

The Routledge Introduction to Canadian Comics
Book Proposal for Consideration by Routledge Introductions to Canadian Literature Series
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Statement of Aims

The purpose of *The Routledge Introduction to Canadian Comics*¹ is to provide the only available comprehensive textbook on Canadian comics. While there are several thematic studies and collections of essays on the market, there is no single book that offers a thematic overview and historical context for the discipline of Canadian comics, while framing how to read comics and offering introductory guidance on how to approach comics scholarship. Both components are necessary, as the study of comics is taken up by more and more faculty who have not done formal work in the field and would therefore benefit from careful framing and support in embracing this exciting and dynamic field.

Canadian comics are a growing industry, and increasingly we see creators who developed their comics skillset in Canada rise to international prominence both due to their comics output and to the adaptations of their works (eg. Jeff Lemire's *Sweet Tooth*, Bryan Lee O'Malley's *Scott Pilgrim*, the success of Chip Zdarsky and Ryan North at Marvel Comics, Mariko Tamaki's influence on series like *Lumberjanes*, and the popularity of independent artists like Kate Beaton, Faith Erin Hicks, and Jillian Tamaki). Simultaneously, Canadian comics scholarship has exploded, with the emergence of the Canadian Society for the Study of Comics and the Society for the Promotion of Canadian Comics, which has both a popular and a scholarly approach. In addition to conferences and symposia hosted by these two organizations, the Toronto Comics Arts Festival – and many smaller regionally conventions – now boasts a scholarly track.

As a result of this growth over the last twenty years, students increasingly expect to have access to courses in – or at least components of Communications, Literature, and Arts course covering – comics. Departments in Canada and scholars of Canadian literature, art,

¹ A note on the proposed title: there has been, traditionally, a rhetorical move to label things, "Graphic Novels and Comics" instead of just "Comics," likely due in part to the perceived respectability of graphic novels versus the disposable, ephemeral form of the comic (and the childish implications of the latter). I resist that trend here for two reasons. First, because as Roger Sabin points out, it makes no sense, being the equivalent of insisting on calling it the Routledge Companion to Canadian "Carrots and Vegetables." But second, and most importantly, because entire chapters of this volume, given their historical scope, will make no mention of the graphic novel form as it holds no relevance to their topics (chapters 1, 2, and 7, for example); in others, graphic novels make up only a small segment of the works discussed. The privileging of the graphic novel form over all other types of comics is a limitation of much traditional publishing and discussion in comics studies currently and is certainly a hold-over from the dominance of English departments in the field.

culture, and studies might particularly seek Canadian content to meet this growing need. However, there is no comprehensive single text for instructors to turn to. When I wrote “Canadian Comics: A Brief History” for 2016’s *Routledge Companion to Comics*, it was the first contemporary history of the development of comics in Canada, and the CanLit Guide I wrote in 2018, “Comics and Canadian Literature,” offered the first attempt to tract the major traditions of comics (and comics scholarship) in Canada. It is time to expand this work into a book that gives comprehensive attention to both the emergent works themselves and the body of scholarship that has responded to it.

Definition of the Market

The market for this book is undergraduate comics studies students, regardless of where those courses are housed within an individual university. The book as a whole is suitable for a introductory Canadian comics survey course, which at most institutions happens at the second or third year level; however, individual chapters would also be suitable for honours seminars or graduate courses examining particular aspects of Canadian comics or comparative comics courses more generally.

Comics studies programs have expanded globally in the last decade, whether within existing English, visual arts, or cultural studies programs, or as standalone departments. Within Canada, many departments housing courses in comics also offer dedicated courses in Canadian comics, presented either as survey or special topics courses. The following are courses that have either been offered with a focus on Canadian comics, or have included Canadian comics on the syllabus, in the last five years (there are many more courses on comics in Canadian universities, but I could not confirm a Canadian focus in recent offerings due to syllabi not being publicly posted):

- Carleton University, ENGL 1400; ENGL 2100; ENGL 3011; ENGL 4115
- Douglas College, ENGL 1102; ENGL 3140
- University of British Columbia, ENGL 228; ENGL 245; ENGL 490
- University of Calgary, ENG 399
- University of Toronto, ENG 235
- University of Winnipeg, ENGL 3980

The following institutions in Canada currently offer programs or credentials in comics studies or creation, and would therefore be a potential market for a volume like this one:

- Alberta University of the Arts, BFA Comics Art (Minor)
- Camosun College, Comics and Graphic Novels Certificate
- Carleton University, Research on Comics, Con Events, and Transmedia Lab Fellowship
- Emily Carr University of Art and Design, BFA Interdisciplinary Writing
- Langara College, Graphic Novel and Comix Certificate
- Northern Alberta Institute of Technology, Comic Art Certificate
- Seneca College, Illustration Diploma (Comics)

- University of British Columbia, MFA Creative Writing (Comics)

There are a lot of current teaching faculty with an interest in the intersection of CanLit or Canadian studies and comics. The contributors to the follow recent edited collections on comics in Canada represent the breadth of readership for this Routledge introduction:

- Grace, Dominick and Eric Hoffman, eds. *The Canadian Alternative: Cartoonists, Comics, and Graphic Novels*. U Mississippi P, 2017. (17 contributors)
- Hardy, Dominic, Annie Gérin, and Lora Senechal Carney. *Sketches from an Unquiet Country: Canadian Graphic Satire, 1840-1940*. McGill-Queen's UP, 2018. (10 contributors)
- Postema, Barbara and Andrew Lesk. *What Happens Next?: The Young Canadians*. Special Issue of the *Journal of Graphic Novels and Comics* 11.5-6 (2020). (10 contributors)
- Rifkind, Candida and Linda Warley. *Canadian Graphic: Picturing Life Narratives*. Wilfred Laurier UP, 2016. (11 contributors)

It should be noted, too, that while every academic likes to imagine a robust popular audience for their scholarship, comics studies is somewhat unique in that it does indeed boast an engaged population of fan scholars and critical enthusiasts who do engage with the criticism somewhat more fluently than other areas of literary or cultural studies. This is evidenced by the rise of scholarly tracks at once exclusively fan-dominated conventions. Given that there is no comparable book to this for the Canadian comics fan, there is likely a small but enthusiastic general readership for such a title.

Review of the Main Competitive Books

There are no other introductory, textbook-suitable books on Canadian comics in either the US or Canadian market, nor has any similar project been taken by international centres of either comics studies or Canadian literature. While Canadian comics have been given single-chapter overviews in existing projects – such as my “Canadian Comics: A Brief History” in 2016’s *Routledge Companion to Comics*, and Canadian scholars working in comics like Bart Beaty have written introductory-level overviews of the discipline, like 2020’s *Comics Studies: A Guidebook*, there is no comparable book that offers an introductory exploration specifically of Canadian comics.

Given there are no comparable texts, the following are some books commonly used in undergraduate comics studies courses:

- *Understanding Comics: The Invisible Art* by Scott McCloud (1993). This is a ubiquitous title for fans of comics and scholars alike, and indeed much of my own thinking in how to articulate the *how* of reading comics is shaped by McCloud’s work. As Bart Beaty has

noted, this is the single most-assigned comic book in university classrooms.² While McCloud's work is heavily critiqued within comics scholarship, *Understanding Comics* is a deeply accessible text that introduces readers to the idea that reading comics is a different kind of process to reading prose, and its accessibility likely explains its ubiquity. However, as an introductory text it focuses exclusively on the *how*, with limited examples and almost no analysis to anchor the content of an undergraduate course.

- *Syllabus* by Lynda Barry (2014). This is more typically a text used for courses with a practical, comics-making components, but Barry also offers a thoughtful explanation of how comics work and particularly what an image is. Like McCloud, Barry's book is in the form of a comic itself and thus is accessible and attractive to undergraduate readers interested in comics studies. To even a greater degree than in *Understanding Comics*, however, Barry offers the *how* of creating comics with very little in the way of examples and analysis, and there is no engagement with the history of comics or cultural contexts of comics.
- *Comics Studies: A Guidebook* by Charles Hatfield and Bart Beaty (eds). This book is unique in the field for application in undergraduate classes as it offers not an introduction to reading comics, but an introduction to and survey of comics scholarship. This collection introduces readers to the breadth and range of discourses in comics studies and is very much a foundational text for this nascent discipline. Given its focus, then, it assumes a prior knowledge of comics and how they function, and is better suited to a specialist audience – or one that knows it is ready to specialize in comics scholarship – than to a broad introductory survey.

Chapter Summaries³

Introduction. The introduction for this book must situate readers not only in Canadian comics, but in the reading of comics more generally. This chapter will be broken into two parts: *How to Read a Comic* and *Canadian Comics: A Brief Chronology*. This will ensure readers have both the generic/modal context and the cultural/social context for the thematic framing of the text to follow.

- a. *How to Read a Comic*: It is easy to come to comics scholarship with the idea that comics are a means of entertainment or a tool for reluctant readers. Both statements are true, but reading comics is also a cognitively nuanced task,

² Beaty, Bart. "Teaching Typical Comics: Overcoming the Biases of Comics Pedagogy with Online Tools." *With Great Power Comes Great Pedagogy: Teaching, Learning, and Comics*. Susan E. Kirtley, Antero Garcia, and Peter E. Carlso, eds. U Mississippi P, 2020.

³ It should be noted that while there is a loose chronology to the chapter ordering, in general these moments and movements do and will necessarily overlap. Bart Beaty has noted the tendency of pedagogies of comics to take on a "facile" structure – true, certainly, in any discipline when we try to simplify a history – and I want to be mindful of that here. For example, the chapter on editorial cartooning and the one of children's comics will have a broad historical scope that certainly overlaps, and both will necessarily deal with newspaper comic strips before gesturing to the chapter on webcomics as picking up that legacy; the chapter on Montreal comics, conversely, is much more self-contained.

requiring the reader to attend simultaneously to the visual and textual registers. In this section, readers will explore how to effectively engage with common aspects of comics reading like visual irony, as well as having a clear sense of how the grammar and structure of comics function. By the end of this section, readers will be fluent in the vocabulary of comics so that they will be able to write persuasively about panels, borders, gutters, sequence, and more.

- b. [Canadian Comics: A Brief Chronology](#): The body of this book is interested primarily in a thematic study of Canadian comics, but a chronology is useful for students to situate the individual components of the conversation. This will also serve as a space to offer capsule introductions of each subsequent chapter as they fit into a larger history, and gesture to the cultural and social movements that have shaped this history.
- I. [Editorial cartooning](#). In contemporary discussions of comics, editorial cartooning rarely makes an appearance. But editorial cartooning was the first example of comics to gain popularity in Canada, and indeed its legacy dates to the very first colonial-era, pre-Confederation newspapers. Editorial cartooning – in the form of illustrated newspapers, which typically expressed the editorial intent of the newspaper – was historically critical to communicating news to a semi-literate population. The ubiquity of editorial cartoons for much of Canada’s history is significant, as the particular brand of satirical humour famous in the earliest cartoons can trace its way to Canadian comedy more broadly, and comics artists like Kate Beaton more specifically. This chapter argues for the importance of editorial cartoons as part of the genealogy of comics in Canada and offers examples of how significant emergent themes appear across their history. This chapter also introduces the comic strip, which is also discussed in chapters 2 and 7.
- II. [Comics for young readers and families](#). A significant bias in all of comics scholarship is an extant focus on comics for adult markets, but it’s difficult to offer a genuine history of how comics have developed anywhere, and especially within North America, without some engagement with how comics are marketed to young people. In general, sales of comics for children have historically dwarfed those for adults, and yet there is significantly less critical work available. This chapter will look at the emergence of comics for children, both newspaper comic strips and stand-alone publications, and argue for their relevance to the larger history of comics. This market is necessary to understand in order to contextualize both the rise of superhero comics in chapter 3 and the anxiety surrounding crime comics in chapter 9.
- III. [Canadian whites and the superhero legacy](#). This history of Canadian superheroes has been overstated in the popular imagination of Canadian comics; consider the Canadian Heritage Moment about Superman, which is almost entirely fictional. But while the readership and longevity of the superhero titles was never significant, the market that emerged during the Second World War – the Canadian whites – was the first market for comics produced in Canada for English-Canadian audiences. For that reason, it is important to discuss this history and the properties – like Captain Canuck – that emerge directly from it. These comics, unsurprising perhaps given their wartime pedigree, tend to be nationalist, and they have a staying power within the cultural imaginary that far

outstrips the number of comics ever sold. This, in part, is due to the focus of early comics historians like John Bell on stories in comics that depicted a particular kind of bland and blond Canadian hero. Given the attention of historians and public bodies like Canada Post and the National Library and Archives on this particular era of Canadian comics, it is especially important to take a critical view of this moment and to look carefully at what stories are left out.

- IV. [Drawn & Quarterly and the Montreal comics movement](#). The most significant publisher of comics in Canada is, without exception, Montreal's Drawn & Quarterly, and their existence in and nurturance of the comics scene in that city has made it the centre of alternative comics development in Canada. Founded as a comix-style quarterly publication by Chris Oliveros in 1990, Drawn & Quarterly published artists who had few other outlets in Canadian media, and eventually expanded into publishing graphic novels. In addition to this work at home, Drawn & Quarterly's publication of European and Japanese comics in English-language editions has allowed for increased influence of international titles on comics communities in Canada. The influence of Drawn & Quarterly on comics in Canada cannot be understated, and this chapter will outline how the rise of Drawn & Quarterly in the 1990s marked a significant break from the superheroic and editorial cartooning traditions that had dominated comics for adults in Canada up to this point.
- V. [Québec's unique comics pedigree \(via Europe\) and politics](#). The old conceit of the "two solitudes" is troubled and deconstructed in many quarters, but not in comics culture, where even with Drawn & Quarterly's geographical positioning in Montreal there is almost no cross-pollination between French and English comics in Canada. Where English-language comics in Canada largely borrow from two American comics traditions, the superhero and the alternative comix, the same is not true for French-language comics produced in Quebec. The history of the bande dessinée and the Franco-Belgian comics tradition have a significant impact in how differently French-language comics culture developed in Québec as opposed to the rest of Canada. This chapter gives a brief history of the roots of comics in Québec, but focuses primarily on what is known as the "Spring of BDQ," or the rise of popularity of comics in Québec in the 1960 and 70s that coincided with the Quiet Revolution. These comics were political, satirical, crude, and they were also taken far more seriously than in English Canada; indeed, comics had a presence in universities in Québec from the 1970s on. The chapter argues that the English-language comics tradition would benefit from more sustained engagement with the output of comics artists and scholars working in French.
- VI. [Indigeneity in comics, from depictions to Own Voices](#). Comics in Canada, from editorial cartoons to superhero comics to the alt-comics movement, have always *depicted* Indigenous characters, for better or for worse – and usually for worse. As far back as the Canadian Whites, Indigeneity has been depicted in comics like *Nelvana of the Northern Lights*; indeed, these depictions continue through the nationalist superhero comics explored in chapter 3, and have become an appropriative shorthand to signal Canadianness in mainstream American comics set in Canada (like Marvel's *Alpha Flight* or DC's *Justice League Unlimited*). But it is only in recent years that

Indigenous comics artists have found larger audiences and greater success, including mainstream publication, in telling their own stories, and in retelling the stories once told about them. This chapter traces the appropriative history of Indigeneity in Canadian comics and celebrates the emergence of a comics ecosystem where Indigenous creators have voices, while arguing for the need for greater and more nuanced representation in spaces still dominated by colonial depictions.

- VII. [Zines and webcomics](#). As self- or micro-publishing outlets, both zine and webcomics have provided a space for culturally and geographically marginalized creators around the world to find audiences, and this is as true in Canada as anywhere. Publications like *Broken Pencil* have kept zine culture alive in the modern era, and many of the now-household names of Canadian comics, from Kate Beaton to Ryan North, began their work as webcomics artists providing content freely on the internet in the era before social media. This chapter explores the importance of zines and webcomics in developing talent in comics outside of mainstream publishing, and particularly for creating spaces for the development of creator-owned titles by comics artists who are not well-represented by mainstream publishing, while also recognizing the politically complex history of both zines and webcomics.
- VIII. [Queer comics](#). Emerging out of zine culture and then webcomics and responding to the lack of queer representation in mainstream comics, queer comics have been an increasingly significant component of the comics landscape since the 1970s. Most comics available in Canada prior to the 1970s were published in the US, and therefore responsible to the Comics Code Authority which banned, among other things, representations of homosexuality; part of the alternative comix movement was very interested in depicting anything that could not be depicted. As queer artists became more represented in alternative comix, these depictions became more nuanced. Queer depictions in mainstream comics began to emerge in the 1990s, with one notable example being the *For Better or For Worse* newspaper comic strip storyline that had one of the characters coming out as gay in 1993, which led to both death threats and a Pulitzer Prize nomination for creator Lynn Johnston. This chapter examines the history of queerness on the comics page and explores the cultural shifts that have accompanied its emergence. This chapter also gives appropriate context for the comics discussed in chapter 9, many of which are queer or queer-coded.
- IX. [Obscenity discourse and other social questions](#). One of the most significant mainstream news stories of the 2000s involving comics in the Canadian marketplace was the saga of Little Sister's, the Vancouver bookstore that found its imported merchandise being stopped at the US border over charges of obscenity; two of the four titles that Little Sister's eventually went to court over were queer comics (vol. 18 and 24 of *Meatmen: An Anthology of Gay Male Stories*). The accessibility of comics and their association with childhood in the minds of many casual readers means that they have often been at the centre of moral panics and societal debates; indeed, crime and horror comics were illegal in Canada from 1949-2018 under Sec. 163 of the Criminal Code, last used in 2013 to try to take down a gory website. This chapter explores the history of

social panic over comics in Canada and examines how legal control over comics content has shaped the market.

- X. [Awards and everything after](#). A particularly interesting way to track the development of comics as a literary mode in Canada is to attend to the controversies around awards: who has been eligible, who has not, and how that has changed. In this section, readers will learn about the Governor General's Awards controversy in 2008, when only Mariko Tamaki was nominated as the writer for *Skim*, with Jillian Tamaki as artist not being nominated at all. Many comics luminaries, in Canada and internationally, jumped in to critique this choice; in 2011, both were nominated for *This One Summer*, but in separate categories. This event shows how institutions in Canadian literature have tried to expand to accommodate comics, without really understanding the unique characteristics of the mode. While not an award, the example of comics on Canada Reads is similarly telling: in 2011, a comic (Jeff Lemire's *Essex County*) made the shortlist, but was stigmatized in the debates. A comic has not been shortlisted since. This chapter also explores the development of the Doug Wright (est. 2004) and Joe Shuster (est. 2005) awards for comics in Canada and their impact on skills development and recognition of Canadian comics in Canada and beyond.

[Conclusion](#). Given the rapid and explosive growth of this field, the concluding chapter is a forward-looking reflective piece that connects each of the established themes with a sense of where the field is headed. The conclusion will also offer areas of necessary growth for the still emergent and developing field of comics scholarship in Canada.

[Glossary of terms](#). This section will reflect, as needed, the content of the chapters, and will include basic terms of the comics form and scholarship (panel, gutter, border) as well as from the thematic study chapters. Given the necessity of contextual information throughout the text, this will likely include definitions of key social/cultural terms as well.

[Further reading](#). This section expands on the references sections of each of the chapters by choosing the 4-5 most relevant to the undergraduate researcher and offering a 2-3 paragraph annotation, alongside the kinds of expanding research questions that such sources may well serve. I would like to think creatively and expansively about the purpose of a "further reading" section here, and also include sample assignments for each of the chapters so that this section can be used also as something of a teaching guide or faculty supplement.

Format

The text itself, irrespective of appendices, will be approximately 95,000 words, with each of the ten chapters being about 8,000 words in length, the lengthier introduction being about 10,000 words (5,000 for each of the two sections), and the conclusion being about 5,000 words.

I would like to include 2-4 half-tone illustrations per chapter, because discussion of comics without examples is often difficult. The images in chapters 1, 3, and 5, and half of the images in 6, will largely come from public domain, copyright on many of these properties having now lapsed; the images in chapter 7, 8, and 9 could potentially largely come from Creative Commons-licensed sources, as many comics artists working in these areas now choose to openly license their work. Chapter 10 is unlikely to require any images. The remaining chapters would include representations from comics likely still currently under copyright.

In addition, given that my “day job” is in faculty support and educational technologies, I would be very interested in producing supplemental digital resources. Primarily, I would like to create a short-run podcast to coincide with the book’s release; I am currently in the process of creating a peer-reviewed podcast for the SSHRC-funded Amplify Podcast Network and would like to apply those skills to create a four-episode series on teaching Canadian comics. In addition, I would love to see the How to Read a Comic and Further Reading sections of the book released Open Access as hyperlinked readers, augmented with example assignments, to help expand quality pedagogical supports in comics studies in Canada. This is an area with very little resourcing currently and could expand the reach of the book into upper-level and enriched high school classrooms.

Timing

My most productive writing semesters are Summer and Winter, with very little time for completing much high-level thinking in the Fall term; I also intend to go up for tenure in Fall 2022. Depending on the timing of the review of this proposal, I would anticipate completing a first draft of the manuscript by December 2022; edits and polishing would then occur over the winter term, with manuscript delivery before the end of Summer 2023.

Writing Samples

I have attached samples of writing that reflect content that will be the starting point for the expanded work of these chapters.

“Canadian Comics: A Brief History.” *The Routledge Companion to Comics*. Frank Bramlett, Roy T. Cook, and Aaron Meskin, eds. Routledge: New York, 2016.

“Border Studies in the Gutter: Canadian Comics and Structural Borders.” *Canadian Literature* 228-229: 2016.

“We the North: Indigenous Appropriation as Canadian Identity in Mainstream American Comics.” *Graphic Indigeneity: Comics in the Americas and Australasia*. Frederick Luis Aldama, ed. UP of Mississippi: Jackson, MS, 2020.

Curriculum Vitae

Please see attached Curriculum Vitae.

Textbook Questionnaire

This book is still in proposal form – that is, it has not yet been signed for publication. Your comments are very important to us in determining whether or not to publish this project, and are very helpful to the author(s) in terms of getting specific recommendations for revision, where necessary.

A Routledge textbook aims to introduce a student to a new subject. This subject would usually be taught as a compulsory course, or option, at a large number of universities and colleges. A textbook can introduce a student to a subject at any level. The success of this book would hinge on: whether the subject is widely taught; whether the text covers all the topics a course would; the pedagogical approach of the book; is the writing engaging; and how this compares with competing titles.

It is also worth emphasising that all our books are currently aimed at the academic market. Given this overview, we would be grateful if you would consider the questions below.

EVALUATION OF THE PROPOSAL

1. What is your overall opinion of the proposed textbook?
This is a strong proposal and a well informed set of chapters and topics. The author understands the need and has the expertise and background to produce a high quality book. I especially appreciate the attention to editorial cartooning and children's/young people's comics.
2. In your opinion, what would the key geographical markets for this book be?
Canada and parts of the book would be of interest in US, UK, Europe Canadian Studies courses that use comics.
3. Do you believe the proposed book would be used as a core text or more suitable as supplementary reading?
I would use it as supplementary reading.
4. Does the proposed content cover all of the necessary areas? Are there any topics missing?

The proposed content has some significant gaps if it aims to be comprehensive. I would like to see discussion of the period between WWII and the 90s Montreal scene, so there should be a chapter on the 70s-80s underground etc. While D&Q are certainly important, other publishers deserve mention here and I recommend making D&Q one section of a chapter on the rise of the graphic novel/graphic history and the emergence of both small comics publishers and comics publishing by literary small presses (Coach House, Arsenal Pulp). The

chapter on Indigenous comics need to acknowledge the role of Band Councils and small Indigenous owned presses in getting these off the ground, for Indigenous readers, first.

There does need to be at least one chapter on contemporary graphic novels, since these are what most faculty teach, and it could be organized by genre. The book should also address the dominance of autobio comics in the 90s and 2000s and Canadian revisionist history comic books in the 2010s. I suggest looking at the structure of Andy Kunka's textbook *Autobiographical Comics* by Bloomsbury for a model.

Note that the term "Canadian whites" has implied racial connotations and so the preferred term now is either "WWII comics" or "WECA comics."

5. Is the structure of the table of contents logical? Can you identify any key topics missing from this text, or topics that you consider superfluous?

See above. As well, I'd like to see a few sample close readings in the textbook as models for students. If the author can gear this to writing about comics as well it would be more useful for me, especially if sample essays on comics were included in a final chapter on how to write essays on comics.

6. Is the author's style suitable for the target audience? Yes, the author writes clearly and in an accessible style.
7. Is the title suitable? Yes.

COMPANION WEBSITE AND ONLINE RESOURCES

8. Do you think it would be necessary to have a companion website with this book? (Please bear in mind that producing a companion website increases production costs and may have an impact on the price of the book.) It isn't necessary but it could be a good teaching tool

COMPETITION

9. Are there any other competing titles that haven't been mentioned in this questionnaire?

Not that I know of

SUMMARY

10. Would you consider adopting this book for your module or course? If so, would it be as an essential/required text or supplementary reading? If not, please let us know any changes you would recommend.

I would consider using this as supplementary reading. If individual chapters were available to download separately at a reasonable cost I would definitely consider assigning them.

Textbook Questionnaire

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A Routledge textbook aims to introduce a student to a new subject. This subject would usually be taught as a compulsory course, or option, at a large number of universities and colleges. A textbook can introduce a student to a subject at any level. The success of this book would hinge on: whether the subject is widely taught; whether the text covers all the topics a course would; the pedagogical approach of the book; is the writing engaging; and how this compares with competing titles.

It is also worth emphasising that all our books are currently aimed at the academic market. Given this overview, we would be grateful if you would consider the questions below.

EVALUATION OF THE PROPOSAL

1. What is your overall opinion of the proposed textbook?
 - This is an exceptional proposal, in my eyes – one that shows a depth of consideration for the field of Canadian comics and the important issues that arise. It's thorough, pluralistic, and, even in its proposal form, shows the scholar's wealth of understanding of this field.
2. In your opinion, what would the key geographical markets for this book be?
 - Literally anywhere that Canadian comics are studied in a University setting. So any Can-lit course on comics.
3. Do you believe the proposed book would be used as a core text or more suitable as supplementary reading?
 - I can see either happening but given the scope of the book (and size), I would envision it as the kind of core text that a scholar would be able to build a course around.
4. Does the proposed content cover all of the necessary areas? Are there any topics missing?
 - Not to be pretentious, but there's always topics missing, so, to me, the question is whether the book is judicious and intelligent in which topics it's choosing to include, and to that I would say 'very.' As mentioned above, I'm quite impressed with the selection of the scholar.

5. Is the structure of the table of contents logical? Can you identify any key topics missing from this text, or topics that you consider superfluous?
 - Certainly nothing superfluous. These are all great topics. The arrangement is sound enough to me, but I do worry about implicit hierarchies as a result of order (if Indigeneity is covered before Queer comics, does that imply sexuality is less important to Canadian comics than Indigeneity?) but I think that's a natural pitfall of any TOC and I'm more than impressed enough with the scholar to trust their vision, especially since I haven't seen the finished product. I don't mind saying that my preference would be for a holistic integration of all these topics along a historical chronology, but that might also just be a reflection of how I teach, and, again, I think the scholar has earned the benefit of trust.
6. Is the author's style suitable for the target audience?
 - Ideally-suited, I would argue. The author's samples (which I had a pre-existing familiarity with and admiration for) showcase their ability to build a thorough context (critical and historical) whilst advancing clear arguments. This is a scholar who can create accessible and highly intelligent work.
7. Is the title suitable?
 - Very much so.

COMPANION WEBSITE AND ONLINE RESOURCES

8. Do you think it would be necessary to have a companion website with this book? (Please bear in mind that producing a companion website increases production costs and may have an impact on the price of the book.)
 - As someone who often teaches new media, I would probably answer "yes" to this regardless of the proposal, but especially so here given the nature of the book we're looking at, and the wealth of online material that could be hyperlinked in order to create an enhanced experience for students. Add to this the visual/multimodal nature of the form in question, and I think it would perhaps be a missed opportunity if a website wasn't integrated.

COMPETITION

9. Are there any other competing titles that haven't been mentioned in this questionnaire?
 - No, the author has crafted what is, in my mind, a very thorough accounting of what else is out there.

SUMMARY

10. Would you consider adopting this book for your module or course? If so, would it be as an essential/required text or supplementary reading? If not, please let us know any changes you would recommend.

- At present, my university does not teach a course on Canadian Comics Literature. If that ever happens (and our department has been greatly expanding its comics options over just the last couple of years), I would absolutely look to this text as my main required reading.

Thank you very much for your feedback!

Textbook Questionnaire

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It is also worth emphasising that all our books are currently aimed at the academic market. Given this overview, we would be grateful if you would consider the questions below.

EVALUATION OF THE PROPOSAL

1. What is your overall opinion of the proposed textbook?

This proposal makes a very strong case for the textbook. Its range and scope are impressive, covering multiple sub-fields of cultural production comprising the Canadian comics world as well as important thematic concerns. I also want to highlight the pedagogical generosity of its design, its concern for bringing the student reader into a conversation by equipping them with the conceptual tools and background knowledge they need along the way.

2. In your opinion, what would the key geographical markets for this book be?

Principally, Canada

3. Do you believe the proposed book would be used as a core text or more suitable as supplementary reading?

It is very easy to envision the proposed text *either* as a supplementary text to a general introduction to comics course taught in a Canadian institution *or* as the scaffolding for a dedicated course on Canadian comics. Moreover, although this is a little more outside of my own areas of familiarity, I could also see the book being used (and would encourage the press to market it with this in mind!) in the context of an intro-Canadian-studies-through-comics course design, given the range of topics that Gray proposes to cover in the volume.

4. Does the proposed content cover all of the necessary areas? Are there any topics missing?

As mentioned above, the coverage is impressive and, with introduction and conclusion, would fit very nicely into the typical 12-week term at a Canadian university (another shining example of the volume's conception taking teachers' needs into account!), so I'm somewhat reluctant to propose any additions. That being said, I find myself thinking about conversations I have had with scholars in Canadian literature departments who sort of roll their eyes at a "naïve" or "retrograde" use of the nation-state as a framing or delimiting device. So, I do wonder if space could be made – in the introduction or perhaps Chapter III, if not in a new chapter – to address the question of (cultural) nationalism directly. Why should we still be talking about "Canadian comics" in the context of globalized media flows, and how shall we account for the cross-border careers of many of the authors and publishers named in the proposal?

5. Is the structure of the table of contents logical? Can you identify any key topics missing from this text, or topics that you consider superfluous?

Given the complexity of balancing chronological and thematic organizing logics, I'm not sure there's an ideal structure to a volume like this. Rather than propose changes or remedies, I would simply encourage the author to keep the proposed organization flexible during the drafting process and to be open to shifting things around to improve the reader/student's sense of flow and narrative through the volume as a whole.

6. Is the author's style suitable for the target audience?

Yes.

7. Is the title suitable?

Yes.

COMPANION WEBSITE AND ONLINE RESOURCES

8. Do you think it would be necessary to have a companion website with this book? (Please bear in mind that producing a companion website increases production costs and may have an impact on the price of the book.)

I don't know about "necessary," but I can easily envision companion resources being a real benefit: some suggestions of primary text pairings with each chapter, clean images for use in PowerPoint presentations, and the proposed podcast series would all add value for the instructor considering adoption.

COMPETITION

9. Are there any other competing titles that haven't been mentioned in this questionnaire?

Not to my knowledge. I suppose the *Power of Comics* and related titles from Duncan and Smith; however, the proposed volume's focus on Canadian comics means it has no real peers/competitors.

SUMMARY

10. Would you consider adopting this book for your module or course? If so, would it be as an essential/required text or supplementary reading? If not, please let us know any changes you would recommend.

Due to the structure of my program's curriculum, I don't typically get to teach a comic studies course. My research group does not currently offer a program. Were that to change, however, I would give very serious consideration to this volume. Dr. Gray is an important voice in comics studies in this country, with the demonstrated range to tackle historical and contemporary material across both the "popular" and "literary" subfields, and I can't think of someone I would trust more to guide a new student into this subject area.

Thank you very much for your feedback!

Abstract:

The Routledge Introduction to Canadian Comics is a book for the aspiring comics scholar interested in the unique socio-cultural and literary development of comics as an art form in Canada. It is the only comprehensive textbook on Canadian comics and offers not only a thematic and historical overview of comics in Canada, but also frames how to read and write about comics and offers introductory guidance on how to approach comics scholarship. The book traces comics from their earliest use in illustrated newspapers to the dominance of the graphic novel form, with stops to attend to the rise and fall of the Canadian superhero, the power of the independent comics movement, and the importance of Indigenous and queer voices. *The Routledge Introduction to Canadian Comics* charts the history of comics as an art form and as a scholarly discipline, and grounds the student reader with the skills and context to contribute to the discourse themselves.

Bio note:

Brenna Clarke Gray holds a PhD in Canadian Literature from the University of New Brunswick and an MA in English from Carleton University; she was a SSHRC Canada Graduate Scholar at both institutions, and a William S. Lewis Doctoral Fellow at UNB. She is a tenure-track faculty member in the Learning Design and Innovation department at Thompson Rivers University, where she serves as Coordinator, Educational Technologies. Dr. Gray is currently co-investigator on the SSHRC-PDG-funded Amplify Podcast Network project.

Review response:

My thanks to the generous reviewers for their thoughts on the progress of this project. My responses to their notes follow:

- I was pleased that RR5 recognized the volume's chapter structure can easily map on to a typical Canadian university teaching term and that RR4 thought the focus and topics selections were judicious, and for those reasons I am hesitant to add additional chapters. I do, however, agree with the absences noted by RR3 and propose to address them without revising the chapter structure overall.
 - RR3 notes a need for an overview of the 70s/80s comics underground, which will be part of the contextual material in Chapter 4, which will more properly be titled Alternative and Independent Comics. It will also include small press publishers. Autobiographical comics will find a home in this chapter and in Chapter 7 and 8.
 - RR3 notes a need for content specific to the graphic novel. Given the ubiquity and significance of the form to the discussion, this content will begin in the Alternative and Independent Comics chapter but more fully be located in Chapter 10, as the Awards discourse is predicated on an understanding of what the graphic novel is (and, importantly, what it is not: e.g. not an illustrated book).
 - RR3's request for information about how to write about comics will be a component of the introductory materials.

- I thank RR3 for their note about WECA comics.
- I thank RR4 for the reminder of the importance of historical chronology, and I hope the introductory chronology will help to meet that teaching need by explicitly mapping the chapters against a timeline.
- I agree with RR5 about the need to problematize the notion of the nation-state as a framing device, and I propose to tackle the question of cultural nationalism in the introduction; it will also be relevant in Chapter 1, as comics were arguably part of nation-building; Chapter 3, because the WECA comics were explicitly nationalist; and in Chapter 9, because the social harms of comics were often explicitly tied to nationalist concerns.

Given these changes, a revised Table of Contents follows:

Introduction. The introduction for this book must situate readers not only in Canadian comics, but in the reading of and writing about comics more generally. This chapter will open with a discussion of cultural nationalism and the reasons for continuing to study Canadian comics as a discrete unit in an increasingly globalized world. Thereafter, it will be broken into three parts: How to Read a Comic; How to Write about Comics; and Canadian Comics: A Brief Chronology. This will ensure readers have both the generic/modal context and the cultural/social context for the thematic framing of the text to follow.

- a. **How to Read a Comic:** It is easy to come to comics scholarship with the idea that comics are a means of entertainment or a tool for reluctant readers. Both statements are true, but reading comics is also a cognitively nuanced task, requiring the reader to attend simultaneously to the visual and textual registers. In this section, readers will explore how to effectively engage with common aspects of comics reading like visual irony, as well as having a clear sense of how the grammar and structure of comics function. By the end of this section, readers will be fluent in the vocabulary of comics so that they will be able to write persuasively about panels, borders, gutters, sequence, and more.
- b. **How to Write about Comics:** Just as reading comics is a different cognitive skill to reading prose, writing about comics requires a different skill set to writing about prose. In this section, readers will be provided with sample close readings of comics and will explore using those close readings in service of an argument. This instructional component will thread through the volume by connecting to sample assignments at the end of each chapter.
- c. **Canadian Comics: A Brief Chronology:** The body of this book is interested primarily in a thematic study of Canadian comics, but a chronology is useful for students to situate the individual components of the conversation. This will also serve as a space to offer capsule introductions of each subsequent chapter as

they fit into a larger history, and gesture to the cultural and social movements that have shaped this history.

- I. **Editorial cartooning.** In contemporary discussions of comics, editorial cartooning rarely makes an appearance. But editorial cartooning was the first example of comics to gain popularity in Canada, and indeed its legacy dates to the very first colonial-era, pre-Confederation newspapers. Editorial cartooning – in the form of illustrated newspapers, which typically expressed the editorial intent of the newspaper – was historically critical to communicating news to a semi-literate population. The ubiquity of editorial cartoons for much of Canada’s history is significant, as the particular brand of satirical humour famous in the earliest cartoons can trace its way to Canadian comedy more broadly, and comics artists like Kate Beaton more specifically. This chapter argues for the importance of editorial cartoons as part of the genealogy of comics in Canada and offers examples of how significant emergent themes appear across their history. This chapter also introduces the comic strip, which is also discussed in chapters 2 and 7.
- II. **Comics for young readers and families.** A significant bias in all of comics scholarship is an extant focus on comics for adult markets, but it’s difficult to offer a genuine history of how comics have developed anywhere, and especially within North America, without some engagement with how comics are marketed to young people. In general, sales of comics for children have historically dwarfed those for adults, and yet there is significantly less critical work available. This chapter will look at the emergence of comics for children, both newspaper comic strips and stand-alone publications, and argue for their relevance to the larger history of comics. This market is necessary to understand in order to contextualize both the rise of superhero comics in chapter 3 and the anxiety surrounding crime comics in chapter 9.
- III. **WECA comics and the superhero legacy.** This history of Canadian superheroes has been overstated in the popular imagination of Canadian comics; consider the Canadian Heritage Moment about Superman, which is almost entirely fictional. But while the readership and longevity of the superhero titles was never significant, the market that emerged during the Second World War – the WECA comics – was the first market for comics produced in Canada for English-Canadian audiences. For that reason, it is important to discuss this history and the properties – like Captain Canuck – that emerge directly from it. These comics, unsurprising perhaps given their wartime pedigree, tend to be nationalist, and they have a staying power within the cultural imaginary that far outstrips the number of comics ever sold. This, in part, is due to the focus of early comics historians like John Bell on stories in comics that depicted a particular kind of bland and blond Canadian hero. Given the attention of historians and public bodies like Canada Post and the National Library and Archives on this particular era of Canadian comics, it is especially important to take a critical view of this moment and to look carefully at what stories are left out.

- IV. [Alternative and independent comics](#). This chapter explores the rise of independent comics from the post-war period to the 1990s, examining their more successful and lasting impact in parallel with the post-war superhero comics. This chapter has a focus on small press publishers and their role in developing comics culture, and this exploration of small presses culminates in a discussion of Drawn&Quarterly as the significant powerhouse publisher it became. This chapter focuses on important genres like the autobiographical comics of the 70s and 80s, as well as tracking the rise through the 90s of the graphic novel (which will be more fully explored in relations to *Skim*, *This One Summer*, and *Essex County* in Chapter 10).
- V. [Québec’s unique comics pedigree \(via Europe\) and politics](#). The old conceit of the “two solitudes” is troubled and deconstructed in many quarters, but not in comics culture, where even with Drawn & Quarterly’s geographical positioning in Montreal there is almost no cross-pollination between French and English comics in Canada. Where English-language comics in Canada largely borrow from two American comics traditions, the superhero and the alternative comix, the same is not true for French-language comics produced in Quebec. The history of the bande dessinée and the Franco-Belgian comics tradition have a significant impact in how differently French-language comics culture developed in Québec as opposed to the rest of Canada. This chapter gives a brief history of the roots of comics in Québec, but focuses primarily on what is known as the “Spring of BDQ,” or the rise of popularity of comics in Québec in the 1960 and 70s that coincided with the Quiet Revolution. These comics were political, satirical, crude, and they were also taken far more seriously than in English Canada; indeed, comics had a presence in universities in Québec from the 1970s on. The chapter argues that the English-language comics tradition would benefit from more sustained engagement with the output of comics artists and scholars working in French.
- VI. [Indigeneity in comics, from depictions to Own Voices](#). Comics in Canada, from editorial cartoons to superhero comics to the alt-comics movement, have always *depicted* Indigenous characters, for better or for worse – and usually for worse. As far back as the Canadian Whites, Indigeneity has been depicted in comics like *Nelvana of the Northern Lights*; indeed, these depictions continue through the nationalist superhero comics explored in chapter 3 and have become an appropriative shorthand to signal Canadianness in mainstream American comics set in Canada (like Marvel’s *Alpha Flight* or DC’s *Justice League Unlimited*). Comics funded by Band Councils and small Indigenous publishers nourished innumerable Indigenous comics artists through this period. But it is only in recent years that Indigenous comics artists have found larger audiences and greater success, including mainstream publication, in telling their own stories, and in retelling the stories once told about them. This chapter traces the appropriative history of Indigeneity in Canadian comics and celebrates the emergence of a comics ecosystem where Indigenous creators have voices, while arguing for the need for greater and more nuanced representation in spaces still dominated by colonial depictions.

- VII. **Zines and webcomics.** As self- or micro-publishing outlets, both zine and webcomics have provided a space for culturally and geographically marginalized creators around the world to find audiences, and this is as true in Canada as anywhere. Publications like *Broken Pencil* have kept zine culture alive in the modern era, and many of the now-household names of Canadian comics, from Kate Beaton to Ryan North, began their work as webcomics artists providing content freely on the internet in the era before social media. This chapter explores the importance of zines and webcomics in developing talent in comics outside of mainstream publishing, and particularly for creating spaces for the development of creator-owned titles by comics artists who are not well-represented by mainstream publishing, while also recognizing the politically complex history of both zines and webcomics.
- VIII. **Queer comics.** Emerging out of zine culture and then webcomics and responding to the lack of queer representation in mainstream comics, queer comics have been an increasingly significant component of the comics landscape since the 1970s. Most comics available in Canada prior to the 1970s were published in the US, and therefore responsible to the Comics Code Authority which banned, among other things, representations of homosexuality; part of the alternative comix movement was very interested in depicting anything that could not be depicted. As queer artists became more represented in alternative comix, these depictions became more nuanced. Queer depictions in mainstream comics began to emerge in the 1990s, with one notable example being the *For Better or For Worse* newspaper comic strip storyline that had one of the characters coming out as gay in 1993, which led to both death threats and a Pulitzer Prize nomination for creator Lynn Johnston. This chapter examines the history of queerness on the comics page and explores the cultural shifts that have accompanied its emergence. This chapter also gives appropriate context for the comics discussed in chapter 9, many of which are queer or queer-coded.
- IX. **Obscenity discourse and other social questions.** One of the most significant mainstream news stories of the 2000s involving comics in the Canadian marketplace was the saga of Little Sister's, the Vancouver bookstore that found its imported merchandise being stopped at the US border over charges of obscenity; two of the four titles that Little Sister's eventually went to court over were queer comics (vol. 18 and 24 of *Meatmen: An Anthology of Gay Male Stories*). The accessibility of comics and their association with childhood in the minds of many casual readers means that they have often been at the centre of moral panics and societal debates; indeed, crime and horror comics were illegal in Canada from 1949-2018 under Sec. 163 of the Criminal Code, last used in 2013 to try to take down a gory website. This chapter explores the history of social panic over comics in Canada and examines how legal control over comics content has shaped the market.
- X. **Awards and everything after.** A particularly interesting way to track the development of comics as a literary mode in Canada is to attend to the controversies around awards: who has been eligible, who has not, and how that has changed. In this section, readers

will learn about the Governor General's Awards controversy in 2008, when only Mariko Tamaki was nominated as the writer for *Skim*, with Jillian Tamaki as artist not being nominated at all. Many comics luminaries, in Canada and internationally, jumped in to critique this choice; in 2011, both were nominated for *This One Summer*, but in separate categories. This event shows how institutions in Canadian literature have tried to expand to accommodate comics, without really understanding the unique characteristics of the mode. While not an award, the example of comics on Canada Reads is similarly telling: in 2011, a comic (Jeff Lemire's *Essex County*) made the shortlist, but was stigmatized in the debates. A comic has not been shortlisted since. This chapter also explores the development of the Doug Wright (est. 2004) and Joe Shuster (est. 2005) awards for comics in Canada and their impact on skills development and recognition of Canadian comics in Canada and beyond.

Conclusion. Given the rapid and explosive growth of this field, the concluding chapter is a forward-looking reflective piece that connects each of the established themes with a sense of where the field is headed. The conclusion will also offer areas of necessary growth for the still emergent and developing field of comics scholarship in Canada.

Glossary of terms. This section will reflect, as needed, the content of the chapters, and will include basic terms of the comics form and scholarship (panel, gutter, border) as well as from the thematic study chapters. Given the necessity of contextual information throughout the text, this will likely include definitions of key social/cultural terms as well.

Further reading. This section expands on the references sections of each of the chapters by choosing the 4-5 most relevant to the undergraduate researcher and offering a 2-3 paragraph annotation, alongside the kinds of expanding research questions that such sources may well serve. I would like to think creatively and expansively about the purpose of a "further reading" section here, and also include sample assignments for each of the chapters so that this section can be used also as something of a teaching guide or faculty supplement.



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AUTHOR CONTRACT

This Publishing Agreement ('Agreement') is made this 18th March 2022

between

- (1) **Brenna Clarke Gray**
15-1570 Freshfield Rd.
Kamloops
BC V2E1R6

(the 'Author', which includes the Author's executors, administrators, successors and assignees, as may be appropriate)

and

- (2) **Routledge**, an imprint of Taylor & Francis Group, LLC, a State of Delaware limited liability company (the 'Publishers'), which includes the Publishers' successors in business, of

605 Third Ave., 21st Floor, New York, NY 10158
USA

1 Author's Obligations

- 1.1 The Author agrees to write, compile or edit, a work provisionally titled

The Routledge Introduction to Canadian Comics

(to be published within the series **Routledge Introductions to Canadian Literature**)

that incorporates the materials specified in this Agreement (the 'Work').

- 1.2 The Author will deliver to the Publishers by **January 1, 2024** (the 'Due Date'):

(a) the complete typescript of the Work in Microsoft Word format or another recognisably generic format such as Rich Text Formatting (RTF) which will be no longer than **95,000 words** (including the references, bibliography, figures, illustrations and index), and will be prepared according to the Publishers' Guide for Authors as amended from time to time;

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(c) the Work contains nothing libellous, obscene or unlawful, and that it respects the privacy of any individual(s) named therein and that all statements purporting to be facts are, to the best of the Author's knowledge and belief, true;

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(e) any recipe, formula or instruction in the Work will not, if followed correctly, cause physical injury or damage to any person.

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(h) Serial rights, film rights, drama and performance right, merchandising and commercial rights 10%

(i) In respect of any subsidiary rights not specified above, payments to the Author shall be mutually agreed in writing.

10.2 The rights granted by the Author in this Agreement shall include (where appropriate) the right to publish or license the publication of the Work in all formats now known or later invented.

11 Royalty Disputes

The existence of a dispute over the royalties shall not prevent the Publishers continuing to exploit the rights granted under this Agreement.

12 Copyright Clearance Center

12.1 In addition to dealing with direct requests for subsidiary rights as detailed above, the Publishers have empowered the Copyright Clearance Center (C.C.C.) to grant non-exclusive licences to reproduce by photocopying, other reprographic means, digitally in electronic form, and for use in anthologies, and course packs, Works published by the Publisher. The Publisher will divide any monies received from CCC equally between the Author and the Publisher.

12.2 the Publishers have also empowered the Copyright Licensing Agency (CLA) of the United Kingdom to grant non-exclusive licences to reproduce by photocopying, other reprographic means, and digitally in electronic form, Works published by the

Publishers. The Work will be included with those Works, and the CLA will divide the proceeds from reprographic reproduction of the Work authorised by the CLA equally between the Author and the Publishers.

- 12.3 The Author will receive the Author's share of the proceeds from the CLA direct from the Authors' Licensing and Collecting Society (ALCS) of the UK in accordance with ALCS standard terms and conditions.

13 Royalty Accounting

- 13.1 The Publishers will prepare twice annually clear statements of the sales of the Work to the 30th day of June, and 31st day of December, and these accounts will be sent to the Author, together with any payment due, on the following 30th September and 1st May respectively. If the Author's earnings from each separate right licensed in any accounting period are less than \$50, no statement will be sent, or payment made, and the amount will be carried over to the next accounting period.
- 13.2 The Author or his/her representative may, if they make a written request with reasonable notice, examine the Publishers' accounts as they relate to the Author's Work, once in any accounting year.

14 Tax

The Publishers will deduct, from any money due to the Author under the terms of this Agreement, any payments that the Publishers have a legal obligation to deduct in respect of tax, duty, or similar levy.

15 Copyright infringement

- 15.1 If the Publishers consider that the copyright in the Work has been infringed they may at their sole discretion be entitled to take proceedings in their sole name and shall retain any sum received by way of damages. The Publishers shall be entitled to use the Author's name in proceedings but shall indemnify the Author against any damages and costs which may arise out of proceedings taken, provided that the Author is not in breach of any of their obligations under the Agreement and that the Author shall make no response to or admission in relation to any such claim, without the consent of the Publishers. The Publishers shall retain the right to defend any such claim or shall, if the Publishers deem appropriate, make a settlement on any such claim, at the Publishers' own discretion, and the Author shall co-operate fully in defense of any such claim.
- 15.2 The Author agrees to execute any documents and do any acts reasonably appropriate to give effect to the rights of the Publishers granted by this section.

16 New editions

- 16.1 If the Publishers consider that a new edition of the Work is needed, they will notify the Author in writing.
- 16.2 At the Publisher's request and subject to such other terms and conditions as it may reasonably specify in its sole discretion, the Author shall prepare and deliver a manuscript for a revised edition of the Work. Subject to the provisions of this Clause 16, each revised edition shall be deemed to be covered by the terms and conditions

of this Agreement to the same extent as if it were the Work referred to in this Agreement, unless mutually agreed otherwise in writing by the parties.

- 16.3 If the Author alone is unable or unwilling to revise and update the Work, the Publishers may, after informing the Author of their intention in writing, arrange for a competent person(s) to do so, and may deduct any cost reasonably incurred by Publishers of doing this from any sums payable to the Author.

17 Option on Future Work

The Author grants to the Publishers the first refusal of (including the first opportunity to read and consider for publication) the Author's next work suitable for publication in volume and/or electronic form, and the Author will not offer such work for publication to any other publisher until an offer made by the Publishers has been considered and declined. If terms for publication of the new work have not been agreed with the Publishers within three months of receipt by the Publishers, the Author will be free to enter into an agreement with any other publisher.

18 Death of the Author

- 18.1 All sums payable to the Author under the terms of this Agreement will continue to be paid to the deceased Author's representatives on any edition of the Work available from the Publishers at the time of his/her death and on any reprints and sub-leases of those editions.
- 18.2 All sums payable to the Author under the terms of this Agreement will continue to be paid to the Author's representatives on the next revised edition of the Work following the Author's death, including any reprints and sub-leases, less any fees or royalties payable to an editor or reviser in the course of preparing that edition for publication.
- 18.3 On any further revised editions of the Work (after that specified in Section 18.2) the Author's representatives will not be paid.

19 Out of Print

When, in the sole judgement of the Publishers, the demand for the Work is no longer sufficient to warrant keeping it available for purchase, the Work may be allowed to go out of print. If within six months of a written request by the Author, the Publishers do not make the Work available for purchase in at least one English language edition, in any format, including copies manufactured on demand or electronically transmitted, then this Agreement will terminate, and all rights granted to the Publishers under this Agreement will revert to the Author.

20 Termination

- 20.1 Should the Publishers by themselves or anyone acting on their behalf fail to fulfil or comply to a material extent with any of the conditions accepted by them in this Agreement within 60 days of receipt of written notice from the Author of that failure, or should the Publishers go into liquidation (other than voluntary liquidation for the purpose of reconstruction only), or have a Receiver appointed of the Publishers' business then all rights will revert to the Author and this Agreement will terminate automatically.



- 20.2 If the Agreement is terminated under Sections 19 or 20.1, all rights will revert to the Author with the exception of:
- (a) subsidiary rights properly entered into by the Publishers; and
 - (b) the right of the Publishers to continue to sell any copies they have in stock at the date the contract is terminated and honour any existing subscription, access or licensing arrangements already entered into.

21 Entire Agreement

This Agreement constitutes the entire and sole Agreement between the parties with respect to its subject matter and supersedes any and all previous Agreements and understandings, whether written or oral. No addition to or modification of any provision of this Agreement or consent granted pursuant to it, shall be binding upon the parties unless it is in writing and signed on behalf of the Author and the Publishers.

22 Arbitration

a) If any difference arises between the Author and the Publishers concerning the meaning of this Agreement or the rights and liabilities of the parties, it will be referred to the arbitration of two persons (one to be named by each party) or their mutually agreed umpire in accordance with the rules of the American Arbitration Association. Any such arbitration shall take place in New York, New York unless otherwise agreed by the parties.

b) This agreement shall be binding on and inure to the benefit of the heirs, executors, administrators, subsidiaries, successors and assigns of the parties.

c) All notices given hereunder shall be in writing, and shall be sent by registered mail to the parties at their respective addresses hereinabove given.

d) If any provision of this Agreement is held to be invalid or unenforceable, that provision shall not affect the remainder of this Agreement. If any provision is held to be too broad, that provision shall be deemed valid to the extent the scope and breadth of the provision are permitted by law.

23 Assignment

23.1 The Author may not assign, sublicense, subcontract or otherwise transfer his/her rights or obligations under this Agreement without the prior written consent of the Publishers.

23.2 The Publishers may assign, sublicense, subcontract or otherwise transfer its rights or obligations under this Agreement.

24 Force Majeure

The Publishers shall not be in breach of this Agreement if they are prevented from carrying out any of their obligations because of circumstances beyond their reasonable control in which case the time permitted for the Publishers to fulfil those obligations shall be extended by a period equal to the period of the effect of those circumstances or that delay.

25 Legal interpretation



Each party to this agreement irrevocably agrees that this Agreement will be subject to and will be interpreted in all respects in accordance with New York law and that any controversy or claim arising out of or relating to this Agreement, or the breach thereof, shall be settled by arbitration in New York in accordance with the provisions of Section 22.

For and on Behalf of the Publishers:

Louisa Semlyen
.....
Louisa Semlyen

Author:

Gray
.....
Brenna Clarke Gray

16-Apr-22
.....
Date



Schedule 1

Electronic version of the manuscript

A copy of the final version of the manuscript should be supplied electronically via email, USB, or CD. Each chapter should be stored in a separate folder (labelled clearly e.g. Ch_1, Ch_2 etc) and a separate text document.

Each illustration must be supplied as a separate file, e.g. fig1.1, and table 1.1. The files should be placed in the appropriate chapter folder.

Please use Microsoft Word for the text. Illustrations should be supplied in TIFF or JPEG format at 300 dpi with a minimum proportional width of 4 inches (100mm). We occasionally accept images in other file formats, however, other formats may incur extra production costs and we reserve the right to reject them should they not be suitable. If in doubt, please ask your Commissioning Editor to contact Production.

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