

Time: W 6-8 → Wednesdays 12:50pm-3:50pm

Place: TUR 4112

Instructor Name: Dr. Margaret Galvan

Email: margaretgalvan@ufl.edu

Office: TUR 4348

Office Hours: Wednesdays 11:00am-12:00pm in person or via Zoom

(<https://ufl.zoom.us/j/4428011361>)

Make an appointment here: <https://calendar.app.google/WspYjxazJdeRTtMy8>

Canvas Website: <https://elearning.ufl.edu/>

Course Website: <https://eng6824spring2025.wordpress.com/>

Course Description:

This proseminar will introduce students to a broad range of American women creating comics and to modes of scholarly writing and professionalization with an emphasis on building your CV for the job market. This course will be particularly useful for students with an interest in contemporary American literature, children's literature, comics studies, cultural studies, gender and sexuality studies, marginalized histories and creators, book history, grassroots publishing, memoir studies, visual and popular cultures, etc.

Despite a long history of female creators, readers, and nuanced characters, women's participation in American comics has frequently been overlooked. In this class we will explore why women's contributions have not been visible in comics histories and think alongside contemporary scholars focused on recovering these forgotten women. We will start by reading how comics have been defined and ask why women have been excluded. We will read comics by women and think about what it means to create comics as a woman, for women, and/or about women.

Our readings will bring us to consider the range of stories that women tell and the diversity of identities they represent. We will begin in the mid twentieth century and look at Miss Fury, an early superheroine who predates Wonder Woman and was created by a woman. We will also read comics by women in the period advocating for Black civil rights and documenting the brutality of Japanese internment. Moving forward chronologically to the present day, we will read powerful non-fictional and fictional comics by women that advocate for women's rights, that welcome younger readers into the medium, that shine light on overlooked historical events, that think about what it means to be a woman artist, and more. Our readings will include comics by Lynda Barry, Barbara Brandon-Croft, Thi Bui, Emil Ferris, Rosa Colón Guerra, Tarpé Mills, Miné Okubo, Jackie Ormes, and Bishakh Som.

Alongside these readings in comics, we will also discuss how to build a research focus as a scholar throughout the semester. We will go over the nuts and bolts of publishing in journals and edited collections, and students will complete and send off for publication book reviews of contemporary women's comics. We will hear from scholars about their research in the field and how they developed a research focus and found support for their scholarship. We will also review the conventions of sharing research at conferences, and students will draft abstracts and present research in a course symposium. Students will select a final professionalization activity for their final project in the course.

Course Objectives:

- Students will identify how the different histories, formats, and genres of comics production and American women's participation in the artform shape our understanding of comics and its impact
- Students will close-read and analyze comics
- Students will apply the scholarship of individuals who have researched and written about comics in their own writing
- Students will develop expertise in scholarship about comics
- Students will practice writing in many forms and formats, both analog and digital
- Students will gain familiarity with the academic publishing landscape and draft writing with an eye towards publication
- Students will develop proficiency in pitching and sharing their research

Books to Purchase:

- Lynda Barry, *One! Hundred! Demons!* (2002), Drawn & Quarterly, ISBN: 9781770462779
- Barbara Brandon-Croft, *Where I'm Coming From* (2023), Drawn & Quarterly, ISBN: 9781770465688
- Thi Bui, *The Best We Could Do* (2017), Abrams, ISBN: 1419718789
- Emil Ferris, *My Favorite Thing Is Monsters* (2017), Fantagraphics, ISBN: 1606999591
- Miné Okubo, *Citizen 13660* (1946), University of Washington Press, ISBN: 0295993545
- Bishakh Som, *Spellbound* (2020), Street Noise Books, ISBN: 1951491033
- We will be reading selections from Gregory Colón Semenza's *Graduate Study for the 21st Century* (2010), Karen Kelsky's *The Professor Is In* (2015), and Jessica McCrory Calarco's *A Field Guide to Grad School* (2020), which are available as ebooks on Course Reserves.

Course Texts: Be sure to purchase exact editions of the books, which are in stock at the UF Bookstore. All required texts are also available on Course Reserves and in the local library system. Comics are often published in various editions where content, pagination, etc. can vary widely. Additional course texts will be available via links or PDFs on 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/>

AI Policy: You may not use AI to complete any of the assignments.

Introduction Post (5%, due Week 2): You will publish a post of roughly 500 words on the course website in advance of our meeting in Week 2 that introduces your academic interests, connects them to the subject matter of the course, and identifies your goals. You will incorporate and respond to at least two of the assigned readings from Week 2 and craft one question for discussion. You'll publish your post by 7pm on Tuesday, January, 21.

Field Post (10%, due Week 4): As a followup to the Introduction Post, we will discuss academic fields of interest and how to keep abreast of relevant developments and happenings in your field. You will complete a short guided post and publish your findings on the course website by 7pm on Tuesday, February 4.

Conversation Starter + Discussion Lead (5%, due Weeks 3-13): You will publish a post of roughly 500 words on the course website focused on the week's main comic(s). You will perform a close reading of the main comic(s) that integrates the assigned critical readings and gets us thinking

about how we might discuss the text. You will end your post with three questions for discussion connected to specific passages of the main comic(s). To receive credit, you must be present to help lead discussion. You'll publish your post by 7pm on the Tuesday before our class session.

Online Book Review (25%, due Weeks 5-11): You will learn how to pitch and write a book review for an online venue. To begin, you will submit a pitch for a review about a recent American woman-created comic of your choosing, aimed at a specific online publication. You will accompany this pitch with three annotations of relevant articles that this venue has published (**10%, due Week 5**). You will then draft your short piece, following the guidelines of your chosen venue (**10%, due Week 8**). Lastly, you will revise according to the feedback received and submit your piece to the chosen venue and to me (**5%, due Week 11**).

Research Roundtable (20%, due Weeks 9-14): You will learn how to propose and present your research in roundtable format, and we will discuss best practices for abstracts and conference presentations. For the roundtable, you will be sharing about the research you will be doing for your final seminar paper on a woman cartoonist. You will first submit a 250-word abstract and one PowerPoint slide for your presentation (**10%, due Week 9**), which will be used to organize you into roundtable panels. For the roundtable, you will be divided into themed roundtable panels and will briefly present the argument and focus of your final seminar paper through the analysis of one example (**10%, due Week 14**). After all of your roundtable group's presentations, you will field questions about your research from the larger group.

CV Draft (10%, due Week 13): We will discuss best practices for curriculum vitae, and you will draft and submit a full CV for review and feedback.

Seminar Paper (25%, due Week 15): You will write a 15-20 page seminar paper, focusing either on one of the assigned comics, on comics in our archival collections, or on the contemporary comic you reviewed. You may design an alternate, equivalent assignment in consultation with me. All students are encouraged to schedule an office hours meeting with me to discuss your topic in Week 8.

Grading Scale: A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D+ = 67-69; D = 64-66; D- = 61-63; F = 0-60

Assignments Format & Due Dates: You must complete all assignments to receive credit for this course. Aside from multimodal and creative 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 via Canvas by the beginning of class unless otherwise specified. Introduction Posts, Field Posts, and Conversation Starters are due online the day before a given class. Late assignments will be penalized one letter grade for each week late. No extensions will be granted the day before an assignment is due.

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/>

Attendance, Participation, & Engagement: All members of the class will participate in actively discussing each other's insights about course texts. To do well in this class you must be present and prepared. Much of our foundational learning will happen in classroom conversations and activities. Be conscious of how you can facilitate discussion and engagement through your contributions to the course. Lateness is 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/UGRD/academic-regulations/attendance-policies/>

Course Format: At the beginning of every session, you will answer a writing prompt through timed freewriting, which you will later draw upon in guided discussion. We will also discuss and review any upcoming assignments or course matters in the beginning portion of the course. Then, we will discuss the text in small groups and in full-class discussion, which will be guided by students’ posts and discussion questions..

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

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://disability.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://titleix.ufl.edu/about/laws-policies/>

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 & Wellness Center, 352-392-1575 or contact them online: <https://counseling.ufl.edu/>

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

Course Evaluations: You are expected to provide professional and respectful feedback on the quality of instruction in this course by completing end-of semester course evaluations via GatorEvals. You will be notified when the evaluation period opens, and can complete evaluations through the email received from GatorEvals or in the Canvas course menu under GatorEvals.

In-Class Recording: Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving

solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

COURSE SCHEDULE

WEEK 1: Introductions; How to Read Comics

Wednesday, January 15

- Lee Marrs, “So, Ya Wanna Be an Artist,” *Wimmen's Comix* #2 (1973)
- Trina Robbins, “The Woman Who Couldn't,” *Trina's Women* (1976)
- Alison Bechdel, “The Rule,” *Dykes to Watch Out For* (1986)
- Mark Newgarden & Paul Karasik, “How to Read Nancy” (1988)
- Scott McCloud, *Understanding Comics* (1993) selections
- Aaron Kashtan, “Comics criticism: Basic questions to ask when reading a comic — version for students” (2017)
- “Comics Terminology” handout
- Mort Walker, *The Lexicon of Comicana* (1980) excerpts
- Review Conversation Starter schedule, WordPress; sign up for Conversation Starters

WEEK 2: Tarpé Mills; Women in Comics

Wednesday, January 22

- **Introduction Post due by Tuesday, 7pm**
- Tarpé Mills, *Miss Fury* #1 (1942), <https://readallcomics.com/miss-fury-1942-001/>
- Tarpé Mills, *Miss Fury* #2 (1942), <https://comicbookplus.com/?dclid=61858>
- Richard Reynolds, “Tarpé Mills’s *Miss Fury*: Costume, Sexuality, and Power,” *Supersex* (2020)
- Linda Nochlin, “Why Have There Been No Great Women Artists?” (1971), *ARTnews*, <http://www.artnews.com/2015/05/30/why-have-there-been-no-great-women-artists/>
- Trina Robbins, “Introduction,” *Women and the Comics* (1985)
- Hillary Chute, “Introduction: Women, Comics, and the Risk of Representation,” *Graphic Women* (2010)
- Review Field Post assignment sheet

WEEK 3: Miné Okubo

Wednesday, January 29

- Mine Okubo, *Citizen 13660* (1946)
- Xiaojing Zhou, “Spatial Construction of the ‘Enemy Race’: Miné Okubo's Visual Strategies in *Citizen 13660*” *MELUS* 3 2.3 (2007)
- Review Online Book Review assignment sheet

WEEK 4: Jackie Ormes

Wednesday, February 5

- **Field Post Due by Tuesday, 7pm**
- Jackie Ormes, *Patty-Jo'n' Ginger* (1945-1956) strips, selections
- Jackie Ormes, *Torchy in Heartbeats* (1950-1954) strips, selections
- Dan Nadel, "Introduction," "Jackie Ormes," *It's Life as I See it: Black Cartoonists in Chicago, 1940 - 1980* (2021), selections
- Ayanna Dozier, "Wayward Travels: Racial Uplift, Black Women, and the Pursuit of Love and Travel in *Torchy in Heartbeats* by Jackie Ormes," *Feminist Media Histories* 4.3 (2018)
- H. Zahra Caldwell, "'I Was Anti-Everything': Cartoonist Jackie Ormes and the Comics as a Site of Progressive Black Journalism," *American Studies* 59.3 (2020)

WEEK 5: Underground Comix

Wednesday, February 12

Note: We will be meeting online for this class session: <https://ufl.zoom.us/j/4428011361>

- **Guest visit: Karen Libby (University of Florida)**
- **Book Review Pitch Due**
- Patricia Moodian, ed., *Wimmen's Comix #1* (1972)
- Roberta Gregory, *Dynamite Damsels* (1976)
- Mary Wings, *Dyke Shorts* (1978)
- Margaret Galvan, "The Comics Visionaries: Lee Marrs's and Roberta Gregory's Underground Feminism," *In Visible Archives* (2023), <https://manifold.umn.edu/read/in-visible-archives/section/fbd0e064-aac2-4a6d-9284-27b046a73b0a#ch02>
- Nicholas Sammond, "Comix," *Keywords for Comics Studies* (2021)

WEEK 6: Barbara Brandon-Croft

Wednesday, February 19

- Barbara Brandon-Croft, *Where I'm Coming From* (2023)
- Barbara Brandon-Croft, *One Cartoonist's Journey* (2023), <https://www.moma.org/magazine/articles/983>
- Susan Kirtley, "Establishing Community through Dis/Association in Barbara Brandon-Croft's *Where I'm Coming From*," *Typical Girls* (2021)
- Robert Ho, "A Trailblazing Black Cartoonist's Work: 'It's Unapologetic, and It's the Truth,'" *The New York Times* (2023), <https://www.nytimes.com/2023/02/07/books/barbara-brandon-croft-where-im-coming-from.html>
- Gregory Colón Semenza, "The Seminar Paper" and "Publishing," *Graduate Study for the 21st Century* (2010)
- Karen Kelsky, "Publish This, Not That," *The Professor Is In* (2015)
- Jessica McCrory Calarco, "Publishing and Promoting Your Work," *A Field Guide to Grad School* (2020)

WEEK 7: Women in the Archives

Wednesday, February 26

- **Class visit: Women cartoonists in the Baldwin Library and Comics Collections, led by Fiona Hartley-Kroeger and Steve Hersh**
Location: Smathers 100 (1st Floor of Smathers Library/Library East)
- Karen Kelsky, "How-To(sday): How to Write a Paper or Conference Proposal Abstract" (2011),
<https://theprofessorisin.com/2011/07/12/how-tosday-how-to-write-a-paper-abstract/>
- Karen Kelsky, "Applying to Conferences," *The Professor Is In* (2015)
- Catherine Baker, "How to Write a Conference Abstract" (2017),
<https://bakercatherine.wordpress.com/2017/03/15/how-to-write-a-conference-abstract-a-five-part-plan-for-pitching-your-research-at-almost-anything/>
- Review sample abstracts and Research Roundtable assignment sheet
- Office hours sign up to discuss seminar paper

WEEK 8: Lynda Barry

Wednesday, March 5

- **Guest visit: Susan Kirtley (Portland State University)**
- **Book Review Draft Due**
- Lynda Barry, *One! Hundred! Demons!* (2002)
- Hillary Chute, "Materializing Memory: Lynda Barry's *One Hundred Demons*," *Graphic Women* (2010)
- Susan Kirtley, "Scrapbooking the Self: 'Autobifictionalography' in *One Hundred Demons*," *Lynda Barry: Girlhood through the Looking Glass* (2012)

WEEK 9: Emil Ferris

Wednesday, March 12

- **Research Roundtable Abstract and PowerPoint Slide Due**
- Emil Ferris, *My Favorite Thing Is Monsters* (2017)
- Jessica Baldanzi, "The Horror of the Female Body: Monstrous Subversion in *My Favorite Thing Is Monsters*," *Bodies and Boundaries in Graphic Fiction* (2022)
- Dana Jennings, "First, Emil Ferris Was Paralyzed. Then Her Book Got Lost at Sea," *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>

WEEK 10: Spring Break

Wednesday, March 19

- Spring break (no classes)

WEEK 11: Thi Bui

Wednesday, March 26

- **Guest visit: Sophia Pan (University of Florida)**
- **Book Review Final Due**
- Thi Bui, *The Best We Could Do* (2017)
- Stella Oh, “Birthing a Graphic Archive of Memory,” *MELUS* 45.4 (2020)
- Gregory Colón Semenza, “The Curriculum Vitae,” *Graduate Study for the 21st Century* (2010)
- Karen Kelsky, “Take Control of Your CV” & “Rules of the Academic CV,” *The Professor Is In* (2015)
- Leonard Cassuto, “8 Tips to Improve Your CV,” *The Chronicle of Higher Education* (2019), <https://www.chronicle.com/article/8-tips-to-improve-your-cv/>
- Jessica McCrory Calarco, “Sample CVs,” *A Field Guide to Grad School* (2020)

WEEK 12: Rosa Colón Guerra

Wednesday, April 2

- **Guest visit: María Fernanda Díaz-Basteris (The Ohio State University)**
- Rosa Colón and Carla Rodríguez, *Goodbye, For Now* (2016)
- Rosa Colón and Carla Rodríguez, *María* (2018)
- Rosa Colón, “Hurricane Maria’s Real Toll,” *The Nib* (2018), <https://thenib.com/hurricane-maria-s-real-toll/>
- Rosa Colón, “Coastal Collapse,” *The Nib* (2022), <https://thenib.com/coastal-collapse/>
- Rosa Colón, “You Don’t Ask What You Can See,” *The Nib* (2022), <https://thenib.com/you-dont-ask-what-you-can-see/>
- María Fernanda Díaz-Basteris, “Traumatic Displacement in Puerto Rican Digital Graphic Narratives,” *a/b: Auto/Biography Studies* 35.2 (2020)
- Gregory Colón Semenza, “Attending Conferences,” *Graduate Study for the 21st Century* (2010)
- Karen Kelsky, “How to Work the Conference,” *The Professor Is In* (2015)
- Jessica McCrory Calarco, “Talking about Your Research” & “Going to Conferences,” *A Field Guide to Grad School* (2020)

WEEK 13: Bishakh Som

Wednesday, April 9

- **CV Draft Due**
- Bishakh Som, *Spellbound* (2020)
- Anjitha Tom, “Exploring transness through the graphic memoir: Bishakh Som on crafting *Spellbound: A Graphic Memoir*,” *Journal of Graphic Novels and Comics* (2024)
- So Mayer, “Breaking Open New Worlds: An Interview with Bishakh Som,” *MAI* 10 (2023), <https://maifeminism.com/breaking-open-new-worlds-an-interview-with-bishakh-som/>

WEEK 14: Roundtable Presentations

Wednesday, April 16

- **Research Roundtable Presentation**

WEEK 15: Conclusions

Wednesday, April 23

- **Seminar Paper Due**