

**Time:** MWF 2 → Mondays, Wednesdays, Fridays, 8:30am-9:20am

**Place:** TUR 2318

**Instructor Name:** Dr. Margaret Galvan

**Email:** [margaretgalvan@ufl.edu](mailto:margaretgalvan@ufl.edu)

**Office:** TUR 4348

**Office Hours:** Mondays 9:30am-10:30am & Wednesdays 1:00pm-2:00pm in person or via Zoom (<https://ufl.zoom.us/j/4428011361>); email to make an appt.

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

**Course Website:** <https://lit3383spring2023.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 with a digital component.

### Course Objectives:

- Students will learn about women in comics history in the US
- Students will learn how to close-read and analyze comics
- Students will learn about how scholars have researched and written about comics
- Students will practice writing in many forms and formats, both analog and digital
- Students will engage in creating public digital scholarship
- Students will learn about different histories, formats, genres of comics production

### Books to Purchase:

- Kate Beaton, *Ducks* (2022), Drawn & Quarterly, ISBN: 1770462899
- Thi Bui, *The Best We Could Do* (2017), Abrams, ISBN: 1419718789
- Emil Ferris, *My Favorite Thing Is Monsters* (2017), Fantagraphics, ISBN: 1606999591
- Bishakh Som, *Spellbound* (2020), Street Noise Books, ISBN: 1951491033

**Course Texts:** Be sure to purchase the exact editions of the books, which are in stock at the UF Bookstore. All required texts are also available on reserve 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 for download as PDFs via Canvas or through online links posted on the syllabus and course website. Some course texts may be 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 impromptu freewriting exercises, small group conversations, large group discussion, etc. You will assess your participation according to a rubric at multiple points throughout the semester and receive feedback.

**Digital Posts + Discussion Lead (10%, due Weeks 2-13):** You will publish two digital posts of roughly 500 words each on the course website throughout the semester. In these posts, you will perform a short close reading of the assigned comic and create three discussion questions for selected passages. To receive credit, you must be present to help lead discussion on the days you select. You will publish your post on the course website at least one day in advance.

**Short Essay (15%, due Week 5, 2/6):** You will compose a typed paper of 3-5 pages in length that makes an argument about the representation of women as figures in and/or creators of art, demonstrating your claims through close-readings of a given comic in conversation with course texts about comics history and theory.

**Digital Exhibit Project (Weeks 5-16):** You will create a digital exhibit of cartoonists in collaboration with fellow students over the course of the semester in the following assignments. You will begin by selecting a topic in Week 5.

- **Annotated Bibliography and Proposal (20%, due Week 8, 2/27):** You will write a 3-page proposal for your Digital Exhibit Project, accompanied by an annotated bibliography of 5 academic sources.
- **Exhibit Items and Draft Captions (20%, due Week 11, 3/20):** You will select 5 items for your digital exhibit and draft descriptive captions to accompany the images. You will begin to put your materials online and organize them as part of the digital exhibit.
- **Exhibit Overview and Presentation (15%, due Week 14, 4/10):** Together with your group, you will draft an exhibit overview that explains the focus of your exhibit and connects your research together. You will present your digital exhibit to the class in Week 14 or 15.
- **Final Project and Reflection Essay (10%, due Week 16, 4/26):** You will complete all edits on your digital exhibit and submit it for final review. You will also compose a typed paper of 3-5 pages in length where you reflect on the process of creating a digital exhibit and what it means to recover the legacy of your artist, connecting what you've learned during your independent research to what we've learned together in class.

**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. 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. 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:** In this upper-division course, 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' digital posts and discussion questions. Later in the semester, we will likely devote some time in-class, especially during our longer class sessions, for students to work on the major project.

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://margaretagalvan.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.

**COVID-19:** In response to COVID-19, the following recommendations are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.

- If you are not vaccinated, get vaccinated. Vaccines are readily available and have been demonstrated to be safe and effective against the COVID-19 virus. Visit [one.ufl.edu](https://one.ufl.edu) for screening / testing and vaccination opportunities.
- If you are sick, stay home. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated.
- As with any excused absence, you will be given a reasonable amount of time to make up missed work.

**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

Monday, January 9

- **Introductions**
- 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)

Wednesday, January 11

- Mark Newgarden & Paul Karasik, “How to Read Nancy” (1988)
- Scott McCloud, *Understanding Comics* (1993) selections
- Caitlin Cass, “Alchemy and Control,” *iNKS* 6.3 (2022)
- Kate Polak, “Three Ideas,” *iNKS* 6.3 (2022)
- Aaron Kashtan, “Comics criticism: Basic questions to ask when reading a comic — version for students” (2017)
- Ramzi Fawaz, “How to Read and View: A Worksheet”
- “Comics Terminology” handout
- Mort Walker, *The Lexicon of Comicana* (1980) excerpts
- **Review Participation Rubric** alongside bell hooks, *Teaching to Transgress* (1994) excerpts
- Gerald Graff & Cathy Birkenstein, “Entering Class Discussions,” *They Say/I Say* (2018)
- **Review Digital Posts assignment sheet, schedule, and WordPress**

Friday, January 13

- 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)
- **Sign up for Digital Posts**

### WEEK 2: Miss Fury

Monday, January 16

- Martin Luther King, Jr. Day (no classes)

Wednesday, January 18

- Trina Robbins, “Tarpé Mills and Miss Fury,” *The Comics Journal* #288 (2008)
- Caitlin McCabe, “Tarpé Mills,” *She Changed Comics* (2016)
- Trina Robbins, “Miss Fury and the Very Personal Universe of Tarpé Mills,” *Miss Fury* (2011)

Friday, January 20

- Tarpé Mills, *Miss Fury* #1 (1942), <https://www.zipcomic.com/miss-fury-1942-issue-1>
- Tarpé Mills, *Miss Fury* #2 (1942), <https://comicbookplus.com/?dclid=61858>
- Richard Reynolds, “Tarpé Mills’s *Miss Fury*: Costume, Sexuality, and Power,” *Supersix* (2020)

**WEEK 3: Jackie Ormes**

Monday, January 23

- Jackie Ormes, *Patty-Jo'n' Ginger* (1945-1956) strips, selections
- Dan Nadel, ““Jackie Ormes,” *It's Life as I See it: Black Cartoonists in Chicago, 1940 - 1980* (2021), selections
- Deborah Whaley, “Re-Inking the Nation: Jackie Ormes’s Black Cultural Front Comics,” *Black Women in Sequence* (2015)

Wednesday, January 25

- Jackie Ormes, *Torchy in Heartbeats* (1950-1954) strips, 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)
- “Jackie Ormes Profile” (1953), <https://www.youtube.com/watch?v=gmdHOkB1SHA>
- “Jackie Ormes Google Doodle” (2020), <https://www.google.com/doodles/celebrating-jackie-ormes>

Friday, January 27

- Trina Robbins, “Hidden Treasure: Jackie Ormes Brought to Light,” *The Comics Journal* #160 (1993)
- Maren Williams, “Jackie Ormes,” *She Changed Comics* (2016)
- 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 4: Underground Comix**

Monday, January 30

- Trina Robbins and Barbara “Willy” Mendes, eds., *It Ain't Me Babe* (1970)
- Trina Robbins, ed., *All Girl Thrills* (1971)
- Caitlin McCabe, Charles Brownstein, & Betsy Gomez, “Trina Robbins,” *She Changed Comics* (2016)
- Roy T. Cook, “Underground and Alternative Comics,” *The Routledge Companion to Comics* (2016)
- Nicholas Sammond, “Comix,” *Keywords for Comics Studies* (2021)
- Trina Robbins and Jennifer K. Stuller, “Focus on Trina Robbins,” *Feminist Media Histories* 4.3 (2018)
- Susan Kirtley, “‘A Word to You Feminist Women’: The Parallel Legacies of Feminism and Underground Comics,” *The Cambridge History of the Graphic Novel* (2018)

Wednesday, February 1

- Patricia Moodian, ed., *Wimmen's Comix* #1 (1972)
- Lyn Chevli & Joyce Farmer, eds., *Tits & Clits* #3 (1977)
- Caitlin McCabe, “Lyn Chevli,” *She Changed Comics* (2016)
- Maren Williams, “Joyce Farmer,” *She Changed Comics* (2016)
- Alex Dueben, “An Oral History of *Wimmen's Comix* Part 1,” *The Comics Journal* (2016), <https://www.tcj.com/an-oral-history-of-wimmens-comix/>
- Alex Dueben, “An Oral History of *Wimmen's Comix* Part 2,” *The Comics Journal* (2016), <https://www.tcj.com/an-oral-history-of-wimmens-comix-part-2/>

**WEEK 4: Underground Comix**

Friday, February 3

- Aline Kominsky-Crumb and Diane Noomin, *Twisted Sisters* (1976)
- Caitlin McCabe, “Diane Noomin,” *She Changed Comics* (2016)
- Caitlin McCabe, “Aline Kominsky-Crumb,” *She Changed Comics* (2016)
- Rachel R. Miller, “Revolution Girl Style Later: Intergenerational Feminisms and the Second Life of *Wimmen’s Comix* in the 1980s,” *The Other 1980s* (2021)
- Richard Sandomir, “Aline Kominsky-Crumb, Pioneering Comics Memoirist, Dies at 74,” *The New York Times* (2022),  
<https://www.nytimes.com/2022/12/03/arts/aline-kominsky-crumb-dead.html>
- Penelope Green, “Diane Noomin, 75, Is Dead; Gave Underground Comics a Feminist Voice,” *The New York Times* (2022),  
<https://www.nytimes.com/2022/09/11/arts/diane-noomin-dead.html>
- John Kelly, “Diane Noomin, 1947-2022,” *The Comics Journal* (2022),  
<https://www.tcj.com/diane-noomin-1947-2022/>
- John Kelly, “Remembering Aline Kominsky-Crumb,” *The Comics Journal* (2022),  
<https://www.tcj.com/remembering-aline-kominsky-crumb/>
- John Kelly, “Aline Kominsky-Crumb, 1948-2022,” *The Comics Journal* (2022),  
<https://www.tcj.com/aline-kominsky-crumb-1948-2022/>

**WEEK 5: Action Girl**

Monday, February 6

- **Short Essay due at the beginning of class**
- **Review Digital Exhibit Project**
- Sarah Dyer, ed., *Action Girl* #1-2 (1994-1995)

Wednesday, February 8

- **Special Guest: Rachel R. Miller**
- Sarah Dyer, ed., *Action Girl* #3-4 (1995)
- Rachel R. Miller, “When Feminism Went to Market: Issues in Feminist Anthology Comics of the 1980s and ’90s,” *The Oxford Handbook of ComicBook Studies* (2020)

Friday, February 10

- **Select Digital Exhibit Project Focus**
- Sarah Dyer, ed., *Action Girl* #5-6 (1995-1996)
- Alison Piepmeier, “‘If I Didn’t Write These Things No One Else Would Either’: The Feminist Legacy of Grrrl Zines and the Origins of the Third Wave,” *Girl Zines* (2009)

**WEEK 6: The Best We Could Do**

Monday, February 13

- Thi Bui, *The Best We Could Do* (2017), Chapters 1-2
- Hélène Tison, “Rage and Knowledge: Thi Bui,” *Female Cartoonists in the United States* (2021)

**WEEK 6: The Best We Could Do**

Wednesday, February 15

- **Participation Checkin**
- Thi Bui, *The Best We Could Do* (2017), Chapters 3-4
- Michael Tisserand, “Sweet Revenge: An Interview with Thi Bui,” *The Comics Journal* (2017), <https://www.tcj.com/sweet-revenge-an-interview-with-thi-bui/>

Friday, February 17

- Thi Bui, *The Best We Could Do* (2017), Chapters 5-6
- Stella Oh, “Birthing a Graphic Archive of Memory: Re-Viewing the Refugee Experience in Thi Bui’s *The Best We Could Do*,” *MELUS* 45.4 (2020)

**WEEK 7: The Best We Could Do**

Monday, February 20

- Thi Bui, *The Best We Could Do* (2017), Chapters 7-8
- Vera J. Camden & Valentino L. Zullo, “I’m Trying to Make a Really Pleasant Garden Path for You, a ‘Trojan Horse’ for History!’: An Interview with Thi Bui,” *Journal of Graphic Novels and Comics* 12.4 (2021)

Wednesday, February 22

- Thi Bui, *The Best We Could Do* (2017), Chapters 9-10
- Robert Kirby, “*The Best We Could Do*” review, *The Comics Journal* (2017), <https://www.tcj.com/reviews/the-best-we-could-do/>

Friday, February 24

- Jocelyn Frelier, “Maternal Becoming in the Vietnamese Transdiaspora: Kim Thúy’s *Ru* (2012) And Thi Bui’s *The Best We Could Do* (2017),” *Diaspora: A Journal of Transnational Studies* 22.2 (2022)

**WEEK 8: My Favorite Thing Is Monsters**

Monday, February 27

- **Annotated Bibliography and Proposal due at the beginning of class**
- Emil Ferris, *My Favorite Thing Is Monsters* (2017), beginning through *Ghastly: The Devil’s Picnic*, Feb. ‘67 cover
- Calvin Reid, “Fantagraphics Has Surprise Hit in Debut *My Favorite Thing Is Monsters*,” *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,” *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 8: My Favorite Thing Is Monsters**

Wednesday, March 1

- Emil Ferris, *My Favorite Thing Is Monsters* (2017), *Ghastly: The Devil's Picnic*, Feb. '67 cover through *Tales of the Eldritch and the Arcane*, March '68 cover
- Hélène Tison, "In Celebration of Bastardy: Emil Ferris," *Female Cartoonists in the United States* (2021)
- Lily Hoang, "Monster, Monster on the Wall," *Los Angeles Review of Books* (2017), <https://lareviewofbooks.org/article/monster-on-the-wall/>

Friday, March 3

- Emil Ferris, *My Favorite Thing Is Monsters* (2017), *Tales of the Eldritch and the Arcane*, March '68 cover through *Horrific: Hell Wenches of the Inferno*, Mar. '68 cover
- Dan Hassler-Forest, "My Favorite Thing Is Monsters: The Socially Engaged Graphic Novel as a Platform for Intersectional Feminism," *The Oxford Handbook of Comic Book Studies* (2020)

**WEEK 9: My Favorite Thing Is Monsters**

Monday, March 6

- Emil Ferris, *My Favorite Thing Is Monsters* (2017), *Horrific: Hell Wenches of the Inferno*, Mar. '68 cover through *Dread*, April '67 cover
- Paul Tumey, "The Emil Ferris Interview: Monsters, Art, and Stories Part 1," *The Comics Journal* (2017), <https://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," *The Comics Journal* (2017), <https://www.tcj.com/the-emil-ferris-interview-monsters-art-and-stories-part-2/>

Wednesday, March 8

- Emil Ferris, *My Favorite Thing Is Monsters* (2017), *Dread* April '67 cover through *Tales of the Eldritch and the Arcane: The Outsiders*, May '68 cover
- Whitney Porter, "'There Are Only Monsters': An Interview with Emil Ferris," *Journal of Graphic Novels and Comics* 12.4 (2021)
- "In *Monsters*, Graphic Novelist Emil Ferris Embraces The Darkness Within" (interview), *Fresh Air* (2017), <https://www.npr.org/2017/03/30/522034367/in-monsters-graphic-novelist-emil-ferris-emb-races-the-darkness-within>

Friday, March 10

- **Participation Checkin**
- Emil Ferris, *My Favorite Thing Is Monsters* (2017), *Tales of the Eldritch and the Arcane: The Outsiders*, May '68 cover through end
- Shiamin Kwa, "The People Upstairs: Space, Memory, and the Queered Family in *My Favorite Thing Is Monsters* by Emil Ferris," *The Routledge Companion to Gender and Sexuality in Comic Book Studies* (2020)

**WEEK 10: Spring Break**

Monday, March 13-Friday, March 17

- Spring break (no classes)

**WEEK 11: Spellbound**

Monday, March 20

- **Exhibit Items and Draft Text due at the beginning of class**
- Bishakh Som, *Spellbound* (2020), pp. 1-43
- Adam McGovern, "Truth and Permanence in the Comics of Bishakh Som," *Los Angeles Review of Books* (2014),  
<https://lareviewofbooks.org/article/truth-permanence-comics-bishakh-som/>

Wednesday, March 22

- Bishakh Som, *Spellbound* (2020), pp. 44-96
- Jeffery Klaehn, "Bishakh Som Interview," *Journal of Graphic Novels and Comics* 12.5 (2021)

Friday, March 24

- Bishakh Som, *Spellbound* (2020), pp. 97-151
- Bishakh Som, "Scenes from a Gender" short comics/text series, *Autostraddle* (2020),  
<https://www.autostraddle.com/author/bishakh/>

**WEEK 12: Ducks**

Monday, March 27

- Kate Beaton, *Ducks* (2022), pp. 9-71
- Robert Ito, "Finding Humor, and Humanity, in Canada's Oil Fields," *The New York Times* (2022), <https://www.nytimes.com/2022/09/12/books/kate-beaton-ducks-canada-oil.html>

Wednesday, March 29

- Kate Beaton, *Ducks* (2022), pp. 72-135
- Heidi MacDonald, "A Debt Repaid: Kate Beaton's 'Ducks,'" *Publishers Weekly* (2022),  
<https://www.publishersweekly.com/pw/by-topic/authors/profiles/article/90382-a-debt-repaid-kate-beaton-s-ducks.html>

Friday, March 31

- Kate Beaton, *Ducks* (2022), pp. 136-214
- Maren Williams, "Kate Beaton," *She Changed Comics* (2016)

**WEEK 13: Ducks**

Monday, April 3

- Kate Beaton, *Ducks* (2022), pp. 215-267
- Kate Beaton, early version of "Ducks" (2014),  
<http://beatonna.tumblr.com/post/81993262830/here-is-a-sketch-comic-i-made-called-ducks-in>

**WEEK 13: Ducks**

Wednesday, April 5

- Kate Beaton, *Ducks* (2022), pp. 268-348
- Eleanor Davis, “*Ducks: Two Years in the Oil Sands*” review, *The Comics Journal* (2022), <https://www.tcj.com/reviews/ducks-two-years-in-the-oil-sands/>

Friday, April 7

- Kate Beaton, *Ducks* (2022), pp. 349-end

**WEEK 14: Women in Comics History, Presentations**

Monday, April 10

- **Exhibit Overview due at the beginning of class**
- **Presentations**

Wednesday, April 12

- **Presentations**

Friday, April 14

- **Presentations**

**WEEK 15: Women in Comics History, Presentations**

Monday, April 17

- **Presentations**
- **Participation Checkin**

Wednesday, April 19

- **Presentations**

Friday, April 21

- Groups work independently on revising project

**WEEK 16: Conclusions**

Monday, April 24

- Groups work independently on revising project

Wednesday, April 26

- **Final Project and Reflection Essay due at the beginning of class**
- **Conclusions**