

## FILM 436: Cinema and the Graphic Novel

Instructor: Gazi Mehmet Emin Adanali

Boğaziçi University, Institute of Film and Media Studies, Certificate Program in Film Studies

### FILM 436: CINEMA AND THE GRAPHIC NOVEL

#### FILM ADAPTATIONS OF COMICS IN CONTEMPORARY SCREEN CULTURES:

##### THE GRAPHIC NOVEL AS SOURCE MATERIAL FOR FILM AND TV SERIES

- ✓ Basic Requirements: Appropriate language skills required by the University.
  - This course should be of interest to anyone concerned with verbal & visual communications, popular forms, mass culture, history and its representation, colonialism, politics, journalism, writing, philosophy, religion, mythology, mysticism, metaphysics, cultural exchanges, aesthetics, post-modernism, theatre, film, comic art, collections, popular art & culture, literature, fine arts, etc.
  - This course may have a specific appeal to fans and/or to those who are curious about this vastly influential, widely popular, most complex and thought-provoking work of contemporary literature and art form, the 'Comics' and its influential effect on film industry; however it does not presume a prior familiarity with graphic novels and/or comics or films, just an overall enthusiasm to learn new things from a new angle and an open mind.
  - Student selection: by consent.
  - Available to all undergraduate, graduate and doctorate students, except freshpeople (f.k.a. freshman), i.e., students without at least a couple of semesters completed, unless graduated from a high school with an English curriculum or passed BU proficiency test with an A. This latter condition is waved only for the summer term and is fully applicable w/o exception in fall & spring terms.
- ✓ Recommended Preparation: Reading and watching all the required readings & related films and as many from the suggested materials list.

**Idea Description:** Is 'comics' a form of both literature and art? Certainly, the answer is "yes" but there are many people who reject the idea, yet many other people call those people old-school intellectuals.

However, in recent years, many scholars, critics and faculty alike have accepted 'comics', often dubbed by many publishers as 'graphic novel', as a respected form of both literature and art: not only have this medium and its idiom become a salubrious feast of images, words, art and ideas within a path less traveled by the intellectual novelists, but also a source material for film and TV series to be consumed readily in popular contemporary screen culture.

Therefore, this course will examine the academic value of 'comics' and its adaptations in film through the study of its history, similarity to and interaction with other forms of communication, art and literature, also through its own specialized literary and artistic techniques and its development as immensely compelling narratives that sometimes employ many genres all at once vis-à-vis film theory.

This course will also deal with the literary, cultural and economical concerns of this unique literature and art form's effect on film: contemporary graphic narrative, a.k.a. comics, comic book, sequential art, graphic novel, "Çizgi Roman" (Turkish), "Fumetti" (Italian), "Manga" (Japanese) although almost no one

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uses this term in Nippon but "komikku" unless one is at least half a century old, "Manhwa" (Korean), "Bande Dessinée" (French), "Quadrinhos" (Spanish), etc., depending on where you are and who you are talking to, being as source material to construct another visual narrative; 8<sup>th</sup> art feeding the 7<sup>th</sup>.

Although a compendium of graphic narrative from the earliest days of homo-sapiens will be encompassed in the course, since it is a field akin to a black hole, we will explore the depths only from the 'event horizon', that is, from the perspective of comics: When most people think of them, an older generation recalls of Italian *Esse-Gesse's Comandante Mark* (Kaptan Swing), *Il Grande Blek* (Teksas), *Capitan Miki* (Tommiks), *Alan Mistero* (Tombraks), also other Italian comics *Tex* (Teks), *Kinowa*, *Pekos Bill*, *Jerry Drake* (Mister No), *Za-Gor-Te-Nay* (Zagor); the 'really old' generation remembers even E.R. Burroughs' *Tarzan* (possibly the oldest comics series since it was still in print circa 2010) which was originally a prose, *Lee Falk's Phantom* (Kızılmaske) and *Mandrake*, *Alex Raymond's Flash Gordon* (Baytekin), *Rip Kirby* (Detektif Nik ve Uşak Desmond), *Special Agent X-9* (Özel Ajan X-9) and *Jungle Jim* (Avcı Bay Tekin); *Jerry Siegel's Superman* (Süpermen) and similar US comics alike; and somewhere in between those generations, people remember *Turhan Selçuk's Abdülcanbaz*, *Burak Sezgin's Tarkan*, *Suat Yalaz's Karaoğlan*, *Ali Recan's Yüzbaşı Volkan*, *Hergé's Tintin* (Tenten), *Gosciny's Lucky Luke* (Red Kit) and *Asterix* (Asteriks), *Jack Kirby's Silver Surfer* (Gümüş Sörfçü), *Stan Lee's Spider Man* (Örümcek Adam), *Incredible Hulk* (Hulk) and *X-Men*, *Stan Lee's Thor* (Tor), *Robert E. Howard's Conan*, extremely popular Italian comics *Martin Mystere* (Atlantis) and alike. These (and many more omitted here) were all also read by many people of all ages in Turkey, in Turkish.

Many of these has been brought to silver screen thanks to modern digital technology, transforming one of the most primitively structured storytelling media into another dimension.

Furthermore, when one utters the word "comics", most of the same people, regardless of their generational gap, think of brightly colored outfits, capes and masks, weird sound simulations and verbal exclamations, impossible events and actions, ridiculous catchphrases and exchanges and less than interesting subject matter that conveys a simplistic pastime. Although some of these prejudices could be deemed partially true at least regarding some of the comics, even some of the earliest examples contained deeper meanings in the form of allegory and satire in their simplistic drawings and storytelling, criticizing many taboos under clever disguises, although some of them also conveyed the negatively accepted notions in today's world.

In Turkey, a rather younger generation of people added to their comics knowledge the superhero concept in its original format, albeit with a time warp of 50 years or so, that differed much since its inception in terms of their content and context. Manga has also penetrated local bookstores' shelves in English and, to a very limited amount, in Turkish translation.

Moreover, since the 1980s, this medium has evolved beyond any imagination and expectation: Despite the rigid approach of traditional scholars to the subject matter and their consequent rejection of the medium as a form of literature and art, today, there is irrefutable proof that comics is, in and by itself, a new and powerful style of the literature and art in the 21<sup>st</sup> century: how all this effected the film industry in the 21<sup>st</sup> century will be the main discussion.

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**Course Description:** In this course, my students and I will analyze the contemporary graphic narrative media for its adult themes as well as its influence on the reflection of global culture.

The graphic narrative, when used as a medium in the form of 'comics', is a hybrid medium:

- It uses techniques and strategies from old-master drawing, wood prints, printmaking, cartooning, prose, poetry, film, theatre, television, etc.
- It is expansive, pliable and innovative at the extreme; it can accommodate any & all subject matter and approach, from the highly commercial to the most avant-garde.
- It can blend genres within the same narrative beyond any other media available.

An analysis of this medium's adaptation to film in terms of its unique style in the form of complicated interplay of word and image, the themes that are suggested in various works, the history and development of the form and its genres and the expectations of its readers will greatly expand the students' ability to formalize their thoughts and perceptions into concrete works of expressions in any medium they may choose: my course offers a rich interdisciplinary experience that blends visual storytelling, narrative theory, cultural studies, and media production.

The historical trail with the way comics has evolved and changed will be investigated, as well as the political, cultural, social and economical dimensions that are dealt with or ignored with in their portrait of native as well as contemporary culture, both in its original and transferred media:

- We will think about the larger questions of power, nationality, racism, gender, sexuality, mass/pop culture, ecology, etc., often presented as themes in both media.
- We will attack the divisiveness between the 'high' and 'low' (pop) culture that is represented and reflected through 'sequential art' form, and we will analyze how the writers, artists and filmmakers of the subject matter we are studying have subverted such safe categories as journalism, autobiography, memoir, etc., and the related concepts in their redefinition of literature & art.
- We will investigate who decides what constitutes literature and art in general and in relevance to these narrative forms.
- We will examine how graphic & visual narrative work, how they represent history, create fiction and fantasy, how they are used within different genres of narrative, how images and pictures, sometimes in the form of animals and non- and/or super-humans, are employed to describe the ideas of the writer and/by the artist, how these ideas are put together to reflect the vision of the story's creator(s) in a comics form, and finally how all is put together intermedially into film.
- We will approach the subject matter as a form of cultural phenomenon, especially urban culture, shaped by the past and current ethical values, political considerations, historical values, cultural taboos, technologies, personal memories, etc., containing vast quantities of information that is recoverable through various methods of interpretation chosen by the writers and artists employing both media.

Students will not only be encouraged to freely experiment with their own ideas, interpretations and judgments on the subject matter and class material but also will be highly expected to very actively participate in class discussions while enforcing their knowledge of the subject matter through outside research in any medium they may prefer.

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### Core Topics:

#### 1. Introduction to Comics and Graphic Narratives

- History and evolution of comics globally (e.g., American comics, Franco-Belgian bandes dessinées, Japanese manga).
- Visual grammar: panels, gutters, pacing, and composition.
- Genre conventions and stylistic diversity.
- Differences in time, space, and reader/viewer engagement.
- The role of panels vs. cinematic montage.
- Focalization, voice, and point of view across media.
- Temporal manipulation: flashbacks, nonlinear storytelling, ellipses.

#### 2. Film Language and Cinematic Techniques

- Basics of film form: mise-en-scène, cinematography, editing, sound.
- Narrative structure in film vs. comics.
- Visual translation: static image to moving image.

#### 3. Adaptation Theory

- Fidelity vs. transformation: Fidelity discourse vs. creative reinterpretation.
- Medium specificity: strengths and limitations of comics vs. film.
- Inter-medial translation: how meaning shifts between media.
- Inter-semiotic translation: adapting across media.
- Animation vs. live-action: stylistic choices and implications.

#### 4. Case Studies of Iconic/Canon Adaptations

- *See the weekly syllabus.*

#### 5. Cultural and Political Contexts

- National identity and cultural retellings (e.g., BD/French vs. Comics/Anglo-Saxon adaptations)
- Representation of race, gender, sexuality and class in source vs. adaptation.
- National identity and transnational adaptations.
- Censorship, audience reception, and market forces.

#### 6. Creative Practice and Workshop

- *See the weekly syllabus.*
- Comparative analysis: comic script vs. film script.
- Pitching adaptations: loglines, treatments, and visual development (tbd).

#### 7. Industry and Production Insights

- Rights acquisition and IP management.
- Role of producers, directors, and screenwriters in adaptation.
- Auteur theory vs. collaborative creation in comics and film.
- The role of the screenwriter vs. comic creator.
- Budgeting in adaptation. Fan cultures and participatory media.

#### 8. Audience

- Critical reception vs. box office performance.
- Nostalgia, canon, and adaptation fatigue.
- Fan cultures and participatory media.

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**Time investment of the student:** Students are expected to spend a minimum of three hours/credit/week in class and on outside work, i.e., three credits course would require nine hours of work/week. These may involve reading the required and suggested texts, preparing for group projects, researching the subject matter, written assignments.

**Course Objectives:** The students will be expected to possess:

- ✓ An understanding of the unique approach of graphic narrative in literature and art,
- ✓ An ability to discuss how the comics differ from other media such as painting, prose or film by their visual and narrative aspects,
- ✓ An ability to identify and discuss how comics are developed,
- ✓ An ability to analyze, differentiate, compare, contrast and interpret the styles, themes and works of the several different artists and writers,
- ✓ An ability to name which titles are valued as canons and to examine which writers and illustrators have been the most influential in the field and became icons in this field,
- ✓ Knowledge about the history and development of the graphic narrative media as a form,
- ✓ Knowledge about the characteristics of and developments in the various genres of the media (e.g., allegory, autobiographical/biographical, erotica, fantasy, historical, horror, humor, journalism, mystery, mythology, political, romance, satire, science-fiction, superhero, sword & sorcery, underground, war, western, etc.),
- ✓ An ability to define and apply specific film, sequential art and literary terms and techniques to assigned readings & films; also, to identify and compare the principles used in the process of writing and illustrating comics and creating films.
- ✓ An ability to identify important historical, cultural and economic factors that have influenced artists, writers and film makers.
- ✓ An ability to think critically about how literary and artistic values are defined and therefore to discuss the merits of comics as literary and artistic media, along with adaptations' artistic valuation.
- ✓ A sharp mind to analyze how many of the details covered in the class relate to their own lives.

**Required Writing:** Midterm, final exams, and short papers that are all given as take-home writing assignments.

**Plagiarism:** Plagiarism is an illegitimate and unethical activity that qualifies as both theft and fraud, especially when committing it is a click and a copy/paste away on the internet: simply stated, plagiarism consists of taking and presenting another person's work as your own without referencing said work and its original author/creator: taking someone else's work, henceforth his/her intellectual property, constitutes theft; presenting it as your own is fraudulent activity.

Further, in the context of this course, plagiarism is unethical because it violates the university policy and therefore the trust between students, their classmates, and their teachers. To maintain the university standards,

**AI is entirely another matter and will be thoroughly discussed at the beginning of the semester.**

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I am obligated to employ the specialized software available to instructors for that specific purpose, should there be any such suspicion arisen by your work: if proven guilty of plagiarism, I will report the perpetrator(s) to the necessary authorities.

The student(s) will directly receive an F for this course as a result of plagiarism.

To avoid plagiarism, you must acknowledge ALL IDEAS AND QUOTATIONS from other sources and give full bibliographical information of those sources, except the assigned comics/films to avoid stating the obvious.

**Grading Policy and Standards:** (may be altered according to the department in which the course is offered, students' language skills, and the overall class level on the subject matter.)

- Total maximum grade available is 115%.
- Weekly & EC assignments: 60%, 5%, each.
- Midterm & Final: 15%, each.
- Attendance: 15%; a minimum of nine 3-hour sessions is required to pass.
- In-class participation: 10%, that is directly proportionate to attendance levels since one cannot participate when absent; you may not have a grade higher than your attendance.

**Letter Grade bracketing:** AA for 95 and above / BA for 90 to 94 / BB for 85 to 89 / CB for 80 to 84 / CC for 75 to 79 / DC for 70 to 74 / DD for 65 to 69 / F for 64 and below.

Note that this is slightly different than common BU grading and rewards hard working students directly while incorporating a natural curve to obtain a BB as median grade; given you have 120 points--depending on the course you are enrolled with--to reach 95 for receiving an AA, it is more than fair.

**Important Note to Prospective Students:** The contents and materials of this course may be offensive to some students' personal belief and value systems as many subjects that are considered taboo by many people and cultures will be openly and freely discussed in the classroom.

I will impose no limits whatsoever on expressing ideas and thoughts that may be discussed during the class as long as those will not endanger another person's physical well-being; how these ideas are expressed is a different matter and respect and proper conduct to each other's ideas will be the most determining factor about what I will allow in the classroom.

Any participating student is expected to take a side of any argument presented in the class to actively participate in the discussions and at least try to argue it logically and within the context of this course, either in writing or verbally, depending on the requirements of any particular or specific assignment.

**Instructional methodology:** Lecture, reading, writing, presentation, online research, field research, guest speaker(s), film.

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**FILM 436 Syllabus:** *(depending on the length of the semester, the pace with which the students absorb the subject matter, university guidelines and requirements, etc., minor changes to the syllabus may happen in duration):*

### WEEK 1

- ❖ Introduction and explanation of what will be expected of the students and why those will be expected.
- ❖ Comics according to countries and classifications (American, British, Franco-Belgian, Italian, Japanese, etc.).
- ❖ Scott McCloud; *Understanding Comics*, Chapters 1 through 2.
- ❖ What are comics?
- ❖ How do the words and pictures work together to produce meaning in graphic narrative?
- ❖ Vocabulary of comics: Symbols, icons, words, panels, etc.
- ❖ A brief history of 'Graphic Narrative' from prehistoric times to 21st Century.
- ❖ Multi/inter-disciplinary aspects and other definitions of the field.
- ❖ Semiotics applied onto comics.

### WEEK 2

- ❖ Scott McCloud; *Understanding Comics*, Chapters 3 through 5.
- ❖ Narrative breakdown and Closure; Timing.
- ❖ The language of lines and shades: Line quality, panel frames, lettering.
- ❖ Story-telling unit: The Layout of the Page.

### WEEK 3

- ❖ Scott McCloud; *Understanding Comics*, Chapters 6 through 9.
- ❖ Word-Image relationship; the 'Color' effect.
- ❖ Production of comics: Editor, Writer, Artist, Penciler, Inker, Colorer, Publisher, Distributer, Comics stores, etc.
- ❖ Modern comics in the U.S.A.: End of 19<sup>th</sup> century to late 20s: Comic Strips; mid-30s to late-40s: Golden Age; late-40s to mid-50s: Moral panic, the "Comics Code Authority"; mid-50s to late-60s: Silver Age, MAD magazine; late-60s to mid-80s: The Bronze Age, Underground "Comix"; mid-80s to today: Modern Age, the "Graphic Novel" movement.
- ❖ History of comics to film adaptation.
- ❖ The canon and icons of the medium.
- ❖ Short Assignment: Lettering and Penciling.

### WEEK 4

- ❖ Caricature, Cartooning (18<sup>th</sup> century, William Hogarth; 19<sup>th</sup> century, Rodolphe Töpffer and Charles H. Ross).
- ❖ Dynamic Anatomy vs. Cartoon (iconic) Anatomy.
- ❖ Comics: Comic Strip vs. Comic Book / Adults vs. Adolescents and Children.
- ❖ Bill Watterson, Calvin and Hobbes: Tenth Year Anniversary.
- ❖ Short Paper: Pick a sequence (group) of strips that form a short story line from "C&H 10th year Anniversary Book" and write down your thoughts about it.
- From here on out, during the weekly assignments, your analysis must also particularly focus on the comics' scene-by-scene comparison of your choice with the film, if such segment is available.
- You must also deconstruct the assigned narratives from a comparative angle based on film and comics theories.
- You must also pay specific attention to theoretical framing, e.g., postmodernism, feminism, postcolonialism, racism, etc.

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### WEEK 5

- ❖ Frank Miller, 300; 2006, Zack Snyder. Genre: Historical fantasy, Sword & Sorcery.
- ❖ Sin City Heptalogy; 2005, 2014, Robert Rodriguez & Frank Miller. Genre: Noir, Adventure, Romance, Mystery.
- ❖ Short Paper: Discuss your assigned volume of Sin City in a manner consisting of your learning about comics; as subject, you can choose from theme, structure, genre, artistry, comparative works, political correctness etc. vis-a-vis misogyny/sexism. Refrain from narrating the narrative itself!

### WEEK 6

- ❖ Alan Moore & David Lloyd, V for Vendetta; 2005 James Mc Teigue. Genre: Adventure, Satire, Allegory, Political.
- ❖ Ray Bradbury, Fahrenheit 451; 1966 François Truffaut & 2018 Ramin Bahrani. Genre: Allegory, Political.
- ❖ Short Paper.

### WEEK 7

- ❖ Enki Bilal, Nikopol Trilogy, Volume I / La Foire aux Immortels; 2004, Immortal (Immortel, ad vitam), Enki Bilal. Genre: Fantasy, Mythological, Sci-Fi.
- ❖ Short Paper.

### WEEK 8 (MT assignment: Construct a graphic novella that can also be used as a story board for a short film.)

- ❖ How to write a comics scenario?
- ❖ Examples: Sandman (Dream Country: Calliope) / Marvel 1602 / Batman: Dark Knight Returns / Tintin and Alf-Art / 30 Days of Night: Red Snow.
- ❖ Neil Gaiman; Sandman Decalogy / Sandman TV series. Genre: Fantasy, Mythological.
- ❖ Short Paper.

### WEEK 9

- ❖ Marjane Satrapi, Persepolis; 2007, Vincent Paronnaud, Marjane Satrapi. Genre: Autobiographical, Memoir, Political, Historical.
- ❖ Short Paper.

### WEEK 10

- ❖ Robert Kirkman, Tony Moore; 2010, Walking Dead Limited Series / TV series. Genre: Horror, Fantasy.
- ❖ Steve Niles, Ben Templesmith; 30 Days of Night Trilogy; Film & TV series: 2007, David Slade; 2007/8, 2010, Ben Ketai. Genre: Horror, Fantasy.
- ❖ Short paper.

### WEEK 12

- ❖ Barbarella: Jean-Claude Forest (1962); Kenan Yazar (2017); 1968, Roger Vadim.
- ❖ Vampirella: Forrest J. Ackerman, Trina Robbins, Frank Frazetta, Tom Sutton (1969); et al, (2010), Christopher Priest & Ergün Gündüz (2019); 1996, Jim Wynorski.
- ❖ Red Sonja: Roy Thomas & Barry Windsor-Smith, et al (1973); 1985, Richard Fleischer; 2025 M.J. Bassett.
- ❖ Genre: Erotica, Sci-fi, Fantasy.
- ❖ Short Paper.

### WEEK 13

- ❖ Tuhaf Öyküler: Galip Tekin / 2012, Acaip Hikayeler. Genre: Sci-Fi, Cyber-Punk, Fantasy, Horror, Political, Historical, Allegorical.
- ❖ Short Paper.

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### WEEK 14 (Final Exam and Extra Credit Assignments (ECs))

- ❖ Watchmen: Alan Moore & Dave Gibbons; 2009 Zack Snyder; 2019, TV series; 2024, Brandon Vietti. Genre: Superhero, Fantasy, Satire, Political, pseudo-Historical.
- ❖ Final: Deconstruct Watchmen.
- ❖ EC1 & EC2.

**FILM 436 Required Reading Materials:** (Nomenclature: Comics title, Volume # if applicable / film(s) / TV Series designation (title in original language if applicable) / (writer) Last & First Name, (artist (if different than writer)) Last & First Name.

- 30 Days of Night trilogy/film/TV series; Niles, Steve & Templesmith, Ben.
- 300, Sin City heptalogy/films; Miller, Frank.
- Barbarella, vol. 1/film; Forest, Jean-Claude; Yarar, Kenan.
- Calvin and Hobbes: Tenth Year Anniversary Book; Watterson, Bill.
- Fahrenheit 451/films; Bradbury, Ray & Hamilton, Tim.
- Nikopol trilogy: Gods in Chaos (La Foire aux Immortels), vol.1 / film (Immortal, ad vitam); Bilal, Enki.
- Persepolis/film; Satrapi, Marjane.
- Red Sonja/films; Thomas, Roy & Windsor-Smith, Barry.
- Sandman decalogy: vol. 3: Dream Country/TV series; Gaiman, Neil.
- Tuhaf Öyküler/TV series; Acaip Öyküler; Tekin, Galip.
- Understanding Comics; McCloud, Scott.
- V for Vendetta/film; Moore, Alan & Lloyd, David.
- Vampirella/film; Ackerman, Forrest J. & Robbins, Trina, also, Frazetta, Frank & Sutton, Tom, also Priest, Christopher & Gündüz, Ergün.
- Walking Dead Limited Series: vol. 1/TV series; Kirkman, Robert, Moore, Tony.
- Watchmen/films/TV series; Moore, Alan & Gibbons, Dave.

*Some of these comics may also be available from Pandora bookstore at the Boğaziçi University or any other seller in the market. For those who would prefer not to purchase a copy of their own, an arrangement in the form of group-sharing and library check-out has been already arranged and they are available at BULIB's reserve section under FA 489. You may refer to A/V section of BULIB for the films although their availability is not guaranteed.*

*For all intents and purposes, the availability of the comics and/or the class level in the subject matter and/or the language in which the course is taught may necessitate the need to exclude some of core topics and/or comics, or, include some of the comics from the suggested reading list. I reserve the right to do so at my sole discretion without prior approval of the University board and/or departmental council. Furthermore, most of the selected readings are also published in Turkish; depending on the university policy, those prints can be allowed as complimentary text.*

**Further Materials:** *Students are NOT required to read these comics/watch films and series, however it would be of great benefit to them if they engage whichever they can get their hands on for further understanding of, and, gathering information and knowledge about, both media; they shall think of it as a vast reference list during and after the course.*

**A limited yet my very own best selection of Comics adapted to Film & TV series (credited to writers and/or artists):**

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- Fahrenheit 451 by Ray Bradbury
- Chicken with Plums by Marjane Satrapi
- Persepolis by Marjane Satrapi
- V for Vendetta by Alan Moore & David Lloyd
- From Hell by Alan Moore
- The League of Extraordinary Gentlemen by Alan Moore
- Watchmen by Alan Moore
- Ghost World by Daniel Clowes
- Ghost in the Shell by Masamune Shirow
- Akira by Katsuhiro Otomo
- Lone Wolf and Cub by Kazuo Koike and Goseki Kojima
- Tuhaf Öyküler by Galip Tekin
- Puslu Kitalar Atlası by İhsan Oktay Anar
- Sandman by Neil Gaiman
- Sin City by Frank Miller
- 300 by Frank Miller
- Road to Perdition by Max Allan Collins
- 30 Days of Night by Steve Niles
- The Boys by Garth Ennis
- Preacher by Garth Ennis
- Hellboy by Mike Mignola
- Constantine by Robert Venditti, Jeff Lemire, Ray Fawkes
- Sweet Tooth by Jeff Lemire
- A History of Violence by John Wagner
- Smokin' Aces by John Carnahan
- American Splendor by Harvey Pekar
- Valerian and Laureline (Valérian et Laureline) by Jean-Claude Mézières
- Surrogates by Robert Venditti
- Wynonna Earp by Beau Smith
- Red by Warren Ellis
- The Mask by Mike Richardson
- iZombie by Chris Roberson
- Timecop by Mark Verheiden
- Dark Matter by Joseph Mallozzi and Paul Mullie
- Cowboys and Aliens by Scott Mitchell Rosenberg
- Umbrella Academy by Gerard Way
- Invincible by Robert Kirkman
- Walking Dead by Robert Kirkman
- Waltz with Bashir by Ari Folman
- Locke & Key by Joe Hill
- The Tick by Ben Edlund
- Tales from The Crypt by William Gaines and Al Feldstein
- Gods in Chaos (La Foire aux Immortels) by Enki Bilal
- The Blue is the Warmest Color (Le bleu est une couleur chaude) by Julie Maroh
- Scott Pilgrim's Precious Little Life by Bryan Lee O'Malley
- Oldboy by Garon Tsuchiya
- Snowpiercer (Le Transperceneige) by Jacques Lob and Jean-Marc Rochette

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- Wanted by Mark Millar
- The Secret Service by Mark Millar
- Gainsbourg by Joann Sfar
- The Rabbi's Cat (Le Chat Du Rabbin) by Joann Sfar
- The Fountain by Darren Aronofsky
- Oblivion by Joseph Kosinski
- Men in Black by Lowell Cunningham and Sandy Carruthers
- Flaming Carrot Comics by Bob Burden
- Barbarella by Jean-Claude Forest
- Diabolik by Angela and Luciana Giussani
- Rest In Peace Department by Peter Lenkov
- The Rocketeer by Dave Stevens
- Bullet To the Head (Du Plomb Dans La Tête by Alexis Nolent
- Little Orphan Annie by Harold Gray
- Over The Hedge by Michael Fry
- 64.Weird Science by William Gaines and Al Feldstein
- Whiteout by Steve Lieber and Greg Rucka

### Comics:

**Nomenclature:** Last Name, First Name (writer) & Last Name, First Name (artist (if different than writer)); Book 1, Book 2, etc., Printing House's name, Printing date / Book 1, Book 2, etc., Printing House's name, Printing date / ditto.

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