

the Form” (Stuff about Krazy Kat in here) and “The Persistence of Comic Art as Commodity.”

Some illustrations, but not an abundance.

Magnussen, Anne and Christiansen, Hans-Christian, eds. *Comics Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum P, 2000. Print. Based on a collection of talks given at a major comics conference, the articles deal with comics by attaching them to cultural moments and/or methods of cultural analysis by Peirce, Mayan Art, Lacan. Features chapters on Interactive Media, Comics and Film: A Narrative Perspective. Article about Modern American and British Comics and the Internet by Roger Sabin and stuff on Nuclear War and the Eighties as an apocalyptic moment in the cultural mindset.

Robinson, Lillian S. *Wonder Women: Feminisms and Superheroes*. New York: Routledge, 2004. Print. A study of female super-heroes and their ilk. Written by a professor at the Simon de Beauvoir Institute at Concordia U. Features chapters about Wonder Woman, Supergirl and “examines what these cartoon heroes mean for everyday life. Can you balance a home, career, and the struggle for justice? What about men? Does flying help?”

Sabin, Roger. *Adult Comics: An Introduction*. New York: Routledge, 1993. Print. A good collection Featuring short, efficient chapters that define components of the comic. More geared toward the adult-oriented fare as the title suggests. Deals with almost every facet of interrogation from World Comics, to Feminism to the Graphic Novel. Includes “Code of the Comics Magazine Association of America, Inc.” and “Ready Reference for key British and American Comics.”

**A Short Working Bibliography of Materials
Used to Assemble this Kit for Open Pedagogy**

Featuring short, efficient chapters that define components of the comic. More geared toward the adult-oriented fare as the title suggests. Deals with almost every facet of interrogation from World Comics, to Feminism to the Graphic Novel. Includes “Code of the Comics Magazine Association of America, Inc.” and “Ready Reference for key British and American Comics.”

Wiater, Stanley and Bissette, Stephen R. eds. *Comic Book Rebels: Conversations with the Creators of New Comics*. Print. New York: Donald I. Fine, 1993. A collection of interviews with major figures in comic books in the second half of the twentieth century. Scott McCloud, Larry Marder; Jack Jackson; Richard Corben; Lee Marrs; Howard Cruse; Denis Kitchen; Dave Sim; Kevin Eastman and Peter Laird; Marvey Pekar and Joyce Brabner; Dean “Moebius” Giraud; Alan Moore; Eddie Campbell; Neil Gaiman; Dave McKean; Frank Miller; Colleen Doran; Rick Veitch; Todd McFarlane; Will Eisner. Includes “A Bill of Rights for Comics Creators,” Biblio and assorted other bibliographic materials.

Baetens, Jan, ed. *The Graphic Novel*. Belgium: Leuven UP, 2001. Print. A collection of essays about the graphic novel. Taken from a conference collection. Features a lot of essay on Art Speigleman’s Maus. Also, a good deal on comics and warfare, particularly in the early European context.

Carrier, David. *The Aesthetics of Comics*. University Park: U of Pennsylvania P, 2000. Print. A fairly bare-bones analysis of comic stylistics. Features chapters entitled: “The Image Sequence; or, Moving Modernist Pictures” and “Interpreting a Populist Art Form; or The Liberating Force of Krazy Kat. Otherwise includes many sections about the structure and reception by audience. Very philosophical, particularly Hegel and Being and Time. First-person rhetorical approach.

Gordon, Ian. *Comic Strips and consumer Culture: 1890-1945*. Washington: Smithsonian, 1998. Print. A good background to the emergence of the comic strip as a form of mass culture. Chapters include “Comic Art and the Commodification of African American Typographies: The Limits of

- Carrier, David. *The Aesthetics of Comics*. University Park: U of Pennsylvania P, 2000. Print. A fairly bare-bones analysis of comic stylistics. Features chapters entitled: “The Image Sequence; or, Moving Modernist Pictures” and “Interpreting a Populist Art Form; or The Liberating Force of Krazy Kat. Otherwise includes many sections about the structure and reception by audience. Very philosophical, particularly Hegel and Being and Time. First-person rhetorical approach.
- Gordon, Ian. *Comic Strips and consumer Culture: 1890-1945*. Washington: Smithsonian, 1998. Print. A good background to the emergence of the comic strip as a form of mass culture. Chapters include “Comic Art and the Commodification of African American Typographies: The Limits of the Form” (Stuff about Krazy Kat in here) and “The Persistence of Comic Art as Commodity.” Some illustrations, but not an abundance.
- Magnussen, Anne and Christiansen, Hans-Christian, eds. *Comics Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum P, 2000. Print. Based on a collection of talks given at a major comics conference, the articles deal with comics by attaching them to cultural moments and/or methods of cultural analysis by Peirce, Mayan Art, Lacan. Features chapters on Interactive Media, Comics and Film: A Narrative Perspective. Article about Modern American and British Comics and the Internet by Roger Sabin and stuff on Nuclear War and the Eighties as an apocalyptic moment in the cultural mindset.
- Robinson, Lillian S. *Wonder Women: Feminisms and Superheroes*. New York: Routledge, 2004. Print. A study of female super-heroes and their ilk. Written by a professor at the Simon de Beauvoir Institute at Concordia U. Features chapters about Wonder Woman, Supergirl and “examines what these cartoon heroes mean for everyday life. Can you balance a home, career, and the struggle for justice? What about men? Does flying help?”
- Sabin, Roger. *Adult Comics: An Introduction*. New York: Routledge, 1993. Print. A good collection

- Baetens, Jan, ed. *The Graphic Novel*. Belgium: Leuven UP, 2001. Print. A collection of essays about the graphic novel. Taken from a conference collection. Features a lot of essay on Art Speigleman’s Maus. Also, a good deal on comics and warfare, particularly in the early European context.
- Carrier, David. *The Aesthetics of Comics*. University Park: U of Pennsylvania P, 2000. Print. A fairly bare-bones analysis of comic stylistics. Features chapters entitled: “The Image Sequence; or, Moving Modernist Pictures” and “Interpreting a Populist Art Form; or The Liberating Force of Krazy Kat. Otherwise includes many sections about the structure and reception by audience. Very philosophical, particularly Hegel and Being and Time. First-person rhetorical approach.
- Gordon, Ian. *Comic Strips and consumer Culture: 1890-1945*. Washington: Smithsonian, 1998. Print. A good background to the emergence of the comic strip as a form of mass culture. Chapters include “Comic Art and the Commodification of African American Typographies: The Limits of the Form” (Stuff about Krazy Kat in here) and “The Persistence of Comic Art as Commodity.” Some illustrations, but not an abundance.
- Magnussen, Anne and Christiansen, Hans-Christian, eds. *Comics Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum P, 2000. Print. Based on a collection of talks given at a major comics conference, the articles deal with comics by attaching them to cultural moments and/or methods of cultural analysis by Peirce, Mayan Art, Lacan. Features chapters on Interactive Media, Comics and Film: A Narrative Perspective. Article about Modern American and British Comics and the Internet by Roger Sabin and stuff on Nuclear War and the Eighties as an apocalyptic moment in the cultural mindset.
- Robinson, Lillian S. *Wonder Women: Feminisms and Superheroes*. New York: Routledge, 2004. Print.

A study of female super-heroes and their ilk. Written by a professor at the Simon de Beauvoir Institute at Concordia U. Features chapters about Wonder Woman, Supergirl and “examines what these cartoon heroes mean for everyday life. Can you balance a home, career, and the struggle for justice? What about men? Does flying help?”

Sabin, Roger. *Adult Comics: An Introduction*. New York: Routledge, 1993. Print. A good collection Featuring short, efficient chapters that define components of the comic. More geared toward the adult-oriented fare as the title suggests. Deals with almost every facet of interrogation from World Comics, to Feminism to the Graphic Novel. Includes “Code of the Comics Magazine Association of America, Inc.” and “Ready Reference for key British and American Comics.”

Wiater, Stanley and Bisette, Stephen R. eds. *Comic Book Rebels: Conversations with the Creators of New Comics*. Print. New York: Donald I. Fine, 1993. A collection of interviews with major figures in comic books in the second half of the twentieth century. Scott McCloud, Larry Marder; Jack Jackson; Richard Corben; Lee Marrs; Howard Cruse; Denis Kitchen; Dave Sim; Kevin Eastman and Peter Laird; Marvey Pekar and Joyce Brabner; Dean “Moebius” Giraud; Alan Moore; Eddie Campbell; Neil Gaiman; Dave McKean; Frank Miller; Colleen Doran; Rick Veitch; Todd McFarlane; Will Eisner. Includes “A Bill of Rights for Comics Creators,” Biblio and assorted other bibliographic materials.

Baetens, Jan, ed. *The Graphic Novel*. Belgium: Leuven UP, 2001. Print. A collection of essays about the graphic novel. Taken from a conference collection. Features a lot of essay on Art Speigleman’s Maus. Also, a good deal on comics and warfare, particularly in the early European context.

Carrier, David. *The Aesthetics of Comics*. University Park: U of Pennsylvania P, 2000. Print. A fairly bare-bones analysis of comic stylistics. Features chapters entitled: “The Image Sequence; or, Moving Modernist Pictures” and “Interpreting a Populist Art Form; or The Liberating Force of

American and British Comics and the Internet by Roger Sabin and stuff on Nuclear War and the Eighties as an apocalyptic moment in the cultural mindset.

Robinson, Lillian S. *Wonder Women: Feminisms and Superheroes*. New York: Routledge, 2004. Print.

A study of female super-heroes and their ilk. Written by a professor at the Simon de Beauvoir Institute at Concordia U. Features chapters about Wonder Woman, Supergirl and “examines what these cartoon heroes mean for everyday life. Can you balance a home, career, and the struggle for justice? What about men? Does flying help?”

Sabin, Roger. *Adult Comics: An Introduction*. New York: Routledge, 1993. Print. A good collection Featuring short, efficient chapters that define components of the comic. More geared toward the adult-oriented fare as the title suggests. Deals with almost every facet of interrogation from World Comics, to Feminism to the Graphic Novel. Includes “Code of the Comics Magazine Association of America, Inc.” and “Ready Reference for key British and American Comics.”

Wiater, Stanley and Bisette, Stephen R. eds. *Comic Book Rebels: Conversations with the Creators of New Comics*. Print. New York: Donald I. Fine, 1993. A collection of interviews with major figures in comic books in the second half of the twentieth century. Scott McCloud, Larry Marder; Jack Jackson; Richard Corben; Lee Marrs; Howard Cruse; Denis Kitchen; Dave Sim; Kevin Eastman and Peter Laird; Marvey Pekar and Joyce Brabner; Dean “Moebius” Giraud; Alan Moore; Eddie Campbell; Neil Gaiman; Dave McKean; Frank Miller; Colleen Doran; Rick Veitch; Todd McFarlane; Will Eisner. Includes “A Bill of Rights for Comics Creators,” Biblio and assorted other bibliographic materials.

Baetens, Jan, ed. *The Graphic Novel*. Belgium: Leuven UP, 2001. Print. A collection of essays about the graphic novel. Taken from a conference collection. Features a lot of essay on Art Speigleman’s Maus. Also, a good deal on comics and warfare, particularly in the early European context.

Eastman and Peter Laird; Marvey Pekar and Joyce Brabner; Dean “Moebius” Giraud; Alan Moore; Eddie Campbell; Neil Gaiman; Dave McKean; Frank Miller; Colleen Doran; Rick Veitch; Todd McFarlane; Will Eisner. Includes “A Bill of Rights for Comics Creators,” Biblio and assorted other bibliographic materials.

Baetens, Jan, ed. *The Graphic Novel*. Belgium: Leuven UP, 2001. Print. A collection of essays about the graphic novel. Taken from a conference collection. Features a lot of essay on Art Speigleman’s Maus. Also, a good deal on comics and warfare, particularly in the early European context.

Carrier, David. *The Aesthetics of Comics*. University Park: U of Pennsylvania P, 2000. Print. A fairly bare-bones analysis of comic stylistics. Features chapters entitled: “The Image Sequence; or, Moving Modernist Pictures” and “Interpreting a Populist Art Form; or The Liberating Force of Krazy Kat. Otherwise includes many sections about the structure and reception by audience. Very philosophical, particularly Hegel and Being and Time. First-person rhetorical approach.

Gordon, Ian. *Comic Strips and consumer Culture: 1890-1945*. Washington: Smithsonian, 1998. Print. A good background to the emergence of the comic strip as a form of mass culture. Chapters include “Comic Art and the Commodification of African American Typographies: The Limits of the Form” (Stuff about Krazy Kat in here) and “The Persistence of Comic Art as Commodity.” Some illustrations, but not an abundance.

Magnussen, Anne and Christiansen, Hans-Christian, eds. *Comics Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum P, 2000. Print. Based on a collection of talks given at a major comics conference, the articles deal with comics by attaching them to cultural moments and/or methods of cultural analysis by Peirce, Mayan Art, Lacan. Features chapters on Interactive Media, Comics and Film: A Narrative Perspective. Article about Modern

Krazy Kat. Otherwise includes many sections about the structure and reception by audience.

Very philosophical, particularly Hegel and Being and Time. First-person rhetorical approach.

Gordon, Ian. *Comic Strips and consumer Culture: 1890-1945*. Washington: Smithsonian, 1998. Print.

A good background to the emergence of the comic strip as a form of mass culture. Chapters include “Comic Art and the Commodification of African American Typographies: The Limits of the Form” (Stuff about Krazy Kat in here) and “The Persistence of Comic Art as Commodity.” Some illustrations, but not an abundance.

Magnussen, Anne and Christiansen, Hans-Christian, eds. *Comics Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum P, 2000. Print. Based on a collection of talks given at a major comics conference, the articles deal with comics by attaching them to cultural moments and/or methods of cultural analysis by Peirce, Mayan Art, Lacan. Features chapters on Interactive Media, Comics and Film: A Narrative Perspective. Article about Modern American and British Comics and the Internet by Roger Sabin and stuff on Nuclear War and the Eighties as an apocalyptic moment in the cultural mindset.

Robinson, Lillian S. *Wonder Women: Feminisms and Superheroes*. New York: Routledge, 2004. Print. A study of female super-heroes and their ilk. Written by a professor at the Simon de Beauvoir Institute at Concordia U. Features chapters about Wonder Woman, Supergirl and “examines what these cartoon heroes mean for everyday life. Can you balance a home, career, and the struggle for justice? What about men? Does flying help?”

Sabin, Roger. *Adult Comics: An Introduction*. New York: Routledge, 1993. Print. A good collection Featuring short, efficient chapters that define components of the comic. More geared toward the adult-oriented fare as the title suggests. Deals with almost every facet of interrogation from

World Comics, to Feminism to the Graphic Novel. Includes “Code of the Comics Magazine Association of America, Inc.” and “Ready Reference for key British and American Comics.”

Wiater, Stanley and Bissette, Stephen R. eds. *Comic Book Rebels: Conversations with the Creators of New Comics*. Print. New York: Donald I. Fine, 1993. A collection of interviews with major figures in comic books in the second half of the twentieth century. Scott McCloud, Larry Marder; Jack Jackson; Richard Corben; Lee Marrs; Howard Cruse; Denis Kitchen; Dave Sim; Kevin Eastman and Peter Laird; Marvey Pekar and Joyce Brabner; Dean “Moebius” Giraud; Alan Moore; Eddie Campbell; Neil Gaiman; Dave McKean; Frank Miller; Colleen Doran; Rick Veitch; Todd McFarlane; Will Eisner. Includes “A Bill of Rights for Comics Creators,” Biblio and assorted other bibliographic materials.

Baetens, Jan, ed. *The Graphic Novel*. Belgium: Leuven UP, 2001. Print. A collection of essays about the graphic novel. Taken from a conference collection. Features a lot of essay on Art Speigleman’s Maus. Also, a good deal on comics and warfare, particularly in the early European context.

Carrier, David. *The Aesthetics of Comics*. University Park: U of Pennsylvania P, 2000. Print. A fairly bare-bones analysis of comic stylistics. Features chapters entitled: “The Image Sequence; or, Moving Modernist Pictures” and “Interpreting a Populist Art Form; or The Liberating Force of Krazy Kat. Otherwise includes many sections about the structure and reception by audience. Very philosophical, particularly Hegel and Being and Time. First-person rhetorical approach.

Gordon, Ian. *Comic Strips and consumer Culture: 1890-1945*. Washington: Smithsonian, 1998. Print. A good background to the emergence of the comic strip as a form of mass culture. Chapters include “Comic Art and the Commodification of African American Typographies: The Limits of

the Form” (Stuff about Krazy Kat in here) and “The Persistence of Comic Art as Commodity.” Some illustrations, but not an abundance.

Magnussen, Anne and Christiansen, Hans-Christian, eds. *Comics Culture: Analytical and Theoretical Approaches to Comics*. Copenhagen: Museum Tusculanum P, 2000. Print. Based on a collection of talks given at a major comics conference, the articles deal with comics by attaching them to cultural moments and/or methods of cultural analysis by Peirce, Mayan Art, Lacan. Features chapters on Interactive Media, Comics and Film: A Narrative Perspective. Article about Modern American and British Comics and the Internet by Roger Sabin and stuff on Nuclear War and the Eighties as an apocalyptic moment in the cultural mindset.

Robinson, Lillian S. *Wonder Women: Feminisms and Superheroes*. New York: Routledge, 2004. Print. A study of female super-heroes and their ilk. Written by a professor at the Simon de Beauvoir Institute at Concordia U. Features chapters about Wonder Woman, Supergirl and “examines what these cartoon heroes mean for everyday life. Can you balance a home, career, and the struggle for justice? What about men? Does flying help?”

Sabin, Roger. *Adult Comics: An Introduction*. New York: Routledge, 1993. Print. A good collection Featuring short, efficient chapters that define components of the comic. More geared toward the adult-oriented fare as the title suggests. Deals with almost every facet of interrogation from World Comics, to Feminism to the Graphic Novel. Includes “Code of the Comics Magazine Association of America, Inc.” and “Ready Reference for key British and American Comics.”

Wiater, Stanley and Bissette, Stephen R. eds. *Comic Book Rebels: Conversations with the Creators of New Comics*. Print. New York: Donald I. Fine, 1993. A collection of interviews with major figures in comic books in the second half of the twentieth century. Scott McCloud, Larry Marder; Jack Jackson; Richard Corben; Lee Marrs; Howard Cruse; Denis Kitchen; Dave Sim; Kevin