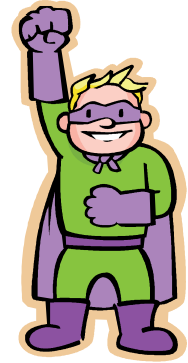


Special Feature

Grappling with Graphic Novels



Although most of us recognise that comics and graphic novels have long held widespread appeal to young (and many older) readers, particularly males; by and large, teachers and librarians have disregarded their value or put them in the too-hard basket with regard to selection. With the genre's emphasis on visual storytelling, those brought-up in a print environment have tended to dismiss comics and graphic novels as lightweight and aimed at less-competent readers. Moreover, the fact that graphic novels often contain violent and, or sexual themes and stereotypes, means that for teacher librarians, selection can be fraught with problems. Some graphic novels definitely are only suitable for readers in Late Adolescence and as with all genres, there are mediocre titles not worth purchasing, so read reviews or preview copies; choose wisely.

However, to paraphrase Emma Franklin from Albany District Education Office, 'the massive upsurge in the need for visual and technological literacy has, in recent years, drawn teachers' attention to the genre as valid class texts'. At the same time, it has become increasingly evident that encouraging recreational reading is essential, in order to improve students' literacy and overall outcomes. This involves providing access to a range of popular material, thus comics and graphic novels are worthy additions to the collection. Reluctant and less-able readers and ESL students wary of dense text are more likely to become engaged with graphic novels, which contain visual clues and speech

bubbles to help them make meaning from the narrative. Hopefully, some of these students may come to equate reading with enjoyment. Indeed, in a much-quoted interview, Archbishop Desmond Tutu stated:

...I got to loving to read, because he [my father] allowed me to read comics, which most people said you shouldn't let your child read because they will spoil him. But that gave me an extraordinary hunger for reading.

[Academy of Achievement:

www.achievement.org/autodoc/page/tut0int-1]

Do not assume, however, that all graphic novels are easy-to-read, light entertainment. Many contemporary titles are multi-layered texts, featuring high quality artwork and complex themes, which enthrall and challenge the most able students. Titles such as the Pulitzer Prize-winning *Maus* can be read on several levels and provide teachers with rich material to help students achieve a range of outcomes in English, Society and Environment and The Arts. Carefully chosen graphic novels can be used with students of all abilities to explore and discuss symbols, perspective, dialogue, monologue, asides and camera angles, as well as contextual understandings, important aspects for the often overlooked Viewing, Listening and Speaking outcomes. Graphic novels can also generate creative written and artistic responses from students, and stimulate thought and lively debate about popular culture and society's values.

If you are looking for research findings to support the inclusion of graphic novels into the curriculum, *The Journal of Visual Literacy*,

(continued on page 8)

available online (and listed below), contains useful articles such as, 'Gearing Communications to the Cognitive Needs of Students: Findings from Visual Literacy Research' by Rune Pettersson, Ph.D. Mälardalen University Eskilstuna, Sweden, where assertions are made in the areas of message, text, image and graphic design along with reader cognition. Note these interesting points:

- It may take only 2-3 seconds to recognize the content in an image but 20–30 seconds to read a verbal description of the same image and 60–90 seconds to read it aloud. In verbal and visual languages prior experience and context are very important to the perception of contents.
- Memory for pictures is superior to memory for words.
- Visual languaging abilities develop prior to, and serve as the foundation for, verbal language development.

In sum, at a time when visual communication is ever increasing, the acquisition of visual literacy is critical to enable students to function efficiently in society. Graphic novels are one form of visual text that teachers can utilise when developing learning experiences for their students. As this genre has appeal to reluctant and able readers alike, it seems reasonable to include more challenging graphic novels alongside other texts in the classroom, to engage students. Equally, it is the role of the school library to cater for students' recreational reading, so the inclusion of a range of popular titles in the collection should be considered.

Questions still remain about which graphic novels and comics to include and where to purchase them. The following reviews, and reviews in subsequent issues of *Fiction Focus* will provide some guidance. Useful Internet sites containing background information, research, reviews, collection development issues and teaching and learning activities are also provided here for further professional reading. Two reputable Australian suppliers are Quality Comics and

Sealight Books. In Perth, staff at Quality Comics bookshop are experts in the genre and are able to suggest titles to meet school library selection criteria. Sealight Books, a Queensland company established by a librarian and avid graphic novel reader, aims to offer 'the best and most appropriate titles for primary and secondary school readers'. Both supply Australia-wide.

REVIEWS OF GRAPHIC NOVELS

ABNETT, Dan and RICHARDSON, Karl.

Lone Wolves. Nottingham : Games

Workshop, 2004. 1 vol. (Unpaged)

(Warhammer 40, 000) (Black Library)

ISBN 1 844 16101 3

pbk \$22.95

SCIS No: 1197440

Graphic Novel. Age 13+ *Lone Wolves* is an action-packed 'shoot 'em up' story that is bound to have lots of appeal for many of the boys in our schools. The action takes place on Shadrac, an isolated Imperium World, at threat from the alien horde, where a group of military men find themselves alone and unsupported.

The novel is presented in black and white throughout, using a variety of comic layouts. Text is small and the font in the narrative part of the story has the appearance of handwriting – not aimed at those who have trouble with reading, but perhaps more to those who dislike reading. The illustrations are unrestrained and very expressive.

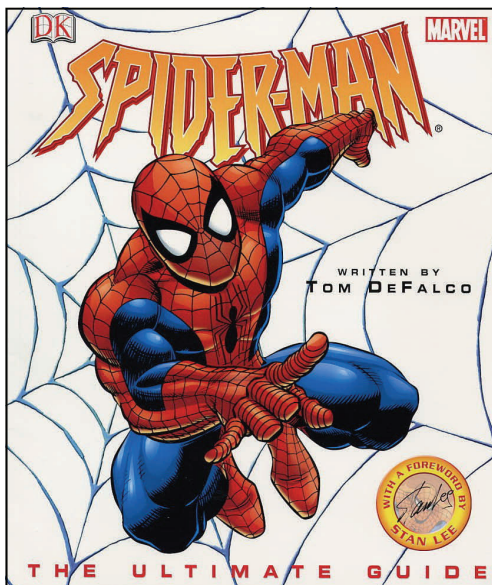
Divided into several sections, the book can easily be read in parts. At the conclusion is a Sketchbook section explaining the planning and organisation that goes into the creation of a graphic novel. This would be especially helpful in the English and Media class where aspects of comic-strip creation are covered. The very nature of the graphic novel means that the violence can be considered far more graphic than in a text-based novel. In this case, however, it is the emotions of the characters to the situations in which they find themselves that are most graphically portrayed.

Peta Harrison, Albany SHS

DEFALCO, Tom. Spider-Man: The Ultimate Guide. London : Dorling Kindersley, 2004. 168 p. (Marvel)
ISBN 1 4053 0551 7 pbk \$24.95
SCIS No: 1175886

Reference. Age 12+ This book is a fascinating and informative guide to the life and times of one of the world's most loved superheroes — Spider-Man.

The guide begins with a foreword by Stan Lee, Spider-Man's creator, in which he provides readers with insight into the impetus behind the creation and enduring popularity of his spidery hero. A double-page spread is devoted to each of the main characters, both heroes and villains, who have graced the pages of Spider-Man comics since its 1962 debut. Interspersed between the character analyses, is a timeline of front covers showing the main advances and changes in Spider-Man's life across the decades.



Spider-Man: The Ultimate Guide is a beautifully presented book that is accessible to readers on a number of different levels. The clear, open-page layout is a feature, which coupled with the simple vocabulary, small chunks of information and excerpts from the comic strips make for easy reading. A mix of general and detailed information about the characters is sure to satisfy readers with a general interest in Spider-Man and devoted fans alike. Throughout the book,

double-page colour pictures of Spider-Man further enhance its appeal.

A must have, for any library **Spider-Man: The Ultimate Guide** can be used to teach art, creative writing and media studies.

Jane Black, Campbell HS (ACT)

Flight. Vol. 1. Orange, Calif : Image Comics, 2004. 204 p.
ISBN 1 58240 381 3 pbk \$39.95
SCIS No: 1204885

Graphic Short Stories. Age 12+ Twenty comic-book creators have contributed to this unusual anthology of short graphic episodes, on the theme of flight.

It is quite unusual to find a text, which is really a collection of graphic short stories. This book presents the work of twenty new authors ranging in age from nineteen to their early thirties. They were just asked to create something on the topic of flight and the resulting collection is quite diverse in both style and approach.

Some of the entries are discrete entities, which tell a whole story, while others are like chapters of an ongoing work. These latter stories end up in the air as if another episode will carry on the plot-line. One creator, Kazu Kibuishi, has invented a character called Copper about whom two stories are included, one at the beginning and one almost at the end.

The art styles vary from traditional comic-book format with outlined speech bubbles and frames, to what appears to be floral collage on handmade paper. Colour schemes are also different with dark, brooding, sombre tones in equally dark stories, to light bright pieces with blue sky or water and extensive use of white to pastel tones.

Plots are equally diverse from traditional concepts of flight, in planes and dirigibles, or by birds and animals, to quite abstract interpretations, which require readers to

(continued on page 10)

construct their own meaning. The futuristic conclusion by Scott McCloud, 'written' in 2054 looking back at the development of the comic since 2004, is plain text.

Overall, this book provides an interesting array of graphic novel formats, useful for showing students differing interpretations of the genre. However, the short, often inconclusive, natures of the plots afford less satisfaction for the reader. In a school situation, this title could be useful for art, media and English.

Lynne Babbage, Marist College Canberra
(ACT)

MOORE, Terry. *I Dream of You*. Houston, Tex : Abstract Studio, 1996. 200 p. (Strangers in Paradise 2)
ISBN 1 892597 01 2 pbk \$33.50
SCIS No: 980728

Graphic Novel. Age 15+ *I Dream of You* explores a very adult world of crime, prostitution, lesbian love and regret through its two central characters. Since this subject matter is blatantly presented, this title may conflict with the selection criteria of some schools.

The graphic form is interesting and offers the reader the additional and significant dimension of visual representation through which to experience the narrative. Terry Moore's illustrations are described as expressive and liting, and certainly the intermittent pages of illustrations, which present the poetry throughout the narrative, are highly evocative.

Despite the choice of the lesbian focus, aspects of the narrative: setting, plot and characters are at times highly predictable and stereotypical, for example the use of 'downtown' for setting locations. Interestingly though, the Introduction to this book indicates that *I Dream of You* challenges the comic or graphic novel stereotype stating, that this is a 'Real human drama, with real human women, with real human concerns'; and in a comic this is practically unthinkable.

In praise, *I Dream of You* includes poetry and song amid evocative images throughout the narrative, which will undoubtedly enhance the appreciation of an adolescent audience. The combination of multiple genres into the one work offers an opportunity for developing readers' literary experience and possibly broadening their understanding of other forms of literary expression, especially when exploring the emotional domain. The inclusion of pages of text at appropriate places also works effectively to deliver and explain plot development.

Reading the additional material provided such as: *a few words by way of introduction...*, quotes by famous authors, the Afterword and Terry Moore's own reflections and explanation of the genesis of *I Dream of You*, all serve to offer a better understanding of the nature of the graphic novel.

Dianne Hansen, St Pius X PS

SMITH, Jeff. *Out from Boneville*. New York : Scholastic, 2005. 138 p. (Bone. Vol. 1)
ISBN 0 439 70640 8 pbk \$21.10
SCIS No: 1218757



Graphic Novel. Age 11+ *Out from Boneville*, part of the *Bone* saga adventures is a quality comic book that will appeal to all readers, especially boys. The Bone cousins,

Fone Bone, Phoney Bone and Smiley Bone are the main characters. Phoney Bone has been run out of town because of his dubious business deals and his two cousins have followed in support. The cousins become separated and find themselves deep in a forest, filled with both friendly and terrifying creatures.

After spending the winter encountering a dragon and the rat creatures, Fone Bone meets and falls in love with Thorn. Thorn promises to help Fone Bone locate his two cousins and return to Boneville but first she takes him to her grandmother's house. Gran'ma is a feisty character who races cows.

The plot thickens when the rat creatures surround Thorn and Fone Bone while escaping from the farmhouse, which is also under siege. However, the rat creatures are no match for Gran'ma.

Meanwhile, Phoney Bone and Smiley Bone are reunited in town where Phoney Bone begins to plan his next scam, involving the local cow race. It's not long before they meet Fone Bone when he comes into town with Thorn and Gran'ma for the cow race.

Bone was an instant classic when it first appeared in the United States as an underground comic. The saga includes adventure, romance, fantasy and mystery. As well, Jeff Smith subtly incorporates messages throughout, for example, reading is cool, male versus female traditional roles and environmental issues. The ending is left hanging and the reader will want to read the next instalment, which encourages further reading.

Out from Boneville has five chapters and the illustrations are of a high quality. The text is clear and easy to read. I highly recommend it for every school library.

The **Official Home of Bone** <www.boneville.com/whatisbone> is a great website that will definitely appeal to the targeted audience of the series.

Val Mancini, Hospital School Services

SPIEGELMAN, Art. *The Complete Maus / Maus: A Survivor's Tale*. London : Penguin, 2003. 295 p.

ISBN 0 141 01408 3

pbk \$29.95

SCIS No: 1190038

Awards: *Volume I of Maus* was published in 1986; *volume II* appeared in 1991 and received a Pulitzer Prize in 1992.

Graphic Novel. Age 13+ *The Complete Maus* is an incredible story of one man's experience of the Holocaust as a Polish Jew. It works well on a range of levels and could be used from early to late adolescence.

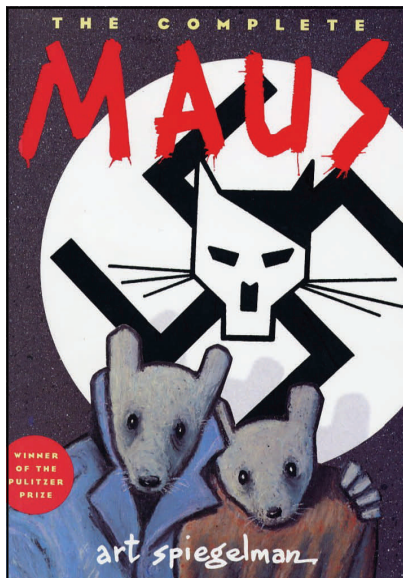
Artie, the narrator, tells his father's (Vladek's) story of his experience of the Holocaust. The story follows Vladek from his young life as a successful young businessman in pre-war Poland to his imprisonment in Auschwitz and his eventual move to New York. As Spiegelman explains:

Although I set about... to do a history of sorts, I'm all too aware that ultimately what I'm creating is a realistic fiction. The experiences my father actually went through [are not exactly the same as] what he's able to remember and what he's able to articulate of these experiences. Then there's what I'm able to understand of what he articulated, and what I'm able to put down on paper. And then of course there's what the reader can make of that...¹

In the story, Jews are represented as mice, the Nazis as cats, the Poles as pigs and the Americans as dogs. This provides material for exploring stereotypes and issues of race and religion, not to mention intertextuality with links to the likes of Aesop, Orwell and other Holocaust tales. Whilst the representation of characters as animals may at first appear to distance readers from them, the story is kept startlingly real by the constant return to the human element of Vladek's struggle through his life and his relationship with his son. In an interview, Spiegelman discusses other art and literature dealing with the Holocaust and found 'that material is often very high pitched... I feel a need for a more subdued approach, which would incorporate distancing devices like using these animal mask faces.'²

(continued on page 12)

The chronology of Vladek's story of the Holocaust is strictly adhered to but is interspersed with the very personal, and often unsettling story, of Artie's relationship with his father and other family members, and their own struggles in dealing with the effect of the Holocaust on their lives. A number of events recounted in the narrative are hard to comprehend for their sheer brutality, which is heightened by the graphic representation.



What could have become 'just another' survivor's story is enhanced by the use of the graphic medium. The graphic novel lends itself to exploring the Viewing outcomes at a higher level than may otherwise be possible and in a way students may have never experienced before. Spiegelman uses a range of text types, including the comic-strip format, maps, instructions with illustrations, annotations and asides. The novel could be used to examine gaps or silences in written texts and to explore a range of English outcomes in close relationship to one another.

The Complete Maus did not win a Pulitzer Prize for nothing! The story is immediately engaging, the comic-book style text is attractive to reluctant and enthusiastic readers alike, and it presents the opportunity to work with a cross-curricular focus. It lends itself to a broad range of issues, including racial and religious conflict (particularly the Holocaust), family relationships and identity. The graphic novel is a text type we have seen little of in schools and one which may be

increasingly important in a technological society, which demands greater graphic literacy. Hopefully, there is more of this calibre to come.

Footnotes:

¹ Paraphrased from an interview at: www.chgs.umn.edu/Visual__Artistic_Resources/Witness__Legacy/Arts_-_2nd_Generation/Art_Spiegelman/art_spiegelman.html

² *ibid*

Emma Franklin, Albany DEO

STRACZYNSKI, J. Michael. J. Michael Straczynski's Midnight Nation. Los Angeles, Calif : Top Cow Productions, 2004. 296 p. ISBN 1 58240 460 7 pbk \$48.95 **SCIS No:** 1218738

Graphic Novel. Age 16+ **Midnight Nation** is a graphic novel with a strong message, communicated through an engaging narrative (or 'script') and amazing artwork.

Principles of young adult fiction tell us that we need to find texts that appeal to young people's sense of identity and their place in the world but still challenge them to think beyond these boundaries. Whilst **Midnight Nation** does this in abundance, its graphic violence, over-sexualised graphic representation of women and challenging perspectives of traditional religious belief may make it unsuitable for younger teenage readers. Therefore, to provide open access to this title in the general library collection may be problematic; there is the potential for parental complaint due to some of the content. Certainly, the selection of **Midnight Nation** for school use would have to be very carefully considered.

Having said that, it could have a place in a supervised study environment, perhaps only in a senior college, where access to the text is restricted to Years 11 and 12. In this setting, it provides a foundation for in-depth discussion of a range of interesting themes/issues and will engage reluctant readers.

Midnight Nation is essentially an allegorical tale about good versus evil and the loss of hope. The narrative follows the epic adventure of a police detective, David who is involved in a gun battle, loses consciousness and awakes to find himself in the 'in-between place'. Here is a world populated by people who have simply faded out of society: the homeless, the derelict, the lonely and forgotten — anyone, in short, who has lost hope. This loss of hope (and subsequent reclaiming of hope) is the central theme of the book. David must make a long journey by foot to reclaim his soul (hope) from the Devil and during this journey face both his own inner demons and a range of external forces. A full range of conflict is explored: man versus himself, man versus man, man versus nature, man versus God; and the novel has added depth because of these conflicts.

The text also contains gaps or silences, which add to the characterisation and engage the reader throughout. So much so, that one reader was prompted to write in a personal review, 'This story doesn't put all the ideas in but you can feel them, taste them, see them by their lack. They are as clear as the patch of paper left unbleached when you take a picture off old wallpaper.'¹

Throughout the novel there are strong biblical/mythical references: we are introduced to the Devil and to Lazarus both in a very literal sense through the text, and there are metaphorical references to a 'David and Goliath' battle. Christ also makes an appearance with interesting suggestions about who he/she is.

For a school audience, the main drawback of this novel is the graphic nature of the artwork, which, ironically, would be a major drawback for reluctant readers. The text or script is not at issue. Despite the drawbacks mentioned earlier (graphic violence, over-sexualised representation of women) there are challenges to the reader's face-value judgement of this novel. Women are strong characters in their own right, men are supported and beaten in battle by them and the violence, it could be argued, is no worse than what students may see on television or

in movies. Indeed, J. Michael Straczynski is also a screenwriter, author of *Babylon 5* and producer of the television series *Jeremiah*. This strong link to film is apparent throughout, making the novel a useful tool for introducing filmic and dramatic conventions.

Careful consideration would need to be made in the selection of **Midnight Nation**, but if used in the right context, it could be very effective in engaging readers and producing thoughtful and critical analysis.

¹ www.worldfamouscomics.com/shopping/item-1582402728.shtml

Emma Franklin, Albany DEO



WEBSITES

Useful Internet Resources to Support *Maus*:

- **HASTINGS, Dr. Wally. Art Spiegelman**
www.northern.edu/hastingw/maus.htm






Lecture notes, 2003 by Dr. Wally Hastings, Professor of English, Northern State University, Aberdeen South Dakota, USA, provide a background to Spiegelman's life and discussion of: the genre of *Maus*; the metaphor of mice and cats; the Holocaust; Artie's story; and the post-modern text. Teacher reference; Late Adolescence/Early Adulthood

- **LEVENTHAL, Robert, S. Art Spiegelman's *Maus*: Working Through the Trauma of the Holocaust**
www.iath.virginia.edu/holocaust/spiegelman.html





A scholarly essay on the University of Virginia site providing stimulating reading for teachers and senior students. Teacher reference; Late Adolescence/Early Adulthood

(continued on page 14)

- Interview with Art Spiegelman
[www.chgs.umn.edu/
Visual__Artistic_Resources
/Witness__Legacy/Arts_-
_2nd_Generation/Art_
Spiegelman/art_spiegelman.html](http://www.chgs.umn.edu/Visual__Artistic_Resources/Witness__Legacy/Arts_-_2nd_Generation/Art_Spiegelman/art_spiegelman.html) 
Located on The Centre for Holocaust and Genocide Studies site.
- Teaching Resources to Support Teaching About Holocaust
[www.chgs.umn.edu/
Educational_Resources/
educational_resources.html](http://www.chgs.umn.edu/Educational_Resources/educational_resources.html) 
The Centre for Holocaust and Genocide Studies site contains a wealth of information and resources to support the curriculum.
- Resources for **Maus** on the web
[www.geocities.com/Athens/
Atlantis/2671/](http://www.geocities.com/Athens/Atlantis/2671/) 
Links to scholarly articles, reviews, interviews with Art Spiegleman, exhibit sites, creative works inspired by Maus, Holocaust resources.

General Comic & Graphic Novel Sites

- **Comics Worth Reading**
<http://comicsworthreading.com> 
Johanna Draper CARLSON, experienced reviewer of comics/graphic novels maintains this reviewing site, which contains reviews of all genres including popular series such as, Archie, Marvel titles, Manga and graphic novels from small independent publishers.
- **CRAWFORD, Philip. Using Graphic Novels to Attract Reluctant Readers and Promote Literacy.** In *Library Media Connection, February 2004, p 26-28.* Available online in pdf format on **Library Media Connection Magazine:**
[www.linworth.com/PDF/
LMC_Feb04_Crawford.pdf](http://www.linworth.com/PDF/LMC_Feb04_Crawford.pdf) 

Argues in favour of including graphic novels in the library to motivate reluctant readers. Lists recommended titles categorised in genres.

- **LAVIN, Michael R. Comic Books for Young Adults: A Guide for Librarians**
[http://ublib.buffalo.edu/
libraries/units/lml/comics/
pages](http://ublib.buffalo.edu/libraries/units/lml/comics/pages) 
The University of Buffalo site contains a clearly stated rationale for including comics/graphic novels in libraries, lists recommended titles, considers collection development issues, discusses comic-book genres, and provides Internet resources. Teachers and librarians considering the inclusion of graphic novels in libraries/classrooms will find this a very useful initial source of information.
- **IRELAND, Kerry. Build it and They Will Come: Graphic Novels for Your Collection.**
[www.schoollibraries.ca/
articles/31.aspx](http://www.schoollibraries.ca/articles/31.aspx) 
This article in *School Libraries in Canada* online journal provides a justification for including graphic novels in school library collections. Includes basic selection criteria and a list of five recommended titles for lower secondary schools.
- **HILL, Robyn, A. Secret Origin of Good Readers**
[www.night-flight.com/
secretorigin](http://www.night-flight.com/secretorigin) 
This 68-page guide for teacher use is available in pdf format. It was developed for the San Diego Comicon, a comic conference in the US and is designed to promote the use of comics and graphic novels as class texts. It lists recommended titles, discusses how comics can be used to develop literacy skills and includes suggested activities.

- **The Journal of Visual Literacy**

www.cameron.edu/jvl



This scholarly journal of the International Literacy Association <www.ivla.org/> contains an informative article, 'Gearing Communications to the Cognitive Needs of Students: Findings from Visual Literacy Research' by Rune Pettersson, Ph.D. Mälardalen University *Eskilstuna, Sweden*, where assertions are made in the areas of message, text, image and graphic design along with reader cognition. (Found in Volume 24, Number 2, Autumn 2004)

- **National Association of Comics Art Educators (NACAE)**

www.teachingcomics.org



For anyone interested in teaching visual storytelling this is an interesting and useful resource, with particular relevance for The Arts but also with application for English classrooms. It contains articles that outline some of the advantages of incorporating comics into the curriculum, for example: 'How Comic Books Can Change the Way Our Students See Literature: One Teacher's Perspective.' Sample exercises include visual storytelling, images playing off words, the irony of humour, and, characters and caricatures. Study guides are provided for notable graphic novels such as *Maus*, Gaiman's *Sandman: Fables & Reflections* and Moore & Gibbon's *Watchmen*. Handouts, FAQs, useful links and a message board add to the appeal of this site.

- **No Flying No Tights: A Website Reviewing Graphic Novels for Teens**

www.noflyingnotights.com/index2.html



Aimed at teenagers, teachers, librarians and parents this site contains reviews listed under catchy headings

such as *Resistance is Futile* (science fiction). It also contains reader surveys, news and gossip, definitions, FAQs; and for teachers/librarians lists of core titles, including Top 10, Manga, and titles for girls.

- **The Lair: A Website for Reviewing Graphic Novels**

<http://lair.noflyingnotights.com>



Companion site to *No Flying No Tights*, *The Lair* contains reviews of graphic novels for older adolescents and adults.

- **Sidekicks: A Website Reviewing Graphic Novels for Kids**

<http://sidekicks.noflyingnotights.com>



Companion to *No Flying No Tights* and *The Lair*, this site is for younger readers.

- **SPISAK, April & NEWHOUSE, Ria. Graphic Novels.**

<http://leep.lis.uiuc.edu/seoworkspace/aspisak/Home.htm>



Two graduate students in the Library and Information Service Program at the University of Illinois have developed a website directed at young adults to help them find resources about graphic novels. Sections include: What are graphic novels? Why read them? Non-fiction Graphic Novels; Fiction Graphic Novels; Cool Resources; and Best of the Best.

- **Wikipedia Encyclopedia – Comic Book Article**

This article from the *Wikipedia Encyclopedia* traces the evolution of comics from the early 1900s to the present day. Organised under sub-headings, it is easy-to-read, contains hyperlinks and provides useful background information for teachers and students.

(continued on page 16)



OTHER REFERENCES

FOSTER, Katherine & KOLLO, Sophie.

'Web Comics.' In *Viewpoint 13 (1) Autumn* 2005, p 10-11.

Explores comics produced solely for the Internet.

FOUNTAIN, Inger. 'The Emergence of Graphic Novels.' In *Synergy Volume 2, Number 2, 2004*, p.35-38.

This very useful article examines the historical and cultural context of the evolution of comics to enable librarians to understand their unique place in literature and the benefits that comics and graphic novels can offer students.

GREEN, Marie. 'Kapow or Splat: Graphic Novels as Part of the School Library Resource Centre Collection.' In *Access, November 1998*, p 13-14.

Written when Marie Green was a teacher librarian at Ocean Reef SHS, this article promotes graphic novels as a valid literary form that deserves a place in school libraries.

LEES, Stella. 'Maus By Art Spiegelman.' In *Viewpoint 12 (4) Summer 2004*, p 6.
Review by Stella Lees.

TONKS, Robin. 'Graphic Experiment Pays Dividends.' In *InCite, December 2003*, p 6.
Robin Tonks, library manager, Singleton Council discusses including graphic novels in public library collections to attract teens.

A SELECTION of POPULAR GRAPHIC NOVELS & COMICS

Supplied by Marie Grech (Green) and Jane Black

BALL, Murray. **Footrot Flats**

DAVIS, Jim. **Garfield**

MAD. **Mad, Supermad, Australian Mad**

SCHULTZ, Charles. **Snoopy**

UDERZO, Goscinny. **Asterix**

GROENING, Matt. **Simpsons**

TIERI, Frank. **Wolverine**

MILLAR, Mark. **X Men**

CLAREMONT, Chris. **X-Men**

BEATTY, Scott. **Batgirl**

JEMAS, Bill. **Spider-Man**

JIM. **Wonder Woman**

LOE. **Superman**

LUC. **Star Wars**

MOE. **Batman**

NARUSHIMA, Yuri. **Planet Ladder Manga**

For Girls:

CLAMP. **Wish** (Manga)

SORYO, Fuyumi **Mars Manga**

YOSHIDA, Akima. **Banana Fish** (Manga)

ZUI. **CSI** series

For Older Adolescents:

GAIMAN, Neil. **Sandman** series (fantasy readers)

MOORE, Terry. **Strangers in Paradise** (Year 11/12 girls)

SUPPLIERS

Quality Comics

Downstairs, 872 Hay Street

Perth WA 6000

Ph: (08) 9321 2168 **Fax:** (08) 9321 2601

Email: shop@qualitycomics.com.au

URL: www.qualitycomics.com.au



Sealight Books – Quality Graphic Novels

63 Tallowood Street

Maleny Qld 4552

Ph/Fax: (07) 5494 2989

Email: inger@sealight.com.au

URL: www.sealight.com.au



Southern Scene

Supplies American Library Association

posters, including:

'Get Graphic@Your Library'

URL: www.southernscene.com.au



Rita Blackburn, CMIS, Department of Education and Training (WA) with special thanks to Emma Franklin Albany DEO, and Teacher Librarians, Marie Grech (nee Green), Jane Black, Peta Harrison and Dianne Hansen for their input.