

# Superhero Essay Paper

A riveting work of historical detection, revealing that the origins of one of the world's most iconic Superheroes hides within it a fascinating family story — and a crucial history of twentieth-century feminism. Wonder Woman, created in 1941, is the most popular female superhero of all time. Aside from Superman and Batman, no superhero has lasted as long or commanded so vast and wildly passionate a following. Like every other superhero, Wonder Woman has a secret identity. Unlike every other superhero, she also has a secret history. Harvard historian and New Yorker staff writer Jill Lepore has uncovered an astonishing trove

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of documents, including the never-before-seen private papers of William Moulton Marston, Wonder Woman's creator. Beginning in his undergraduate years at Harvard, Marston was influenced by early suffragists and feminists, starting with Emmeline Pankhurst, who was banned from speaking on campus in 1911, when Marston was a freshman. In the 1920s, Marston and his wife, Sadie Elizabeth Holloway, brought into their home Olive Byrne, the niece of Margaret Sanger, one of the most influential feminists of the twentieth century. The Marston family story is a tale of drama, intrigue, and irony. In the 1930s, Marston and Byrne wrote a regular column for Family Circle celebrating conventional family life, even as they themselves pursued lives of extraordinary nonconformity.

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Marston, internationally known as an expert on truth — he invented the lie detector test — lived a life of secrets, only to spill them on the pages of Wonder Woman. The Secret History of Wonder Woman is a tour de force of intellectual and cultural history. Wonder Woman, Lepore argues, is the missing link in the history of the struggle for women's rights — a chain of events that begins with the women's suffrage campaigns of the early 1900s and ends with the troubled place of feminism a century later. PRAISE FOR JILL LEPORE 'Few historians handle weirdness as deftly or thoughtfully as Lepore ... [Her] brilliance lies in knowing what to do with the material she has. In her hands, the Wonder Woman story unpacks not only a new cultural history of feminism, but a theory of history as well.' The

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New York Times Book Review 'Ms Lepore's lively, surprising and occasionally salacious history is far more than the story of a comic strip. The author, a professor of history at Harvard, places Wonder Woman squarely in the story of women's rights in America — a cycle of rights won, lost and endlessly fought for again ... Her superb narrative brings that history vividly into the present, weaving individual lives into the sweeping changes of the century.'

The Wall Street Journal

Imagine a classroom where students put away their smart phones and enthusiastically participate in learning activities that unleash creativity and refine critical thinking. Students today live and learn in a transmedia environment that demands multi-modal writing skills and

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multiple literacies. This collection brings together 17 new essays on using comics and graphic novels to provide both a learning framework and hands-on strategies that transform students' learning experiences through literary forms they respond to.

The comic book narratives of superheroes wrestle with profound and disturbing issues in original ways: the definitions of good and evil, the limits of violence as an effective means, the perils of enforcing justice outside the law, the metaphysics of personal identity, and the definition of humanity. Superheroes and Philosophy tackles these and other philosophical questions in an intellectual yet engaging way suitable for any comic book fan. Superhero adventure comics have a long history of

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commenting upon American public opinion and government policy, and the surge in the popularity of comics since the events of September 11, 2001, ensures their continued relevance. This critical text examines the seventy-year history of comic book superheroes on film and in comic books and their reflections of the politics of their time. Superheroes addressed include Batman, Wonder Woman, Spider-Man, Superman, the Fantastic Four and the X-Men, and topics covered include American wars, conflicts, and public policy. Instructors considering this book for use in a course may request an examination copy [here](#).

Superhero Thought Experiments  
Wonder Women

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Reading Comics

Grant Morrison and the Superhero Renaissance

Helen Keller

What Superheroes Really Tell Us about Ourselves and Our Society

***The classic Judge Dredd story in a US edition for the first time! IN MEGA-CITY ONE, THE JUDGES ARE THE LAW – acting as judge, jury, and executioner. But how do the citizens really feel about a system where they are powerless? America Jara and Bennett Beeny grow up as best friends, living a fairly trouble-free life in a***

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***dangerous city... bar the odd encounter with a Judge. Time draws them apart, and when they are brought back together, Beeny is a successful singer and America has become involved with a terrorist organisation – with the Judges in its sights! Written by John Wagner (A History of Violence) with art by Colin MacNeil (Judge Dredd: The Chief Judge's Man) this dark and complex tale is a true 2000 AD classic!***

***For more than 60 years, Captain America was one of Marvel Comics' flagship characters, representing truth, strength, liberty, and justice.***

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***The assassination of his alter ego, Steve Rogers, rocked the comic world, leaving numerous questions about his life and death. This book discusses topics including the representation of Nazi Germany in Captain America Comics from the 1940s to the 1960s; the creation of Captain America in light of the Jewish American experience; the relationship between Captain America and UK Marvel's Captain Britain; the groundbreaking partnership between Captain America and African American superhero the Falcon; and the attempts made to kill the***

*character before his “real” death.*

*One a lyric "confessional" poet and essayist, the other a jazz "spoken-word" performance artist, Adrienne Rich and Jayne Cortez were American feminist superheroes who produced extensive bodies of poetic work that reveal strangely overlapping visions, but in radically different voices and poetic styles. This book reconsiders the poetry activism of Cortez and Rich side-by-side, engaging poetics theory, cultural studies, and popular media in its literary analyses. A collection of eight integrated chapters by*

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***multiple poetry critics, as well as an artist-statement narrative by Wonder Woman sculptor Linda Stein, the book focuses upon the voice of bravado, the various calls for global justice, and Third Wave feminist "intersectional" critiques all embodied within these two women's poetic texts. The book also examines the twentieth-century figure of the American superhero, particularly Wonder Woman, bringing popular-culture studies into conversation with literary criticism, as well as visual art through the inclusion of Stein's commentary and illustrations. This***

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***beautiful and compelling book experiments with the festschrift concept by inviting multiple and competing disciplinary views on U.S. feminist poetics, women's art and aesthetics, racial and sexual identities, as well as politics and performance—all in tribute to the power of poetry by Cortez and Rich.***

***Superheroes such as Superman and Spider-Man have spread all over the world. As this edited volume shows, many national cultures have created or reimagined the idea of the superhero, while the realm of superheroes now contains***

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***many icons whose histories borrow from local folklore and legends. Consequently, the superhero needs reconsideration, to be regarded as part of both local and global culture as well as examined for the rich meanings that such broad origins and re-workings create. This collection stands out as the first concentrated attempt to think through the meanings and significance of the superhero, not only as a product of culture in the United States, but as a series of local, transnational, and global exchanges in popular media. Through analysis of mainly film,***

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***television, and computer screens, contributors offer three challenges to the idea of the "American" superhero: transnational reimagining of superhero culture, emerging local superheroes, and the use of local superheroes to undermine dominant political ideologies. The essays explore the shifting transnational meanings of Doctor Who, Thor, and the Phantom, as these characters are reimagined in world culture. Other chapters chart the rise of local superheroes from India, the Middle East, Thailand, and South Korea. These explorations***

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***demonstrate how far superheroes have traveled to inspire audiences worldwide.***

***Gender Roles in Superhero Movies***

***Superhero Grief***

***Language, Culture, and the Concept of the Superhero in Comic Books***

***How Comics Reflect Society***

***Power House***

***Ethics and Propaganda in Comics and Film***

Why are so many of the superhero myths tied up with loss, often violent, of parents or parental figures?

What is the significance of the dual identity? What

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makes some superhuman figures "good" and others "evil"? Why are so many of the prime superheroes white and male? How has the superhero evolved over the course of the 20th and early 21st centuries? And how might the myths be changing? Why is it that the key superhero archetypes - Superman, Batman, Wonder Woman, Spider-Man, the X-Men - touch primal needs and experiences in everyone? Why has the superhero moved beyond the pages of comics into other media? All these topics, and more, are covered in this lively and original exploration of the reasons why the superhero - in comic books, films, and TV - is such a potent myth for our times and culture.>

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Rikki Dubois is on the run from her past and her future, not to mention the super villains and heroes that want to end her life. She thought she narrowly escaped death and disaster the first time, but with her birthday approaching quickly, will she be able to do it again? Readers won't be able to put down this suspenseful tale of daring superheroes and double identities.

Superheroes are enjoying a cultural resurgence, dominating the box office and breaking out of specialty comics stores onto the shelves of mainstream retailers. A leading figure behind the superhero Renaissance is Grant Morrison, long-time architect of the DC Comics' universe and author of

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many of the most successful comic books in recent years. Renowned for his anarchic original creations—Zenith, The Invisibles, The Filth, We3—as well as for his acclaimed serialized comics—JLA, Superman, Batman, New X-Men—Grant Morrison has radically redefined the superhero archetype. Known for his eccentric lifestyle and as a practitioner of “pop magic,” Morrison sees the superhero as not merely fantasy but a medium for imagining a better humanity. Drawing on a variety of analytical approaches, this first-ever collection of critical essays on his work explores his rejuvenation of the figure of the superhero as a means to address the challenges of modern life.

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It's easy to name a superhero--Superman, Batman, Thor, Spiderman, the Green Lantern, Buffy the Vampire Slayer, Rorschach, Wolverine--but it's not so easy to define what a superhero is. Buffy has superpowers, but she doesn't have a costume. Batman has a costume, but doesn't have superpowers. What is the role of power and superpower? And what are supervillains and why do we need them? In *What is a Superhero?*, psychologist Robin Rosenberg and comics scholar Peter Coogan explore this question from a variety of viewpoints, bringing together contributions from nineteen comic book experts--including both scholars in such fields as cultural studies, art, and psychology as well as

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leading comic book writers and editors. What emerges is a kaleidoscopic portrait of this most popular of pop-culture figures. Writer Jeph Loeb, for instance, sees the desire to make the world a better place as the driving force of the superhero. Jennifer K. Stuller argues that the female superhero inspires women to stand up, be strong, support others, and most important, to believe in themselves. More darkly, A. David Lewis sees the indestructible superhero as the ultimate embodiment of the American "denial of death," while writer Danny Fingeroth sees superheroes as embodying the best aspects of humankind, acting with a nobility of purpose that inspires us. Interestingly, Fingeroth

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also expands the definition of superhero so that it would include characters like John McClane of the Die Hard movies: "Once they dodge ridiculous quantities of machine gun bullets they're superheroes, cape or no cape." From summer blockbusters to best-selling graphic novels, the superhero is an integral part of our culture. What is a Superhero? not only illuminates this pop-culture figure, but also sheds much light on the fantasies and beliefs of the American people.

Web-Spinning Heroics

The Development of American Superheroes

Language, Blood, Sexuality - Turning the American Monomyth Upside Down

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### Captain America and the Struggle of the Superhero An Unauthorized Exploration

Jews, Comics, and the Creation of the Superhero Costume defines the superhero, disguising and distinguishing him or her from the civilian alter ego. The often garish garb expresses a hero's otherness and empowers its wearers to seek a primal form of justice. This book provides the first interdisciplinary analysis of the superhero costume and investigates wide-ranging issues such as identity, otherness, ritual dress and disguise. Analysis focuses on the implications of wearing superhero costume, exploring interpretations of the costumed hero and the extent to which the costume defines his or her role. Using examples across various media (comic books, film, and television) with case studies including The X-

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Men, Watchmen, real-life superheroes such as Phoenix Jones and Pussy Riot, and audience activities such as cosplay, *The Superhero Costume* presents new perspectives on the increasingly popular genre. A lively and thorough account of superhero fashions throughout history, *The Superhero Costume* will be essential reading for students of visual culture, popular culture, fashion and cultural studies.

From the Superman of comic books to Hollywood's big-screen action stars, Americans have long enjoyed a love affair with the superhero. In this engaging volume John Shelton Lawrence and Robert Jewett explore the historical and spiritual roots of the superhero myth and its deleterious effect on America's democratic vision. Arguing that the superhero is the antidemocratic counterpart of the classical monomyth

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described by Joseph Campbell, the authors show that the American version of the monomyth derives from tales of redemption. In settings where institutions and elected leaders always fail, the American monomyth offers heroes who combine elements of the selfless servant with the lone, zealous crusader who destroys evil. Taking the law into their own hands, these unelected figures assume total power to rid the community of its enemies, thus comprising a distinctively American form of pop fascism. Drawing widely from books, films, TV programs, video games, and places of superhero worship on the World Wide Web, the authors trace the development of the American superhero during the twentieth century and expose the mythic patterns behind the most successful elements of pop culture. Lawrence and Jewett

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challenge readers to reconsider the relationship of this myth to traditional religious and social values, and they show how, ultimately, these antidemocratic narratives gain the spiritual loyalties of their audiences, in the process inviting them to join in crusades against evil. Finally, the authors pose this provocative question: Can we take a holiday from democracy in our lives of fantasy and entertainment while preserving our commitment to democratic institutions and ways of life?

Seminar paper from the year 2015 in the subject English - Applied Geography, grade: 1,0, University of Duisburg-Essen, language: English, abstract: Superhero movies have been the biggest money-making machine in recent years. Spiderman, Superman, Batman, Iron man all have been successful movies and all protagonists have been male. This work aims to

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examine the role of women in superhero movies and how they have changed. This work also differentiates between women as the main character and women in superhero teams like "The Avengers".

Master's Thesis from the year 2011 in the subject English - Literature, Works, grade: 1,5, University of Hildesheim (Institut für englische Sprache und Literatur ), language: English, abstract: American superhero-comics have been around for over 70 years now. In that period not only the genre and its medium matured but also the social, cultural and political environment changed. This paper hypothesizes that superhero comics change over time to stay relevant and that the observant reader can make conclusions about the time during which a comic was written by analyzing it. The first part of this

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paper gives a short summary of the history of superhero comics from the creation of Superman in 1939 to the Modern Age of Comics. It explains how the superhero comic originated in the late 1930s, blossomed in the 1940s, struggled in the 1950s and reinvented itself in the 1960s. Events like the introduction of the Comic Book Code and the death of Gwen Stacy will be presented and it will be explained why they had an immense impact on the comic-book culture. Also, the definition of the term superhero will be discussed. Afterwards, the essay focuses on the different kinds of comic-book revisionism and the different reasons for it. This and the chapters before help to understand how the comic book industry works and how innovations in comic books are introduced and why they happen. The main part of the essay continues to prove the

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hypothesis on the example of three superheroes that have all existed since the Golden Age of Comics: Wonder Woman, Captain America and Batman. Each of those superheroes will provide an example for a different kind of social change: With the help of Wonder Woman, the change of the women's role and the change of feminism will be examined. Captain America is a great example of a superhero created out of a social and political need and of the struggle that arises when this need is fulfilled. He also poses as an example for how comics comment on political changes. Finally, the Batman comics are used to illustrate the power Dr. Frederic Wertham's book *Seduction of the Innocent* had over society and over comics itself. That chapter also discusses what the changes, made to Batman comics in reaction to the accusation of homosexuality, say

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about the reputation of homosexuals in the 1950s. The last part of this essay gives an example for the possibilities to use this topic in school, in English as a foreign language or history classes.

Identity and Disguise in Fact and Fiction  
Portraying 9/11

How to Write a Winning College Application Essay

Whiteness and American Superhero Comics

Technology, Design, Practice

Examinations of civic engagement in digital culture—the technologies, designs, and practices that support connection through common purpose in civic, political, and social life.

Countless people around the world harness the affordances

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of digital media to enable democratic participation, coordinate disaster relief, campaign for policy change, and strengthen local advocacy groups. The world watched as activists used social media to organize protests during the Arab Spring, Occupy Wall Street, and Hong Kong's Umbrella Revolution. Many governmental and community organizations changed their mission and function as they adopted new digital tools and practices. This book examines the use of “civic media” —the technologies, designs, and practices that support connection through common purpose in civic, political, and social life. Scholars from a range of disciplines and practitioners from a variety of organizations offer analyses and case studies that explore the theory and practice of civic media. The contributors set out the

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conceptual context for the intersection of civic and media; examine the pressure to innovate and the sustainability of innovation; explore play as a template for resistance; look at civic education; discuss media-enabled activism in communities; and consider methods and funding for civic media research. The case studies that round out each section range from a “ debt resistance ” movement to government service delivery ratings to the “ It Gets Better ” campaign aimed at combating suicide among lesbian, gay, bisexual, transgender, and queer youth. The book offers a valuable interdisciplinary dialogue on the challenges and opportunities of the increasingly influential space of civic media. First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

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This is a step by step book that teaches your child how to write a good Narrative, Expository, and/or Persuasive essay! Most children write well but when it comes to writing it in essay format they lack the structure of the essay. This book teaches your child a simple method to use that will help them write a good essay every time. It is really as easy as T 1, 2, 3! Using the author created organizational device the kids stay focused on their topic and are able to elaborate on their main ideas using examples and details. This book was written by a teacher to help kids across America become better writers. This method works for any student in any state. There are even resources listed in the book so that parents can find what their individual state requires on their state's writing test. This method can be used with anyone at any age. If you are

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in technical school or college and have difficulty with organizational skills, then this book will help you. Chris Murray reveals the largely unknown and rather surprising history of the British superhero. It is often thought that Britain did not have its own superheroes, yet Murray demonstrates that there were a great many in Britain and that they were often used as a way to comment on the relationship between Britain and America. Sometimes they emulated the style of American comics, but they also frequently became sites of resistance to perceived American political and cultural hegemony, drawing upon satire and parody as a means of critique. Murray illustrates that the superhero genre is a blend of several influences, and that in British comics these influences were quite different from

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those in America, resulting in some contrasting approaches to the figure of the superhero. He identifies the origins of the superhero and supervillain in nineteenth-century popular culture such as the penny dreadfuls and boys' weeklies and in science fiction writing of the 1920s and 1930s. He traces the emergence of British superheroes in the 1940s, the advent of "fake" American comics, and the reformatting of reprinted material. Murray then chronicles the British Invasion of the 1980s and the pivotal roles in American superhero comics and film production held by British artists today. This book will challenge views about British superheroes and the comics creators who fashioned them. Murray brings to light a gallery of such comics heroes as the Amazing Mr X, Powerman, Streamline, Captain Zenith, Electroman, Mr

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Apollo, Masterman, Captain Universe, Marvelman, Kelly's Eye, Steel Claw, the Purple Hood, Captain Britain, Supercats, Bananaman, Paradax, Jack Staff, and SuperBob. He reminds us of the significance of many such creators and artists as Len Fullerton, Jock McCail, Jack Glass, Denis Gifford, Bob Monkhouse, Dennis M. Reader, Mick Anglo, Brendan McCarthy, Alan Moore, Grant Morrison, Dave Gibbons, and Mark Millar.

What is a Superhero?

Essays as Easy as T 1, 2, 3! Teacher Edition 2nd Edition

Is Superman Circumcised?

Civic Media

The Contemporary Comic Book Superhero

Critical Essays

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Jewish identity is historically about the push and pull toward and away from that very identity. As immigrants with a history of persecution, Jews came to America with their heads down but their eyes open, finding themselves presented with unprecedented freedom and opportunity. Still, there were limits, spoken and unspoken, which often pushed Jews into fields with a hint of "second-class-ness" to them. Among these was the comic-book industry, until then minus the breakout hit that would put the medium on the map. That phenomenon would be the superhero - specifically Superman -

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and the flood of others that followed, including Batman and Spider-Man. In *Disguised as Clark Kent*, Danny Fingeroth explores how the creators' Jewish backgrounds helped make superheroes the most familiar popular-culture icons of all, far beyond the comic books that spawned them - on TV, in movies, in electronic media - and in our very ideas about what it means to be a hero.

Over the last several decades, comic book superheroes have multiplied and, in the process, become more complicated. In this cutting edge anthology an international roster of contributors offer

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original research and writing on the contemporary comic book superhero, with occasional journeys into the film and television variation. As superheroes and their stories have grown with the audiences that consume them, their formulas, conventions, and narrative worlds have altered to follow suit, injecting new, unpredictable and more challenging characterizations that engage ravenous readers who increasingly demand more.

Commentators and artists attempting to represent the events of September 11, 2001, struggle to create meaning in the face of such powerful experiences.

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This collection of essays offers critical insights into the discourses that shape the memory of 9/11 in the narrative genres of comics, literature, film, and theatre. It examines historical, political, cultural, and personal meanings of the disaster and its aftermath through critical discussions of Marvel and New Yorker comics, American and British novels, Hollywood films, and the plays of Anne Nelson. "What if there's an alternative universe with a different moral code? What if we are being deceived by an evil genius? Examining the deep philosophical topics addressed in superhero comics, this

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entertaining book reads plot lines for the complex "thought experiments" they contain and analyzes their implications as if the comic authors were philosophers. In doing so, authors Chris Gavaler and Nathaniel Goldberg--a comics expert and a philosophy scholar, respectively--find that superhero comics often depict philosophical thought experiments more fully than philosophers do, and with surprising results. For example, René Descartes briefly worries that we are being deceived by an evil genius, but Marvel Comics explores this concern--and its consequences--over decades.

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Similarly, in a few paragraphs philosophers Terry Horgan and Mark Timmons imagine a "moral twin earth" with deviant morality, while DC Comics dedicates multiple comics to different moral twin earths in which readers see multiple deviant moralities play out"--

The Transformative Power of Loss

Superman on the Couch

The Psychology of Superheroes

War, Politics and Superheroes

Essays on the Pedagogy of Comics and Graphic Novels

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### Superheroes on World Screens

**Superman is the original superhero, an American icon, and arguably the most famous character in the world--and he's Jewish! Introduced in June 1938, the Man of Steel was created by two Jewish teens, Jerry Siegel, the son of immigrants from Eastern Europe, and Joe Shuster, an immigrant. They based their hero's origin story on Moses, his strength on Samson, his mission on the golem, and his nebbish secret identity on themselves. They made him a refugee fleeing catastrophe on the eve of World War II and sent him to tear Nazi tanks apart nearly two**

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years before the US joined the war. In the following decades, Superman's mostly Jewish writers, artists, and editors continued to borrow Jewish motifs for their stories, basing Krypton's past on Genesis and Exodus, its society on Jewish culture, the trial of Lex Luthor on Adolf Eichmann's, and a future holiday celebrating Superman on Passover. A fascinating journey through comic book lore, American history, and Jewish tradition, this book examines the entirety of Superman's career from 1938 to date, and is sure to give readers a newfound appreciation for the Mensch of Steel!

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This Teacher Edition allows teachers to make transparencies to provide step by step instruction to students with focus on Narrative, Expository, and Persuasive sections. This book has a matching Student Edition available for purchase which uses cloze activities to keep students engaged during the lessons. Both books are downloadable at [www.T123essays.com](http://www.T123essays.com) for easy transparency copying. Schools may also purchase packages and save thousands of dollars!

Contextualizes the history of race within comic books and the unspoken whiteness that

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overwhelms American superhero narratives.  
The first scholarly study of the superhero costume phenomenon in fiction and real-life, its communities, participants and multiple meanings.

Truth, Justice, and the Socratic Way

Revision and the Superhero Genre

Lessons Drawn

Comic Book Philosophy

The Complete Jewish History of the World's Greatest Hero

Voice, Vision, Politics, and Performance in

U.S. Contemporary Women's Poetics

***Seniors in high school start feeling stressed***

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***at the mere thought of writing the college application essay. They well know the role this crucial document plays in getting into their university of choice. What they may not know is that there is a right way and a wrong way to writing the essay. ?I?ve noticed some recurrent bad habits that have hurt otherwise good essays and I have added mention of them throughout the book, ? says Michael James Mason, author of "How to Write a Winning College Application Essay. ?A student doesn?t have to be a star scholar or a superhero to write a great***

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***application essay. They just have to show on paper that they know some things about themselves and that life has meaning and perspective.?In "How to Write a Winning College Application Essay, Mason teaches students how to put their best image on paper while letting the essay speak from their heart about what life means to them. Since the publication of the first two editions of his practical manual, thousands of students across the nation have used his techniques in the process of writing their personal statements for college and***

***graduate school. ?Thousands of good students have been accepted into colleges of their choice because their essays were honest, moving and sensitive. Their essays revealed their values, insights and spirit, ? says Mason.About the Author Michael James Mason has helped thousands of students at his College Essay Workshops and in previous editions of this book. In writing the third edition to this popular book, he looked to the experiences of real students and admissions officials, the people who write and read the essays in college applications.***

***He lives in Marina Del Ray, California. Superheroes have been the major genre to emerge from comics and graphic novels, saturating popular culture with images of muscular men and sexy women. A major aspect of this genre is identity in the roles played by individuals, the development of identities through extended stories and in the ways the characters inspire audiences. This collection analyses stories from popular comics franchises such as Batman, Captain America, Ms Marvel and X-Men, alongside less well known comics such as***

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***Kabuki and Flex Mentallo. It explores what superhero narratives can reveal about our attitudes towards femininity, race, maternity, masculinity and queer culture. Using this approach, the volume asks questions such as why there are no black supervillains in mainstream comics, how second wave feminism and feminist film theory may help us to understand female comic book characters, the ways in which Flex Mentallo transcends the boundaries of straightness and gayness and how both fans and industry appropriate the sexual***

***identity of superheroes. The book was originally published in a special issue of the Journal of Graphic Novels and Comics. Captain America and the Struggle of the Superhero***  
***Critical Essays*** McFarland  
***This volume collects a wide-ranging sample of fresh analyses of Spider-Man. It traverses boundaries of medium, genre, epistemology and discipline in essays both insightful and passionate that move forward the study of one of the world's most beloved characters. The editors have crafted the book for fans, creators and academics alike. Foreword by***

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***Tom DeFalco, with poetry and an afterword  
by Gary Jackson (winner of the 2009 Cave  
Canem Poetry Prize).***

***The British Superhero***

***Unstable Masks***

***Essays as Easy as T 1, 2, 3! Home School  
Edition 2nd Edition***

***Essays on Representations in Comics,  
Literature, Film and Theatre***

***Superheroes and Philosophy  
Feminisms and Superheroes***

Superhero Grief uses modern superhero narratives to teach the principles of grief theories and concepts

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and provide practical ideas for promoting healing. Chapters offer clinical strategies, approaches, and interventions, including strategies based in expressive arts and complementary therapies. Leading researchers, clinicians, and professionals address major topics in death, dying, and bereavement, using superhero narratives to explore loss in the context of bereavement and to promote a contextual view of issues and relationship types that can improve coping skills. This volume provides support and psychoeducation to students, clinicians, educators, researchers, and the bereaved while contributing significantly to the literature on

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the intersection of death, grief, and trauma.  
Essay from the year 2012 in the subject American Studies - Literature, University of Bayreuth (Nordamerikastudien), course: Superheroes and the American Monomyth, language: English, abstract: When considering the American Monomyth, one usually thinks about a tale like Superman or Spider-Man, a selfless hero on a journey to save mankind and to find his place as a Redeemer inside an endangered society. Before 2008, those typical journeys have consistently featured the same patterns: They deal with serious enemies and serious topics, like politics and ethics, they try to

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avoid the depiction of blood and violence, and they change the reality of sexuality to hyper-masculine superheroes and weak-and-helpless women. But finally, in 2008, time had come to break these standards of narration and to change the reputation as well as the representation of the typical superhero. That is when Mark Millar and John Romita Jr. have released Kick-Ass.

This latest installment in the Psychology of Popular Culture series turns its focus to superheroes.

Superheroes have survived and fascinated for more than 70 years in no small part due to their psychological depth. In The Psychology of

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Superheroes, almost two dozen psychologists get into the heads of today's most popular and intriguing superheroes. Why do superheroes choose to be superheroes? Where does Spider-Man's altruism come from, and what does it mean? Why is there so much prejudice against the X-Men, and how could they have responded to it, other than the way they did? Why are super-villains so aggressive? The Psychology of Superheroes answers these questions, exploring the inner workings our heroes usually only share with their therapists.

This book argues that superhero revision offers new perspectives on the theory and practice of revision

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in broader contexts, in particular composition studies. Key developments in the history of superhero and composition revision reveal that both are deeply embedded in questions of narrative temporality. The book looks at three unorthodox revision strategies: sideshadowing, in which traditional tropes of superhero narratives are told with “new” characters that clearly evoke traditional ones; excavation, the reintegration and reinterpretation of elements and influences from earlier texts that have been de-emphasized or written out of continuity; and homodoxy, the narrative coexistence of inconsistent elements culled from

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different versions of a character's textual history. The ensuing cross-disciplinary exploration helps correct a distorted stereotype of revision as a neutral mechanical process, revealing it instead as a potent force operating across a spectrum that ranges from restrictive adherence to orthodoxies, to radical resistance against the primacy of tradition.

The Secret History of Wonder Woman

Disguised as Clark Kent

The Superhero Costume

Behind The Masks

Jayne Cortez, Adrienne Rich, and the Feminist

Superhero

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The Performance Identities of Lady Gaga  
First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Three years after entering the pop music scene, Lady Gaga became the most well-known pop star in the world. These thirteen critical essays explore Lady Gaga's body of work through the interdisciplinary filter of performance identity and cover topics such as gender and sexuality, body commodification, visual body rhetoric, drag performance,

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homosexuality and heteronormativity, Surrealism and the theatre of cruelty, the carnivalesque, monstrosity, imitation and parody, human rights, and racial politics. Of particular interest is the way that Lady Gaga's oeuvre, however popular, strange, raw or controversial, enters into the larger sociopolitical discourse, challenging the status quo and altering our perceptions of reality.

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