

# **Graphic Novels 101**

**Selecting and Using Graphic Novels to Promote  
Literacy for Children and Young Adults.**

**A Resource Guide for  
School Librarians and Educators**

**Philip Charles Crawford**

**Salt Lake City, UT  
Hi Willow Research & Publishing**

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## Dedication

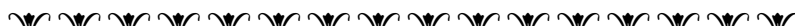
This work is dedicated to:

My partner, Joshua Keels

His love, support, encouragement, and advice have been invaluable throughout this project.

My first library mentor, Sheldon Atwater,  
a great colleague and friend.

The memory of Dr. William Moulton Marston,  
creator of Wonder Woman.



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# Preface

*SETTING: A public middle school library in San Francisco.*

*The room is quiet and there is limited activity. Abruptly, a stream of urgent boys make a beeline to a shelf somewhere in the middle of the Deweys.*

*Shouts ring out!*

*STUDENT ONE: Move, Alvin!*

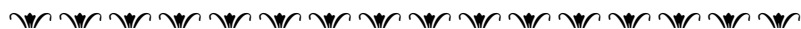
*STUDENT TWO: You have room! I was here first!*

*THE LIBRARIAN: (hushed, yet firm) Gentlemen, this is a library!*

*The students silently exchange meaningful glares as each reaches for...our graphic novel collection.*

Eventually, the frantic enthusiasm that accompanied the initial arrival of book length comics simmered down, but even now, graphic novels capture my students' interest in a way no other medium does. Every day during their lunch, diehard manga fans re-read *DragonBall Z* or *Gundam Wing* with riveted eyes.

I marvel at their enjoyment. Part of my challenge as school librarian is to get my students into our library. Too often, I leave work gazing at full bookshelves and feel frustrated that the library is underused. Graphic novels are a major component of my push to increase student use of the library. Their fun format and connection with movies and TV have a magnetic pull on reluctant readers. A lot of times, the same kids who used to have no interest in the library now check in with me at lunch to see what comics are available. And it's not just reluctant readers who are caught up in comics. Our school's star students are also zealous about their favorite graphic novels. They like to carry them around and kind of show off what they are currently reading. I am frequently presented with lists of suggestions and interrogated as to when *Inu-Yasha 12* will arrive. There is a whole underground circuit of manga exchanges that circumvents my circulation procedures. I feign dismay at their disobedience, but I'm a sucker for kids who like books.



How can I resist? As a school librarian, I know that by hooking my patrons into what libraries have to offer, I increase the likelihood that they will graduate from middle school with stronger reading skills. Or they will at least like the library more, and I believe in the power of libraries to influence lives. Graphic novels get students into the library - from there I can guide them to branch out to other types of books. So as my students keep reminding me of their requests for our collection, I thrill at their interest in the library and aim to keep them satisfied.

Some of my colleagues question the value of purchasing graphic novels for our school library. They see them as having limited literary merit. Indeed, some of the titles are a bastion of silliness, but the discrete educational value in graphic novels outweighs their apparent triviality. For example, my school, like most in California, is populated with recent immigrants who speak English as their second language. Comic books are frequently the most accessible medium for students who are just learning our language. The graphics help the youth make sense of the text, and voila! Before our delighted eyes, English Language Learners' vocabularies develop as they explore this "lesser" medium.

If increasing student vocabulary and use of the library still leaves teachers unconvinced, advocates for graphic novels in school libraries now have a powerful resource that will sway the doubters- Philip Crawford's Graphic Novels 101. Philip's book combines the historical tradition of comics with current educational research to show that graphic novels belong in school libraries. As readers will see, his argument is balanced, thoughtful, and compelling.

For those of us who already believe in acquiring a graphic novels collection, Graphic Novels 101 can be used as a reliable selection source. Choosing these books for a school library is tricky business. Comics often include violence and questionable depictions of women. As I explored different types of graphic novels, I faltered over which titles were appropriate for my program. Philip's guidance made a huge difference to me; his breadth of knowledge helped me make selection decisions. Now that he has gathered that wisdom in a book, I plan to devour his bibliographies and use them to improve my collection.



I hope many readers will take advantage off this resource. Philip's encouragement and enthusiasm for comics have helped me appreciate them more. By reading Graphic Novels 101, every school librarian can become more prepared to "get graphic" and get the kids in the library.

Enjoy!

Elaine Moskowitz  
Librarian and Literacy Specialist  
Denman Middle School  
San Francisco Unified School District





## Author's Introduction

My childhood was filled with many books. I grew up reading a wide-variety of materials ranging from picture books like the *Curious George* and *Madeline* to classics such as *Little Women*, *The Adventures of Huckleberry Finn* and *Alice in Wonderland*. I also loved to read fairy tales, mythology, and series fiction like *Nancy Drew* and the "Oz" books. Despite a wide exposure to a diverse range of juvenilia, comic books held my interest more than any other type of reading material. I loved comics and read them voraciously, my favorites being *Wonder Woman*, *Batman*, *The Legion of Super-Heroes* and the *Fantastic Four*.

Comic books helped me deal with a world that I didn't always understand and had little control over. One comic character in particular helped assure me that my perception of the men and women was not faulty. In the pages of *Wonder Woman* comics I found powerful independent women who challenged the status quo and an Amazon heroine who talked about how the world should be, not as it was.

*Wonder Woman* comics presented a fictional world where women were just as capable as men; they didn't spend their time, like Lois Lane, conniving to marry the superhero or perpetually fainting like Sue Storm, the Invisible Girl. *Wonder Woman* helped develop my feminist consciousness. The influence of positive female role models such as *Wonder Woman*, *Nancy Drew*, and *Jo March* helped to shape my perception of the world and undoubtedly had some influence my decision to pursue an undergraduate degree in Women Studies.

Comics became part of my professional adult life when I began teaching at School of the Arts. I helped to develop a collection of graphic novels for the school's library and began using *Maus* in my courses on multicultural fiction and American literature. My students loved reading *Maus* and I soon began to discover the value of using comics and graphic novels to teach literary concepts.

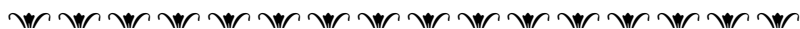
One of my students, I'll call him "John," loved comics and asked to write his senior paper on the graphic novel, *Batman: The Dark Knight Returns*. Never a



particularly strong student, he wrote a very lengthy paper on the Batman book which clearly demonstrated his ability to read, analyze and construct meaning from fiction. John was a special education student with pronounced learning disabilities and a strong appetite for comics. Allowing John to write his paper on a graphic novels opened up a world for him that conventional literary works never did and provided him with a medium he took seriously. The result was a student who excelled in a subject in which he had previously floundered. John's story provides an example of the power that comics and graphic novels can have on young people and the positive effects they can have on reading development and academic achievement.

Graphic novels are beginning to appear in school library media centers across the country. Librarians and educators must welcome this new breed of comics and embrace the positive effects they can have on young readers. Graphic novels are invaluable for attracting reluctant and struggling readers and can be a powerful reading tool for students struggling with language acquisition. They are a favorite among boys, but equally enjoyed by girls. I have yet to find a school library where graphic novels did not literally "fly" off the shelf. Simply put, most young people like comics and will read as many as they can get a hold of.

I have written this book to help educators and school librarians gain a better understand of the world of comics and graphic novels and their value in education. The basis for this book began as a handout for my professional development workshops on graphic novel. The success of my workshops in San Francisco and at the California School Library Association Annual Conference led to the preparation of this book. I have attempted to replicate all of the information that I cover in my workshops and hope that readers find these resources useful.



# BLAM!

## CHAPTER 1: AN INTRODUCTION TO GRAPHIC NOVELS

### A Concise History of Comics and Graphic Novels

Comics have been an important part of 20<sup>th</sup> century popular culture, both in their original print format and their many paraliterary forms including: films, cartoons, video games, trading cards, board games, and promotional tie-in merchandise for restaurant chains like McDonalds and Burger King.

Comic characters such as Superman, Batman and Mickey Mouse have become icons that are recognized throughout the world, reduced to a single symbol such as Superman's diamond framed "S," Batman's "bat-symbol," and Mickey Mouse's circular, black ears. Additionally, characters like Wonder Woman, Archie, Betty and Veronica, and the Flash have been around for more than 60 years and

are recognized by multiple generations.

### Towards a Definition of the Graphic Novel

In 1978 Will Eisner coined the term "Graphic Novel" to describe his collection of illustrated short stories, *A Contract with God and Other Tenement Stories* (Kitchen Sink, 1978). Eisner's term was meant to distinguish serious works told in the comic book format from collections of humorous comic strips such as *Peanuts* and *Garfield*. In *101 Best Graphic Novels*, Stephen Weiner explains the development of the form:

The graphic novel grew out of experimentation in the late 1970's and early 1980's and attempted to create a sophisticated story, told in comic book format, in



one full-length book....By the end of the 1980's, several publishers ceased producing serials and concentrated their efforts solely on graphic novels (p.15).

The best graphic novels are serious works of fiction that strive towards the status of literature. Critically acclaimed works such *Jimmy Corrigan*, *The Sandman*, *The Tale of One Bad Rat*, and the Pulitzer Prize winning *Maus* are sterling examples of this new breed of contemporary visual literature. In recent years, the term has been modified to include trade paperback editions and reprinted collections of comics. In today's libraries and bookstores you will find a wide range of materials including comic strips, anthologies, original works, and various collections that are all loosely called "graphic novels."

To understand the history of graphic novels, we must also examine their close relatives the comic book and the comic strip. This brief history is intended to supplement the slide show, "A Concise History of Comic Books and Graphic Novels from The Yellow Kid to MAUS." The slide show is available online at:

<http://www.dailybruin.ucla.edu/db/issues/00/02.29/news.maus.html>

## The Birth of the Comic Strip

The history of graphic novels really begins with the advent of the comic strip. In 1895 R.F. Outcault's *Yellow Kid*, debuted and became the first successful comic strip character in America. The success of Outcault's strip was followed by Bud Fisher's *Mutt and Jeff* which debuted in the *San Francisco Chronicle* in 1907 and ran for 75 years. Between 1905 and 1934 a range of successful comic strip began appearing in American newspapers including *Little Nemo in Slumberland* (1905), *The Gumps* (1917), *Little Orphan Annie* (1924), *Buck Rogers in the 25th Century* (1929), *Blondie* (1930), *Dick Tracy* (1931) and *Lil' Abner* (1934). By the 1930's comic strips had grown in popularity and were a regular feature in the nation's newspapers.

## The Birth of the Comic Book

Comic books were a natural outgrowth of comic strips. During the early 1930's two Kodak employees began assembling comic strips into 64 page tabloid editions that were sold to companies such as Gulf Oil, Proctor & Gamble, and Kinney Shoes who gave them away as premiums for their customers. In 1934 the first



newsstand comic book, *Famous Funnies*, appeared on newsstands. The comic book contained black and white reprinted material drawn from the Sunday comics and cost ten cents per issue. The success of *Famous Funnies* led to *New Fun Comics* the following year and featured new, original material. *Detective Comics* soon followed in 1937, containing original material, stories organized around a single theme and pages printed in color. Comic books proved only moderately successful, but that would change the following year.

### The Golden Age of Comics

Comics began to flourish after the publication of *Action Comics* (1938), a new anthology series that featured Jerry Siegel and Joe Schuster's Superman. The immense popularity of Superman was followed by a plethora of superhero imitators—the most success being Batman, Captain Marvel, and Wonder Woman. The era also saw the emergence of humor comics, especially those featuring Archie Andrews and his Riverdale pals. During World War II many comics took on a patriotic flavor and it was common to find superheroes such as Wonder Woman fighting Nazis and overtly patriotic heroes such as Captain America and Uncle

Sam espousing war time propaganda.

### Comic Books in Post-War America

In post-war America, the roles of women and men changed radically. As male soldiers returned from the war, women were encouraged to leave the work force and return home. Familiar war-time images like Rosy the Riveter were quickly replaced by those of the suburban housewife and the nuclear family, images that were perpetuated in magazines like *Good Housekeeping* and *Ladies Home Journal*. Comic books begin to reflect family values just as they had reflected the patriotic values during the 1940's.

The popularity of superhero comics was fading and new types of comics begin to enter the market, most notably horror comics. Perhaps the popularity of horror comics was due to its subversion of the pristine, wholesome image of the nuclear family. Similar to its predecessor the gothic novel, horror comics exposed what was hidden behind the values of the dominate culture.

During the early 1950's, EC Comics released a series of successful horror comics including *Tales from the Crypt* and the humor oriented, *MAD*. These titles



caught the eye of Dr. Fredrick Wertham whose book, *The Seduction of the Innocent* (1954) cited comics as the cause of the nation's growing juvenile delinquency problem.

Wertham mounted a national campaign that culminated in highly publicized US Senate trials. Wertham was especially critical of EC horror comics claiming that they incited children towards violence, and superheroes like Batman and Wonder Woman appeared in thinly veiled homosexual tales that would negatively impact the innocent minds of the children who read them. Wertham felt that boys who read Batman would identify with Robin and spend their lives looking for an adult male love interest as symbolized by Batman. Moreover, Wertham believed that girls who read story about Wonder Woman would grow up to become lesbians.

While these claims may sound silly by today's standards, Wertham's claims were taken very seriously and his crusade against comics had a devastating effect on the industry. Sales of comic books dramatically decreased and thousands of comics were burned across the country in an effort to free children from their negative effects.

Fearing that the comics industry would collapse, publishers

created the Comics Code Authority, a self-censoring agency designed to evaluate comics and approve titles that were acceptable for young readers. Comics that bore this stamp of approval provided concerned parents with an assurance that these comics were "safe" for their children to read.

The Comics Code had a negative effect on the industry and superhero and horror titles became almost non-existent. EC stopped publishing horror comics and re-packaged *MAD* in a magazine form, eliminating the need for Code approval. Batman and Robin each gained girlfriends, Batwoman and Batgirl, as well as pet dog, Ace, while becoming friends with Bat-Mite, an impish alien trickster. Similarly, Wonder Woman spent much of her time doting on Steve Trevor and dreaming of marriage as her crime fighting and feminist mission took a back seat.

The result was a market filled with funny animal stories, romance comics, western and TV show tie-ins. Superheroes virtually disappeared in the marketplace with the exception of Superman, Batman and Wonder Woman. The once popular superhero had been replaced by comics that focused on heterosexual romance, teen humor, westerns, and TV shows adapta-



tions such as *Leave it to Beaver* and *The Many Lives of Dobie Gillis*.

This new breed of comics upheld the values of the day and featured light-hearted stories that were free of references to crime and other social ills.

### The Silver Age of Comics

Between 1956 and 1961, superhero comics made a comeback. Hoping to repeat their earlier success with superheroes, DC launched new versions of Golden Age characters like the Flash, Green Lantern, and the Justice Society of America (now renamed the Justice League of America).

The experiment was highly successful and paved the way for the return of the superhero. Prompted by DC Comics success with superheroes, Marvel Comics begin issuing their own line superhero comics such as *Spider-Man*, *The Fantastic Four*, and *The X-Men*.

These characters were fresh and innovative and more realistic than previous superhero characters. They lived in New York City, had family disputes, suffered from teen angst, and the need to pay rent; problems that never effected Batman and Wonder Woman. The success of these new characters restored the

popularity of super-heroes who dominated the comic book marketplace by the end of the 1960's.

In the late 1960's, underground comix begin to appear as a result of counter-culture movements. The terms "underground" and "comix" was used and to indicate comics that reflected the political views of the younger generation disenchanted with 1950's conservative culture.

Underground comix were sold primarily in pipe and tobacco specialty stores or "head shops." Artists such as R. Crumb, Gilbert Shelton, and Bill Griffith used the comic book form to discuss topics such as sexuality, anti-war sentiment, and psychedelic drugs. Women cartoonist like Trina Robbins also explored these issues, but also feminist concerns.

The influence of these early underground comix on mainstream comics can be seen in the so-called "relevant" superhero stories of the early 1970's. Comics like *Green Lantern* successfully tackled issues of overpopulation and heroin addiction, but mainstream attempts to explore feminism in *Wonder Woman* and *The Avengers* and racism in *Superman's Girlfriend, Lois Lane* were largely silly and condescending. However, the influence of underground comix paved the way contemporary



graphic novels from a variety of publishers including Fantagraphics, Drawn and Quarterly, and Vertigo. Even highly lauded works such as *Maus* would not have been possible without the appearance of underground comix.

### 1970's and 1980's

By the mid-1970's nearly all comics produced by DC and Marvel were superhero titles. Romance, westerns, and horror comics were on the wane, and Archie Comics were one of the few remaining, mainstream alternative to superhero comics. Television series such *Wonder Woman* and *The Hulk*, along with films like *Superman* helped to increase sales of superhero titles through most of the 1970's.

One superhero series, *The Uncanny X-Men* was fundamental in changing and expanding the readership of comics. Solid writing, strong characterization and a culturally diverse line-up of heroes raised the standard for superhero comics and drew in an enormous readership that included girls and ethnic minorities.

The 1980's saw the rise of artistic, literary works fueled by post-modern theory. Many writers and artists sought to elevate the quality of comics and make them a

legitimate form of art and literature. Early artistic publications such as *RAW* introduced a group of college-educated artists including Art Spiegelman and Charles Burns who would go on to win awards and publish their work in prestigious venues such as *The New Yorker*. These artists helped to elevate the world of comics and prove that the comic form could be used as a vehicle for literary and artistic expression.

The 1980's also witnessed the "British Invasion," a group of British writers and artists who would transform the world of mainstream American comics. Titles like Frank Miller's *Batman: The Dark Knight Returns* and Alan Moore's *Watchmen* brought literary and artistic concerns to the genre of superheroes, deconstructing them for a more sophisticated, mature audience.

Along with works such as Neil Gaiman's *the Sandman* and Alan Moore's *Swamp Thing*, superhero comics suddenly began drawing critical praise from mainstream periodicals such as *Rolling Stone* thereby attracting an older audience.

### 1990's and Beyond

The 1990's gave rise to Japanese comics and the commer-





cial success of graphic novels. The success of trade editions of *Maus*, *Batman: The Dark Knight Returns*, and *Watchmen* led many publishers to begin exploring the viability of marketing graphic novels in mainstream bookstores like Barnes and Nobel. Japanese comics (manga) and animated features (anime) rose in popularity throughout the decade, due in part to well-marketed characters such as Sailor Moon and Pokemon. During this decade, several comics were honored with prestigious awards, most notably the Pulitzer Prize for *Maus*. Original graphic novels and trade editions of re-

printed materials begin to appear in mainstream bookstores and public libraries. By the end of the decade, graphic novels had grown in popularity and were becoming an increasing part of the Teen and Young Adult collections of many public libraries. In the fall of 2002 *School Library Journal* featured graphic novels as their cover story and the Young Adult Services Association (YALSA) chose graphic novels as the chosen as the theme for Teen Read Week. The once lowly comic book, now re-packaged as a graphic novel, began showing up in public and school libraries across the country.



## A Comics and Graphic Novels Timeline: 1895 – 2000

**1895** - *The Yellow Kid* debuts, the first successful comic strip character.

**1907** - *Mutt & Jeff* debuts, the first successful daily strip.

### Birth of the Comic Strip:

Several successful comic strips appear in newspapers across the nation:

**1905** - *Little Nemo in Slumberland*

**1917** - *The Gumps*

**1924** - *Little Orphan Annie*

**1929** - *Buck Rogers in the 25th Century*

**1930** - *Blondie*

**1931** - *Dick Tracy*

**1934** - *Li'l Abner*



### Birth of the Comic Book:

**1934** - *Famous Funnies*, the first comic book, contains reprints of previously published comic strips.

**1935** - *New Fun No. 1*, the first comic to contain new, original material.

**1937** - *Detective Comics No. 1*, the first comic to contain a single theme and be printed in full color.

### The Golden Age of Comics:

**1938** - Jerry Siegel and Joe Schuster's *Superman* debuts in *Action Comics*.

**1939** - Bob Kane's *Batman* begins in *Detective Comics*.

**1940** - C.C. Beck and Bill Parker's *Captain Marvel* starts in *Whiz Comics*.

**1941** - Jack Kirby and Joe Simon's *Captain America* debuts.

1<sup>st</sup> appearance of Jack Cole's *Plastic Man*.

Charles Moulton's *Wonder Woman* debuts in *All-Star Comics*.



Archie debuts in *PEP Comics*.



**Post World War II Era c. 1950:**

EC Comics launches a new line of comics including *Tales from the Crypt* and *MAD*.

Osamu Tezuka's *Astro Boy* appears in Japan

**1954** - Fredrick Werthham's *Seduction of the Innocent* is published.

The Comics Code Authority is formed.

**The Silver Ages of Comics:**

**1956** - *The Flash* debuts in DC's *Showcase*.

**1961** - Marvel Comics publishes a variety of successful superhero comics, ushering in a new level of comic book realism:

- *The Fantastic Four*
- *The Amazing Spider-Man*
- *The Incredible Hulk*
- *The Mighty Thor*
- *Uncanny X-Men*

**1968** - Underground comix movement begins.

R. Crumb publishes 1<sup>st</sup> issue of *ZAP!*

**1970** - *Zippy the Pinhead* debuts. Trina Robbins publishes the first underground feminist comix.

**1976** - *The Comics Journal* debuts.

**1978** - Will Eisner publishes *A Contract with God*, and coins the term "graphic novel" to describe his work.

**1979** - Comic book publishers begin to move in the direction of "direct sales" to comic book specialty shops and away from traditional newsstand markets.

**The 1980's:**

**1980** - Art Spiegelman and Françoise Mouly publish *RAW*.

**1982** - Los Bros. Hernandez' *Love & Rockets* debuts.

Katsuhiro Otomo's *Akira* is published in Japan, appearing in *Young Magazine*.

**1986** - Frank Miller's *The Dark Knight Returns* is published by DC Comics for the direct sales market.

Alan Moore's *Watchmen* is published as a monthly, 12 - issue series by DC Comics.

**1987** - First Comics begins publishing English translations of Kazuo Koike's *Lone Wolf and Cub* the



first Manga series to be published in the United States.

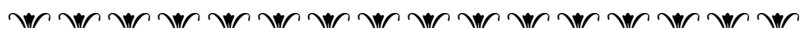
**1991** - Neil Gaiman's *the Sandman* is awarded the World Fantasy Award for the story, "A Midsummer Night's Dream."

**1992** - Art Spiegelman's *MAUS* is awarded the Pulitzer Prize.



**2002** - *School Library Journal* features a cover story on graphic novels.

Graphic novels are chosen as the theme for Teen Read Week.



# Glossary of Terms

**Anime (ah-nee-may):** The term refers to all types of Japanese animation.

**The Comics Code:** The Comics Code is used to assure parents that the content of a comic book meets the stringent guidelines of The Comics Code Authority. The "Authority" began in 1954 as a result of Dr. Wertham and the Congressional hearings on comic books and juvenile delinquency.

**Eisner Awards:** Named after Will Eisner, the *Will Eisner Comic Industry Awards* recognizes the finest stories, publications, and creators in the field of comics.

**The Golden Age:** A term that refers to the late 1930's and the 1940's, an era that saw the birth of the superhero and the enormous success of super-hero comics.

**Graphic Novel:** A complete, book length story that is bound in one volume. Graphic novels can either be original material or reprinted material from monthly comic books.

**Harvey Awards:** This award is named after the co-founder of MAD Magazine, Harvey Kurtzman. The "Harveys" are voted on by a panel of industry professionals who recognize their own peers each year.

**LULU Awards:** Awarded by The Friends of LULU, to bring attention to the year's most women-friendly and reader-friendly comics and to recognize the contribution of past women to the field of comics.

**Manga (ma-n-ga):** Although the term refers to a specific form of Japanese comics, the term is generally used to refer to all Japanese comics.

**Shonen (Shoh-n-en):** A type of anime or manga that is written for boys.

**Shoujo or Shojo (Shoh-joh):** A type of anime or manga written for girls.

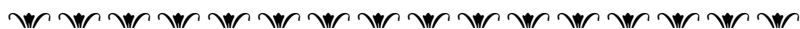
**The Silver Age:** A term most commonly used to describe the re-birth of the superhero (and super-



hero comics) in the late 1950's and the 1960's. General opinion acknowledges the 1956 revival of the Flash in DC's *Showcase* as the beginning of the "silver age."

**Underground:** The counterculture of the 1960's produced comic

books that were published by small presses. These comics were used to express the ideas of the counterculture and were readily found in tobacco paraphernalia shops rather than the drugstore or newsstands where traditional comic books were sold.



# POW!

## **CHAPTER 2: GRAPHIC NOVELS IN SCHOOLS: PROMOTING READING AND IMPROVING LITERACY**

### **Graphic Novels in the School Library Media Center: A Rationale**

The idea of placing comics and graphic novels in schools makes many educators and librarians uncomfortable. Some feel that comics are an inferior type of fiction, more akin to the old dime novel and penny dreadful, than serious works of literature. Throughout most of the 20<sup>th</sup> century, educators and librarians have rallied against series fiction and comics, such as the Oz books, Nancy Drew, and *MAD* magazine, arguing that these forms of story telling stunt reading development and produce illiterate, morally inferior citizens. However, reading development and approaches to literacy have changed over the last 25 years; a new generation of reading specialists and literacy advocates are be-

ginning to re-examine the role that comics, newspapers, and series fiction can play in the develop of literacy.

From 1999-2003 I served as the librarian for the Helen Boutin Professional Library, a resource library for teachers in the San Francisco Unified School District (SFUSD). Part of my duties included working directly with school library programs and conducting professional development workshops for librarians. One of my most popular workshops focused on graphic novels and literacy. I began working closely with a handful of school librarians, helping them develop a collection of graphic novels for their library.

The results were impressive and it soon became apparent that adding graphic novels to a school library's collection was a very ef-



fective way to foster students' enthusiasm towards books and reading. I found that including graphic novels in the library's collection boosted circulation and drew in reluctant readers, especially boys. Kay Hones, a SFUSD librarian at John O'Connell High School says, "My students love graphic novels, I can't keep them on the shelf."

Graphic novels can be a valuable tool for aiding language and literacy development of students. They are especially valuable to students who are struggling with language acquisition because the illustrations help provide contextual clues for understanding the narrative aspects of the text. Elaine Moskowitz, an SFUSD librarian and literacy specialist at James Denman Middle School says "I have been especially impressed with the popularity of graphic novels among our students with limited English proficiency."

### **Achieving Literacy: The Valuable Role of Graphic Novels**

High-interest reading materials are crucial in alleviating the literacy crisis facing schools. In *The Power of Fiction* (Libraries Unlimited, 1993), Stephen Krashen discusses the importance of popular fiction for young readers:

Perhaps the most powerful way of encouraging children to read is by exposing them to light reading, a kind of reading that schools pretend does not exist and a kind of reading that many children, for economic or ideological reasons, are deprived of. I suspect that light reading is the way that nearly all of us learned to read (pp. 47-48).

Young people enjoy diverse reading materials, including periodicals, series fiction, and comic books - materials some librarians have shunned. The prevailing notion that comic books are detrimental to literacy development is false. Research shows comic books as linguistically appropriate reading material, bearing no negative effect on language acquisition or school achievement (Krashen, 1993, Marsh and Millard, 2000, Schwartz 2002).

Graphic novels are typically written at a 4-6 grade reading level, comparable to *Time* magazine, Young Adult novels, and many *New York Times* best-sellers. Graphic novels strongly appeal to teens and are an invaluable tool for reading motivation. Betsy Levine, the Teen Services Librarian at San Francisco Public Library says, "The most requested book for teens (both male and female patrons) is





the graphic novel series, *Ranma 1/2*."

### Language Acquisition and Literacy Development

Providing students with diverse reading materials promotes their transition into lifelong readers. Jeff McQuillan, in *The Literacy Crisis* describes the steps needed for this transition:

"...providing a rich supply of reading matter to children of all ages, as well as a place and time to read, is the first step to bridging the gap between poor and good readers" (p. 86).

Programs like "Sustained Silent Reading" (SSR) create a school-wide environment where students can engage in free reading during school hours. In *The SSR Handbook*, Janice Pilgreen finds that SSR provides "the same or better benefits for students in the areas of comprehension and motivation as traditional skills" do (p. 6). Schools that have implemented SSR report an increase in academic achievement and students who developed a love for reading. When programs like SSR are combined with a strong school library media program, students obtain the requisite materials, encour-

agement, and environment to help them develop lifelong reading habits.

### The Valuable and Important Role of School Librarians

A significant number of studies (Lance, Welborn & Hamilton-Pennell, 1993; Lance and Lortscher, 2001) indicate that library media programs have a direct impact on the academic achievements of students. School librarians help students develop a love of reading by providing reading materials, encouragement, and an environment in which to read.

No one in the school is better suited to develop a diverse collection of reading materials that are appealing and accessible to students. Librarians are trained in book selection and their expertise is invaluable for building a collection of reading materials that appeal to all students by cutting across a wide-range of reading levels and interests. Including graphic novels in a school library collection will attract readers of all types and dramatically boost circulation and positively effect academic achievement.





# SMACK!

## CHAPTER 3: GRAPHIC NOVELS IN THE SCHOOL LIBRARY: COLLECTION DEVELOPMENT ISSUES

### Selecting Age-Appropriate Materials

Many contemporary comics and graphic novels contain material that is unsuitable for children. With the exception of Archie Comics and Bongo Comics, all major publishers offer works that contains adult subject matter. Graphic novels are a visual medium and explicit material is often depicted using both words and pictures. In contrast, young adult novels by Judy Blume and Francisca Lea Block may contain controversial materials, but use only words to describe a particular event or incident. There is a difference between reading Blume's description of "Ralph" and seeing an actual

drawing. Imagine the horror of a parent who realizes little Johnny is reading a graphic novel with explicit material.

Some publishers such as Vertigo Comics designate their works as "Suggested for Mature Readers," but many do not. Works intended for mature readers may include any of the following: nudity, sexual situations, adult language, graphic violence, and recreational drug use. Therefore it is important that librarians become familiar with these materials and make wise decisions regarding their materials selections.

The Comics Code Authority is no longer an accurate measure of works intended for readers of all ages. Many code-approved



works feature graphic violence and sexually provocative images of women. Moreover, the Comics Code Authority does not appear on graphic novels, only on comic books.

### Types of Graphic Novels

**All-Ages Titles:** These books are intended for readers of all ages, but are produced with children in mind. They feature interesting stories that are free of objectionable language, explicit violence, and provocative images of women. Examples of all-ages titles include: *Alison Dare*, *Little Miss Adventures*, *The Batman Adventures*, *Bone*, and *Simpsons Comics*.

**Mainstream Titles:** These titles comprise the majority of titles you will find on newsstands and comic shops. Often focused on superheroes, these titles are suitable for older children and teenagers, but may contain violence, strong language, and provocative images of women. Examples of mainstream titles include: *The Fantastic Four*, *Superman*, *Wonder Woman*, and *X-Men*.

**Mature Readers Titles:** These titles are targeted at older teens and adults. They are suggested for mature readers and may include any of the following: nudity, sex-

ual situations, adult language, graphic violence, and recreational drug use. Examples of mature readers titles include: *Ghost World*, *From Hell*, *Love and Rockets*, and *the Sandman*.

### 10 Tips for Selecting Age-Appropriate Materials:

Considering the variety of graphic novels available, here are some guidelines to follow when developing a graphic novel collection.

1. Learn more about graphic novels and the comic industry by reading reviews in professional journals, exploring websites, and participate in discussions groups such as GN-LIB, a discussion group for librarians interested in comics and graphic novels.
2. Browse the graphic novels section of your favorite bookstore or comics shop.
3. Find out what types of graphic novels your students enjoy reading. Library aides can often provide a wealth of information about graphic novels.
4. Preview all graphic novels before circulating them to the public.
5. Don't rely solely on the age-level recommendations of



- major library vendors, they are often inaccurate and misleading.
6. Learn to recognize publishers of materials for older readers such as Drawn and Quarterly, Fantagraphics, MAX, and Vertigo.
  7. Find a comics retailer you can trust. Most retailers are sensitive to age-appropriate issues and will be able to help you select the right materials for your library.
  8. Become familiar with authors who write for a mature audience such as Daniel Clowes (ie. *David Boring*) and Garth Ennis (*Preacher*).
  9. Develop a collection development policy for graphic novels.
  10. Be prepared to address any challenges that arise.

### **Wearing Next-to-Nothing: The Depiction of Women in Comics**

Many school librarians and teachers have expressed their concern about the portrayal of women in comics. Women in superhero comics are typically voluptuous and wear skimpy skin-tight costumes, but many, such as Wonder Woman also provide a strong role model for girls. In general, women superheroes have tradition-

ally sold poorly, failing to attract a predominately male audience who prefers stories about male superheroes. Comics starring a female protagonist present two unique problems to corporate marketing executives: how do you create a comic that can provide young women with a positive role model, while appealing to the libido of adolescent males?

In order to keep a title in print, publishers often try to appeal to male readers by depicting these characters in very skimpy costumes. In an industry aimed at adolescent boys, large doses of cheesecake increase circulation and guarantee strong sales. A perfect example of this phenomenon is the two Catwoman series. The first, issued by DC Comics in the early 1990's emphasized a heavy dose of cheesecake and sold extremely well, but the second, current series has toned down the cheesecake value in favor of well-written stories and sales have been poor. However, a wide range of comics exist that will appeal to girls; understanding the differences will help librarians and teachers make informed decisions when selecting materials.

Three basic types of female characters are typically found in comics starring female protago-



nists: superheroines, the pin-up girl, and girl-friendly comics:

**Superheroines:** Superheroine comics are a genre of superhero comics that date back to the early 1940's beginning with *Wonder Woman* and *Mary Marvel*. These comics are often designed to appeal to girls, but most have sold poorly, failing to attract the readership of a predominately male audience. Until very recently, superheroine comics occupied a very small corner of the market.

Today there are more superheroine comics than ever before including *Birds of Prey*, *Wonder Woman*, *Supergirl*, and *Spider-Girl*. While superheroine comics may feature women in tights (Black Canary) or jumpsuits (Cat-Woman) that grab boys' attention, these comics also contain solidly written stories, good art, and lead characters who are presented as capable and self-sufficient. Superheroine comics are a good choice for middle school and high school collections and offer students an alternative to traditional superheroes like Batman and the Hulk.

**Pin-Up Girls:** This category contains a variety of sexually alluring and provocatively dressed female characters. Alternately called "good-girls," "bad-girls," and

"babes" these comics all share some common features: amply endowed female protagonist who fight crime in revealing costumes with the goal of titilating the male adolescent reader. In the 1940's they were originally called "good-girl" comics as exemplified by characters such as Phantom Lady and Sheena. During the 1990's the "good-girl" was replaced by the "babe" and the "bad-girl," a superhero subgenre that features vigilantes, villains, and anti-heroes. These characters are often scantily clad and have a "kill or be killed" approach to life. Bad-girl series include *Lady Death*, *Electra*, *Vampirella*, and *Witchblade*. These series feature excellent artwork and solid stories, but are not recommended for school library collections.

**Girl-Friendly Comics:** Girl-friendly series such as *Akiko*, *Betty and Veronica*, *Courtney Crumrin*, *Alison Dare*, and *Go-Girl*, feature female protagonist in stories that appropriate for readers of all ages and are free of graphic violence, strong language and provocative images of women. Titles for older teens include *Death: The High Cost of Living*, *Love and Rockets*, *Promethea*, and *Strangers in Paradise*. Girl-friendly titles make excellent choices for all school li-



braries, providing readers with solid stories that range from tales of adventure and fantasy to humor.

In general, it is nearly impossible to have a graphic novels collections that does not include images of women that some may find objectionable. Graphic novels are best seen as part of a comprehensive collection that includes a wide range of reading materials.

**Cataloging Graphic Novels  
Dewey Classification**

Most libraries assign graphic novels a 741.59 call number for general materials and a 920 or 921 for biographical works. If the graphic novels are shelved as part of a special collection, there is often an additional call number line added to signify the collection, such as "GN" to indicate the graphic novels collection. Here is an example for two -graphic novels, Art Spiegelman's *Maus* and Lynda Barry's *The Greatest of Marlys* using the traditional and special collections approach:  
Standard Dewey Call Numbers:

*Maus:*           **920**  
                          **SPI**

*The Greatest of Marlys:*  
                          **741.59**  
                          **BAR**

*Maus:*           **GN**  
                          **920**  
                          **SPI**

*The Greatest of Marlys:*  
                          **GN**  
                          **741.59**  
                          **BAR**

Some school libraries invent their own special call numbers for graphic novels, a practice that I do not recommend. The call numbers used for graphic novels should conform to the same classification system used throughout the library's collection. Students who are accustomed to locating graphic novels in their school library by way of a special call number may have difficulty locating similar materials in other libraries.

**The Verso Page**

Finding the verso page in a graphic novel can be a maddening experience. The verso page may be in the front or back of the book; it may be printed on white paper or a dark color such as black. For example the verso page information for *Wonder Woman: The Spirit of Truth* appears at the bottom of the title page, the first interior page of the book. In *the Sandman: A Game of You*, the verso page appears on the back-



side of the title page, using white text on darkly colored paper, and in *Astro Boy* the verso appears after a "Note to Readers," several pages after the title page. To make things even more confusing, many English-language versions of Japanese comics are printed from back to front and the verso is located on the first page of text, which by Western standards is the last page of the book. However, things are beginning to improve for the better and at least one publisher, CrossGen, is now using Publisher's Cataloguing in Publication Data that includes information about the author, artist, title, ISBN number, subject headings and, both, LC and Dewey call numbers.

### Shelving

Shelving graphic novels can present a variety of problems due to the various sizes and formats that publishers use. Most graphic novels are published in 5" x 7," a format that readily fits on conventional shelving units. However, oversized and digest editions have their own unique shelving issues and can often become "lost" among conventionally sized editions. Many digest-sized editions will fit on a spiral paperback rack, but the large size oversized editions will

only fit on shelving that is intended for oversized art books and coffee table edition. Oversized graphic novels are usually thin volumes, containing fewer than 60 pages that can not stand-up easily without damaging the spine. When planning a new graphic novels collection consider these shelving issues and house your graphic novels in an area that can accommodate a full range of sizes and formats.

### Theft

Many libraries have reported that many of their graphic novels are stolen or simply not returned. There is not easy solution for this problem. Some libraries will adhere a large permanent label on the front cover that contains the school's name. Others will not circulate their graphic novels, a practice that I do not recommend. Many librarians have found that limiting the amount of graphic novels that can be checked out at any time also helps reduce theft. When developing a budget for graphic novels, theft should be factored into the overall cost of maintaining a collection of graphic novels.





# ZING!

## CHAPTER 4: SELECTION TOOLS AND RESOURCES

### Professional and Trade Journals

#### The Comics Journal

Founded in 1975, *The Comics Journal* is one of the nation's most respected single-arts magazines, providing its readers with an eclectic mix of industry news, professional interviews, and reviews of current work on a monthly basis. The journal is published by Fantagraphics Books, which also publishes alternative comics such as *Love and Rockets* and *Eightball*.

#### Knowledge Quest

A column on graphic novels by Philip Crawford, *Thought Bubbles*, appears regularly. Published by the American Association of School Librarians (AASL), a division of the American Library Association.

#### Library Journal

Steve Raiteri's column reviews and discusses graphic novels.

#### The Shy Librarian

Stephen Weiner's column, *The Comics' Librarian*, reviews graphic novels and discusses trends within the industry.

#### Voice of Youth Advocates (VOYA)

Kat Kan's long-running column, "Graphically Speaking," appears in every issue.

#### WIZARD Magazine

Often described as the *People* magazine of the comic book world, this monthly periodical covers all of the new products in the world of comics, TV animation, and other related items. Reviews of graphic novels also appear in *Booklist*, *School Library Journal*, and *Publisher's Weekly*.



## Industry Awards

The two major industry awards are the "Harveys" and the "Eisners" awards. An annual award is given in many categories, but only the awards for graphic novels are listed here.

### The Harvey Awards

Named in honor of Harvey Kurtzman, they are voted on solely by those working in the industry, with over 1000 ballots sent out in the first year.

- 1988** Best Graphic Album: *Watchmen*
- 1989** Best Graphic Album: *The Killing Joke*
- 1990** Best Graphic Album: *Ed the Happy Clown*
- 1991** Best Graphic Album (Original): *Why I Hate Saturn*  
Best Graphic Album (Reprint): *Warts and All*
- 1992** Best Graphic Album (Original): *To the Heart of the Storm*  
(Eisner)  
Best Graphic Album (Reprint): *Maus II*
- 1993** Best Graphic Album (Original): *Fairy Tales of Oscar Wilde, Vol. 1*  
(Russell)
- 1994** Best Graphic Album (Reprint): *Hey Look!* (Kurtzman)
- 1994** Best Graphic Album (Original): *Understanding Comics* (McCloud)  
Best Graphic Album (Reprint): *Complete Bone Adventures*  
(Smith)
- 1995** Best Graphic Album (Original): *Our Cancer Year* (Pekar,  
Brabner and Stack)  
Best Graphic Album (Reprint): *Marvels* (Busiek and Ross)
- 1996** Best Graphic Album (Original): *Stuck Rubber Baby* (Cruse)  
Best Graphic Album (Reprint): *Hellboy: The Wolves of St.  
August* (Mignola)
- 1997** Best Graphic Album (Original): *Fax from Sarajevo* (Kubert)  
Best Graphic Album (Reprint): *Astro City: Life in the Big City*  
(Busiek and Anderson)
- 1998** Best Graphic Album (Original): *Sin City: Family Values*  
Best Graphic Album (Reprint): *Batman: Black and White*
- 1999** Best Graphic Album (Original): *You Are Here* (Baker)  
Best Graphic Album (Reprint): *Cages* (McKean)



- 2000** Best Graphic Album (Original) *Batman: War on Crime* (Dini and Ross)  
Best Graphic Album (Reprint): *From Hell* (Moore)
- 2001** Best Graphic Album (Original): *Last Day in Vietnam* (Eisner)  
Best Graphic Album (Reprint): *Jimmy Corrigan* (Ware)
- 2002** Best Graphic Album (Original): *Golem's Mighty Swing*  
Best Graphic Album (Reprint): *Lone Wolf and Cub*

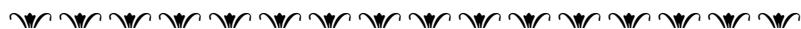
### The Eisner Awards

Named for the creator of *The Spirit* and author of *A Contract with God*, are designed to recognize "the outstanding work of the creative people from within our industry" and to "attract public attention to the art form by publicizing to non-comics readers the best work the industry has to offer." Currently, Eisner nominations are selected by a panel of five judges, with some 5,000 voting ballots being distributed to publishers, creators, and retailers.

- 1988** Best Graphic Album: *Watchmen* (Moore and Gibbons)
- 1989** Best Graphic Album: *The Killing Joke* (Moore and Bolland)
- 1990** Cancelled due to balloting errors.
- 1991** Best Graphic Album - New: *Elektra Lives Again*  
Best Graphic Album - Reprint: *The Doll's House* (*Sandman* #8-16)
- 1992** Best Graphic Album - New: *To The Heart of The Storm* (Eisner)  
Best Graphic Album - Reprint: *Maus II*
- 1993** Best Graphic Album - New: *Signal to Noise* (Gaiman and McKean)  
Best Graphic Album - Reprint *Sin City* (Miller)
- 1994** Best Graphic Album - New: *A Small Killing* (Moore and Zarate)  
Best Graphic Album - Reprint: *Cerebus: Flight (Mothers and Daughters, bk. 1)* (Sim and Gerhard)  
Best Archival Collection - *Complete Little Nemo in Slumberland vol. 6* (McCay)  
Best Graphic Album - New: *Fairy Tales of Oscar Wilde, Vol. 2* (Russell)  
Best Graphic Album - Reprint: *Hellboy: Seeds of Destruction* (Mignola)  
Best Archival Collection - *The Christmas Spirit* (Eisner)  
Best Graphic Album - New: *Stuck Rubber Baby* (Cruse)



- Best Graphic Album - Reprint: *The Tale of One Bad Rat* (Talbot)  
Best Archival Collection - *The Complete Crumb Comics, Vol. 11*
- 1997** Best Graphic Album - New: *Fax from Sarajevo* (Kubert)  
Best Graphic Album - Reprint: *Stray Bullets: Innocence of Nihilism* (Lapham)  
Best Archival Collection- *Tarzan: The Land That Time Forgot & The Pool of Time* (Manning)
- 1998** Best Graphic Album - New: *Batman & Superman Adventures: World's Finest* (Dini & Staton)  
Best Graphic Album - Reprint: *Sin City: That Yellow Bastard* (Miller)  
Best Archival Collection - *Jack Kirby's New Gods* (Kirby)
- 1999** Best Graphic Album - New: *Superman: Peace on Earth* (Dini and Ross)  
Best Graphic Album - Reprint: *Batman: The Long Halloween* (Loeb and-Sale)  
Best Archival Collection - *Plastic Man Archives, Vol. 1* (Cole)
- 2000** Best Graphic Album - New: *Acme Novelty Library #13* (Ware)  
Best Graphic Album - Reprint: *From Hell* (Moore and Campbell)  
Best Archival Collection: *Peanuts: A Golden Celebration* (Schultz)
- 2001** Best Graphic Album - New: *Safe Area Gorazde* (Sacco)  
Best Graphic Album - Reprint: *Jimmy Corrigan* (Ware)  
Best Archival Collection - *The Spirit Archives, Vols. 1 and 2* (Eisner)
- 2002** Best Graphic Album - New: *The Name of the Game* (Eisner)  
Best Graphic Album - Reprint: *Batman: Dark Victory* (Loeb and Sale)  
Best Archival Collection - *Akira* (Otomo)



## Websites about Comics and Graphic Novels

### Industry Sites

- **The Comics Journal:** The premier critical journal on comics and graphic novels. <http://www.tjc.com/front.html>
- **Diamond's Bookshelf:** Contains reviews and collection develop ideas for graphic novels. Entries are divided by genre and age-level.
- **WIZARD Magazine:** A slick, full color periodical that covers events in the comic books' world. Contains lots of information about new comics and graphic novels. <http://www.wizardworld.com>

### Graphic Novel Review Sites

- **Comic Books for Young Adults: A Guide for Librarians:** An excellent resource about graphic novels for school and public librarians. <http://ulib.buffalo.edu/libraries/units/lml/comics/pages/index.html>
- **The Comics Get Serious:** A good review source for information about comics and graphic novels. <http://www.rationalmagic.com/Comics/Comics.html>
- **Librarian's Guide to Anime and Manga:** Lots of useful information about Japanese comics and animation. [www.koyagi.com/Libguide.html](http://www.koyagi.com/Libguide.html)
- **Links to Comics and Graphic Novel Sites:** Contains a useful list of quality sites that focus on graphic novels and comics. <http://my.voyager.net/~sraiteri/comicslinks.htm>
- **No Flying, No Tights: A Website Reviewing Graphic Novels for Teens:** A great sites that reviews comics and graphic novels of interest to teens. <http://noflyingnotights.com>



- **Sequential Tart:** An excellent, up-to-date review source for graphic novels and comics. <http://read.sequentialtart.com>



# SNIC

## CHAPTER 5: RECOMMENDED TITLES

**NOTE:** *The following annotated bibliography does not include ISBN and pricing information. Publishers frequent re-publish and re-package graphic novels in slightly different formats (ie. new editions, new covers, prices) making the original ISBN information obsolete. If you use the an ISBN number from an earlier edition, vendors will often not be able to fill your order, listing the title as "out-of-print" or "not available from publisher." Having worked with a variety of school library vendors, I do not recommend the use of ISBN for purchasing graphic novels, your fill rate will be greatly increased by using title and author.*

### **Titles for All-Ages: Grades 3-12**

Titles in this section will appeal to young children, as well as, teenagers and are suitable for all school library collections, grades 3-12. Graphic novels that are part of a longer series, such as *Akiko*, list only the first volume, but the entire series is recommended.

🌸 Brennan, Michael. *Electric Girl*. San Francisco: Mighty Gremlin (AitTPlanetlar), 2000. Virginia, the electric girl, and her dog, Blammo, encounter a series of calamities as they are taunted by Oogleeog, a mischievous, invisible gremlin.  
*All-Ages/Grades 4-up*



❧ Creeley, Mark.  
*Akiko*. Dover, NJ:  
Sirius  
Entertainment,  
Inc., 2001.



A quest story that will entertain readers of all ages, *Akiko* is a delightful outer space fantasy series about a young girl and her adventures on the Planet Smoo.

*All-Ages/Grades 3-up*

❧ Dini, Paul and Alex Ross.  
*Superman: Peace on Earth*. New York: DC Comics, 1998. Superman encounters a variety of obstacles when he attempts to feed the world's starving children. Full-painted, this oversized edition explores issues about hunger, poverty and government control.

*All-Ages/Grades 4-up*

❧ Dini, Paul.  
*Batman: War on Crime*. New York: DC Comics, 1999. Paul Dini focuses on



Batman's alter-go, Bruce Wayne, to explore the causes and symptoms of crime in this oversized, fully-painted graphic novel.

*All-Ages/Grades 4-up*

❧ Dini, Paul. *Wonder Woman: The Spirit of Truth*. New York: DC Comics, 2001. To understand the true meaning of heroism, Wonder Woman, sheds her costume and travels the world incognito. This over-sized, richly painted graphic novel contains a powerful story about self-discovery, heroism, and truth.

*All-Ages/Grades 4-up*

❧ Dini, Paul. *Shazam: Power of Hope*. New York: DC Comics, 2002. A strong level of optimism tempers this over-sized, fully painted story about Captain Marvel and his aid to needy children.

*All-Ages/Grades 4-up*

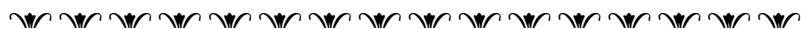
❧ Eisner, Will. *Sundiata: A Legend of Africa*. New York: NMB, 2002. A crippled boy grows up to lead an army against the evil Samanguru in this retelling of the African legend of Sundiata.

*All-Ages/Grades 3-up*

❧ Fox, Gardner and Harry Lampert.  
*The Golden Age Flash Archives, Volume 1*. New York: DC Comics, 1999.



This volume features the 1940's adventures of the original Flash, Jay Garrick.





*Note: Additional volumes in the DC Archives focus on other characters including Superman, Batman, Wonder Woman, Plastic Man, The Legion of Super-Heroes, and Shazam!*  
*All volumes are recommended and suitable for grades 3-up.*

🌹 Gaiman, Neil and Dave McKean. *The Day I Swapped My Dad for Two Goldfish*. Clarkston, GA: White Wolf Publishing Inc., 1998. Neil Gaiman and artist Dave McKean have created a wonderful, illustrated short story that humorously focuses on the pitfalls of bartering family members.  
*All-Ages/Grades 4-up*

🌹 Gorelick, Victor, ed. *Archie American Series: Best of the Sixties, Volume 3*. Mamaroneck, CA: Archie Comic Books, 1998. This volume is part of a series of reprints that are organized by decade from 1940's -1990's. This volume provides a glimpse into the pop culture of the 1960's in stories that focus on folk music, drag racing, the British Invasion, mini skirts and flower power.  
*All-Ages/Grades 3-up*

🌹 Gownley, Jimmy. *Amelia Rules!, Volume 1: In with the In Crowd*. Harrisburg: Renaissance Press, 2002. Reminiscent of the *Peanuts*

strips, Amelia and her friends encounter adventure from schoolyard to backyard. These short stories speak in a language that children will love.  
*All-Ages/Grades 3-up*

🌹 Groening, Matt. *Simpson Comics Royale*. New York: HarperCollins, 2001. Based on characters from the TV show, this edition contains stories about Bart, Lisa, Krusty, and Radioactive Man. Also included are several text pieces and puzzles. Additional volumes include *Bart Simpson's Treehouse of Horror: Heebie Geebie, Hullabaloo, and Simpsons Comics A-Go-Go*.  
*All-Ages/Grades 3-up*

🌹 Herge. *The Adventures of Tintin*. Translated by Leslie Lonsdale Cooper and Michael Turner. Boston, MA: Little, Brown, 1992. The "Tintin Three-In-One" series of anthologies are a great way to introduce readers to the adventure stories of Tintin, a young reporter-sleuth and his faithful dog companion. These globe-trotting adventures collect the original comic strip.  
*All-Ages/Grades 4-up*

🌹 Infantino, Carmine. *The Flash Archives, Volume One*. New York: DC Comics, 1996. The early



adventure of the "new" Flash, the first new superhero of the "silver-age." *Note: Additional volumes in the DC Archives focus on other characters including Superman, Batman, Wonder Woman, Plastic Man, The Legion of Super-Heroes, and Shazam!. All volumes are recommended and suitable for grades 3-up.*

*All-Ages/Grades 4-up*

🌸 Kunkel, Mike. *Herobear and the Kid: The Inheritance*. Tolucka Lake, CA: Astonish Comics, 2002. Whimsy and humor abound as Tyler's toy bear transforms into the caped superhero, Herobear. *All-Ages/Grades 4-up*

🌸 Lee, Stan. *Essential Uncanny X-Men, Volume 1*. New York: Marvel Comics, 2003. Reprints the first 25 issues of the series from the 1960's. Stories feature the original X-Men, Cyclops, Angel, Beast, Iceman, Marvel Girl and Professor X. Each volume in Marvel Comics' *Essential* series is published in black and white and is approximately 500 pages. *Note: The "Essential" series reprints the early, hard to find stories about Marvel most popular comic book heroes, including the Hulk, Thor, Spider-Man and the X-Men. Each volume is published in black and*

*white and is approximately 500 pages.*

*All-Ages/Grades 3-up*

🌸 ---, *Essential Fantastic Four, Volume 1*. New York: Marvel Books, 1998. Reprints the first 20 issues of the *Fantastic Four*. These landmark stories changed the rules for superhero storytelling, adding a heretofore use of realism. *Note: The "Essential" series reprints the early, hard to find stories about Marvel most popular comic book heroes, including the Hulk, Thor, Spider-Man and the X-Men. Each volume is published in black and white and is approximately 500 pages. All-Ages/Grades 3-up*

🌸 ---, *Marvel Masterworks: Amazing Spider-Man, Volume 1*. New York: Marvel Books, 2002. Like "DC Archives" editions, the "Marvel Masterworks" series features full-color, hardcover volumes that reprint the earliest and most sought-after issues of Marvel's best known superheroes. This volume reprints the first ten issues of the "Amazing Spider-Man" comic book. *Note: Other volumes in the "Marvel Masterwork" series focus on characters including The Hulk, Daredevil, The X-Men, and The Mighty Thor. All-Ages/Grades 3-up*



☛ McCloud, Scott and Paul Dini. *Superman Adventures: The Man of Steel*. New York: DC Comics, 1998. These stories are based on the WB Superman cartoon and are similar in style and concept to the *Batman Adventures*.  
*All-Ages/Grades 3-up*

☛ Medley, Linda. *Castle Waiting, Volume 1: The Lucky Road*. Portland, OR: Olio Press, 2002. Like the film *Shrek*, this story combines new, original characters with familiar faces from the world of fairy tales and fables. Stories continue in *Castle Waiting: The Curse of Bramley Hedge*.  
*All-Ages/Grades 4-up*

☛ Moulton, Charles and H.G. Peters. *Wonder Woman Archives, Volume 1*. New York: DC Comics, 1998.



This volume collects the earliest adventures of Wonder Woman, one of the first female superheroes. Adopted as a symbol of feminism in the 1970's, Wonder Woman has been the longest-running and most successful superheroine in the history of comic book publishing. *Note: Additional volumes in the DC Archives focus on other characters including Superman, Batman, Wonder*

*Woman, Plastic Man, The Legion of Super-Heroes, and Shazam!*  
*All volumes are recommended and suitable for grades 3-up.*

☛ Naifeh, Ted. *Courtney Crumrin and the Night Things*. Portland, OR: Oni Press, 2002. Courtney has a hard time



adjusting to her new surroundings, until she discovers a secret world of goblins, ghosts, and ghouls.  
*All-Ages/Grades 4-up*

☛ Nichols, Jeff. *Colonia: Islands and Anomalies*. San Francisco, CA: AiT/Planet Lar, 2002. When Jack and his two uncles wash up on the shores of an uncharted island, they unprepared for what they will encounter: Cinnabar, a pirate, Spanish ghosts, mermaids, and a man composed of fish.  
*All-Ages/Grades 4-up*

☛ Plessix, Michael. *The Wind in the Willows, Volume 1: The Wild Wood*. New York: NBM, 1997. Plessix's adaptation of Grahame's classic novel utilizes beautiful watercolor paintings to re-tell the story of Mr. Toad and his gentlemanly friends. Originally published in French, this four part adaptation continues in *Vol. 2: Mr.*



*Toad, Vol. 3: The Gates of Dawn, and Vol. 4: Panic at Toad Hall.*  
*All-Ages/Grades 3-up*

🦋 Puckett, Kelly. *Batman Adventures*. New York: DC Comics/Warner Books, 1993. Based on the cartoon series, this volume includes appearances by the Penguin, Catwoman, and the Joker. Subsequent volumes include: *Batman: The Dark Knight Adventures* and *Batman: Gotham Adventures*.  
*All-Ages/Grades 3-up*

🦋 Robinson, James. *Leave It to Chance: Shaman's Rain*. New York: DC Comics, 2000. Chance Falconer wants to follow in her father's footsteps and become a paranormal investigator, but her father feels the job isn't right for a teenage girl. These light-hearted stories combine monsters, suspense, and humor with a sense of adventure.  
*All-Ages/Grades 4-up*

🦋 Russell, P. Craig. *Fairy Tales of Oscar Wilde*. New York: NMB, 1994. Russell's adaptations of Oscar Wilde's fairy tales are in full color and beautifully illustrated. Volume one contains "The Selfish Giant" and "The Star Child"; volume two contains "The Young King" and "The Remarkable Rocket." The

third volume contains "The Birthday of the Infanta."  
*All-Ages/Grades 4-up*

🦋 ---, Rudyard Kipling's *Jungle Book Stories*. New York: NMB, 1997. Russell's adaptation of stories from *The Jungle Book* include *The King's Ankus, Red Dog,* and *The Spring Running*. These stories are an excellent introduction to Mowgli and his jungle world.  
*All-Ages/Grades 4-up*

🦋 Smith, Jeff. *Bone, Volume 1: Out from Boneville*. Columbus, OH: Cartoon Books, 1995. Three Bonecousins (Fone, Phoney and Smiley) explore the world outside of Boneville in a humorous Tolkien-meets-Pogo fantasy. This multi-volume series includes the companion volume, *Rose*.  
*All-Ages/Grades 4-up*



🦋 Smith, Jeff and Charles Vess. *Rose*. Columbus, OH: Cartoon Books, 2002. In this prequel to the *Bone* series, Princess Rose embarks on a quest to destroy the dragon who is threatening the Northern Valley.  
*All-Ages/Grades 4-up*



🌸 Spiegelman, Art and Francoise Mouly. *Little Lit: Folklore and Fairy Tale Funnies*. New York: HarperCollins, 2000. This anthology by writers and artists of children's books and graphic novels, re-tells many familiar tales for children. Stories include Spiegelman's "The Several Selves of Selby Sheldrake" and Ponti's "The Little House that Ran Away from Home."  
*All-Ages/Grades 3-up*

🌸 Templeton, Ty and Rich Burchett. *Batman: Gotham Adventures*. New York: DC Comics, 2000. Stories focus on Batman and Robin and their encounters with Catwoman, Two-Face and the Riddler. Based on the animated, WB television series.  
*All-Ages/Grades 4-up*

🌸 Tezuka, Osamu. *Astro Boy, Vol. 1*. Translated by Frederik L. Schodt. Milwaukie, OR: Dark Horse Comics, 2002. The first manga series to be adapted to animation, *Astro Boy* focuses on the adventures of a boy robot. This multi-volume series are re-printed in a digest-sized format and in black-and-white.  
*All-Ages/Grades 4-up*

🌸 Thompson, Jill. *Scary Godmother*. Dover, New Jersey: Sirius Entertainment, Inc., 1997. A friendly witch, Scary Godmother, helps young Hannah Marie teach her mean, older cousin, Jimmy, a lesson in a Halloween story full of ghosts and ghouls.  
*All-Ages/Grades 4-up*

🌸 Tolkein, J.R.R. and David Wenzel. *The Hobbit: An Illustrated Edition of the Fantasy Classic*. New York: Ballentine Books, 2001. The story of Bilbo Baggins is well adapted and beautifully illustrated in this graphic novel edition of Tolkien's *The Hobbit*. This is a perfect introduction to Tolkien's world for reluctant readers and students who shy away from reading the classics.  
*All-Ages/Grades 5-up*

🌸 Torres, J. *Alison Dare, Little Miss Adventures*. Portland, OR: Oni Press, 2002



At the St. Joan of Arc Academy for Girls, Alison and her best friends, Wendy and Dot, encounter magic genies, super-powered bank robbers, and a dastardly baron.  
*All-Ages/Grades 4-up*



## Middle School and High School Titles

### Grades 6-12

These titles are suitable for older children and teenagers, but may contain violence, strong language, and provocative images of women. Grade-level and age-level interest are suggested to help provide a guide when selecting these works.

🌹 Allred, Mike. *The Superman-Madman Hullabaloo*. Milwaukie, OR: Dark Horse Comics, 1998. This humorous and slightly bizarre story features the first meeting between Dark Horse's Madman and DC's Superman. In this cross-dimensional story, Madman and Superman discuss the existence of God, encounter a group of underground mutant street-beatniks, a super zombie, witness a health-food store food-fight, and run into a skyscraper with legs. Unique, charming and delightful to read.  
*Middle School/Grades 7-up*

🌹 Arnoldi, Katherine. *Amazing "True" Story of a Teenage Single Mom*. New York: Hyperion, 1998. At 17, Katherine is raped and left with a baby. Her boyfriend beats her and her dysfunctional family is

no help. By persistently pursuing her dreams, she is able to overcome her past.

*High School/Grades 9-up*

🌹 Barry, Lynda. *The Greatest of Marlys*. Seattle, WA: Sasquatch Books, 2000. Originally appearing in Barry's comic strip "Ernie Pook's Comeek," this collection focuses on Marlys, a preteen, her teenaged sister, Maybonne, and their freaky little brother, Freddie. Like the works of Carson McCullers, Barry crafts a finely detailed world of misfits and outsiders that is both funny and poignant.  
*High School/Grades 9-up*

🌹 Bendis, Brian Micheal and Bill Jemas. *Ultimate Spider-Man: Power and Responsibility*. New York: Marvel Comics, 2001. Teenage life is explored in this updated version of Spider-Man which features a new origin story and familiar characters like Mary Jane and Aunt May.  
*Middle School/Grades 5-up*

🌹 Brubaker, Ed and Mike Allred. *Catwoman: Dark End of the Street*. New York: DC Comics, 2002. Selina Kyle returns





to Gotham City, becoming a reluctant defender for the city's lost and discarded citizens. Also recommended is Darwyn Cooke's companion novel, *Catwoman: Selina's Big Score*.  
*Middle School/Grades 7-up*

☛ Busiek, Kurt.  
*Marvels*. New York: Marvel Books, 1994. Told from the point of view of an "everyman," as we witness the



first appearance of superheroes into his ordinary, everyday world. Ross's realistic, painted artwork is superbly paired with Busiek's narrative.  
*Middle School/Grades 5-up*

☛ ---, Kurt Busiek's *Astro City: Life in the Big City*. La Jolla, CA: Homage Comics, 1996. An intelligently



written collection of stories that pay homage to many superheroes, including Superman, Wonder Woman and Batman, who are re-imagined as Samaritan, the godlike hero with a tragic past; Winged Victory, a flying superwoman with a feminist twist; and the Hanged

Man, a mysterious figure who maintains a silent protective vigil over his city. Subsequent volumes include *Family Album*.  
*Middle School/Grades 8-up*

☛ ---, *The Wizard's Tale*. New York: Homage Comics, 2000. The old wizard, Bafflerog Ruplewhisker, has been ordered by the Dark Council to leave his castle home and locate the missing "Book of the Worse".  
*Middle School/Grades 5-up*

☛ Chadwick, Paul. *The Complete Concrete*. Milwaukie, OR: Dark Horse Comics, 1996. Ron Lithgow is an out of shape, recently divorced speechwriter who is transformed into a seven feet tall, one thousand pound "superhero" known as Concrete. Chadwick's thoughtfully examines the effects of this transformation on the main character and pay homage to the work of Jack Kirby. Other volumes in the series include *Concrete: Short Stories, 1986-1989*.  
*Middle School/Grades 7-up*

☛ Claremont, Chris and John Byrne. *Uncanny X-Men: The Dark Phoenix Saga*. New York: Marvel Books, 1990. Conflicts between the X-Men and the Hellfire Club are explored, as mild natured Jean Grey transforms into the powerful



and deadly Dark Phoenix. Claremont and Byrne excel in this story about power, love, and tragedy.

*Middle School/Grades 5-up*

☛ Claremont, Chris. *X-Men Visionaries: Chris Claremont*. New York: Marvel Comics, 2001. Chris Claremont chose stories that he felt were his benchmark during his decade-long run on *The Uncanny X-Men*. Some of his best stories from the 1970's and 1980's appear in this volume.

*Middle School/Grades 5-up*

☛ David, Peter and Pop Mahn. *Spy Boy: Deadly Gourmet Affair*. Milwaukie, OR: Dark Horse Comics, 2001. The story of teenage Alex Fleming and how he enters a world of spies, villains and intrigue will have strong appeal for teens.

*Middle School/Grade 6-up*

☛ David, Peter. *Young Justice: A League of Their Own*. New York: DC Comics, 2000.

Teenage crushes, rivalry, and angst permeate these light-hearted, humorous stories about a group of teenage superheroes that includes Robin, Impulse, Wonder Girl, and Superboy.



*Middle School/Grades 5-up*

☛ DeFalco, Tom. *Spider-Girl*. New York: Marvel Books, 2001. May Parker, the daughter of the original Spider-Man, has inherited her father's amazing, arachnid-like powers, but parties, parents, and villains make being a superheroine a difficult challenge.

*Middle School/Grades 5-up*

☛ Dixon, Chuck. *Birds of Prey*. New York: DC Comics, 1999. Two female spies, a martial arts expert, Black Canary and a physically disable computer expert, Barbara Gordon (the former Batgirl), fight crime on an international level.

*Middle School/Grades 6-up*

☛ ---, *Robin: Year One*. New York: DC Comics, 2002. The early days of Robin's career are explored as he encounters the Mad-Hatter and Two-Face for the first time.

*Middle School/Grades 5-up*

☛ ---, *Way of the Rat, Vol. 1: The Walls of Zhumar*. Oldsmar, Florida: CrossGen, 2003. Boon Sai Hong is content with being a thief until he steals a magical ring and meets a talking monkey master who guides him on a journey to save the kingdom.

*Middle School/Grades 6-up*





☛ Doran, Colleen. *A Distant Soil*. Orange, CA: Image Comics, 1997. Liana and her brother Jason are ordinary teenagers, except that their emerging psionic powers have caught the attention of a group of behavioral scientists and a few aliens.

*Middle School/Grades 7-up*

☛ Fujishima, Kosuke. *Oh My Goddess!: The Fourth Goddess*. Milwaukie: Dark Horse Comics, 2001. Keiichi Morisata friendship with three real-life goddesses changes when the "Fourth Goddess" shows up and causes mayhem. Additional volumes include "1-555-GODDESS" and "Mara Strikes Back."

*Middle School/ Grades 8-up*

☛ Gilroy, Henry. *Star Wars: Episode 1: The Phantom Menace*. Milwaukie, OR: Dark Horse Comics, 1999. A comic book adaptation of the film with the same name. There are numerous other volumes set in the "Star Wars" universe.

*Middle School/Grades 6-up*

☛ Golden, Chris. *Buffy the Vampire Slayer: The Origin*. Milwaukie, OR: Dark Horse Comics, 1999. This story draws on the film and television versions of Buffy. Recounts the origin of Buffy and how she became a slayer of

vampires. This graphic novel maintains the darker, gothic tone of the TV series.

*Middle School/Grades 7-up*

☛ Grant, Alan. *Robin: A Hero Reborn*. New York: DC Comics, 1991. This inexpensive graphic novel collects the mini-series that depicts the first appearance and origin of the new Robin, Tim Drake.

*Middle School/Grades 5-up*

☛ Hartman, Rachel. *Amy Unbounded: Belondweg Blossoming*. Wynnewood, PA: Pug House Press, 2002. The unflappable Amy of Eddybrook Lodge learns about life, friendship and chores in this coming of age story set during the Middle Ages.

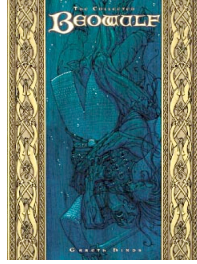
*Middle School/Grades 6-up*

☛ Herman. *The Towers of Bois-Maury, Volume 1: Babette*. Milwaukie, OR: Dark Horse Comics, 2002. Displaced from his homeland, Sir Aymar, travels the countryside of Medieval Europe becoming entangled in a plot of murder and intrigue.

*High School/Grades 10-up*



🌿 Hinds, Gareth. *Collected Beowulf*. Cambridge, MA: THECOMIC.COM, 2000. Atmospheric and beautifully



illustrated, the *Collected Beowulf* is an excellent way to introduce students to this classic Old English epic.

*Middle School/ Grades 7 -up*

🌿 Hosler, Jay. *Clan Apis*. Columbus, OH. Active Synapse, 2000. The life cycle of the honeybee is told from the perspectives of biology and sociology in an engaging story about the life of Nyuki, a bee.

*Middle School/Grades 5-up*

🌿 Jemas, Bill. *Origin: The True Story of Wolverine*. New York: Marvel Books, 2002. This story focuses on Wolverine's earliest days, as his mysterious origin is revealed for the first time.

*Middle School/Grades 7-up*

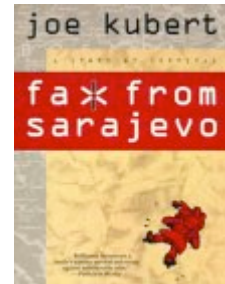
🌿 Jurgens, Dan and Jerry Ordway. *The Death of Superman*. New York: DC Comics, 1993. This highly publicized story depicts the death of Superman at the hands of Doomsday.

*All Ages/Grades 4-up*

🌿 Kesel, Barbara. *Meridian: Flying Solo, Vol. 1*. Oldsmar, FL: CrossGen, 2003. In this coming-of-age story, Young Sophie has a lot to deal with, her father has died, she's developed new magical powers, and her uncle is trying to prevent her from becoming the next Minister of Meridian.

Subsequent volumes include *Meridian: Going to Ground*.  
*Middle School/Grade 6-up*

🌿 Kubert, Joe. *Fax from Sarajevo*. Milwaukie, OR: Dark Horse Comics, 1998. Based on faxes that Kubert received from a



friend trapped in Sarajevo during Serbian bombardment. Kubert uses the fax to create a realistic, graphic portrayal of the horrors of war.

*High School/Grades 9-up*

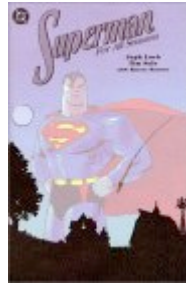
🌿 Kudo, Kazuya. *Mai, The Psychic Girl, Vol.1*. Translated by James D. Hudnell. San Francisco, CA: Viz, 1995. Mai prefers to use her telepathic gift for pranks, but the Wisdom Alliance has other plans for her. Action ensues as Mai's father risks his life to protect his daughter from being exploited.

*High School/Grades 8-up*



✧ Lee, Stan and John Romita, Jr. *Spider-Man: Death of Gwen Stacy*. New York: Marvel Comics, 1999. This novel reprints one of the most memorable storylines to ever appear in comic books. This story chronicles the relationship of Peter Parker and his girlfriend, Gwen Stacey, and culminates in a deadly encounter with the Green Goblin.  
*Middle School/Grades 5-up*

✧ Loeb, Joseph and Tim Sale. *Superman for All Seasons*. New York: DC Comics 1999. This Eisner Award-nominated story focuses on a young Clark Kent and his journey from Smallville to Metropolis. This story features strong characterization and beautiful artwork.  
*Middle School/Grades 5-up*



✧ ---, *Batman: The Long Halloween*. New York: DC Comics, 1999. Any fan of Batman or film noir will be pleasantly surprised at this superb, award-winning retelling of Harvey (Two-Face) Dent's fall from Gotham City District Attorney to psychopathic criminal.  
*Middle School/Grades 8-up*

✧ ---, *Daredevil Legends, Volume 1: Daredevil: Yellow*. New York: Marvel Books, 2002. The early days of Daredevil's career are chronicled, as Loeb examines his relationship with his late father and his girlfriend, Karen Page.  
*Middle School/Grades 6-up*

✧ McCraw, Tom. *Legion of Super-Heroes: The Beginning of Tomorrow*. New York: DC Comics, 1999. Romance, humor and adventure intermingle in these stories about teenage superheroes set in the 31<sup>st</sup> century.  
*Middle School/Grades 5-up*

✧ McDuffie, Dwayne and Robert L. Washington III. *Static Shock: Trial by Fire*. New York: DC Comics, 2000. This book re-tells the origin and first adventures of the African-American superhero, Static.  
*Middle School/Grades 5-up*

✧ Messner-Loebs, William and Mike Deodato, Jr. *Wonder Woman: The Contest*. New York: DC Comics, 1995. Upon returning to her native home, the island of Themyscira, Diana finds her home in ruins and learns that a savage band of outcast Amazons have invaded the royal palace to challenge her for the title of Wonder Woman. The story concludes in *Wonder Woman*:



*The Challenge of Artemis. Middle School/Grades 7-up*

✦ Messner-Loebs, William and Phil Winslade, *Wonder Woman: Amazonia*. New York: DC Comics, 1998. Part of the Elseworlds series, this story is set in an alternative Victorian England at the beginning of the 20<sup>th</sup> century where women are stripped of all of their rights and live in a society ruled by a misogynist king. Phil Winslade's art is impressively showcased in an oversized volume written by William Messner-Loebs. *High School/ Grades 8-up*

✦ Mignola, Mike. *The Conqueror Worm*. OR: Dark Horse, 2002. Sixty years ago, the Nazis contacted a space being, the Conqueror Worm, and now it has returned to destroy mankind. *High School/Grades 10-up*

✦ Miller, Frank. *Batman: The Dark Knight Returns*. New York: DC Comics, 1996. This 10th anniversary edition of Miller's groundbreaking story presents a heretofore unseen dark, gritty, and violent Batman. Along with Moore's *The Watchmen*, *Batman: The Dark Knight Returns* altered and matured the superhero tale, providing a lasting influence on

superhero comics. *High School/Grades 9-up*

✦ Miller, Frank. *Martha Washington Saves the World*. Milwaukie, OR: Dark Horse Comics, 1999. African-American heroine, Martha Washington, leads a band of soldiers to the stars to try and prevent Venus, a powerful computer, from taking over the world. Other volumes in the series include *Martha Washington Goes to War*. *Middle School/Grades 6-up*

✦ Millionaire, Tony. *The Adventures of the Sock Monkey*. Milwaukie, OR: Dark Horse Comics, 2000. A collection of illustrated short stories about Uncle Gabby, a sock monkey, and his friend, Mr. Crow, a toy bird. *Middle School/Grades 5-up*

✦ Moeller, Christopher. *JLA: A League of One's Own*. New York: DC Comics, 2001. This fully painted story focuses on Wonder Woman and her heroic efforts to save the other members of the JLA from an evil, ancient dragon. *Middle School/Grades 5-up*



❧ Morrison, Grant and Frank Quitely. *X-Men: E is for Extinction*. New York: Marvel Books, 2001.



Morrison takes the X-Men in a new creative direction that removes the lycra and spandex from the story, creating a more "realistic" version of these popular superheroes. Quietly's wonderful art augments the surreal elements of Morrison's text.

*High School/Grades 8-up*

❧ Morrison, Grant and Jae Lee. *Fantastic Four 1234*. New York: Marvel Books, 2002. The inner lives of the Fantastic Four are revealed as Morrison explores romantic tensions between the Sub-mariner and the Invisible Woman and Reed Richard's compulsive nature.

*High School/Grades 9-up*

❧ Nishiyama, Yuriko. *Harlem Beat, Vol. 1*. Translated by Aya Ichikawa. Los Angeles, CA: Tokyopop, 1999. Nate is trying to deal with the pressures of urban living. Gangs, girls, and school work leave him with little time to devote to the competitive world of street basketball.

*Middle School/Grades 6-up*

❧ Otomo, Katsuhiro and Takumi Nagayasu. *The Legend of Mother Sarah: Tunneltown*. Translated by Dana Lewis and Toren Smith.

Milwaukie, OR: Dark Horse Comics, 1996. This quest story focuses on Mother Sarah and her search for her missing children who were separated from her after terrorists attacked their space colony. Set in the future on a poisoned and uninhabitable Earth, Otomo presents a tender and powerful tale about family bonds. *Winner of the 1995 Parents' Choice Foundation Award.*

*Middle School/Grades 6-up*

❧ Pini, Wendy and Richard Pini. *Elfquest Reader's Collection #1: Fire and Flight*. Poughkeepsie, NY: Warp Graphics, 1999. Cutter and his tribe of elves, the Wolfriders, seek sanctuary amid evil trolls and vengeful humans. The ALA has called *Elfquest* "one of the most important works in American fantasy." Other volumes include *Forbidden Grove*, *Captives of Blue Mountain*, and *Quest's End*.

*Middle School/Grades 5-up*

❧ Priest, Christopher and Mark Texiera. *Black Panther: The Client*. New York: Marvel Comics, 2001. T'Challa, the leader of the African nation, Wakanda, assumes his identity as the superhero Black



Panther and travels to New York City to investigate the murder of a little girl.

*Middle School/Grades 7-up*

🌹 Robbins, Trina. *Go Girl*. Milwaukie, OR: Dark Horse Comics, 2002. Once Lindsay realizes that she has inherited her mother's ability to fly, she borrows her Mom's old superhero costume and becomes Go-Girl.

*Middle School/Grades 5-up*

🌹 Rucka, Greg and J.G. Jones. *Wonder Woman: The Hiketeia*. New York: DC Comics, 2002. Wonder Woman provides sanctuary and



protection to a young woman, Danielle Wellys, not realizing that she is being tracked down by Batman for the murder of several people.

*Middle School/Grades 7-up*

🌹 Russell, P.Craig. *The Ring of Nibelung, Vol. 1: The Rhinegold and The Valkyrie*. Milwaukie, OR: Dark Horse Comics, 2002. Russell's beautiful adaptation of Richard Wagner's "Ring Cycle." The story concludes in *The Ring of Nibelung, Vol. 2: Siegfried and Gotterdammerung*.

*High School/Grades 8-up*

🌹 Sadamoto, Yoshiyuki. *Neon Genesis Evangelion*. San Francisco, CA: VIZ Communications, Inc.,1998. A handful of teenagers pilot the colossal, flying entities known as Evangelions and battle the mysterious giant Angels.

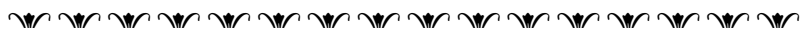
*Middle School/Grades 7-up*

🌹 Sakai, Stan. *Usagi Yojimbo: Grasscutter*. Milwaukie, OR: Dark Horse Comics, 1999. Set in a fanciful 17th century Japan populated by animals, Usagi Yojimbo follows a rabbit samurai warrior's unending quest to hone his abilities. A champion of the weak and the just, he seeks nothing more than justice, honor, and peace. These action-packed and thoughtful stories will provide readers with unforgettable experiences. Other volumes include *Usagi Yojimbo: Grey Shadows* and *Usagi Yojimbo: Seasons*.

*Middle School/Grades 7-up*

🌹 Shanower, Eric. *The Age of Bronze: A Thousand Ships*. Orange, CA: Image Comics, 2001. This well-researched, richly presented literary work is the first part of a seven-volume graphic novel about the Trojan War.

*Middle School/Grades 7-up*





☛ Sifakis, Carl. *The Big Book of Hoaxes*. New York: Paradox Press, 1996. Explores some of the world's great hoaxes such as the Orson Wells' *War of the Worlds* and the "autobiography" of Howard Hughes. Additional volumes in the series include *The Big Book of Conspiracies* and *The Big Book of Urban Legends*.  
*High School/Grades 8-up*

☛ Smith, Kevin. *Daredevil Visionaries: Kevin Smith*. New York: Marvel Comics, 1999. Under the direction of film director Kevin Smith, the Daredevil origin story achieves an unusually high level of quality in this well crafted story that is filled with many twist and turns.  
*Middle School/Grades 7-up*

☛ Smith, Kevin and Phil Hester. *Quiver: Green Arrow*. New York: DC Comics, 2002. The history and origin of Green Arrow is explored in these stories by film-maker Kevin Smith.  
*High School/Grades 9-up*

☛ Soryo, Fuyumi. *Mars #1*. Los Angeles, CA: Tokyopop, 2002. A shy art student, Kira, becomes romantically involved with Rei, a rebellious motorcycle racer.  
*Middle School/Grads 7-up*

☛ Spiegelman, Art. *The Complete Maus*. New York: Pantheon Books, 1997. This Pulitzer Prize winning graphic novel tells the oral history of Vladek, a Holocaust survivor living outside New York City. Spiegelman uses mice to represent the Jews and cats to symbolize the Nazis. Poignant and heart-felt, this tale represents one of the finest examples of literate comic book story telling. A true classic!  
*This volume collects MAUS Vol. 1: A Survivor's Tale: My Father Bleeds History and MAUS Vol. 2: And Here My Troubles Began.*  
*Middle School/Grades 8-up*

☛ Sturm, Stan. *The Golem's Mighty Swing*. Montreal, Canada: Drawn and Quarterly Books, 2001. Set in the 1920's, this baseball story focuses on a Jewish baseball team who bring a Golem to life to help them complete the season.  
*High School/ Grades 10-up*

☛ Takahashi, Rumiko. *Ranma 1/2, Volume 1*. San Francisco, CA: VIZ Communications, Inc., 1993. Whenever Ranma comes into contact with water, he changes into a girl---a humorous exploration of the ups and downs of adolescence from both a male and female perspective.



*Note: Some volumes contain very brief scenes that include nudity.*  
*High School/Grades 9-up*

🌸 ---, *Inu Yasha*. San Francisco, CA: VIZ Communications, 1998. By the author of *Ranma 1/2*, *Inu-Yasha*, is a fairy tale set in an otherworldly version of ancient Japan. This historical fantasy focuses on Kagome, a typical Japanese high school student who is pulled into another realm by a hideous creature to search for the "Jewel of Four Souls."  
*High School/ Grades 9-up*

🌸 Talbot, Bryan. *The Tale of One Bad Rat*. Milwaukie, OR: Dark Horse Comics, 1995. Haunted by memories of sexual abuse, young Helen, a runaway, travels the English countryside in search of healing and transformation in a story that pays homage to the works of Beatrix Potter.  
*Middle School/Grades 8-up*



🌸 Thompson, Craig. *Good-bye Chunky Rice*. New York: Top Shelf, 1999. In this bittersweet tale, Chunky Rice, an anthropomorphic turtle, leaves behind Dandele, a bug-eyed mouse, to embark on a journey of self-discovery.

*Middle School/Grades 6-up*

🌸 Toriyama, Akira. *Dragonball*. San Francisco, CA: Viz Communications, Inc., 2000. These humorous stories feature Goku, a boy with a monkey-tail and a girl named Bulma and their quest for the seven Dragon Balls. *Most volumes contain adult humor.*  
*Note: The companion series, Dragonball Z is the basis for the popular series on the Cartoon Network and is an all-ages title.*  
*High Schools/Grades 9-up*

🌸 Torres, J. *Sidekicks: The Transfer Student*. Portland, OR: Oni Press, 2002 Terry Highland transfers to Shuster Academy, a school for superhero sidekicks, where the focus is on academics and the use of superpowers is forbidden.  
*Middle School/Grades 6-up*



🌸 Van Meter, Jan. *Hopeless Savages*. Portland, OR: Oni Press, 2002. Seeking to rebel against his celebrity, punk rock parents, Rat Hopeless-Savage takes a normal, 9-5 job.  
*Middle School/Grades 8-up*





Waid, Mark. *Impulse: Reckless*. New York: DC Comics, 1997. Bart Allen, the grandson of the Flash, was born in the 30th century and raised in a virtual-reality playpen. Now, Bart has been relocated to Alabama in our present time and must deal with a whole new set of rules.

*Middle School/Grades 5-up*

---, *Justice League: A Midsummer's Nightmare*. New York: DC Comics, 1997. Introduces the new Justice League, which includes Superman, Batman, and Wonder Woman and serves as a prelude to the current on-going series.

*Middle School/Grades 5-up*

---, *Ruse, Vol. 1: Enter the Detective*. Oldsmar, FL: CrossGen, 2002. Set during the late Victorian era, these detective stories featuring the suave Simon Archard and his assistant, Emma Bishop, as they explore murder and mayhem against a backdrop of gas lights, steam trains, and horse drawn carriages.

*High School/ Grades 9-up*

Waid, Mark and Alex Ross. *Kingdom Come*. New York: DC Comics, 1998. This highly acclaimed, award-winning graphic novel re-examines the comic book

archetypes of Batman, Superman, and Wonder Woman. Well written and illustrated, this story examines the meaning of comic books, superheroes, and heroic values.□

*Middle School/Grades 7-up*

Watson, Andi. *Dumped*. Portland, OR: Oni Press, 2002. Among Mary Quant dresses and Jackie Collins novels, Debs, a vintage clothing store owner, and Binny, a collector of vintage books, discover each other.

*High School/ Grades 10-up*

Windsor-Smith, Barry. *Weapon X*. New York: Marvel Books, 1994. This is the graphic novel that tells what happened to Logan when he received his adamantium skeleton. The artwork and writing are both first rate.

*Middle School/Grades 5-up*

Winick, Judd. *Pedro and Me: Friendship, Loss and What I Learned*. New York: Henry Holt, 2000. A loving tribute to late AIDS activist and MTV's Real World star, Pedro Zamora, by his friend and co-star, Judd Winick.

*Middle Schools/Grades 8-up*

Yasuhiko, Yoshikazu. *Joan: Book 1*. Translated by Reiko Terui and Kate Bundy. Fremont, CA:



ComicsOne, 2001. Set in Medieval France, young Emil is taken under the wing of Baudricourt, the same man who helped Joan of Arc. Emil begins receiving visions as she strives to unite France.

*Middle School/Grades 7-up*

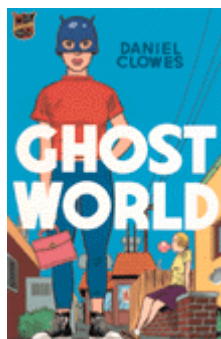
### **Titles for Mature Readers Adult Books for High School Students**

All of the volumes in this section are highly recommended for older teen readers and represent some of the finest work in the field of graphic novels. However, these titles should be previewed before adding them to your collection. Graphic novels in this section may include any or all of the following subject matter: nudity, sexual situations, adult language, graphic violence, and recreational drug use.

NOTE: Please select these titles with care, as you best know your own library and school population.

🌿 Clowes, Daniel. *Ghost World*. Seattle, WA: Fantagraphics Books, 1998.

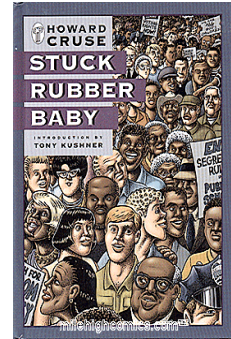
This coming-of-age story concerns two high school



graduates, Enid and Rebecca, during the last summer of their adolescence.

*Mature Readers/Grades 10-up*

🌿 Cruse, Howard. *Stuck Rubber Baby*. New York: DC Comics, 2000. Set in Alabama during the early Sixties, Cruise's novel chronicles the



life of Toland Polk, a young, white gay man who "comes out" to himself and others at the same time that he is becoming involved in the Civil Rights movement. Cruise's novel explores 1960's politics, interracial gay relationships and the sexual politics of coming-out during the late 1960's.

*Mature Readers/Grades 10-up*

🌿 DeMatteis, J. M and Jon J. Muth. *The Compleat Moonshadow(sic)*. New York: DC Comics, 1998. This graphic novel contains the complete story from the two *Moonshadow* series. This award-winning tale is a thoughtful, adult fantasy that follows a boy as he embarks on a magical path that will lead him to his own manhood.

*Mature Readers/Grades 10-up*



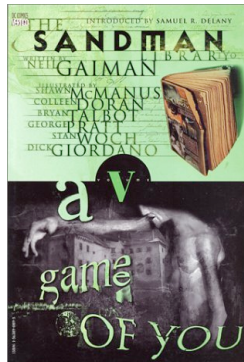
☞ Dimassa, Diane. *The Complete Hot Head Paisan: Homicidal Lesbian Terrorist*. San Francisco: Cleiss Press, 1999. Hothead Paisan, an over-caffeinated, media-crazed psychotic Lesbian, is the protagonist of Dimassa's wildly funny examination of lesbian life in a heterosexist society. This collection combines *Hothead Paisan* and *Revenge of Hothead Paisan* with new material.

*Mature Readers/Grades 11-up*

☞ Eisner, Will. *A Contract with God and Other Tenement Stories*. New York: DC Comics, 2000. Four stories focus on Eisner's memories of his childhood living in a Bronx tenement.

*Mature Readers/ Grades 10-up*

☞ \*Gaiman, Neil. *the Sandman: A Game of You*. New York: DC Comics, 1993. Once Barbie's dream world



begins spilling over into her waking reality, Thessaly, a young witch, leads her and an eclectic group of young women on a quest to find and destroy the mysterious, evil Cuckoo. Arguably the best comic series of the late 1980's and early 1990's, this intelligent, literate

series was duly honored as the first comic book to be awarded the World Fantasy Award for the story "A Midsummer Night's Dream" which appears in volume four of this series, *the Sandman: Dream County*.

*Mature Readers /Grades 10-up*

☞ \*---, Death: *The High Cost of Living*. New York: DC Comics, 1994. In the incarnation of a young woman, Death spends one day every hundred years as a mortal on earth exploring what it means to be human.

*Mature Readers/Grades 10-up*

☞ \*---, *Black Orchid*. New York: DC Comics, 1996. The result of experimental biological testing, Black Orchid searches for the missing pieces to her past as she struggles to reconcile her human memories and botanical origins.

*Mature Readers/Grades 10-up*

☞ Gaiman, Neil and Dave McKean. *The Tragical Comedy or Comical Tragedy of Mr. Punch: A Romance*. New York: DC Comics, 1995. At his grandfather's seaside arcade, a young boy encounters a mysterious Punch & Judy man with a dark past and a woman who makes her living performing as a mermaid. As their stories unfold, the boy must confront his own



family secrets. Gaiman and McKean craft a horrifying tale of strange puppets and a nightmarish world of violence and betrayal.

*Mature Readers/Grade 10-up*

✿ Gaiman, Neil and Charles Vess. *Neil Gaiman and Charles Vess' Stardust: Being a Romance within the Realms of Faerie*. New York: DC Comics, 1993. The story of young Tristran Thorn and his adventures in the land of Faerie is an engrossing fairy tale that will delight readers. *Stardust* is a Victorian-style fantasy for adults with all of the mystery, wonder and awe of the best stories from the world of children's fantasy literature.

*Mature Readers/Grades 10-up*

✿ Giardino, Vittorio. *A Jew in Communist Prague. Vol. 1: Innocence*. New York: NBM, 1997.

Recounts the story of Jonas Finkel, whose father is mysteriously taken away by the police in 1950's Communist Prague. Finkel is victimized by anti-Semitism, removed from school, forced to work as an errand boy, and isolated from his peers. Story continues in *Vol.2: Adolescence* and *Vol. 3: Rebellion*. *Note: Contains brief nudity and adult situations.*

*Mature Readers/Grades 11-up*

✿ Hernandez, Jamie. *Love and Rockets Volume 7: The Death of Speedy*. Seattle: Fantagraphics, 1989. Depicts the triumphs and tragedies faced by a group of Latino teenagers living in the barrio of East Los Angeles.

*Note: Contains brief nudity and adult situations.*

*Mature Readers/Grades 10-up*

✿ Koike, Kazuo and Goseki Kojima. *Lone Wolf and Cub*. Milwaukie, OR: Dark Horse Comics, 2000. An excellent example of the early graphic novel, *Lone Wolf* is an epic story that is 7,000 pages in length and told over the course of 20 volumes. Koike and Kojima's work has exerted a strong influence on a generation of comic book storytellers, both in Japan and the Western world.

*Mature Readers/Grades 10-up*

✿ Moore, Alan. *Watchmen*. New York: DC Comics, 1987. Moore's classic examination and deconstruction of superheroes was one of the first superhero stories to move beyond the clichés of supermen in tights, and create three-dimensional, complex characters. Like *Batman: The Dark Knight Returns*, *Akira*, and *Maus*,



*Watchmen* remain one of the most important graphic novels ever published and continues to exert an influence on the field.

*Mature Readers/Grades 10-up*

---, *The League of Extraordinary Gentlemen, Volume One*. New York: DC Comics, 2000. Literary characters Mina Murray Harker, Alan Quartermain, Captain Nemo, Jekyll and Hyde, and the Invisible Man join forces to solve a series of strange Victorian mysteries.

*Mature Readers/Grades 9-up*

---, *Promethea, Collected*. New York: DC Comics, 2000. When Sophie Banks begins her research paper on the mythical being, Promethea, she has no idea that she will actually meet her hero and embark on a journey into the realm of the Immaterialia.



*Mature Readers/ Grades 10-up*

Moore, Alan and Eddie Campbell. *From Hell*. Marietta, GA: Top Shelf, 1999. Nearly ten years in the making, this award-winning volume collects the earlier mini-series. Moore's frightening psychological study of Jack the Ripper is paired with Campbell's

stunning black and white ink drawings.

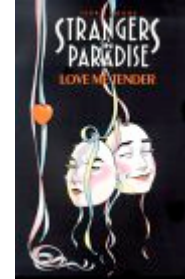
*Mature Readers/Grades 10-up*

Moore, Terry. *Stranger in Paradise: High School!*

Houston: Abstract Studio, Inc., 1998.

A poignant examination of the lives of two women, Francine and Kachoo, as they reflect on their days in high school.

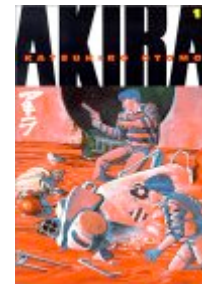
*Mature Readers/Grades 10-up*



Otomo, Katshurio. *Akira, Book One*. Milwaukie, OR: Dark Horse Comics, 2000.

Regarded by many as the finest comic series ever produced, *AKIRA* is a superb science fiction novel. Set during 2019 in a post-apocalypse Neo-Tokyo, the story focuses on the lives of two teenage friends, Tetsuo and Kaneda. As the story develops, so does Tetsuo's paranormal abilities which make him the target of a government organization. This is the first of six volumes which have been translated into English. This novel is the basis for the film of the same name which is also written and directed by Otomo.

*Mature Readers/Grades 10-up*



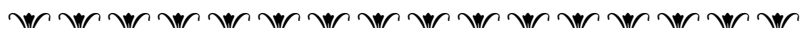


☛ Reiber, John Ney. *Books of Magic: Bindings*. New York: DC Comics, 1995. Long before Harry Potter, there was Timothy Hunter, a teenage magician who wears glasses and has an owl companion. His troubles with Dad, school, and a visit from Death keep Tim busy. Subsequent volumes include *Girl in the Box* and *Summonings*.  
*Mature Readers/Grades 9-up*

☛ Sampayo, Carlos and Jose Munoz. *Billie Holiday*. Translated by Katy MacRae, et al. Seattle, WA: Fantagraphics, 1993. The life of jazz singer Billie Holiday is explored in this story. An

innovative narrative perspective is paired with evocative black and white drawings.  
*Mature Readers/Grades 10-up*

☛ Ware, Chris. *Jimmy Corrigan: The Smartest Kid on Earth*. New York: Pantheon Books, 2000. Ware's award-winning, innovative presentation depicts several generations of Corrigan males and reveals how they share similar histories of rejection and abandonment which have culminated in Jimmy's hapless existence.  
*Mature Readers/Grades 11-up*



## Learning More: An Introductory Survey of Graphic Novels: 15 Books for Beginners

The 15 titles in this section will provide readers who are new to the field of graphic novels an overview of several types of graphic novels, including young adult fiction, superhero stories, fantasy, humor, science, and classics. An additional 3 titles are included to help readers understand the history and aesthetic theory of sequential art. Books in this section range in subject matter and age-level interests and are intended to serve as an introduction to the diverse field of graphic novels.

- Barry, Lynda. *The Greatest of Marlys*. Seattle, WA: Sasquatch Books, 2000. Originally appearing in Barry's comic strip "Ernie Pook's Comeek," this collection focuses on Marlys, a preteen, her teenaged sister, Maybonne, and their freaky little brother, Freddie. Like the works of Carson McCullers, Barry crafts a finely detailed world of misfits and outsiders that is both funny and poignant.
- Creeley, Mark. *Akiko*. Dover, NJ: Sirius Entertainment, Inc., 2001. A quest story that will entertain readers of all ages, *Akiko* is a delightful outer space fantasy about a young girl and her adventures on the Planet Smoo.
- Gaiman, Neil. *the Sandman: A Game of You*. New York: DC Comics, 1993. Once Barbie's dream world begins spilling over into her waking reality, Thessaly, a young witch, leads her and an eclectic group of young women on a quest to find and destroy the mysterious, evil Cuckoo.
- Hosler, Jay. *Clan Apis*. Columbus, OH. Active Synaps, 2000. The life cycle of the honeybee is told from the perspectives of biology and sociology in an engaging story about the life of Nyuki, a bee.
- McCloud, Scott. *Understanding Comics*. New York: Kitchen Sink Press, 1994. Continues the pioneering work of Will Eisner and examines the unique narrative process that is used to tell stories in comic book



form. This book demonstrates how the genre can change to become a legitimate art form, while providing a sterling example of the medium's untapped potential.

- Miller, Frank. *Batman: The Dark Knight Returns*. New York: DC Comics, 1996. This 10th anniversary edition of Miller's groundbreaking story presents a heretofore unseen dark, gritty and violent Batman. Along with Moore's *The Watchmen*, *Batman: The Dark Night Returns* altered and matured the superhero tale, providing a lasting influence on superhero comics.
- Otomo, Katsuhiro and Takumi Nagayasu. *The Legend of Mother Sarah: Tunneltown*. Translated by Dana Lewis and Toren Smith. Milwaukie, OR: Dark Horse Comics, 1996. This quest story focuses on Mother Sarah and her search for her missing children who were separated from her after terrorists attacked their space colony. Set in the future on a poisoned and uninhabitable Earth, Otomo's presents a tender and powerful tale about family bonds.
- Robbins, Trina. *The Great Women Superheroes*. New York: Kitchen Sink Press, 1996. Robbins examines the portrayal of women superheroes, their success in the marketplace, and their treatment by comic book historians and fans.
- Sabin, Roger. *Comics, Comix & Graphic Novels: A History of Comic Art*. Phaidon Press Inc., 2001. An excellent, general introduction to the history of comics.
- Shanower, Eric. *The Age of Bronze: A Thousand Ships*. Orange, CA: Image Comics, 2001. This well-researched, richly presented literary work is the first part of a seven-volume graphic novel about the Trojan War.
- Smith, Jeff. *Bone, Volume 1: Out from Boneville*. Columbus, OH: Cartoon Books, 1995. Three Bonecousins (Fone, Phoney and Smiley) explore the world outside of Boneville in a humorous Tolkien-meets-Pogo fantasy.





- Spiegelman, Art. *The Complete Maus*. New York: Pantheon Books, 1997. This Pulitzer Prize winning graphic novel tells the oral history of Vladek, a Holocaust survivor living outside New York City. Spiegelman uses mice to represent the Jews and cats to symbolize the Nazi's.
  
- Talbot, Bryan. *The Tale of One Bad Rat*. Milwaukie, OR: Dark Horse Comics, 1995. Haunted by memories of sexual abuse, young Helen, a runaway, travels the English countryside in search of healing and transformation in a story that pays homage to the works of Beatrix Potter.
  
- Tolkein, J.R.R. and David Wenzel. *The Hobbit: An Illustrated Edition of the Fantasy Classic*. New York: Ballentine Books, 2001. The story of Bilbo Baggins is well adapted and beautifully illustrated in this graphic novel edition of Tolkien's *The Hobbit*.
  
- Winick, Judd. *Pedro and Me: Friendship, Lost and What I Learned*. New York: Henry Holt, 2000. A loving tribute to late AIDS activist and MTV's Real World star, Pedro Zamara, by his friend and co-star, Judd Winick.



## Opening Day Collections

The following lists are designed to provide educators and librarians with examples of a core, opening day collection for school libraries. The titles in each collection offer a wide range of genres including humor, superhero, and fantasy titles.

### Elementary School Library - Opening Day Collection

1. Creeley, Mark. *Akiko*.
2. Buskies, Kurt. *The Wizard's Tale*
3. Dini, Paul. *Wonder Woman: The Spirit of Truth*.
4. Eisner, Will. *Sundiata: A Legend of Africa*.
5. Gorelick, Victor, ed. *Archie American Series: Best of the Sixties, Volume 3*.
6. Gownley, Jimmy. *Amelia Rules!, Volume 1: In with the In Crowd*.
7. Groening, Matt. *Simpsons Comics Royale*.
8. Herge. *The Adventures of Tintin*.
9. Kunkel, Mike. *Herobear and the Kid: The Inheritance*.
10. Lee, Stan. *Essential Fantastic Four, Volume One*.
11. McCloud, Scott and Paul Dini. *Superman Adventures: The Man of Steel*.
12. Medley, Linda. *Castle Waiting, Volume 1: The Lucky Road*.
13. Plessix, Michael. *The Wind in the Willows (4 volumes)*.
14. Puckett, Kelly. *Batman Adventures*.
15. Robinson, James. *Leave It to Chance: Shaman's Rain*.
16. Russell, P. Craig. *Fairy Tales of Oscar Wilde*.
17. Russell, P. Craig. *Rudyard Kipling's Jungle Book Stories*.
18. Smith, Jeff. *Bone, Volume 1: Out from Boneville*.
19. Spiegelman, Art and Francoise Mouly. *Little Lit: Folklore and Fairy Tale Funnies*.
20. Tezuka, Osamu. *Astro Boy, Vol. 1*.
21. Thompson, Jill. *Scary Godmother*.
22. Tolkein, J.R.R. and David Wenzel. *The Hobbit: An Illustrated Edition of the Fantasy Classic*.
23. Torres, J. *Alison Dare, Little Miss Adventures*.



## Middle School Library - Opening Day Collection

1. Allred, Mike. *The Superman-Madman Hullabalo*.
2. Bendis, Brian Michael. *Ultimate Spider-Man: Power and Responsibility*.
3. Brennan, Michael. *Electric Girl*.
4. Brubaker, Ed and Mike Allred. *Catwoman: Dark End of the Street*.
5. Busiek, Kurt. *Marvels*.
6. Claremont, Chris and John Byrne. *Uncanny X-Men: The Dark Phoenix Saga*.
7. Creeley, Mark. *Akiko*.
8. David, Peter. *Young Justice: A League of Their Own*.
9. Dixon, Chuck. *Birds of Prey*.
10. Doran, Colleen. *A Distant Soil*.
11. Golden, Chris. *Buffy the Vampire Slayer: The Origin*.
12. Gorelick, Dan. *Archie American: Best of the 70's*.
13. Grant, Alan. *Robin: A Hero Reborn*.
14. Groening, Matt. *Simpson Comics Royale*.
15. Hartman, Rachel. *Amy Unbounded: Belondweg Blossoming*.
16. Herge. *The Adventures of Tintin*.
17. Hosler, Jay. *Clan Apis*.
18. Jemas, Bill. *Origin: The True Story of Wolverine*.
19. Kesel, Barbara. *Meridian: Flying Solo, Vol. 1*.
20. Kubert, Joe. *Fax from Sarajevo*.
21. Loeb, Joseph and Tim Sale. *Superman for All Seasons*.
22. McDuffie, Dwayne. *Static Shock: Trial by Fire*.
23. Miller, Frank. *Martha Washington Saves the World*.
24. Naifeh, Ted. *Courtney Crumrin and the Night Things*.
25. Otomo, Katsuhiro. *The Legend of Mother Sarah: Tunneltown*.
26. Pini, Wendy & Richard Pini. *Elfquest Reader's Collection #1: Fire and Flight*.
27. Robbins, Trina. *Go Girl*.
28. Russell, P. Craig. *Rudyard Kipling's Jungle Book Stories*.
29. Sadamoto, Yoshiyuki. *Neon Genesis Evangelion*.
30. Sakai, Stan. *Usagi Yojimbo: Grasscutter*.
31. Shanower, Eric. *The Age of Bronze: A Thousand Ships*.
32. Smith, Jeff. *Bone: Out from Boneville*.
33. Smith, Kevin. *Daredevil Visionaries: Kevin Smith*.



34. Spiegelman, Art. *The Complete Maus*.
35. Tezuka, Osamu. *Astro Boy, Vol. 1*.
36. Tolkein, J.R.R. and David Wenzel. *The Hobbit: An Illustrated Edition of the Fantasy Classic*.
37. Torres, J. *Alison Dare, Little Miss Adventures*.
38. Windsor-Smith, Barry. *Weapon X*.
39. Winick, Judd. *Pedro and Me: Friendship, Loss and What I Learned*.



## High School Library - Opening Day Collection

**Note:** Titles with an asterisk (\*) indicates a book with mature themes and subject matter. These materials should be previewed before adding them to your collection.

1. Barry, Lynda. *The Greatest of Marlys*.
2. Busiek, Kurt. *Astro City: Life in the Big City*.
3. Busiek, Kurt. *Marvels*.
4. Chadwick, Paul. *The Complete Concrete*.
5. Clowes, Daniel. *Ghost World*.\*
6. Doran, Collen. *A Distant Soil*.
7. Eisner, Will. *A Contract with God and other Tenement Stories*.\*
8. Fujishima, Kosuke. *Oh My Goddess!*\*
9. Gaiman, Neil. *the Sandman: A Game of You*.\*
10. Groening, Matt. *Simpson's Comic Extravaganza*.
11. Hinds, Gareth. *Collected Beowulf*.
12. Hosler, Jay. *Clan Apis*.
13. Koike, Kazuo. *Lone Wolf and Cub*.\*
14. Kubert, Joe. *Fax from Sarajevo*.
15. Loeb, Joseph. *Superman For All Seasons*.
16. Mignola, Mike. *Hellboy: Conqueror Worm*.
17. Miller, Frank. *Batman: The Dark Knight Returns*.
18. Miller, Frank. *Martha Washington Saves the World*.
19. Moore, Alan. *The League of Extraordinary Gentlemen*.\*
20. Moore, Alan. *Watchmen*.\*
21. Moore, Terry. *The Collected Strangers in Paradise*.\*
22. Morrison, Grant. *X-Men: E for Extinction*.
23. Otomo, Katsuhiro. *Akira*.\*
24. Reiber, John Ney. *Books of Magic: Bindings*.\*
25. Russell, P. Craig. *The Ring of Nibelung*.
26. Sakai, Stan. *Usagi Yojimbo: Grasscutter*.
27. Shanower, Eric. *The Age of Bronze: A Thousand Ships*.
28. Sifakis, Carl. *Big Book of Hoaxes*.
29. Soryo, Fuyumi. *Mars #1*.
30. Spiegelman, Art. *The Complete Maus*.
31. Takahashi, Rumiko. *Ranma*.\*



32. Talbot, Brian. *Tale of One Bad Rat*.
33. Thompson, Craig. *Good-Bye Chunky Rice*.
34. Sturm, James. *The Golem's Mighty Swing*.
35. Van Meter, Jan. *Hopeless Savages*.
36. Waid, Mark. *Kingdom Come*.
37. Watson, Andi. *Dumped*.
38. Winick, Judd. *Pedro & Me: Friendship, Loss and What I Learned*.



# CRACK

## CHAPTER 6: ADDITIONAL RESOURCES

### Publishers

#### **Abstract Studio, Inc.**

P.O. Box 271487

Houston, TX 77277-1487

<http://www.strangersinparadise.com>

Publications include: *Strangers in Paradise*.

#### **Active Synapse**

4258 Norht High St.

Columbus, OH 43214

<http://www.activesynapse.com>

Publications include: *Clan Apis*.

#### **AiT/Planet Lar**

2034 47<sup>th</sup> Avenue

San Francisco, CA 94116

<http://www.ait-planetlar.com>

Publications include: *Colonia, Electric Girl*.

#### **Archie Comics**

P.O. Box 559

Stamford, CT 06913

<http://www.archiecomics.com>

Publications include: *Betty and Veronica, Sabrina, Sonic, the Hedgehog*.



**Cartoon Books**

P.O. Box 16973

Columbus, OH 43216

<http://www.boneville.com>

Publications include: *Bone and Rose*.

**Chronicle Books LLC**

85 Second Street

San Francisco, CA 94105

<http://www.chroniclebooks.com>

Publications include: Daniels' *The Complete History of Wonder Woman*, and Robbins' *From Girls to Grzzl*.

**ComicsOne Corporation**

47257 Fremont Blvd.

Fremont, CA 94538

<http://www.ComicsOne.com>

**CrossGen Entertainment, Inc.**

4023 Tampa Road

Suite 2400

Oldsmar, FL 34677

<http://www.crossgen.com>

Publications include: *Ruse*, *Meridian*, and *Way of the Rat*.

**Dark Horse Comics**

10956 SE Main Street

Milwaukie, OR 97222

<http://www.darkhorse.com>

<http://www.crossgen.com>

Publications include: *Martha Washington Saves the World*, *Astro Boy*, *The Ring of Nibelung*.

**DC Comics (includes America's Best, Homage, Vertigo, and Wildstorm)**

1700 Broadway

New York, NY 10019

<http://www.dccomics.com>

<http://www.crossgen.com>





Publications include: *Batman, Wonder Woman, the Sandman, Promethea, and The Books of Magic.*

**Drawn & Quarterly**

P.O. Box 48056

Montreal, Quebec

Canada, H2V4S8

<http://www.drawnandquarterly.com>

<http://www.crossgen.com>

Publications include: *The Golem's Mighty Swing.*

**Fantagraphics**

7563 Lake City Way NE

Seattle, WA 98115

<http://www.fantagraphics.com>

Publications include: *Ghost World, Love and Rockets, and Safe Area Gorazde.*

**HarperCollins Publishers, Inc.**

10 East 53<sup>rd</sup> Street

New York, NY 10022

<http://harpercollins.com>

Publications include: *Simpsons Comics A-Go-Go* and *Little Lit.*

**Image Comics**

1071 N. Batavia Street, Ste. A

Orange, CA 92867

<http://www.imagecomics.com>

Publications include: *Go Go Girl* and *The Age of Bronze.*

**Little, Brown and Company**

Three Center Plaza □

Boston, MA 02108-2084

<http://www.littlebrown.com/>

Publications include: *Tin Tin.*



**Marvel Enterprises, Inc.**

10 East 40<sup>th</sup> St.

New York, NY 10016

<http://www.marvel.com>

Publications include: *Spider-Man*, *New X-Men*, *The Incredible Hulk*, and the *Essential* series.

**NBM Publishing**

555 8<sup>th</sup> Ave., Ste. 1202

New York, NY 10018

<http://www.nbmpub.com>

Publications include: *The Fairy Tales of Oscar Wilde* and *The Wind in the Willows*.

**Olio Press**

P.O. Box 1953

Portland, OR 97207

Email: [oliopress@aol.com](mailto:oliopress@aol.com)

Publications include: *Castle Waiting*.

**Oni Press**

6336 SE Milwaukie Ave, PMB 30

Portland, OR 97202

<http://www.onipress.com>

Publications include: *Courtney Crumrin and the Night Things* and *Alison Dare, Little Miss Adventures*.

**Pantheon Books**

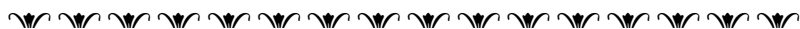
Random House, Inc.

1745 Broadway

New York, NY 10019

<http://www.randomhouse.com/pantheon>

Publications include: *Maus* and *Jimmy Corrigan*.



**Pug House Press**

250E. Wynnewood Rd. #E-13

Wynnewood, PA 19096

<http://www.amyunbounded.com>

Publications include: *Amy Unbounded*.

**SLG Publishing**

577 South Market St.

San Jose, CA 95113

<http://www.slavelabor.com>

Publications include: *Lenore* and *Little Gloomy*.

**TokyoPop**

5900 Wilshire Blvd., Ste. 2000

Los Angeles, CA 90036-5020

<http://www.tokyopop.com>

Publications include: *Mars*, *Harlem Beat*, and *Peach Girl*.

**THECOMIC.COM**

P.O. Box 390612

Cambridge, MA 02139

<http://www.thecomix.com>

Publications include: *Beowulf*.

**Top Shelf Productions**

P.O. Box 1282

Marietta, GA 30061-1282

<http://www.topshelfcomix.com>

Publications include: *Goodbye Chunky Rice*.

**Viz Communications, Inc.**

P.O. BOX 77010

San Francisco, CA 94107

<http://www.viz.com>

Publications include: *Dragon Ball* and *Ranma 1/2*



## Vendors

### **Baker and Taylor**

Baker & Taylor, Inc.  
2709 Water Ridge Parkway  
Charlotte, NC 28217  
Phone: 800.775.1800  
Online Ordering: <http://www.btol.com>

### **Brodart - Book Services**

500 Arch Street  
Williamsport, PA 17705  
Online Ordering:  
<http://www.brodart.com/books/bookhm.htm>  
Customer Service: 1-800-233-8467,  
Ext. 6545 (public lib.); Ext. 6532 (school lib.)

### **Bud Plant Comic Art\*\*\***

P.O. Box 1689  
Grass Valley, CA 95945 USA  
Online Ordering: <http://www.budplant.com/>  
Customer Service: 800-242-6642

### **Diamond Comic Distributors, Inc.**

1966 Greenspring Drive, Suite 300  
Timonium, MD 21093  
Phone: (410) 560-7100  
Online Ordering: Not available  
Website: <http://diamondcomics.com>

### **Follett Library Resources**

1340 Ridgeview Drive  
McHenry, Illinois 60050  
Phone: 888.511.5114 or 815.759.1700  
Online Ordering: [www.titlewave.com](http://www.titlewave.com)  
Customer Service: 1-888-511-5114



**Ingram Library Services**

One Ingram Blvd.  
P.O. Box 3006  
La Vergne, TN 37086-1986  
Online Ordering: <http://www.ingramlibrary.com/>  
Customer Service: 1- 800 937-5300

**Last Gasp\*\*\***

777 Florida Street  
San Francisco CA 94110  
Customer Service: 415-824-6636  
Online Ordering: <http://www.lastgasp.com>

**Mackin Library Media**

14300 West Burnsville Pkwy  
Burnsville, MN 55306  
Online Ordering: <http://www.mackin.com/>  
Customer Service: 1-800-245-9540

**Perma-Bound**

Online Ordering: <http://www.perma-bound.com/default.htm>  
Customer Service: 1-800-637-6581

\*\*\* These vendors specialize in art books including graphic novels. Their inventory includes a wide array of products including explicit adult materials.



## Suggestions for Further Reading

Bender, Hy. *The Sandman Companion*. New York: DC Comics, 1999.

A great introduction to one of the finest comic book series ever created. This volume provides an overview of each storyline and features a variety of interviews with Neil Gaiman along with artwork from the series.

Bruggeman, Lora. "Zap! Whoosh!, Kerplow!: Build High-Quality Graphic Novel Collections with Impact." *School Library Journal* (January, 1997) pp. 22-27.

This is a good, concise article that will provide librarians with a starting place for developing a graphic novels collection.

Eisner, Will. *Comics & Sequential Art*. Tamarac, FL: Poor House Press, 1985.

This was one of the first books to examine comic books as an art form. The term "sequential art" was coined by Eisner to describe the narrative method of comic book story-telling using pictures and words in a self-contained story.

---, *Graphic Storytelling*. Tamarac, FL: Poor House Press, 1996.

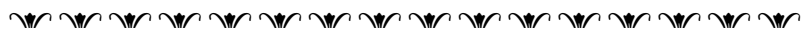
A companion to *Comics & Sequential Art*, this book focuses on the art of graphic storytelling and is designed for young professionals. Also examines the influence of film and other media on the genre of comic books.

Goldsmith, Francisca. "YA Talk Graphic Novels." *Booklist* (May, 1998) pp. 98.

An outstanding article on the field of graphic novels. Includes recommendations on building a Teen collection.

Goulart, Ron. *Great History of Comic Books: The Definitive Illustrated History from the 1890s to the 1980s*. Contemporary Press, 1986.

A solid, comprehensive history of the rise of newspaper comic strips and comic books in the United States. *Currently out of print.*



Gorman, Michelle. "What Teens Want: Thirty Graphic Novels You Can't Live Without." *School Library Journal* 48:8 (August 2002). pp. 42-47.

An excellent article on building a new graphic novels collection for public libraries.

Kan, Katherine. "Recommended Graphic Novel for Libraries." *VOYA* 23:5 (December, 2000). pp. 322-324.

This article is also very useful for librarians who are just beginning to build a graphic novel collection for their library.

---, "Comics and Graphic Novels in the Library." *VOYA* 22:4 (October, 1999). pp. 252-3.

Another article by Kan that explores further ways of adding materials to your graphic novels collection.

Krashen, Stephen. "Light Reading: Comic Books" in *The Power of Reading*. Englewood: Libraries Unlimited, Inc., 1993. pp. 45-60.

Discusses the value of including comic books and graphic novels as a type of light reading for students. Krashen encourages librarians and teachers to include comic books as part of a high-interest/low vocabulary reading program. Provides a readability index chart for a dozen regularly published comic books.

Lance, Keith Curry, Lynda Welborn, and Christine Hamilton-Pennell. *The Impact of School Library Media Centers on Academic Achievement*. Castle Rock: CO :Hi Willow Research and Publishing, 1993.

A statistical analysis of Colorado schools and the effects of library media programs on academic achievement.

Lance, Keith Curry and David V. Loertscher. *Powering Achievement: School Library Media Programs Make a Difference, the Evidence*. 2<sup>nd</sup> ed. Salt Lake City, UT:Hi Willow Research and Publishing, 2003.

This book provides handouts and guidelines for presenting research data on the positive impact that school media programs have on student achievement. Summarizes the major studies that were conducted in Alaska, Colorado, and Pennsylvania.



McCloud, Scott. *Understanding Comics*. Northampton, MA: Kitchen Sink Press, 1994.

Continues the pioneering work of Will Eisner and examines the unique narrative process that is used to tell stories in comic book form. This book demonstrates how the genre can change to become a legitimate art form, while providing a sterling example of the medium's untapped potential.

---, *Reinventing Comics*. New York: HarperPerennial Library, 2000.

This follow-up to *Understanding Comics* chronicles the failure of the comic book industry to become a legitimate art form and explores how the movement can be restarted, particularly by utilizing the resources of another spectacularly successful revolution, the Internet.

Robbins, Trina. *A Century of Women Cartoonists*. Northampton, MA: Kitchen Sink Press, 1993.

The first comprehensive history of women cartoonists and their contributions to the field of comic books and comics art.

---, *The Great Women Superheroes*. Northampton, MA: Kitchen Sink Press, 1996.

Robbins examines the portrayal of women superheroes, their success in the marketplace, and their treatment by comic book historians and fans.

---, *From Girls to Grzzls*. San Francisco: Chronicle Books, 1999.

Examines the world of non-superhero comics that feature female characters such as Betty and Veronica and Mille the Model. Robbins' study explores the world of female comic protagonist from the 1930's to present.

Rothschild, D. Aviva. *Graphic Novels: A Bibliographic Guide To Booklength Comics*. Westport, CT: Libraries Unlimited. 1995.

One of the first lengthy books about graphic novels.





Sabin, Roger. *Comics, Comix & Graphic Novels: A History of Comic Art*. New York: Phaidon Press Inc., 2001.

An excellent, general introduction to the history of comics.

Swanson, Peter. "MAUS Culture: From DC and Marvel and the latest wave of serious graphic novels, the comic book has come of age." The Atlantic Online: <<http://www.theatlantic.com/unbound/crosscurrents/cc2001-03-29.htm>>.

A concise, well-written overview of the history of comic books and the rise of graphic novels as an artistic, literary form.

Weiner, Steve. *100 Graphic Novels for Public Libraries*. Northampton, MA: Kitchen Sink Press, 1996.

Currently out of print, this was the first book to provide librarians with a selection tool for building a graphic novels collection.

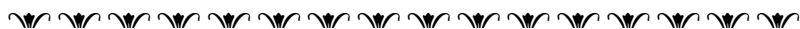
---, *The 101 Best Graphic Novels*. New York: NBM Publishing, Inc., 2001.

This is a newly revised version of Weiner's 1996 reference guide.



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- Eisner, Will. *A Contract with God and Other Tenement Stories*. Northampton, MA: Kitchen Sink, 1978.
- Gaiman, Neil. *The Sandman: A Game of You*. New York: DC Comics, 1993.
- Krashen, Stephen. "Light Reading: Comic Books" in *The Power of Reading*. Englewood: Libraries Unlimited, Inc., 1993. pp. 45-60.
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- Lance, Keith Curry and David V. Loertscher. *Powering Achievement: School Library Media Programs Make a Difference, the Evidence*. 2<sup>nd</sup> ed. Castle Rock, CO: Hi Willow Research and Publishing, 2003. Available Online at: <<http://www.lmcsource.com>>.
- Marsh, Jackie and Elaine Millard. *Literacy and Popular Culture: Using Children's Culture in the Classroom*. Thousand Oaks, CA: Sage Publications Inc., 2000.
- McQuillan, Jeff. *The Literacy Crisis: False Claims, Real Solutions*. Portsmouth, NH: Heinemann, 1998.
- Pilgreen, Janice L. *The SSE Handbook: How to Organize and Manage a Sustained Silent Reading Program*. Portsmouth, NH: Boynton/Cook Publishers, Inc., 2000.



Schwarz, Gretchen E. "Graphic Novels for Multiple Literacies." *Journal of Adolescent & Adult Literacy*, 46:3 (2002, November). Available Online at: <[http://www.readingonline.org/newliteracies/lit\\_index.asp?HREF=/newliteracies/jaal/11-02\\_column/index.html](http://www.readingonline.org/newliteracies/lit_index.asp?HREF=/newliteracies/jaal/11-02_column/index.html)>.

Spiegelman, Art. *The Complete Maus*. New York: Pantheon Books, 1997.

Talbot, Bryan. *The Tale of One Bad Rat*. Milwaukie, OR: Dark Horse Comics, 1995.

Weiner, Steve. *The 101 Best Graphic Novels*. New York: NBM Publishing, Inc., 2001.





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### About the Author

Philip Crawford is a life-long reader of comic books and graphic novels. He has taught English at School of the Arts High School in San Francisco and served as Librarian for the Helen Boutin Professional, a resource library for San Francisco Unified School District teachers. He holds a bachelor's degree in Women Studies and English Literature from University of California at Santa Cruz, a master's degree in English from San Francisco State University and an MLIS degree from San Jose State University.

He has conducted professional development workshops on graphic novels for the San Francisco Unified School District, San Mateo County of Education, the Vermont Library Association, and the California School Library Association. His column on graphic novels, "Thought Bubbles" appears regularly in *Knowledge Quest*, a publication of the American Association of School Librarians Association, a division of ALA.

A native of Pacific Grove, California, Philip now resides in Vermont with his partner, Joshua. He is currently the Library Director for Essex High School in Vermont

