Reading The Funnies Essays On Comic Strips

Reading the Funnies
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Strips, Toons, and Bluesies
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Funny in the Funnies

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2012-07-05 Dan O'Shannon This book presents a comprehensive guide to all the variables that can come into play when we come into contact with comedy.

2003

1995-10 Lee Nordling Young artists around the world dream of being the next Bill Watterson, Charles M. Schulz, or Mort Walker. Now, in Your Career in Comics, they'll learn how cartoon syndication really words--from the artists and professionals themselves. Nordling, a cartoonist, children's book, and comic-book writer, has interviewed dozens of artists and syndicate executives for Your Career in the Comics, and provides readers with both a broad-based view of the art form and the nitty-gritty on fashioning a funny, salable comic strip or panel. Detailed information on the business of being a professional cartoonist, tips on what beginners should avoid, and how a newspaper chooses a comic strip are all explored in this fact-filled book. Firsthand insights from Charles M. Schulz, Bill Watterson, Mort Walker, Lynn Johnston, Bil Keane, Cathy Guisewite, Mell Lazarus, Jeff MacNelly, and others make Your Career in the Comics a must-have for all admirerers of the medium. It's an invaluable tool for anyone who is interested in working in comic strips--or who simply wants to know more about how cartooning works.

1998-11-01 Nancy A. Walker Critical studies attempting to define and dissect American humor have been published steadily for nearly one hundred years. However, until now, key documents from that history have never been brought together in a single volume for students and scholars. What's So Funny? Humor in American Culture, a collection of 15 essays, examines the meaning of humor and attempts to pinpoint its impact on American culture and society, while providing a historical overview of its progres-sion. Essays from Nancy Walker and Zita Dresner, Joseph Boskin and Joseph Dorinson, William Keough, Roy Blount, Jr., and others trace the development of American humor from the colonial period to the present, focusing on its relationship with ethnicity, gender, violence, and geography. An excellent reader for courses in American studies and American social and cultural history, What's So Funny? explores the traits of the American experience that have given rise to its humor.

2001-05-01 Donald Phelps The comic strip has been a staple of American newspapers for nearly a century. It is a creation unique to cultural life and, in addition to entertainment, has commented on the way we see and view ourselves. From its high culture influence on Pop Art to its low culture appeal to children of all ages, the comic strip has had a lasting hold on the imaginations of generations. Noted writer Donald Phelps provides essays on popular classics, such as Chester Gould's Dick Tracy, E.C. Segar's Thimble Theatre (which produced Popeye), and Frank King's Gasoline Alley. His keen eye discerns the sublime qualities of this most American art form with wit and refreshing candor. Reading the Funnies offers an elegant and eloquent look into this fascinating slice of American popular culture.

2001-12-30 Donald Phelps This illustrated book collects Donald Phelps' essays on early 20th century newspaper strips -- the Golden Age of comic strips, when readers avidly followed the daily & weekly adventures of Flash Gordon, Little Nemo, & Krazy Kat, a time when the critic Gilbert Seldes could write, Of all the lively arts the Comic Strip is the most despised &, with the exception of the movies, it is the most popular.Ó These are celebratory literary examinations, with examples, of some of the greatest strips to have ever appeared in newspapers: James Swinnerton's Little Jimmy, E.C. Segar's Thimble Theatre, Chester Gould's Dick Tracy, Frank King's Gasoline Alley, Harold Gray's Little Orphan Annie, Harry J. Tuthill's The Bungle Family, & others.

2006-04-21 Julian Wolfreys Modern North American Criticism and Theory presents the reader with a comprehensive and critical introduction to the development and institutionalization of literary and cultural studies throughout

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the twentieth century and at the beginning of the twenty-first. Focusing on the growth and expansion of critical trends and methodologies, with particular essays addressing key figures in their historical and cultural contexts, the book offers a narrative of change, transformation, and the continuous quest for and affirmation of multiple cultural voices and identities. From semiotics and the New Criticism to the identity politics of whiteness studies and the cultural study of masculinity, this book provides an overview of literary and cultural study in North America as a history of questioning, debate, and exploration.

2016-08-05 Frank Bramlett This cutting-edge handbook brings together an international roster of scholars to examine many facets of comics and graphic novels. Contributor essays provide authoritative, up-to-date overviewsof the major topics and questions within comic studies, offering readers a truly global approach to understanding the field. Essays examine: the history of the temporal, geographical, and formal development of comics, including topics like art comics, manga, comix, and the comics code; issues such as authorship, ethics, adaptation, and translating comics connections between comics and other artistic media (drawing, caricature, film) as well as the linkages between comics and other academic fields like linguistics and philosophy; new perspectives on comics genres, from funny animal comics to war comics to romance comics and beyond. The Routledge Companion to Comics expertly organizes representative work from a range of disciplines, including media and cultural studies, literature, philosophy, and linguistics. More than an introduction to the study of comics, this book will serve as a crucial reference for anyone interested in pursuing research in the area, guiding students, scholars, and comics fans alike.

2010-04-19 Robert G. Weiner To say that graphic novels, comics, and other forms of sequential art have become a major part of popular culture and academia would be a vast understatement. Now an established component of library and archive collections across the globe, graphic novels are proving to be one of the last kinds of print publications actually gaining in popularity. Full of practical advice and innovative ideas for librarians, educators, and archivists, this book provides a wide-reaching look at how graphic novels and comics can be used to their full advantage in educational settings. Topics include the historically tenuous relationship between comics and librarians; the aesthetic value of sequential art; the use of graphic novels in library outreach services; collection evaluations for both American and Canadian libraries; cataloging tips and tricks; and the swiftly growing realm of webcomics.

2006-04-30 John Lent This final work in John Lent's series of bibliographies on comic art gathers together an astounding array of citations on American comic books and comic strips. Included in this volume are citations regarding anthologies and reprints; criticism and reviews; exhibitions, festivals, and awards; scholarship and theory; and the business, artistic, cultural, legal, technical, and technological aspects of American comics. Author John Lent has used all manner of methods to gather the citations, searching library and online databases, contacting scholars and other professionals, attending conferences and festivals, and scanning hundreds of periodicals. He has gone to great length to categorize the citations in an easy-to-use, scholarly fashion, and in the process, has helped to establish the field of comic art as an important part of social science and humanities research. The ten volumes in this series, covering all regions of the world, constitute the largest printed bibliography of comic art in the world, and serve as the beacon guiding the burgeoning fields of animation, comics, and cartooning. They are the definitive works on comic art research, and are exhaustive in their inclusiveness, covering all types of publications (academic, trade, popular, fan, etc.) from all over the world. Also included in these books are citations to systematically-researched academic exercises, as well as more ephemeral sources such as fanzines, press articles, and fugitive materials

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(conference papers, unpublished documents, etc.), attesting to Lent's belief that all pieces of information are vital in a new field of study such as comic art.

1994 Robert C. Harvey Exploration of the comic strip for elements that make the funnies one of the most appealing of the popular arts

2012-08-22 Clayton Eshleman Companion Spider is the accumulated work of a poet and translator who goes more deeply into the art and its process and demands than anyone since Robert Duncan. Clayton Eshleman is one of our most admired and controversial poets, the translator of such great international poets as César Vallejo, Aimé Césaire and Antonin Artaud, and founder and editor of two important literary magazines, Sulfur and Caterpillar. As such, Eshleman writes about the vocation of poet and of the poet as translator as no one else in America today; he believes adamantly that art must concern itself with vision, and that poets learn best by an apprenticeship that is a kind of immersion in the work of other poets. Companion Spider opens with a unique eighty page essay called "Novices: A Study of Poetic Apprenticeship" addressed to the poet who is just starting out. Subsequent sections take up the art of translation, poets and their work, and literary magazine editing. The title is drawn from an extraordinary visionary experience which the author had, which becomes a potent metaphor for the creative process. Through the variety of poets and artists to whom he pays homage, Eshleman suggests a community which is not of a single place or time; rather, there is mutual recognition and responsiveness, so that the reader becomes aware of a range of artistic practices s/he might explore

2012 Peter Joathan James Heath

2015-07-16 Frances Gateward When many think of comic books the first thing that comes to mind are caped crusaders and spandex-wearing super-heroes. Perhaps, inevitably, these images are of white men (and more rarely, women). It was not until the 1970s that African American superheroes such as Luke Cage, Blade, and others emerged. But as this exciting new collection reveals, these superhero comics are only one small component in a wealth of representations of black characters within comic strips, comic books, and graphic novels over the past century. The Blacker the Ink is the first book to explore not only the diverse range of black characters in comics, but also the multitude of ways that black artists, writers, and publishers have made a mark on the industry. Organized thematically into “panels” in tribute to sequential art published in the funny pages of newspapers, the fifteen original essays take us on a journey that reaches from the African American newspaper comics of the 1930s to the Francophone graphic novels of the 2000s. Even as it demonstrates the wide spectrum of images of African Americans in comics and sequential art, the collection also identifies common character types and themes running through everything from the strip The Boondocks to the graphic novel Nat Turner. Though it does not shy away from examining the legacy of racial stereotypes in comics and racial biases in the industry, The Blacker the Ink also offers inspiring stories of trailblazing African American artists and writers. Whether you are a diehard comic book fan or a casual reader of the funny pages, these essays will give you a new appreciation for how black characters and creators have brought a vibrant splash of color to the world of comics.

2002 Raymond Lesser Provides a selection of the most hilarious cartoons, columns, essays, and comic strips from The Funny Times, a monthly publication containing selections of humor from America's magazines, newspapers, and other sources.

2006-07-06 D. B. Dowd "The authors of Strips, Toons, and Bluesies address such key issues as the intertwined origins of comics and animation; the sex, violence, and taboo breaking of 200 years of underground comics, from Jack T. Chick to Chris Ware; the popular "Locas" stories of Jaime Hernandez's Love and Rockets; and the political and racial portrayals of African Americans in 1960s

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comics, including works by Stan Lee and R. Crumb. The book also includes a 25-page history of comics from 1380 to today, a thorough and novel approach to the genre."--BOOK JACKET.

2019-04-02 Cathy Guisewite From the creator of the iconic "Cathy" comic strip comes her first collection of funny, wise, poignant, and incredibly honest essays about being a woman in what she lovingly calls "the panini generation." As the creator of "Cathy," Cathy Guisewite found her way into the hearts of readers more than forty years ago, and has been there ever since. Her hilarious and deeply relatable look at the challenges of womanhood in a changing world became a cultural touchstone for women everywhere. Now Guisewite returns with her signature wit and warmth in this debut essay collection about another time of big transition, when everything starts changing and disappearing without permission: aging parents, aging children, aging self stuck in the middle. With her uniquely wry and funny admissions and insights, Guisewite unearths the humor and horror of everything from the mundane (trying to introduce her parents to TiVo and facing four decades' worth of unorganized photos) to the profound (finding a purpose post-retirement, helping parents downsize their lives, and declaring freedrom from all those things that hold us back). No longer confined to the limits of four comic panels, Guisewite holds out her hand in prose form and becomes a reassuring companion for those on the threshold of "what happens next." Heartfelt and humane and always cathartic, Fifty Things That Aren't My Fault is ideal reading for mothers, daughters, and anyone who is caught somewhere in between.

2021-10-21 Shanna Swendson It’s the event someone’s dying to attend . . . The grand-opening party at a new bed-and-breakfast in a vintage farmhouse that’s supposedly haunted poses quite the dilemma for Lexie Lincoln. Most of the other guests are noted ghost hunters, and since Lexie actually can see ghosts, she’ll know whether they’re frauds and whether the inn really is haunted. But showing what she knows or honestly reporting on what she sees and hears would make her sound like a tabloid reporter rather than a serious journalist. Ghosts become the least of Lexie’s concerns when a flash flood blocks the road out and then one of the guests is found dead. Someone in the inn has to be a killer. If they don’t figure out who, there could be more victims. It’s up to Lexie to enlist the aid of the resident ghosts to break the case and save them all, but that may mean revealing her secret talent to the rest of the world. Or is an angry ghost the real threat?

2020-08-14 Charles Hatfield A concise introduction to one of today's fastest-growing, most exciting fields, Comics Studies: A Guidebook outlines core research questions and introduces comics' history, form, genres, audiences, and industries. Authored by a diverse roster of leading scholars, this Guidebook offers a perfect entryway to the world of comics scholarship.

2003 Paul Hornschemeier

2007-04-16 Wendy Gamber Publisher description

2020-11-16 Judith Yaross Lee “Seeing Mad” is an illustrated volume of scholarly essays about the popular and influential humor magazine Mad, with topics ranging across its 65-year history—up to last summer’s downsizing announcement that Mad will publish less new material and will be sold only in comic book shops. Mad magazine stands near the heart of post-WWII American humor, but at the periphery in scholarly recognition from American cultural historians, including humor specialists. This book fills that gap, with perceptive, informed, engaging, but also funny essays by a variety of scholars. The chapters, written by experts on humor, comics, and popular culture, cover the genesis of Mad; its editors and prominent contributors; its regular features and departments and standout examples of their contents; perspectives on its cultural and political significance; and its enduring legacy in American culture.

2005

2018-01-24 Gil Kane The

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Legendary Intellectual and Raconteur Talks to Hal Foster, Walt Kelly, Harvey Kurtzman, Howard Chaykin, Robert Crumb, and Other Artists.

2009-09-28 Jeet Heer When Art Spiegelman's Maus—a two-part graphic novel about the Holocaust—won a Pulitzer Prize in 1992, comics scholarship grew increasingly popular and notable. The rise of “serious” comics has generated growing levels of interest as scholars, journalists, and public intellectuals continue to explore the history, aesthetics, and semiotics of the comics medium. Yet those who write about the comics often assume analysis of the medium didn't begin until the cultural studies movement was underway. Arguing Comics: Literary Masters on a Popular Medium brings together nearly two dozen essays by major writers and intellectuals who analyzed, embraced, and even attacked comic strips and comic books in the period between the turn of the century and the 1960s. From e. e. cummings, who championed George Herriman's Krazy Kat, to Irving Howe, who fretted about Harold Gray's Little Orphan Annie, this volume shows that comics have provided a key battleground in the culture wars for over a century. With substantive essays by Umberto Eco, Marshall McLuhan, Leslie Fiedler, Gilbert Seldes, Dorothy Parker, Irving Howe, Delmore Schwartz, and others, this anthology shows how all of these writers took up comics-related topics as a point of entry into wider debates over modern art, cultural standards, daily life, and mass communication. Arguing Comics shows how prominent writers from the Jazz Age and the Depression era to the heyday of the New York Intellectuals in the 1950s thought about comics and, by extension, popular culture as a whole.

2010-07 Marcio Hemerique Pereira Scientific Essay from the year 2009 in the subject English Language and Literature Studies - Linguistics, grade: 8 - A, University of Minho (Arts and Humanities), course: MA English Studies, language: English, abstract: In this paper, I would like to bring this human characteristic in the realm of language and linguistic analysis, dissecting hidden discourses and meaning found in texts which creates humor. In this sense, to be more specific, I would like to attempt telescoping various explicit and implicit elements of linguistic structures found in the texts using a print medium, in particular, a comic strip Nemi. The following discussions will cover various concept indicators primarily used in language in order to give light to the whole of the project.

2006-05-31 David Carrier In Museum Skepticism, art historian David Carrier traces the birth, evolution, and decline of the public art museum as an institution meant to spark democratic debate and discussion. Carrier contends that since the inception of the public art museum during the French Revolution, its development has depended on growth: on the expansion of collections, particularly to include works representing non-European cultures, and on the proliferation of art museums around the globe. Arguing that this expansionist project has peaked, he asserts that art museums must now find new ways of making high art relevant to contemporary lives. Ideas and inspiration may be found, he suggests, in mass entertainment such as popular music and movies. Carrier illuminates the public role of art museums by describing the ways they influence how art is seen: through their architecture, their collections, the narratives they offer museum visitors. He insists that an understanding of the art museum must take into account the roles of collectors, curators, and museum architects. Toward that end, he offers a series of case studies, showing how particular museums and their collections evolved. Among those who figure prominently are Baron Dominique Vivant Denon, the first director of the Louvre; Bernard Berenson, whose connoisseurship helped Isabella Stewart Gardner found her museum in Boston; Ernest Fenollosa, who assembled much of the Asian art collection now in the Museum of Fine Arts, Boston; Albert Barnes, the distinguished collector of modernist painting; and Richard Meier, architect of the J. Paul Getty Center in Los Angeles. Carrier’s learned

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consideration of what the art museum is and has been provides the basis for understanding the radical transformation of its public role now under way.

2014-10-28 M. Keith Booker Focusing especially on American comic books and graphic novels from the 1930s to the present, this massive four-volume work provides a colorful yet authoritative source on the entire history of the comics medium. Comics and graphic novels have recently become big business, serving as the inspiration for blockbuster Hollywood movies such as the Iron Man series of films and the hit television drama The Walking Dead. But comics have been popular throughout the 20th century despite the significant effects of the restrictions of the Comics Code in place from the 1950s through 1970s, which prohibited the depiction of zombies and use of the word "horror," among many other rules. Comics through Time: A History of Icons, Idols, and Ideas provides students and general readers a one-stop resource for researching topics, genres, works, and artists of comic books, comic strips, and graphic novels. The comprehensive and broad coverage of this set is organized chronologically by volume. Volume 1 covers 1960 and earlier; Volume 2 covers 1960–1980; Volume 3 covers 1980–1995; and Volume 4 covers 1995 to the present. The chronological divisions give readers a sense of the evolution of comics within the larger contexts of American culture and history. The alphabetically arranged entries in each volume address topics such as comics publishing, characters, imprints, genres, themes, titles, artists, writers, and more. While special attention is paid to American comics, the entries also include coverage of British, Japanese, and European comics that have influenced illustrated storytelling of the United States or are of special interest to American readers.

2011-09-05 Roger J.R. Levesque The Encyclopedia of Adolescence breaks new ground as an important central resource for the study of adolescence. Comprehensive in breath and textbook in depth, the Encyclopedia of Adolescence – with entries presented in easy-to-access A to Z format – serves as a reference repository of knowledge in the field as well as a frequently updated conduit of new knowledge long before such information trickles down from research to standard textbooks. By making full use of Springer’s print and online flexibility, the Encyclopedia is at the forefront of efforts to advance the field by pushing and creating new boundaries and areas of study that further our understanding of adolescents and their place in society. Substantively, the Encyclopedia draws from four major areas of research relating to adolescence. The first broad area includes research relating to "Self, Identity and Development in Adolescence". This area covers research relating to identity, from early adolescence through emerging adulthood; basic aspects of development (e.g., biological, cognitive, social); and foundational developmental theories. In addition, this area focuses on various types of identity: gender, sexual, civic, moral, political, racial, spiritual, religious, and so forth. The second broad area centers on "Adolescents’ Social and Personal Relationships". This area of research examines the nature and influence of a variety of important relationships, including family, peer, friends, sexual and romantic as well as significant nonparental adults. The third area examines "Adolescents in Social Institutions". This area of research centers on the influence and nature of important institutions that serve as the socializing contexts for adolescents. These major institutions include schools, religious groups, justice systems, medical fields, cultural contexts, media, legal systems, economic structures, and youth organizations. "Adolescent Mental Health" constitutes the last major area of research. This broad area of research focuses on the wide variety of human thoughts, actions, and behaviors relating to mental health, from psychopathology to thriving. Major topic examples include deviance, violence, crime, pathology (DSM), normalcy, risk, victimization, disabilities, flow, and positive youth development.

2007-09-21 Todd Hignite Nine

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critically acclaimed cartoonists and graphic novelists invite us into their studios to discuss their art and inspirations These studio visits with some of today's most popular and innovative comic artists present an unparalleled look at the cutting edge of the comic medium. The artists, some of whom rarely grant interviews, offer insights into the creative process, their influences and personal sources of inspiration, and the history of comics. The interviews amount to private gallery tours, with the artists commenting, now thoughtfully, now passionately, on their own work as well as the works of others. The book is generously illustrated with full-color reproductions of the artists' works, including some that have been published and others not originally intended for publication, such as sketchbooks and personal projects. Additional illustrations show behind-the-scenes working processes of the cartoonists and particular works by others that have influenced or inspired them. Through the eyes of these artists, we see with a new clarity the achievement of contemporary cartoonists and the extraordinary possibilities of comic art.

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