

# Black Comics Politics Of Race And Representation

Reviewing **Black Comics Politics Of Race And Representation**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Black Comics Politics Of Race And Representation**," an enthralling opus penned by a very acclaimed wordsmith, readers set about an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve into the book's central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

**Comics and Pop Culture** Barry Keith Grant  
2019-12-13 It is hard to discuss the current film industry without acknowledging the impact of comic book adaptations, especially considering the blockbuster success of recent superhero movies. Yet transmedial adaptations are part of an evolution that can be traced to the turn of the last century, when comic strips such as "Little Nemo in Slumberland" and "Felix the Cat" were animated for the silver screen. Representing diverse academic fields, including technoculture, film studies, theater, feminist studies, popular culture, and queer studies, *Comics and Pop Culture* presents more than a dozen perspectives on this rich history and the effects of such adaptations. Examining current debates and the questions raised by comics adaptations, including those around authorship, style, and textual fidelity, the contributors consider the topic from an array of approaches that take into account representations of sexuality, gender, and race as well as concepts of world-building and cultural appropriation in comics from Modesty Blaise to Black Panther. The result is a fascinating re-imagining of the texts that continue to push the boundaries of panel, frame, and popular culture. Super Black Adilifu Nama 2011-10-01 "A welcome overview of black superheroes and Afrocentric treatments of black-white relations in US superhero comics since the 1960s." -ImageText

Journal Winner, American Book Award, Before Columbus Foundation Super Black places the appearance of black superheroes alongside broad and sweeping cultural trends in American politics and pop culture, which reveals how black superheroes are not disposable pop products, but rather a fascinating racial phenomenon through which futuristic expressions and fantastic visions of black racial identity and symbolic political meaning are presented. Adilifu Nama sees the value—and finds new avenues for exploring racial identity—in black superheroes who are often dismissed as sidekicks, imitators of established white heroes, or are accused of having no role outside of blaxploitation film contexts. Nama examines seminal black comic book superheroes such as Black Panther, Black Lightning, Storm, Luke Cage, Blade, the Falcon, Nubia, and others, some of whom also appear on the small and large screens, as well as how the imaginary black superhero has come to life in the image of President Barack Obama. *Super Black* explores how black superheroes are a powerful source of racial meaning, narrative, and imagination in American society that express a myriad of racial assumptions, political perspectives, and fantastic (re)imaginings of black identity. The book also demonstrates how these figures overtly represent or implicitly signify social discourse and accepted wisdom concerning notions of racial reciprocity, equality, forgiveness, and ultimately, racial

justice. "A refreshingly nuanced approach . . . Nama complicates the black superhero by also seeing the ways that they put issues of post-colonialism, race, poverty, and identity struggles front and center." -Rain Taxi

*Black Comics* Sheena C. Howard 2013 "Winner of the 2014 Will Eisner Award for Best Scholarly/Academic Work. Bringing together contributors from a wide-range of critical perspectives, *Black Comics: Politics of Race and Representation* is an analytic history of the diverse contributions of Black artists to the medium of comics. Covering comic books, superhero comics, graphic novels and cartoon strips from the early 20th century to the present, the book explores the ways in which Black comic artists have grappled with such themes as the Black experience, gender identity, politics and social media. *Black Comics: Politics of Race and Representation* introduces students to such key texts as: The work of Jackie Ormes Black women superheroes from Vixen to Black Panther Aaron McGruder's strip *The Boondocks*"--Provided by publisher.

**Invisible Men: The Trailblazing Black Artists of Comic Books** Ken Quattro 2020-12-16 Read about the riveting stories of Black artists who drew, mostly behind the scenes, superhero, horror, and romance comics in the early years of the industry. The life stories of each man's personal struggles and triumphs are represented as they broke through into a world formerly occupied only by white artists. Using primary source material from World War II-era Black newspapers and magazines, this compelling book profiles pioneers like E.C. Stoner, a descendant of one of George Washington's slaves. Stoner became a renowned fine artist of the Harlem Renaissance. Perhaps more fascinating is Owen Middleton who was sentenced to life in Sing Sing. Then there is Matt Baker, the most revered of the Black artists, whose exquisite art spotlights stunning women and men, and who drew the first groundbreaking Black comic book hero, Vooda! Gorgeously illustrated with rare examples of each artist's work, including full stories from mainstream comic books to rare titles like *All-Negro Comics* and *Negro Heroes*, plus unpublished artist's photos and art. *Invisible Men:*

*The Trailblazing Black Artists of Comic Books* features Ken Quattro's over 20 years of impeccable research and writing. The social and cultural environments that formed these extraordinary artists are deftly detailed by Quattro in this must-have book!

*Black Queer Identity Matrix* Sheena C. Howard 2014 This volume launches the first sustained discussion of the need for a queer of color conceptual framework around Black, lesbian female identity. Specifically, this volume addresses the necessity for a more integrated framework within queer studies, in which the variables of race/ethnicity are taken into consideration. This book is unique in that it highlights a triple-jeopardy minority group that has been historically marginalized and concludes with the proposal of a much-needed framework for researchers to begin to create a baseline of knowledge/research under the umbrella of the *Black Queer Identity Matrix*.

**The Blacker the Ink** Frances Gateward 2015-07-16 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.

**Hot Pants and Spandex Suits** Esther De Dauw  
2021-01-15 Taking a critical look at the gender presentation of DC and Marvel superheroes like Superman, Captain America, Batwoman, Luke Cage, and Storm, *Hot Pants and Spandex Suits* is a thought-provoking consideration of what superhero comics teach us about identity, embodiment, and sexuality.

[Writing through Jane Crow](#) Ayesha K. Hardison  
2014-05-13 In *Writing through Jane Crow*, Ayesha Hardison examines African American literature and its representation of black women during the pivotal but frequently overlooked decades of the 1940s and 1950s. At the height of Jim Crow racial segregation—a time of transition between the Harlem Renaissance and the Black Arts movement and between World War II and the modern civil rights movement—black writers also addressed the effects of "Jane Crow," the interconnected racial, gender, and sexual oppression that black women experienced. Hardison maps the contours of this literary moment with the understudied works of well-known writers like Gwendolyn Brooks, Zora Neale Hurston, Ann Petry, and Richard Wright as well as the writings of neglected figures like Curtis Lucas, Pauli Murray, and Era Bell Thompson. By shifting her focus from the canonical works of male writers who dominated the period, the author recovers the work of black women writers. Hardison shows how their texts anticipated the renaissance of black women's writing in later decades and initiates new conversations on the representation of women in texts by black male writers. She draws on a rich collection of memoirs, music, etiquette guides, and comics to further reveal the texture and tensions of the era. A 2014 CHOICE

Outstanding Academic Title

**Encyclopedia of Black Comics** Sheena Howard  
2017-09-15 *The Encyclopedia of Black Comics*, focuses on people of African descent who have published significant works in the United States or have worked across various aspects of the comics industry. The book focuses on creators in the field of comics: inkers, illustrators, artists, writers, editors, Black comic historians, Black comic convention creators, website creators, archivists and academics—as well as individuals who may not fit into any category but have made notable achievements within and/or across Black comic culture.

**Suspect Freedoms** Nancy Raquel Mirabal  
2017-01-10 Beginning in the early nineteenth century, Cubans migrated to New York City to organize and protest against Spanish colonial rule. While revolutionary wars raged in Cuba, expatriates envisioned, dissected, and redefined meanings of independence and nationhood. An underlying element was the concept of *Cubanidad*, a shared sense of what it meant to be Cuban. Deeply influenced by discussions of slavery, freedom, masculinity, and United States imperialism, the question of what and who constituted "being Cuban" remained in flux and often, suspect. The first book to explore Cuban racial and sexual politics in New York during the nineteenth and twentieth centuries, *Suspect Freedoms* chronicles the largely unexamined and often forgotten history of more than a hundred years of Cuban exile, migration, diaspora, and community formation. Nancy Raquel Mirabal delves into the rich cache of primary sources, archival documents, literary texts, club records, newspapers, photographs, and oral histories to write what Michel Rolph Trouillot has termed an "unthinkable history." Situating this pivotal era within larger theoretical discussions of potential, future, visibility, and belonging, Mirabal shows how these transformations complicated meanings of territoriality, gender, race, power, and labor. She argues that slavery, nation, and the fear that Cuba would become "another Haiti" were critical in the making of early diasporic *Cubanidades*, and documents how, by the late nineteenth and early twentieth centuries, Afro-Cubans were authors of

their own experiences; organizing movements, publishing texts, and establishing important political, revolutionary, and social clubs.

Meticulously documented and deftly crafted, *Suspect Freedoms* unravels a nuanced and vital history.

**Black Women in Sequence** Deborah Elizabeth Whaley 2016 Re-inking the nation: Jackie Ormes's black cultural front comics -- Black cat got your tongue? Catwoman, blackness, and postracialism - African goddesses, mixed-race wonders, and baadasssss women: black women as "signs" of Africa in US comics -- Anime dreams for African girls: Nadia: the secret of blue water -- Where I'm coming from: black female artists and postmodern comix -- Conclusion: Comic book divas and the making of sequential subjects

**Black Comics** Sheena C. Howard 2013

**Keeping It Unreal** Darieck Scott 2022-01-18 Explores Black representation in fantasy genres and comic books Characters like Black Panther, Storm, Luke Cage, Miles Morales, and Black Lightning are part of a growing cohort of black superheroes on TV and in film. Though comic books are often derided as naïve and childish, these larger-than-life superheroes demonstrate how this genre can serve as the catalyst for engaging the Black radical imagination. *Keeping It Unreal: Comics and Black Queer Fantasy* is an exploration of how fantasies of Black power and triumph fashion theoretical, political, and aesthetic challenges to—and respite from—white supremacy and anti-Blackness. It examines representations of Blackness in fantasy-infused genres: superhero comic books, erotic comics, fantasy and science-fiction genre literature, as well as contemporary literary “realist” fiction centering fantastic conceits. Darieck Scott offers a rich meditation on the relationship between fantasy and reality, and between the imagination and being, as he weaves his personal recollections of his encounters with superhero comics with interpretive readings of figures like the Black Panther and Blade, as well as theorists such as Frantz Fanon, Eve Sedgwick, Leo Bersani, Saidiya Hartman, and Gore Vidal. *Keeping It Unreal* represents an in-depth theoretical consideration of the intersections of superhero comics, Blackness,

and queerness, and draws on a variety of fields of inquiry. Reading new life into Afrofuturist traditions and fantasy genres, Darieck Scott seeks to rescue the role of fantasy and the fantastic to challenge, revoke, and expand our assumptions about what is normal, real, and markedly human. *Conversations in Black* Ed Gordon 2020-01-14 An award-winning journalist envisions the future of leadership, excellence, and prosperity in Black America with this "urgent and pathbreaking" work (Marc Lamont Hill). Hard-hitting, thought-provoking, and inspiring, *Conversations in Black* offers sage wisdom for navigating race in a radically divisive America, and, with help from his mighty team of black intelligentsia, veteran journalist Ed Gordon creates hope and a timeless new narrative on what the future of black leadership should look like and how we can get there. In *Conversations in Black*, Gordon brings together some of the most prominent voices in black America today, including Stacey Abrams, Harry Belafonte, Charlamagne tha God, Michael Eric Dyson, Alicia Garza, Jemele Hill, Iyanla VanZant, Eric Holder, Killer Mike, Angela Rye, Al Sharpton, T.I., Maxine Waters, and so many more to answer questions about vital topics affecting our nation today, such as: Will the black vote control the 2020 election? Do black lives really matter? After the Obama presidency, are black people better off? Are stereotypical images of people of color changing in Hollywood? How is "Black Girl Magic" changing the face of black America? Bombarded with media, music, and social media messages that enforce stereotypes of people of color, Gordon sets out to dispel what black power and black excellence really look like today and offers a way forward in a new age of black prosperity and pride.

*Feminist Theory and Pop Culture* Adrienne Trier-Bieniek 2015-06-17 *Feminist Theory and Pop Culture* synthesizes feminist theory with modern portrayals of gender in media culture. This comprehensive and interdisciplinary text includes an introductory chapter written by the editor as well as nine contributor chapters of original content. Included in the text: • Historical illustration of feminist theory • Application of feminist research methods for the study of gender

• Feminist theoretical perspectives such as the male gaze, feminist standpoint theory, Black feminist thought, queer theory, masculinity theory, theories of feminist activism and postfeminism • Contributor chapters cover a range of topics from Western perspectives on Belly Dance classes to television shows such as GIRLS, Scandal and Orange is the New Black, as well as chapters which discuss gendered media forms like “chick lit”, comic books and Western perspectives of non-Western culture in film • Feminist theory as represented in the different waves of feminism, including a discussion of a fourth wave • Pedagogical features • Suggestions for further reading on topics covered • Discussion questions for classroom use Feminist Theory and Pop Culture was designed for classroom use and has been written with an eye toward engaging students in discussion. The book’s polished perspective on feminist theory juxtaposes popular culture with theoretical perspectives which have served as a foundation for the study of gender. This interdisciplinary text can serve as a primary or supplemental reading in undergraduate or graduate courses which focus on gender, pop culture, feminist theory or media studies. “This excellent anthology grounds feminism as articulated through four waves and features feminists responding to pop culture, while recognizing that popular culture has responded in complicated ways to feminisms. Contributors proffer lucid and engaging critiques of topics ranging from belly dancing through Fifty Shades of Grey, Scandal and Orange is the New Black. This book is a good read as well as an excellent text to enliven and inform in the classroom.” Dr. Jane Caputi Professor of Women, Gender and Sexuality Studies and Communication & Multimedia at Florida Atlantic University “Feminist Theory and Pop Culture is destined to be as popular as the culture it critiques. The text plays up the paradoxes of contemporary feminism and requires its readers to ask difficult questions about how and why the popular bring us pleasure. It is a contemporary collection that captures this moment in feminist time with diverse analyses of women’s representations across an impressive swath of popular culture. Feminist Theory and Pop

Culture is the kind of text that makes me want to redesign my pop culture course. Again.” Dr. Ebony A. Utley, Assistant Professor of Communication at California State University-Long Beach, author of Rap and Religion Adrienne Trier-Bieniek, Ph.D. is a professor of sociology at Valencia College in Orlando, Florida. She is the author of Sing Us a Song, Piano Woman: Female Fans and the Music of Tori Amos (Scarecrow 2013) and the co-editor of Gender & Pop Culture: A Text-Reader (Sense 2014).

[www.adriennetrier-bieniek.com](http://www.adriennetrier-bieniek.com)

Black Superheroes, Milestone Comics, and Their Fans Jeffrey A. Brown 2009-11-12 What do the comic book figures Static, Hardware, and Icon all have in common? Black Superheroes, Milestone Comics, and Their Fans gives an answer that goes far beyond “tights and capes,” an answer that lies within the mission Milestone Media, Inc., assumed in comic book culture. Milestone was the brainchild of four young black creators who wanted to part from the mainstream and do their stories their own way. This history of Milestone, a “creator-owned” publishing company, tells how success came to these mavericks in the 1990s and how comics culture was expanded and enriched as fans were captivated by this new genre. Milestone focused on the African American heroes in a town called Dakota. Quite soon these black action comics took a firm position in the controversies of race, gender, and corporate identity in contemporary America. Characters battled supervillains and sometimes even clashed with more widely known superheroes. Front covers of Milestone comics often bore confrontational slogans like “Hardware: A Cog in the Corporate Machine is About to Strip Some Gears.”

Milestone's creators aimed for exceptional stories that addressed racial issues without alienating readers. Some competitors, however, accused their comics of not being black enough or of merely marketing Superman in black face. Some felt that the stories were too black, but a large cluster of readers applauded these new superheroes for fostering African American pride and identity. Milestone came to represent an alternative model of black heroism and, for a host of admirers, the ideal of masculinity. Black

Superheroes, Milestone Comics, and Their Fans gives details about the founding of Milestone and reports on the secure niche its work and its image achieved in the marketplace. Tracing the company's history and discussing its creators, their works, and the fans, this book gauges Milestone alongside other black comic book publishers, mainstream publishers, and the history of costumed characters.

*Teaching with Comics* Robert Aman 2022-09-03 This edited collection analyses the use of comics in primary and secondary education. The editors and contributors draw together global research to examine how comics can be used for critical inquiry within schools, and how they can be used within specific disciplines. As comics are beginning to be recognised more widely as an important resource for teaching, with a huge breadth of topics and styles, this interdisciplinary book unites a variety of research to analyse how learning is 'done' with and through comics. The book will be of interest to educational practitioners and school teachers, as well as students and scholars of comic studies, education and social sciences more broadly.

*Desegregating Comics* Qiana Whitted 2023-05-12 Some comics fans view the industry's Golden Age (1930s-1950s) as a challenging time when it comes to representations of race, an era when the few Black characters appeared as brutal savages, devious witch doctors, or unintelligible minstrels. Yet the true portrait is more complex and reveals that even as caricatures predominated, some Golden Age comics creators offered more progressive and nuanced depictions of Black people. *Desegregating Comics* assembles a team of leading scholars to explore how debates about the representation of Blackness shaped both the production and reception of Golden Age comics. Some essays showcase rare titles like *Negro Romance* and consider the formal innovations introduced by Black comics creators like Matt Baker and Alvin Hollingsworth, while others examine the treatment of race in the work of such canonical cartoonists as George Herriman and Will Eisner. The collection also investigates how Black fans read and loved comics, but implored publishers to stop including hurtful stereotypes.

As this book shows, Golden Age comics artists, writers, editors, distributors, and readers engaged in heated negotiations over how Blackness should be portrayed, and the outcomes of those debates continue to shape popular culture today.

**The Content of Our Caricature** Rebecca Wanzo 2020-04-21 Traces the history of racial caricature and the ways that Black cartoonists have turned this visual grammar on its head Revealing the long aesthetic tradition of African American cartoonists who have made use of racist caricature as a black diasporic art practice, Rebecca Wanzo demonstrates how these artists have resisted histories of visual imperialism and their legacies. Moving beyond binaries of positive and negative representation, many black cartoonists have used caricatures to criticize constructions of ideal citizenship in the United States, as well as the alienation of African Americans from such imaginaries. *The Content of Our Caricature* urges readers to recognize how the wide circulation of comic and cartoon art contributes to a common language of both national belonging and exclusion in the United States. Historically, white artists have rendered white caricatures as virtuous representations of American identity, while their caricatures of African Americans are excluded from these kinds of idealized discourses.

Employing a rich illustration program of color and black-and-white reproductions, Wanzo explores the works of artists such as Sam Milai, Larry Fuller, Richard "Grass" Green, Brumsic Brandon Jr., Jennifer Cruté, Aaron McGruder, Kyle Baker, Ollie Harrington, and George Herriman, all of whom negotiate and navigate this troublesome history of caricature. *The Content of Our Caricature* arrives at a gateway to understanding how a visual grammar of citizenship, and hence American identity itself, has been constructed.

**Black Comix** Damian Duffy 2010 The immense popularity of comics and graphic novels cannot be ignored. But in light of the comics boom that has taken place over the past 10 years, the artists, writers and publishers that make up the vibrant African American independent comics community have remained relatively unknown - until now. *Black Comix* brings together an unprecedented collection of largely unheard of, and undeniably

masterful, comics art while also framing the work of these men and women in a broader historical and cultural context. With a foreword by Keith Knight and over 50 contributors, including Phonzie Davis, Jan-Michael Franklin, Frances Liddell, Kenjji Marshall, Lance Took, Rob Stull, Ashley A. Woods and many, more, the cross section of comics genres represented includes manga, superheroes, humor, history, science fiction and fantasy. This book is a must-have for comics readers.

*Pop Culture Matters* Martin F. Norden 2019-03-05  
We immerse ourselves daily in expressions of popular culture—YouTube videos, hip hop music, movies, adverts, greeting cards, videogames, and comics, to name just a few possibilities—and far too often we pay only scant critical attention to them. The essays in this collection redress this situation by probing a wide range of topics within the field of popular culture studies. Written in engaging and jargon-free prose, contributions critically examine various offerings in film, television, social media, music, literature, sports, and related areas. Moreover, they often pay special attention to the ways in which these pop culture artefacts intersect with issues of race, ethnicity, gender, sexual orientation, age, and ability. Providing a rich mixture of broad perspectives and intriguing case studies, the essays form a compelling mosaic of findings and viewpoints on popular culture. Exploring everything from toxic masculinity in twenty-first century television programmes to gendered greeting cards and adult colouring books, this provocative volume is essential reading for anyone interested in that fabricated and all-pervasive environment we call popular culture.

**The Ages of Iron Man** Joseph J. Darowski 2015-07-11  
Billionaire industrialist, cold warrior, weapons designer, alcoholic, philanthropist, Avenger—Tony Stark, alter-ego of Marvel Comics' Iron Man, has played many roles in his five decades as a superhero. From his 1963 comics debut in *Tales of Suspense* to the recent film adaptations—*The Avengers* (2012), *Iron Man 3* (2013)—hundreds of creators have had a hand in writing the character with evolving depictions and distinct artistic styles. This collection of essays

provides an historical overview of an important figure in American popular culture and a close reading of Iron Man's most iconic story lines, including his origin in Vietnam, "Demon in a Bottle," "Civil War," and "Extremis."

**Encyclopedia of Black Comics** Sheena C. Howard 2017  
The *Encyclopedia of Black Comics*, focuses on people of African descent who have published significant works in the United States or have worked across various aspects of the comics industry. The book focuses on creators in the field of comics: inkers, illustrators, artists, writers, editors, Black comic historians, Black comic convention creators, website creators, archivists and academics—as well as individuals who may not fit into any category but have made notable achievements within and/or across Black comic culture.

**EC Comics** Qiana Whitted 2019-03-08  
2020 Eisner Award for Best Academic/Scholarly Work  
*Entertaining Comics Group (EC Comics)* is perhaps best-known today for lurid horror comics like *Tales from the Crypt* and for a publication that long outlived the company's other titles, *Mad* magazine. But during its heyday in the early 1950s, EC was also an early innovator in another genre of comics: the so-called "preachies," socially conscious stories that boldly challenged the conservatism and conformity of Eisenhower-era America. EC Comics examines a selection of these works—sensationally-titled comics such as "Hate!," "The Guilty!," and "Judgment Day!"—and explores how they grappled with the civil rights struggle, antisemitism, and other forms of prejudice in America. Putting these socially aware stories into conversation with EC's better-known horror stories, Qiana Whitted discovers surprising similarities between their narrative, aesthetic, and marketing strategies. She also recounts the controversy that these stories inspired and the central role they played in congressional hearings about offensive content in comics. The first serious critical study of EC's social issues comics, this book will give readers a greater appreciation of their legacy. They not only served to inspire future comics creators, but also introduced a generation of young readers to provocative ideas and progressive ideals that pointed the way to a

better America.

**Super Black** Adilifu Nama 2011-10-01 An exploration of black superheroes as a fascinating racial phenomenon and a powerful source of racial meaning, narrative, and imagination in American society

**The Routledge Handbook of Ethnicity and Race in Communication** Bernadette Marie Calafell 2023-10-03 A much-needed text that takes stock of issues of ethnicity and race in communication studies, this book presents an overview of the most cutting-edge research, theory, and methods in the subject and advocates for centering ethnicity and race in the communication studies discipline. This handbook brings together a diverse group of both senior and up-and-coming scholars to offer original scholarship in race and ethnicity in communication studies, emphasizing various analytical perspectives including, but not limited to, global, transnational, diasporic, feminist, queer, trans, and disability approaches. While centering ethnicity and race, contributors also take an intersectional perspective in their approach to their topics and chapters. The book features examination of specific subfields, like Whiteness studies, Latina/o/x communication studies, Asian/Pacific American communication studies, African American communication and culture, and Middle East and North African communication studies. The text is oriented to graduate students and researchers within communication studies as well as media studies, cultural studies, critical race and ethnic studies, American studies, sociology, and education, while still being accessible to upper-level undergraduate students.

**Teaching Comics Through Multiple Lenses** Crag Hill 2016-08-05 Building off the argument that comics succeed as literature—rich, complex narratives filled with compelling characters interrogating the thought-provoking issues of our time—this book argues that comics are an expressive medium whose moves (structural and aesthetic) may be shared by literature, the visual arts, and film, but beyond this are a unique art form possessing qualities these other mediums do not. Drawing from a range of current comics

scholarship demonstrating this point, this book explores the unique intelligence/s of comics and how they expand the ways readers engage with the world in ways different than prose, or film, or other visual arts. Written by teachers and scholars of comics for instructors, this book bridges research and pedagogy, providing instructors with models of critical readings around a variety of comics.

**Black Comics** Sheena C. Howard 2013-03-14 Winner of the 2014 Will Eisner Award for Best Scholarly/Academic Work. Bringing together contributors from a wide-range of critical perspectives, *Black Comics: Politics of Race and Representation* is an analytic history of the diverse contributions of Black artists to the medium of comics. Covering comic books, superhero comics, graphic novels and cartoon strips from the early 20th century to the present, the book explores the ways in which Black comic artists have grappled with such themes as the Black experience, gender identity, politics and social media. *Black Comics: Politics of Race and Representation* introduces students to such key texts as: The work of Jackie Ormes Black women superheroes from Vixen to Black Panther Aaron McGruder's strip *The Boondocks*

**Jackie Ormes** Nancy Goldstein 2008 In the United States at mid-century, in an era when there were few opportunities for women in general and even fewer for African American women, Jackie Ormes blazed a trail as a popular artist with the major black newspapers of the day. Jackie Ormes chronicles the life of this multiply talented, fascinating woman who became a successful commercial artist and cartoonist. Ormes's cartoon characters (including Torchy Brown, Candy, and Patty-Jo 'n' Ginger) delighted readers of newspapers such as the Pittsburgh Courier and Chicago Defender, and spawned other products, including fashionable paper dolls in the Sunday papers and a black doll with her own extensive and stylish wardrobe. Ormes was a member of Chicago's Black elite in the postwar era, and her social circle included the leading political figures and entertainers of the day. Her politics, which fell decidedly to the left and were apparent to even a casual reader of her cartoons



and comic strips, eventually led to her investigation by the FBI. The book includes a generous selection of Ormes's cartoons and comic strips, which provide an invaluable glimpse into U.S. culture and history of the 1937-56 era as interpreted by Ormes. Her topics include racial segregation, cold war politics, educational equality, the atom bomb, and environmental pollution, among other pressing issues of the times. "I am so delighted to see an entire book about the great Jackie Ormes! This is a book that will appeal to multiple audiences: comics scholars, feminists, African Americans, and doll collectors. . . ." ---Trina Robbins, author of *A Century of Women Cartoonists* and *The Great Women Cartoonists* Nancy Goldstein became fascinated in the story of Jackie Ormes while doing research on the Patty-Jo Doll. She has published a number of articles on the history of dolls in the United States and is an avid collector.

**Speculative Blackness** André M. Carrington 2016-02-29 In *Speculative Blackness*, André M. Carrington analyzes the highly racialized genre of speculative fiction—including science fiction, fantasy, and utopian works, along with their fan cultures—to illustrate the relationship between genre conventions in media and the meanings ascribed to blackness in the popular imagination. Carrington's argument about authorship, fandom, and race in a genre that has been both marginalized and celebrated offers a black perspective on iconic works of science fiction. He examines the career of actor Nichelle Nichols, who portrayed the character Uhura in the original *Star Trek* television series and later became a recruiter for NASA, and the spin-off series *Star Trek: Deep Space Nine*, set on a space station commanded by a black captain. He recovers a pivotal but overlooked moment in 1950s science fiction fandom in which readers and writers of fanzines confronted issues of race by dealing with a fictitious black fan writer and questioning the relevance of race to his ostensible contributions to the 'zines. Carrington mines the productions of Marvel comics and the black-owned comics publisher Milestone Media, particularly the representations of black sexuality in its flagship title, *Icon*. He also interrogates online fan fiction

about black British women in *Buffy the Vampire Slayer* and the *Harry Potter* series. Throughout this nuanced analysis, Carrington theorizes the relationship between race and genre in cultural production, revealing new understandings of the significance of blackness in twentieth-century American literature and culture.

*The New Nancy* Jeff Karnicky 2023 *The New Nancy* explores how Olivia Jaimes's 2018 reboot of the legacy comic strip exemplifies the adaptability of contemporary flexible comics to serve divergent audiences, from nostalgic fans who read the daily comics in newspapers to newer webcomic readers. *Scripting the Black Masculine Body* Ronald L. Jackson 2006-01-01 Traces the origins of Black body politics in the United States and its contemporary manifestations in hip-hop music and film.

**Black Queer Identity Matrix** Sheena C. Howard 2014 This volume launches the first sustained discussion of the need for a queer of color conceptual framework around Black, lesbian female identity. Specifically, this volume addresses the necessity for a more integrated framework within queer studies, in which the variables of race/ethnicity are taken into consideration. This book is unique in that it highlights a triple-jeopardy minority group that has been historically marginalized and concludes with the proposal of a much-needed framework for researchers to begin to create a baseline of knowledge/research under the umbrella of the *Black Queer Identity Matrix*.

**Black Comics** Sheena C. Howard 2013-03-14 Winner of the 2014 Will Eisner Award for Best Scholarly/Academic Work. Bringing together contributors from a wide-range of critical perspectives, *Black Comics: Politics of Race and Representation* is an analytic history of the diverse contributions of Black artists to the medium of comics. Covering comic books, superhero comics, graphic novels and cartoon strips from the early 20th century to the present, the book explores the ways in which Black comic artists have grappled with such themes as the Black experience, gender identity, politics and social media. *Black Comics: Politics of Race and Representation* introduces students to such key texts as: The work of Jackie

Ormes Black women superheroes from Vixen to Black Panther Aaron McGruder's strip The Boondocks

**Nina's Whisper** Sheena Howard 2020-04-19  
There's no such thing as perfect love. Nina Chandler knows this to be true. Even so, love is the one thing missing from her almost perfect life. With a medical degree and new house, she's worked hard to twist and tug her dreams into reality. But with her twenties almost over, it sometimes feels like she slept through the party and woke up to find everyone gone. When a young woman cannonballs into Nina's world, she's a big, bold example of everything Nina isn't. Page, with her edgy personality and free spirit is?perfect. Nina struggles to understand why someone so effervescent would be drawn into her small, suburban life, but her insecurity fades before the glory of Page's adulation. Of course, there's no such thing as perfect love. Nina tells herself that, when small red flags rise and fall. A moment of pure, selfish recklessness. A sharp word, a bone-cold look. But if there's one thing Nina has always been good at, it's hushing the voices of doubt that get between her and her ambitions-until those dreams start to spin out of control, and become a nightmare she can't wake up from.

Interpreting Tyler Perry Jamel Santa Cruze Bell 2013-10-23 Tyler Perry has become a significant figure in media due to his undeniable box office success led by his character Madea and popular TV sitcoms House of Payne and Meet the Browns. Perry built a multimedia empire based largely on his popularity among African American viewers and has become a prominent and dominant cultural storyteller. Along with Perry's success has come scrutiny by some social critics and Hollywood well-knowns, like Spike Lee, who have started to deconstruct the images in Perry's films and TV shows suggesting, as Lee did, that Perry has used his power to advance stereotypical depictions of African Americans. The book provides a rich and thorough overview of Tyler Perry's media works. In so doing, contributors represent and approach their analyses of Perry's work from a variety of theoretical and methodological angles. The main themes explored in the volume include the representation of (a)

Black authenticity and cultural production, (b) class, religion, and spirituality, (c) gender and sexuality, and (d) Black love, romance, and family. Perry's critical acclaim is also explored.

**Super Black** Adilifu Nama 2011-10-01 Super Black places the appearance of black superheroes alongside broad and sweeping cultural trends in American politics and pop culture, which reveals how black superheroes are not disposable pop products, but rather a fascinating racial phenomenon through which futuristic expressions and fantastic visions of black racial identity and symbolic political meaning are presented. Adilifu Nama sees the value—and finds new avenues for exploring racial identity—in black superheroes who are often dismissed as sidekicks, imitators of established white heroes, or are accused of having no role outside of blaxploitation film contexts. Nama examines seminal black comic book superheroes such as Black Panther, Black Lightning, Storm, Luke Cage, Blade, the Falcon, Nubia, and others, some of whom also appear on the small and large screens, as well as how the imaginary black superhero has come to life in the image of President Barack Obama. Super Black explores how black superheroes are a powerful source of racial meaning, narrative, and imagination in American society that express a myriad of racial assumptions, political perspectives, and fantastic (re)imaginings of black identity. The book also demonstrates how these figures overtly represent or implicitly signify social discourse and accepted wisdom concerning notions of racial reciprocity, equality, forgiveness, and ultimately, racial justice.

**The Blacker the Ink** Frances Gateward 2015-07-16 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.

**Black Comics** Sheena C. Howard 2013-03-14 Winner of the 2014 Will Eisner Award for Best Scholarly/Academic Work. Bringing together contributors from a wide-range of critical perspectives, *Black Comics: Politics of Race and Representation* is an analytic history of the diverse contributions of Black artists to the medium of comics. Covering comic books, superhero comics, graphic novels and cartoon strips from the early 20th century to the present, the book explores the ways in which Black comic artists have grappled with such themes as the Black experience, gender identity, politics and social media. *Black Comics: Politics of Race and Representation* introduces students to such key texts as: The work of Jackie Ormes Black women superheroes from *Vixen* to Black Panther Aaron McGruder's strip *The Boondocks*

*Why Wakanda Matters* Sheena C. Howard

2021-02-02 In 2018, the Marvel Cinematic Universe finally delivered on something fans had long been waiting for: a feature film with a solo Black superhero. *Black Panther* introduced viewers to the stunning world of Wakanda, a fictional African country with incredible technological advancements, and to T'Challa, a young man stepping into his role as king and taking up the mantle of the Black Panther title from his late father. The unforgettable story, coupled with the film's mega-success, has undoubtedly shaped the future of superhero cinema, in addition to genuinely changing viewers' lives. *Why Wakanda Matters* gives this iconic film the in-depth analysis it deserves under the lens of the latest psychological concepts—as well as delving into the lasting cultural impact of this unforgettable story. Edited by Sheena C. Howard, an award-winning author, filmmaker, and scholar, *Why Wakanda Matters: What Black Panther Reveals About Psychology, Identity, and Communication* features a collection of essays from leading experts in a variety of fields who offer insightful perspectives on topics such as:

- Cognitive dissonance: The important messages within T'Challa's nuanced identity and eventual shift from nationalism to globalism.
- Intergenerational trauma and resistance: How N'Jadaka (aka Erik/Killmonger) identifies with the trauma that his ancestors have suffered.
- Social identity: How Nakia, Shuri, Okoye, and Ramonda—all empowered, intelligent, and assertive women of color—can make a lasting impression on women and girls.
- Collective identity: How Black Panther has created a shared fantasy for Black audience members—and why this is groundbreaking.
- Cultural and racial identity: What we can learn from Black Panther's portrayal of a culture virtually untouched by white supremacy. Fans of the movie and those interested in deeper discussions about the film will revel in this thought-provoking examination of all aspects of Black Panther and the power of psychology.