

WEEK 13
Tuesday, November 14
• Digital Reflection C3, D3 (posted by Mon., 5pm)
WEEK 13 (continued)
Thursday, November 16

• Comments on Digital Reflection C3, D3 (posted by Wed., 5pm)

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