

SUPERHERO THEORY

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 FILMEDIA 120/320 • AMSTUD 120B • ARTHIST 120/320
 Lectures T/Th 12-1:20 • Screening M 6:30pm
 FULFILLS WAYS II-A

With their fantastic powers, mutable bodies, multiple identities, complicated histories, and visual dynamism, the American superhero has been a rich vehicle for fantasies (and anxieties) for over 80 years. Superheroes have been incarnated across multiple media, including comic books, comic strips, film serials, animation, feature films, television, video games, toys, backpacks, and apparel. And they come in many flavors: heroic, cosmic, comic, neurotic, grim, martial, familial, political, philosophical, kid-friendly, and ultra-violent.

This course will take superheroes seriously (but also not **too** seriously) by centering upon **the body of the superhero**, and how it has incarnated allegories of race, ethnicity, queerness, hybridity, sexuality, gendered stereotypes and gender fluidity, politics, vigilantism, masculinity, nationalism, responsibility and monstrosity. The superhero has also embodied a technological history that encompasses industrial, atomic, electronic, bio-genetic, and digital technologies. There are also other, under-sung, **pleasures** in the fantasy, pleasures that center upon superheroes as **colorful, performative, figures** whose flamboyant self-presentation far exceeds the requirements of fighting crime.

Superhero Theory will embrace a range of critical approaches to the superhero across time, across fields of study, and across media, including cultural history, theories of representation and identity, play and marginality, serial storytelling, and the aesthetics of comics and film.

Requirements

3-Credits •not eligible for FMS major credit	<ul style="list-style-type: none"> • Attendance at lectures and screenings (no more than two absences without grade impact) • Brief response papers posted to Canvas (Assignments section) by 10am the morning of each class. <ul style="list-style-type: none"> • Briefly review the assigned critical reading and relate it to at least one of the comics (and anything else that seems interesting). [400 words] (65%) • Late responses will not be accepted after the first week. If you need more time, start earlier! • 1 short final essay: 1500 words [5-6 pages] (35%)
5-Credits:	<ul style="list-style-type: none"> • Attendance at lectures and screenings (no more than two absences without grade impact) • Discussion section – attendance and participation: 25% of grade • 3 short essays (75% of final grade, total): <ul style="list-style-type: none"> • first essay: 1200-1400 words [4-5 pages] (15%) – Formal Analysis • second essay: 1500-1700 words [5-6 pages] (25%) – Character/topic-oriented essay • third essay: 1800-2100 words [6-7 pages] (35%) – Trans-media focus
4-Credits	<ul style="list-style-type: none"> • Same requirements as 5-credits. Designed for those who don't have 5 credits to spare.
Graduate Students in Arts/Hum	<ul style="list-style-type: none"> • Attendance and all readings, including Historical Context and Deep Cuts • short essay: 1200-1400 words [4-5 pages] (15%) – Formal Analysis • Final, self-defined paper: 4500 words+ (85%) • Discussion section with professor (weekly – day/time TBD)

Required Comic Books Purchases: [HARD COPIES **REQUIRED**]

- Busiek & Ross, *Marvels*
- King & Gerads, *Mister Miracle*
- Moore & Gibbons, *Watchmen*
- Morrison & Quitely, *All-Star Superman*

Additional materials (Comics and Critical) are available on Canvas (including lotsa extra comics).

Comics Reader Software: You'll need to download an application that can read .cbr and .cbz files on your laptop or tablet. SimpleComic is the best bet for the Mac, while ComicRack seems to be best for PCs. These are free downloads. For the iPad, Chunky is excellent and free. You should not be reading comics on anything smaller than a standard iPad.

Classroom Protocols

- **Attendance sheets** will be circulated at the start of lectures. It is *your* responsibility to make sure you've signed in. If you arrive late, see the TA after class to sign in. Please be on time -- **two lates will count as one absence**.
- **Two absences** from lectures and section (together) are excused. Two absences from **screenings** are also fine.
- **Screenings:** students are expected to **be on time for screenings and to stay until the end of the movie** (not counting endless end credits on 21st century movies). Same rules about lateness apply: two lates = 1 absence.
- **Laptops:** The class has a **no laptop policy**—bring pen and paper for note taking. If you need an accommodation, please inform me or your TA.

Response Papers

- Response papers need to do **more than summarize** the reading. Students should **connect** the critical readings--to each other, to the comics assigned for that class, **and/or** to the film screened that week. Thoughtful questions arising from these materials are also welcome, but it should be evident that you've completed **all** the critical readings and have at least **looked at** all the comics.

About those readings:

- Students consistently complain that I don't review **all** the critical readings and comics in lectures, as though that means that they must not all be important. This is a **misperception**.
- I'll devote more class time to essays that are **particularly central** to my own arguments as well as the ones that **need the most explanation**; otherwise, I think you can handle them on your own (most comics scholarship is, um, not that hard). Just because I don't discuss them doesn't mean I don't think they're interesting and useful—often an essay is there so that I'm free to talk about something **else**.
- Regarding the comics—I'm exposing you to a broad range of comics from across the history of the genre, but **you probably don't need help** in understanding, say, an issue of *The Justice League of America*. You can draw on all these materials—the ones I review and the ones I don't—in **discussion section and writing assignments**. And you can just enjoy them for their own sake. I know, I know, I'm very mean: I **make you read comic books**.

Students with Documented Disabilities: Students who have a disability which necessitate an academic accommodation or the use of auxiliary aids and services in a class, must initiate the request with the Student Disability Resource Center (SDRC), located within the Office of Accessible Education (OAE). The SDRC will evaluate the request with required documentation, recommend appropriate accommodations, and prepare a verification letter dated in the current academic term in which the request is being made. Please contact the SDRC as soon as possible; timely notice is needed to arrange for appropriate accommodations. The Office of Accessible Education is located at 563 Salvatierra Walk (phone: 723-1066; TDD: 725-1067).

Please note: As a function of the historical periods being examined, some of the comics might be **offensive** to many of you in some way -- at least they *should* be!

INTRODUCTIONS

WEEK 1: OF COMICS AND SUPERHEROES

SCREEN • 3/31		Superman (Richard Donner, 1978) 143m
4/1	Introductions and Definitions Critical: Peter Coogan, "The Definition of the Superhero" [no reading response]	
4/3	How to Read Comics/How to Read Superhero Comics Comics: Stan Lee & Steve Ditko, <i>The Amazing Spider-Man</i> #33 (1966) Look at: Mike Mignola, <i>Hellboy: "The Island"</i> (at least part 1) – (2005) Critical: Charles Hatfield, "Comics: An Art of Tensions;" Thierry Groensteen, "Rhythms of Comics" Historical Context: Bradford Wright, <i>Comic Book Nation</i> , Ch 1 (pp1-15, 26-29) Optional: Bukatman, "Sculpture, Stasis, the Comics, and <i>Hellboy</i> "	

UNIT I: SUPERMEN AND WONDER WOMEN

WEEK 2: BEHOLD, THE SUPERMAN!

SCREEN • 4/7		Transmedial Superman: <i>Threat to the Planet Building</i> (radio show 1940) 12m; <i>The Mechanical Monsters</i> (Fleischer Studio cartoon, 1941) 10m; <i>Superman</i> (Columbia serial, Ch..1, 1948) 20m; <i>Superman & the Mole Men</i> (Lippert Studios, 1951) 58m
4/8	Nietzsche's <i>übermensch</i> and ours (Superman) Comics: Jerry Siegel & Jerome Shuster, et al., <i>Superman and Action Comics</i> (both 1939) [JUST the Superman stories; <i>Superman</i> 9 (1941) [first story ONLY]; Chris Ware, "I Guess" (1991); Stephen T. Seagle & Teddy Kristiansen, <i>It's a Bird</i> (2004) Recommended: Maggin & Swan, "Must There Be a Superman?" in <i>Superman</i> #247 Critical: Ben Saunders, <i>Do the Gods Wear Capes?</i> [DGWC], "Superman: Truth, Justice, and all That Stuff" Recommended: Scott Jeffery, <i>Posthuman Body in Superhero Comics</i> [PBSC], "The Perfect Body" Fiction (recommended): Philip Wylie, <i>Gladiator</i> (1930)	
4/10	Modernity, WWII and Industrial Might Comics: Joe Simon & Jack Kirby, stories from <i>Captain America</i> #1 (1940) & #7 (1941) (Captain America stories only); Carl Burgos & Bill Everett, <i>Marvel Mystery Comics</i> #8-9 (1940) (Torch/Submariner only); Jack Cole <i>Police Comics</i> (1940-41) (Plastic Man only) HIGHLY Recommended [Golden Age]: Burgos/Everett, <i>Human Torch</i> #5 (1941); Simon & Kirby, <i>Boy Commandos</i> (1942) Critical: Georg Simmel, "The Metropolis and Mental Life;" Art Spiegelman, "Forms Stretched to Their Limits" OPTIONAL: Richard Dyer, "Entertainment and Utopia" Historical Context: CBN, Ch 2 [Recommended: Ch 3]	

WEEK 3: THE INNOCENCE OF SUPERMAN	
SCREEN • 4/14	<i>Batman</i> (1967): "Catwoman's Dressed to Kill" 25m <i>Superman II</i> (Richard Lester, 1980) 127m [skip opening 8-minute recap]
4/15	Superheroes, Kids, Whimsy, and Wonder Comics: Otto Binder & CC Beck, <i>Marvel Family</i> #1 (1945); J. Siegel & Wayne Boring, "Superman's Return to Krypton" (<i>Superman</i> #141 – 1960); Kurt Busiek & Alex Ross, <i>Marvels</i> (1994) Critical: Jerry Griswold, <i>Audacious Kids</i> , "Introduction to First Edition" & "Ur of the Ur-Stories" Deep Cut: Charles Hatfield, "Comic Art, Children's Literature, and the New Comic Studies"
4/17	Must There Be a Superman? Comics: Grant Morrison & Frank Quitely, <i>All-Star Superman</i> #1-12 (2005-08) Recommended: <i>The Brave & The Bold</i> #28 (first Justice League of America) Critical: Umberto Eco, "The Myth of Superman;" Ramzi Fawaz, "The Family of Superman: The Superhero Team and the Promise of Universal Citizenship" First essay assigned
WEEK 4: POWER AND "EMPOWERMENT"	
SCREEN • 4/21	<i>Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn)</i> (Cathy Yan, 2020) 109m CHECK OUT ON YOUR OWN: TV episodes (1 episode each): <i>Wonder Woman</i> (1975); <i>Jessica Jones</i> , Season 1; <i>Harley Quinn</i> Season 1
4/22	Wonder Woman, Embodiment, and Utopian Fantasy Comics: William Moulton Marston & HG Peter, <i>Wonder Woman</i> (selections 1942-1946); G. Willow Wilson & Adrian Alphona, <i>Ms. Marvel: Kamala Khan</i> [read <i>No Normal</i> story arc: Chapters 1-5: pp 4-108; 235-243] (2014) Critical: Saunders, <i>DGWC</i> , "Wonder Woman: Bondage and Liberation" Deep Cut: Lillian Robinson, "Genesis: Departing From Paradise" Recommended: Jill Lepore, <i>The Secret History of Wonder Woman</i>
4/24	Throwing Like a (Super) Girl Comics: Paul Dini and Bruce Timm, <i>Batman: Mad Love</i> Critical: Lillian Robinson, "Revelation: Post-al Superheroes" from <i>Wonder Women: Feminisms and Superheroes</i> ; Iris Marion Young, "Throwing like a Girl: A Phenomenology of Feminine Body Comportment Motility and Spatiality" Highly Recommended: Margaret Galvan, "From Kitty to Cat: Kitty Pryde and the Phases of Feminism;" Lillian Robinson, "Chronicles: Generations of Super-Girls"

UNIT II: SECRET IDENTITY POLITICS

WEEK 5: GODS AND MONSTERS

SCREEN • 4/28

Thor: Ragnarok (Taika Watiti, 2017) 130m

Excerpts: *Close Encounters* (Spielberg, 1977), *Infinity War* (Russo Bros, 2018)

4/29

Silver Age Bodies and the Rise of Marvel

Comics: Stan Lee & Jack Kirby, *Fantastic Four* #1 (1961), Lee & Kirby, *The Avengers*, #1-4 (1963-64; Lee & Steve Ditko, *Amazing Fantasy* #15 (1962); *The Amazing Spider-Man* #3 (1963) and #24 (1965); Lee & John Romita, *The Amazing Spider-Man* #40 (1966)

Critical: Saunders, *DGWC*, "Spider-Man: Heroic Failure and Spiritual Triumph"

Historical Context: Wright, *Comic Book Nation*, Ch 7 (pp180-187, 201-225)

First essay due

5/1

Cosmic Superheroes, Sublimity, and the Shape of Energy

Comics: Lee & Kirby, *Fantastic Four* #48-51 (1966); Lee & Kirby, *The Mighty Thor* #160-161 (1969); Kirby, *Fourth World Saga* (selections): *Jimmy Olsen* #133 (1970); *The Forever People* #1 (1971) *The New Gods* #1 (1971), #7-8 (1972); Lee & Ditko, *Strange Tales* #138 (1965); Steve Engelhart & Frank Brunner, *Dr. Strange* #4 (1974)

Optional: Kirby, *Mister Miracle* #1 (1971); Starlin, *Captain Marvel* 28-29 (Thanos!) (1973); *Warlock* #1 (1972); Lee & Kirby, *The Mighty Thor* #162

Critical: Charles Hatfield, *The Comic Art of Jack Kirby*, Ch 3, "How Kirby Changed the Superhero"

Deep Cut: Hatfield, *Kirby*, Ch 4, "Kirby's Technological Sublime"

Suggested: Hatfield, *Kirby*, Ch 5, "The Great Bust-Out: Kirby's Fourth World;" Jeffery, *PBSC* "The Cosmic Body" (pp93-100); Bukatman, "The Crossroads of Infinity"

WEEK 6: MUTANTS AND SUPER-SOLDIERS

SCREEN • 5/5

Logan (James Mangold, 2017) 137m

5/6

The Agony and the Ecstasy of the Mutant Superhero

Comics: Chris Claremont & John Byrne, *X-Men: The Dark Phoenix Saga* (1980): *Uncanny X-Men* Part 1: 101-108 and Part 2: 129-138

Critical: Ramzi Fawaz, "'Where No X-Man Has Gone Before!': Mutant Superheroes and the Cultural Politics of the Comic Book Space Opera"

Deep Cut: Fawaz, "Demonic Possession and the Limits of the Superhuman in the 1980s"

Historical Context: *Comic Book Nation*, Ch 8 (226-245)

5/8

Traumatic Bodies: Mutants and Super-Soldiers

Comics: Barry Windsor Smith, *Weapon X* (1991); Warren Ellis & Adi Gravov, *Iron Man: Extremis*

Optional: Morales & Baker, *Truth: Red, White & Black*; McDuffie etc, *Deathlok: Souls of Cyberfolk*

Critical: Saunders, *DGWC*, "Iron Man: Techno-Faith;" Jeffery, *PBSC*, "The Military-Industrial Body" and "Animal and Artificial Bodies"

Deep Cut: José Alaniz, "SuperCrip: Disability, Visuality, and the Silver Age Superhero"

Historical Context: Wright, *Comic Book Nation*, Ch 9 (pp254-262, 278-281)

Second Essay Assigned

WEEK 7: COMICS, SUPERHEROES, AND QUEERNESS

SCREEN • 5/12	<i>The Incredibles</i> (Brad Bird, 2004) 115m
5/13	<p>On the Flamboyance and the Queerness of the Superhero</p> <p>Comics: Greg Rucka & JH Williams III, <i>Batwoman: Elegy</i> (2009-20)</p> <p>Critical: Darieck Scott & Ramzi Fawaz, <i>Queer About Comics: "Introduction"</i> (197-211)</p> <p>Deep Cut: Anthony Michael D'Agostino, "'Flesh-to-Flesh Contact': Marvel Comics' Rogue and the Queer Feminist Imagination"</p>
5/15	<p>Anti-Meta-Edgy-Alt Superheroes</p> <p>Comics/Critical: Alan Moore & Dave Gibbons, <i>Watchmen</i> [no reading response]</p>

WEEK 8: WAKANDAN KINGS AND HEROES FOR HIRE

SCREEN • 5/19	<i>Black Panther</i> (Ryan Coogler, 2018) 134m
5/20	<p>Black Panthers, Black Lightnings, Luke Cage... and Lion Man!</p> <p>Comics: Stan Lee & Jack Kirby, <i>FF</i> #52-53 (1966); Don McGregor et al, <i>Jungle Action</i> #6-18 (1973-75) in <i>Black Panther: Panther's Rage</i>; <i>Green Lantern/Green Arrow</i> #76 (1970)</p> <p>Deep Cuts: <i>All-Negro Comics</i> #1 (1947)</p> <p>Critical: Charles Johnson, "Phenomenology and the Black Body; Blair Davis, "Silver Tiaras, Removable Afros and the Visual Design of Black Comic Book Superheroes;"</p> <p>Deep Cuts: Ramzi Fawaz, "Heroes 'That Give a Damn': Urban Folktales and the Triumph of the Working-Class Hero" pp164-180; ;"</p> <p>Recommended: Davis, "<i>All-Negro Comics</i> and the Birth of Lion Man"</p>
5/22	<p>Black Heroes Revised and Revisited</p> <p>Comics: Brian Michael Bendis and Sara Pichelli, <i>Ultimate Comics: Spider-Man</i> Vol.1 (2012); Ta-Nahisi Coates et al., <i>Black Panther and the Crew: We Are the Streets</i> (2017)</p> <p>Recommended: comics by Christopher Priest, Reginald Hudlin, and Ta-Nahisi Coates</p> <p>Critical Darieck Scott, "Can the Black Superhero Be?" [p89-119]: Bukatman, <i>Black Panther</i>, "The Killmonger Problem" and "Conclusion: Why Do We Hide"</p> <p>Deep Cut: Marc Singer, "Black Skins and White Masks: Comic Books and the Secret of Race"</p> <p>Recommended: Darieck Scott, "Can the Black Superhero Be?" [pp119-171]</p> <p style="text-align: center;">Second Essay Due/Final Essay Assigned</p>

UNIT III: SUPERHEROES ACROSS MEDIA	
WEEK 9: INFINITE SUPERHEROICS	
SCREEN • 5/26	<i>Spider-Man: Across the Spider-Verse</i> (Dos Santos, Powers, Thompson, 2023) 140m <i>Batman: The Animated Series</i> (one episode)
5/27	Seriality and the Multiverse Comics: Morrison & Quitely, <i>Flex Mentallo: Man of Muscle Mystery</i> (1996); Batman comics from 1930s-70s Critical: Frank Kelleter, "Five Ways of Looking at Popular Seriality;" Karin Kukkonen, "Navigating Infinite Earths;" Maya Phillips, "The Narrative Experiment That Is the Marvel Cinematic Universe"
5/29	Batman: From Series Character to Serial Figure Comics: Frank Miller, <i>The Dark Knight Returns</i> (1986); Alan Moore & Brian Bolland, <i>The Killing Joke</i> (1988); Paul Pope, <i>Batman Year 100</i> (2006) Critical: Will Brooker, "Batman: One Life, Many Faces;" Hillary Chute, <i>Graphic Women</i> , "Introduction." Deep Cut: MJ Clarke, "From Motion Line to Motion Blur: The Integration of Digital Coloring in the Superhero Comic Book"
WEEK 10: DIGITAL BODIES, LOVE, AND THE SUPERHERO	
SCREEN • 6/2	<i>Ant-Man and the Wasp</i> (Peyton Reed, 2018) 118m
6/3	Superheroes in the Real [-ish] World Critical: Lisa Gotto, "Fantastic Views: Superheroes, Visual Perception, and Digital Perspective;" Bukatman, <i>We Are Ant-Man: The Digital Body in a Superhero Comedy</i> Comics: Tom King & Mitch Gerards, <i>Mister Miracle</i>
Final Essay Due June 11	

The professor reserves the right to amend this syllabus in minor ways as needed.

A Very Partial Superhero Bibliography (admittedly mostly superhero comics)

History/Definitions

- Peter Coogan, *Superhero: The Secret Origin of a Genre*
- Blair Davis, *Movie Comics: Page to Screen/Screen to Page*
- Jean-Paul Gabilliet, *Of Comics and Men: A Cultural History of American Comic Books*
- David Hadju, *The Ten-Cent Plague: The Great Comic-Book Scare and How It Changed America*
- Gerard Jones, *Men of Tomorrow: Geeks, Gangsters, and the Birth of the Comic Book*
- Shawna Kidman, *Comic Books Incorporated: How the Business of Comics Became the Business of Hollywood*
- Bradford Wright, *Comic Book Nation: The Transformation of Youth Culture in America*

Interpretive Approaches

- Noah Berlatsky, *Wonder Woman*
- Will Brooker, *Batman Unmasked*
- Scott Bukatman, "X-Bodies: The Torrent of the Mutant Superhero," in *Matters of Gravity: Special Effects and Supermen in the 20th Century*
 - "The Boys in the Hoods: A Song of the Urban Superhero," in *Matters of Gravity: Special Effects and Supermen in the 20th Century*
 - "Secret Identity Politics" in *The Contemporary Comic Book Superhero*
 - *The Poetics of Slumberland: Animated Spirits and the Animating Spirit*
 - *Hellboy's World: Comics and Monsters on the Margins*
- Ramzi Fawaz, *The New Mutants: Superheroes and the Radical Imagination of American Comics*
- James Gilmore & Matthias Stork, eds. *Superhero Synergies: Comic Book Characters Go Digital*
- Ian Gordon, *Superman: The Persistence of an American Icon*
- Charles Hatfield, *Hand of Fire: The Comics Art of Jack Kirby*
- Charles Hatfield, Jeet Heer, and Kent Worcester, *The Superhero Reader*
- Sean Howe (ed), *Give Our Regards to the Atomsmashers!*
- Scott Jeffery, *The Posthuman Body In Superhero Comics*
- Geoff Klock, *How to Read Superhero Comics*
- Jill Lepore, *The Secret History of Wonder Woman*
- Tom Morris and Matt Morris, *Superheroes and Philosophy*
- Ben Saunders, *Do the Gods Wear Capes?: Spirituality, Fantasy, and Superheroes*
- Douglas Wolk, *Reading Comics: How Graphic Novels Work and What They Mean*
- Paul Young, *Frank Miller's 'Daredevil' and the Ends of Heroism*

Superheroes, Comics, and Cultural Identity

- José Alaniz, *Death, Disability and the Superhero: The Silver Age and Beyond*
- Jeffrey A. Brown, *Black Superheroes, Milestone Comics, and Their Fans*
 - *Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture*
- André M. Carrington, "The Immortal Storm: Permutations of Race in Marvel Comics" in *Speculative Blackness: The Future of Race in Science Fiction*
 - "Controversy and Crossover in Milestone Media's *Icon*" in *Speculative Blackness: The Future of Race in Science Fiction*

- Anthony Michael D'Agostino, "'Flesh-to-Flesh Contact': Marvel Comics' Rogue and the Queer Feminist Imagination"
- Sean Guynes and Martin Lund (eds), *Unstable Masks: Whiteness and American Superhero Comics*
- Hector Fernandez L'Hoeste and Juan Poblete ed., *Redrawing the Nation: National Identity in Latin/o American Comics*
- John Jennings, *The Blacker the Ink: Constructions of Black Identity in Comics and Sequential Art*
- C. Richard King, "Alter/native Heroes: Native Americans, Comic Books, and the Struggle for Self-Definition," *Cultural Studies-Critical Methodologies* (9):2 (April 2009), 214-223.
- Rob Lendrum, "The Super Black Macho, One Baaad Mutha: Black Superhero Masculinity in 1970s Mainstream Comic Books," *Extrapolation*, (46): 3, (Fall 2005)
- Adilifu Nama, *Super Black: American Pop Culture and the Black Superheroes*
- Anna F. Peppard, *Supersex: Sexuality, Fantasy, and the Superhero*
- Matthew Putsz, *Comic Book Culture: Fanboys and True Believers*
- Lillian S. Robinson, *Wonder Women: Feminisms and Superheroes*
- Jennifer D. Ryan, "Black Female Authorship and the African American Graphic Novel: Historical Responsibility in ICON; A Hero's Welcome."
- Anna Beatrice Scott, "Superpower vs. Supernatural: Black Superheroes and the Quest for Mutant Reality," *Journal of Visual Culture*, (5):3, (Spring 2006), 295-314.
- Darieck Scott, *Keeping It Unreal: Black Queer Fantasy and Superhero Comics*
- Deborah Elizabeth Whaley, *Black Women in Sequence: Reinking Comics, Graphic Novels, and Anime*
- Jeff Yang, *Secret Identities: The Asian American Superhero Anthology*

Trans-Media

- Blair Davis, *Movie Comics: Page to Screen/Screen to Page*
- Martin Flanagan et. al., *The Marvel Studios Phenomenon: Inside a Transmedia Universe*
- James N. Gilmore & Mathias Stork, *Superhero Synergies: Comic Book Characters Go Digital*
- Shawna Kidman, *Comic Books Incorporated: How the Business of Comics Became the Business of Hollywood*
- Terence McSweeney, *The Contemporary Superhero Film: Projections of Power and Identity*

Selected Fiction

- Michael Chabon, *The Amazing Adventures of Kavalier and Clay*
- Tom DeHaven, *It's Superman*
- Junot Diaz, *The Brief Wondrous Life of Oscar Wao*
- Jonathan Lethem, *Fortress of Solitude*
- Alan Moore, "What We Can Know About Thunderman" in *Illuminations*