

ENGLISH 285— Women in Literature: Women’s Graphic Narratives
Fall 2022

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LAND AND WATER RECOGNITION

As we learn together throughout this course, we shall acknowledge the history of the lands and waters that are home to the University of Wisconsin-Stevens Point. We honor the Mamaceqtawak (The People), known today as [the Menominee](#), whose lands and waters UWSP occupies. We honor the Hoocągra (People of the Sacred Voice), known today as [the Ho-Chunk Nation](#) of Wisconsin and [the Winnebago Tribe](#) of Nebraska, whose lands and waters UWSP occupies. We honor the Anishinaabeg (True People), known today as the [Ojibwe or Chippewa](#) and the Bodwe'wadmi (Keepers of the Fire), known today as the [Potawatomi](#), whose ancestors have ties to this place.

COURSE DESCRIPTION

Visual storytelling has existed for as long as people have, and women have always been integral to the practice. From prehistoric cave drawings, to Disney's inkers and animators, to Wimmen's Comix, to superheroes like Wonder Woman and Miss Marvel, to contemporary figures such as Marjane Satrapi and Alison Bechdel, women creators have been integral—if often unrecognized—contributors to the development of graphic narrative as a medium.

Graphic novels and comics, situated at the intersection of “high” and “low” cultures, are uniquely suited to inquiries about gender, sexuality, and women's roles as artists and subjects. In the works we'll read this semester, we'll trace how women have used graphic narratives as both political action and creative expression. We'll pay particular attention to the ways that gender, race, class, and sexuality interweave in each work. We'll also interrogate the issue of canonicity: which graphic narratives are considered literary, and which are not? Which works are elevated to the graphic novel canon, and which are not? Who gets to make those decisions? How does gender factor into those decisions?

As a class, we'll learn how to close read the comics page. We'll spend a lot of time learning to recognize and interpret visual elements and iconography. We'll simultaneously pay close attention to the written word and literary tropes. Ultimately, our goal is to gain an understanding of how word and image work together to produce nuance, depth, and meaning in women's graphic narratives.

COURSE OBJECTIVES

This course fulfills the U.S. Diversity requirement of the GEP. U.S. Diversity courses are designed to consider the role of diversity in American life, where diversity is defined to include both individual differences (e.g. personality, learning styles, and life experiences) and other group and social differences (e.g. race, gender, ethnicity, country of origin, class, sexual identity/orientation, religion, ability, or other affiliations).

Satisfaction of this requirement will prepare you to act thoughtfully and responsibly as a U.S. citizen in a global society. Upon completing this requirement, you will be able to:

- Describe the various dimensions of diversity and marginalization within the United States.
- Explain the means by which one or more persistently marginalized groups in the U.S. have negotiated the conditions of their marginalization.

This course also fulfills the Humanities requirement of the GEP. The humanities explore the fundamental ideas and values shaping cultures and civilization, in life and as represented in the written word, using scholarly approaches that are primarily analytical, critical, or interpretive. By introducing students to concepts and beliefs within and outside their own perspectives, courses in the humanities help students to understand and critically engage a variety of worldviews and the ideas that give them meaning. Upon completing this requirement, students will be able to:

- Demonstrate an ability to read carefully, speak clearly, think critically, or write persuasively about cultures and cultural works/artifacts (including texts, images, performances, and technologies, as well as other expressions of the human condition).
- Identify and analyze how beliefs, values, languages, theories, or laws shape cultures and cultural works/artifacts.
- Engage a variety of ideas and worldviews critically by formulating reflective and informed moral, ethical, or aesthetic evaluations of cultures and cultural works/artifacts.

TEXTS

You are not required to purchase from the University Bookstore. Used copies, photocopies, digital copies, and library copies are perfectly acceptable, provided that you read the same assigned sections of text as everyone else. If purchasing our required books will cause you insurmountable financial difficulty, please reach out to me so that I can get you access to our readings.

Rental: Scott McCloud, *Understanding Comics*.

Purchases:

Alison Bechdel, *Fun Home: A Family Tragicomic*.

Rebecca Hall and Hugo Martinez, *Wake: The Hidden History of Women-Led Slave Revolts*.

Carmen Maria Machado and Dani Strips, *The Low Low Woods*.

Miné Okubo, *Citizen 13660*.

Available on Canvas:

Nell Brinkley, "Radical Romance"

Lyn Chevely and Joyce Farmer, *Abortion Eve* (weblink)
 Grace Drayton, “Toodles” and “Pussy Pumpkin” (weblink)
 Hope Larson, *Salamander Dream* (PDF)
 Marjorie Liu and Sana Takeda, *Monstress* vol. 1 (ebook)
 Dale Messick, *Brenda Starr #1* (PDF)
 William Moulton Marston, *Wonder Woman* (PDF)
 Jackie Ormes, *Torchy Brown* (PDF)
 Rose O’Neill, “Kewpies” (weblink)
 Gladys Parker, *Mopsy* (PDF)
 Trina Robbins, *It Ain’t Me Babe* (PDF)
 June Tarpé Mills, *Miss Fury #2* (PDF)
 G. Willow Wilson and Adrian Alphonsa, *Ms. Marvel*.
 Secondary readings on the historical and cultural context of each work (these will be uploaded and announced throughout the semester)

Other Resources

comiXology.com

comiXology is a comic-book reader website. You can log in and read your books through the website, or you can get the comiXology app through the App Store, Google Play, or Amazon. You can download it to your tablet, phone, e-reader, or computer and link it to your Amazon account. If you want to purchase *Monstress* vol. 1, it’s cheaper in the digital version than in print. You can also order a digital version of *Fun Home* for \$9.99 via comiXology, which may be cheaper than the print version in the bookstore.

Comic Life 3 Software from plasq.com

If you’re someone who’s interested in creating your own comics—which will be an option for your final project—this software is great for that purpose. You can try it free for thirty days, or purchase it for \$30. **This is not a required purchase for the class.**

TECHNOLOGY

This class will utilize Canvas for distributing reading materials, participating in discussion boards, and submitting assignments. Office hours will be conducted simultaneously in person and on Zoom. If you have not activated your UWSP e-mail account, please visit the [Manage Your Account](#) page to do so. You will use your UWSP account to login to the course from the [Canvas Login Page](#), and you will use it to activate your [UWSP Zoom account](#).

You can get training on Canvas through the [Self-enrolled/paced Canvas training course](#). Zoom also offers [live trainings](#) every day, as well as [video tutorials](#).

View this website to see [minimum recommended computer and internet configurations for Canvas](#). View this website to see [minimum recommended computer and internet configurations for Zoom](#).

TECH SUPPORT

UWSP Technology Support

- Visit with a [Student Technology Tutor](#)
- Seek assistance from the [IT Service Desk](#)
- IT Service Desk Phone: 715-346-4357 (HELP)
- IT Service Desk Email: techhelp@uwsp.edu

CLASS COMMUNICATIONS

Your UWSP email account is the university's standard method of communication with you, **and you should check it daily**. If there are any changes to our schedule, I will contact you by email.

If you have a question about the course or about an assignment that isn't confidential or personal in nature, please post it in the Course Q & A Discussion forum. I will post answers there so that all students can view them. Students are encouraged to respond to each other's questions, too.

INSTRUCTOR RESPONSE TIMES

If you want to reach me, **it is best to do so by email**, as I do not always see Canvas messages in a timely fashion. **Be advised that I only read and respond to email messages between 7AM-7PM Monday through Friday.**

I will respond to student emails within 24 hours of receiving them, except on weekends. If you contact me during the weekend, I will respond within 48 hours. If you haven't heard from me within the above time frames, please re-send your message.

COURSE POLICIES

COVID-19 MITIGATION

This course will follow the most current COVID-19 policies established by the University of Wisconsin-Stevens Point.

General Guidelines

- Monitor your own health daily.
- **If you have [COVID symptoms](#), do not come to class.** E-mail me, contact Student Health Services (715-346-4646), and take an [at-home COVID test](#) and/or register for a [PCR test](#).

- If you test positive for COVID-19, you should self-isolate and mask according to [CDC guidelines](#).
- If you test positive, you should [notify close contacts and the Portage County Health Department](#).
- If you are exposed to someone who has tested positive for COVID-19, you should follow the [Wisconsin Department of Health Services guidelines for quarantine, testing, and masking](#).
- Masks are encouraged, particularly as transmission rates rise.
- Practice good hand hygiene to help prevent spread.
- COVID-19 related absences will not be penalized and you will be given opportunities to make up missed in-class work. However, you will still be expected to keep up with course readings and assignments.

ABSENCE AND LATENESS POLICY

You will be given **three “free” absences for the semester**, which will not impact your grade. You will still be responsible for completing all assignments and readings due during such absences, and you will need to contact a classmate for lecture notes.

Absences beyond those three will negatively impact your participation grade (see page 11 for grading criteria).

That said, some of us may need to miss more than three classes due to testing positive for COVID or having to quarantine. **If you find yourself in this situation, or if you have other extenuating circumstances that result in more than three absences (ex: family crises, physical/mental health crises, other personal crises), reach out to me.** I am willing to excuse such absences if you are in regular communication with me. You will still be responsible for completing all assignments and readings as outlined on the syllabus, and you will need to get notes from a classmate.

Finally, please arrive to class on time. If you know that you will need to arrive late or leave early, let me know in advance. Failure to notify me that you will be late will result in a tardy, barring extraordinary circumstances. **Three tardies will be considered an absence. If you are more than twenty minutes tardy to class, you will be marked absent.**

RELIGIOUS HOLY DAYS

By UWSP policy, you must notify me of a pending absence due to a religious holy day within the first three weeks of class. If you must miss a class, an examination, a work assignment, or a project to observe a religious holy day, I will give you an opportunity to complete the missed work. Such absences will be excused.

PRIVACY OF STUDENT RECORDS AND THE USE OF AUDIO RECORDED LECTURES

Lecture materials and recordings for this course are protected intellectual property at UW-Stevens Point. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability who has an approved accommodation that includes recording. Students may not copy or have lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities, with the exception of the authorized sharing of personal notes with designated students with disabilities. Students are otherwise prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies governing student academic and non-academic misconduct.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

If you have a documented disability and verification from the [Disability Resource Center](#) and wish to discuss academic accommodations, please contact me as soon as possible. It is the student's responsibility to provide documentation of disability to Disability Services and meet with a Disability Services counselor to request special accommodation *before* classes start.

The Disability Resource Center and the Assistive Technology Lab are in CCC 108. The DRC can be contacted by phone at (715) 346-3365 or via email at drc@uwsp.edu. The Assistive Technology Lab can be contacted by phone at (715)346-4980 or by via email at assisttech@uwsp.edu.

STATEMENT ON ACADEMIC HONESTY

Some of the assignments in this class will require the use of sources. When you use sources, you must cite them. In this course, we will exclusively use MLA citation. The use of an unacknowledged source will result, *at minimum*, in your being required to redo the assignment for reduced credit. Depending on the nature and extent of the misuse, such behavior may result in a zero for the assignment or an F for the course. **If you are unsure how to cite a source properly, ask me.** Other forms of academic dishonesty, such as purchasing work, copying the work of classmates, etc., will also result in a major penalty, including possible failure of the course. A report may also be submitted to the Dean of Students. For more information about UWSP's policies regarding academic misconduct, see the [Academic Integrity Brochure](#).

SAFE SPACE POLICY

We're all required to be respectful of each other's identities and opinions. **There will be zero tolerance for slurs, derogatory language, harassment, belittlement of ideas, or belittlement of others' work.** If you need clarification, please refer to the [statement on communal rights and responsibilities](#) in the University Handbook. **If you feel unsafe in any class discussion, speak to me immediately so that we can resolve the problem.**

Some of the material that we cover may be triggering (i.e. produce an overwhelmingly negative physical and/or emotional response). I will always offer content warnings for such readings and/or viewings. **If you suspect that a particular assignment will be triggering to you, then contact me so that you and I can discuss how you would like to approach the material.** I am happy to offer options including: submitting that week's written work to me privately, stepping out of the classroom as needed, skipping certain sections of the reading, or completing an alternative assignment.

If you have any concerns about the class or the material, please come and talk to me so we can try to work out a solution as quickly as possible.

GUIDELINES FOR OFFENSIVE AND/OR ARCHAIC TERMINOLOGY

In telling their stories, some of the writers we'll read use offensive slurs. I will always provide you with advance warning when this is the case. **If such terms are triggering to you, please let me know so that we can decide how to proceed.**

I will not replicate offensive language in lectures, discussion, or written course materials. If I must reference an offensive term, I will do so elliptically—for example, saying “n-word” in place of the slur. **I ask that you do the same during class discussions. Additionally, if your written work quotes a section of text that includes an offensive term, use dashes or asterisks rather than writing out the word (ex: n----- or f*g).** **If you are uncertain whether a term is offensive, email me to ask.** If someone accidentally replicates such a term, I will correct the error and ask them to avoid using it in the future, and/or ask the student to resubmit written work after deleting the term in question.

Some of our readings are historical. As such, they make use of archaic terms when referring to specific minority groups. I will provide advance notice when this is the case, and I will use contemporary terminology in all lectures, discussions, and course materials. **I ask that you do the same in class discussions. Additionally, if your written work quotes a section of text that uses an archaic term, please replace it with contemporary vocabulary using brackets--for example [African American] or [transgender].** **If you are unsure of the correct terminology, please email me to ask.** If by chance someone uses an archaic term during discussion or in written work, I

will correct the error and ask them to use the contemporary term in the future, and/or ask the student to resubmit written work after replacing the term in question.

PERSONAL EMERGENCIES

Any student facing challenges that affect their academic performance should contact the [Dean of Students](#) for support. Such challenges may include but are not limited to the following: mental or physical health crises, addiction, family crises, food insecurity, housing insecurity, financial insecurity, incidents of hate/bias, interpersonal violence, or sexual assault/harassment. If you feel comfortable, you may also notify me of your situation. In such cases, I can provide flexibility on assignment deadlines and attendance, offer an incomplete in the course, or approve withdrawal from the course.

Be advised that **I am a mandatory reporter. I can promise privacy, but not confidentiality.** I must inform the university if a student shares that they've experienced or witnessed certain events: sexual assault/harassment, incidents of hate/bias, violent crime, thoughts of or attempts to self-harm, or abuse/neglect of minors. Think carefully about whether you would like to make a report to the university before disclosing such information to any UWSP employee. If you do not want to report, but still want to let me know that you're dealing with a personal issue, you should speak in generalized terms.

Finally, please check out the Campus and Community Resources page on Canvas. I've compiled a list of organizations and agencies you can turn to for help—both on-campus and off.

ASSESSMENT

UWSP regularly assesses the General Education Program (including this course) to ensure that we are providing you with the best education we can. As part of this effort, samples of student work may be shared, anonymously, with a small group of faculty members. If you have any questions about the assessment process or concerns about how your work may be used, contact me.

GRADING AND REQUIREMENTS

Reading and preparation for class: For all class meetings, there will be assigned readings with specific suggestions of things to look for or to think about as you read. Doing the reading, thoughtfully, *before class* is necessary preparation for you to be able to participate fully in, and benefit from, the class meeting. You should also take some notes on your observations and reactions. I may call on individual students orally, have you write briefly about the reading early in class as a way to begin discussion.

Attendance and participation: You should attend class regularly and participate to the

best of your ability. Class activities will include discussion and workshops. See page 11 for grading criteria.

Reading responses: Reading responses will be informal, low-stakes writing assignments. They're meant to help you reflect on readings and explore ideas. Prompts for these will be posted on Canvas.

Short Essay: You'll write one short essay (2-4 pages) analyzing our readings. Details about this assignment, including grading criteria, will be provided in handouts, posted on Canvas, and discussed in class. Both the rough and final drafts will be submitted to Canvas.

Exam: This course will have one exam over key concepts, major figures, and historical events. We'll discuss the format in the weeks leading up to the exam date.

Self-Designed Final Research Project: You'll complete a final research project that you design on your own. This project can take a variety of forms—from a traditional essay, to a creative work, to a multimedia project. It can also tackle a variety of topics and texts, ranging from those we've discussed in class to those we haven't discussed, but in which you are personally interested. I'll provide you with a few possible subjects to get you started, but you'll need to conduct your own research and develop the parameters of your project.

Peer review: Your essay and the final project must go through the peer review process—I will not accept projects that haven't been peer reviewed.

Revision: You will have the opportunity to revise your short essay. Your original grade and your revision grade will be averaged in order to determine your final score for that project. Details about revision expectations and deadlines will be included on the assignment sheet for that project.

Your grades will be determined using the following rubric:

Reading responses	15%
Short Essay	20%
Exam	25%
Final project	30%
Participation	10%

I will be using the plus/minus system for final grades. Please note: to ensure fairness, all numbers are absolute, and will not be rounded up or down at any stage. Thus, a B- will be inclusive of all scores of 80.000 through 83.999.

A = 93-100 A- = 90-92 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- = 60-63 F = 0-60

Criteria for Participation

	Ideal	Satisfactory	Unsatisfactory
Attendance	Is present for the entirety of each class meeting, or (rarely) is absent for a compelling reason, which is shared with the instructor promptly.	Attends consistently (at least 85% of the time). Occasional absences or late arrival are mostly for a valid reason.	Missing class, arriving late, or leaving early, more than 15% of the time, or less often but without explanation.
Preparation	Always gives evidence of preparation when called on or quizzed.	Gives evidence of preparation when called on or quizzed at least 85% of the time.	Gives evidence of being unprepared more than 15% of the time.
Attentiveness	Consistently comes equipped (book, notebook, etc.) to class. Is always listening actively when not speaking.	Usually comes equipped and is listening actively when not speaking.	Attends to something other than class activities (e.g. texting, Facebook, studying for another class).
Quality of Contributions	Makes comments that stand out for the level of careful thought they demonstrate about the material and the unfolding conversation.		Makes comments that reflect inattentiveness to others' contributions, are irrelevant, or otherwise tend to derail the conversation.
Classroom Community	Improves the conversation in a significant way. (E.g. helps draw others out, makes extra effort to contribute if shy, etc.)		Impairs the conversation in a significant way. (E.g. dominates discussion, talks while others are talking, treats other students or their ideas with disrespect.

Extra Credit Opportunities

I will keep an eye out for relevant events that you may attend for extra credit points. If you opt to attend an event, you will need to write a one-page, double-spaced response that you email to me. Each response is worth two points applied toward your informal

writing assignments.

SUBMISSION REQUIREMENTS, LATE WORK, FALLING BEHIND:

Acceptable Submission Formats

All written work for the class **must be submitted as either a Word document or a PDF**. Canvas cannot read files from other word processing software, and URLs for Google Docs are not always accessible. Depending on what you decide to do for your final project, you may need to upload images, slides, or shareable links.

Late Work and Extensions

Late assignments will lose a full letter grade for each calendar day—not each class day—they are late. An assignment turned in five days late is thus only worth half credit.

Extensions are negotiable if you anticipate needing more time. To request an extension, email me at least two calendar days before the assignment is due. We will set a new due date that must fit into the syllabus (i.e., the deadline must precede any other due dates for the unit). I will hold you to that new due date and deduct points if you miss it.

Exceptions to the 48-hour policy can be made if you are dealing with unexpected or extraordinary circumstances, such as a family crisis, mental or physical health crisis, etc. In such cases, you still must email me ASAP to request an extension.

All extension requests must be submitted in writing.

Expiration Dates for Missing Work

An assignment “expires” four weeks after its due date. Peer reviews are an exception to this policy; they expire 24 hours before the revised draft of the essay under review is due. If you miss an assignment, you can earn at least half credit if you submit it prior to its expiration date.

After an assignment’s expiration date has passed, I will no longer accept it and you’ll receive a zero. This policy prohibits students from piling work up indefinitely and provides them a clearer sense of their standing in the course.

Falling Behind

If you have any trouble keeping up with assignments or readings, let me know as early as possible. Be proactive in informing me when difficulties arise. It is your responsibility to understand when you need to ask for an extension, request an incomplete, or drop the course.

OTHER USEFUL INFORMATION

The [Tutoring-Learning Center](#), located in CCC 234, can provide help with writing and many other skills you will need to succeed in college. Their regular hours are Monday – Thursday 9:00am – 8:00pm, Friday 9:00AM – 1:00PM.

The TLC offers both synchronous and asynchronous tutoring through their [Online Writing Lab](#). I strongly encourage you to use their services. Email tictutor@uwsp.edu to set up an appointment.

COURSE SCHEDULE

**Subject to change at instructor's discretion*

DATE	COURSE CONTENT AND READINGS
TUES, 9/6	Introduction to the Course Definitions: What is a Comic? Who is a fan? Who is a critic?
THURS, 9/8	Unit I: Comics as Reading <i>Understanding Comics</i> chs. 1-4 Will Eisner's "Comics as a Form of Reading" (PDF) Examine sample pages from Hope Larson's <i>Salamander Dream</i> (PDF) READING RESPONSE 1 DUE BY MIDNIGHT MONDAY 9/12
TUES, 9/13	<i>Understanding Comics</i> chs 5-6 and 8 Skim Will Eisner's "The Frame" (PDF) Examine sample pages from Hope Larson's <i>Salamander Dream</i> (PDF)
THURS, 9/15	Unit II: History Early Artists Rose O'Neill, "Kewpies" (weblink) – (content warning for racist caricature) Nell Brinkley, "Radical Romance" (weblink) Grace Drayton, "Toodles and Pussy Pumpkin" (weblink) READING RESPONSE 2 DUE BY MIDNIGHT MONDAY 9/19
TUES, 9/20	Early Serial Comics by Women Read at least two of the following comics: Jackie Ormes, <i>Torchy Brown</i> (PDF) Gladys Parker, <i>Mopsy</i> (PDF)

	Dale Messick, <i>Brenda Starr</i> (PDF)
THURS, 9/22	<p>Wimmen's/Womyn's Comics Trina Robbins, "Womyn's Comix" (PDF) – (content warning for discussion of self-harm, domestic violence, and murder)</p> <p>Read at least one of the following comics: Trina Robbins, <i>It Ain't Me Babe</i> (PDF) Lyn Chevely and Joyce Farmer, <i>Abortion Eve</i> (weblink) – (content warning for slut-shaming, classism, and racial stereotyping)</p>
TUES, 9/27	EXAM
THURS, 9/29	<p>Unit III: Women, Genre, and Style Women as Superheroes: Then Brunet and Davis, "Superhero Comics" from <i>Comic Book Women</i> (PDF) (content warning for discussion of sexual harassment and assault in the workplace, and intimate partner violence)</p> <p>Read at least one of the following comics: June Tarpé Mills, <i>Miss Fury</i> (content warning for racial stereotyping) William Moulton Marston, <i>Wonder Woman</i></p>
TUES, 10/4	<p>Women as Superheroes: Now G. Willow Wilson and Adrian Alphonsa, <i>Ms. Marvel</i> (PDF)</p>
THURS, 10/6	<p>Women and Manga <i>Monstress</i> chs. 1-3 (ebook) (content warning for graphic violence and violence against children) Jacqueline Danziger-Russell, "The Appeal of Manga" from <i>Girls and Their Comics</i> (PDF)</p> <p>READING RESPONSE 3 DUE BY MIDNIGHT MONDAY 10/10</p>
TUES, 10/11	<p><i>Monstress</i> chs. 4-6 (ebook) Whalen, Foss, and Gray, "Introduction" from <i>Disability in Comics and Graphic Narratives</i> (PDF)</p>
THURS, 10/13	<p><i>Monstress</i> chs. 7-9 (ebook) READING RESPONSE 4 DUE BY MIDNIGHT MONDAY 10/17</p>
TUES, 10/18	<p>Women and Horror Comics Brunet and Davis, "Horror Comics" from <i>Comic Book Women</i> (PDF)</p>

	<i>The Low, Low Woods</i> chs. 1- 3
THURS, 10/20	TOPIC PROPOSAL FOR SHORT ESSAY DUE <i>The Low Low Woods</i> chs. 4 – 6 (content warning for sexual assault and child sexual assault)
TUES, 10/25	ROUGH DRAFT OF SHORT ESSAY DUE Revision Workshop and Peer Review Procedures
THURS, 10/27	PEER REVIEWS DUE NO CLASS: REVISION AND CONFERENCE DAY
TUES, 11/1	Unit IV: Graphic Memoirs Andrew Kunka, “Critical Questions” (PDF) <i>Citizen 13660</i> pgs. 1-51 (content warning for racist slurs)
THURS, 11/3	REVISED SHORT ESSAY DUE <i>Citizen 13660</i> pgs. 52-101
TUES, 11/8	Finish <i>Citizen 13660</i> Paul Hirsch, “This is Our Enemy” (PDF)
THURS, 11/10	<i>Wake</i> chs. 1-3 (content warning for racial slurs, racist violence, self-harm, and sexual assault) Ashraf H.A. Rushdy, “The Neo-Slave Narrative” (PDF) READING RESPONSE 4 DUE BY MIDNIGHT MONDAY 11/14
TUES, 11/15	<i>Wake</i> chs. 4-7 Marcus Wood, “The Slave Narrative and Visual Culture” (PDF)
THURS, 11/17	<i>Wake</i> chs. 8-10 READING RESPONSE 5 DUE BY MIDNIGHT MONDAY 11/21
TUES, 11/22	<i>Fun Home</i> chs. 1-2 (content warning for grooming, emotional abuse, and self-harm)
THURS, 11/24	NO CLASS: HOLIDAY BREAK
TUES, 11/29	<i>Fun Home</i> chs. 3-5 Justin Hall, “No Straight Lines” (PDF)
THURS, 12/1	TOPIC PROPOSAL FOR FINAL PROJECT DUE Finish <i>Fun Home</i>

TUES, 12/6	LIBRARY INSTRUCTION DAY
THURS, 12/8	NO CLASS: INDIVIDUAL CONFERENCES
TUES, 12/13	ROUGH DRAFT OF FINAL PROJECT DUE NO CLASS: INDIVIDUAL CONFERENCES
THURS, 12/15	PEER REVIEW DUE NO CLASS: INDIVIDUAL CONFERENCES
FINALS WEEK All items due by 12:15PM on 12/20/22	REVISED DRAFT OF FINAL PROJECT DUE Optional Revision of Short Essay Due