

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 requirement: Strong written and spoken English skills.
- 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.
- Recommended Preparation: Reading and watching all the required readings & related films, as well 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 economic 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 uses this term in Nippon but "komikku" unless one is at least half a century old, "Manhwa" (Korean), "Bande Dessinée" (Franco-Belgian), "Cuadernos" (Spanish), etc., depending on where you are and who you are talking to, being as source material to construct another visual narrative; 9th art feeding the 7th, 8th and 10th. 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 (Kızılcaske) 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), Goscinny'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 have been brought to silver and TV screens, especially with the advent of modern digital technology more so in the 21st century, transforming one of the most primitively structured visual storytelling mediums into another dimension.

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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 21st century: how all this effected the film industry in the 21st century will be the main discussion.

Course Description: In this course, my students and I will analyze the contemporary graphic and visual narrative media for its adult themes as well as its influence on the reflection of global culture in visual narrative media, specific to Global North/South and Western/Eastern dichotomies based on demographics, ideologies, politics, economics, races, religions, history, etc.

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 courses offer a rich interdisciplinary experience that blends visual storytelling, narrative theory, cultural studies, and media production. The historical trail with the way comics have evolved and changed will be investigated, as well as the political, cultural, social and economic 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 are not only encouraged to freely experiment with their own ideas, interpretations and judgments on the materials, but also expected to actively participate in class discussions while having expanded their knowledge on the subjects through outside research in any media they may prefer prior to class sessions.

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Core Topics:

1. Introduction to Comics and Graphic Narratives

- History and global evolution of comics, e.g., American Comics, Franco-Belgian Bande Dessinée (BD), Italian Fumetti, 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.

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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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 comics & films; also, to identify and compare the principles used in the process of writing and drawing comics and creating films, as well as the differentiation between the comics and the story board.
- ✓ Possess a working knowledge of film and comics theories.
- ✓ 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.

Instructional methodology:

Lectures, reading, writing, presentations, online research, field research, comics, films.

Required Writing:

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

Time investment of the student:

Students are expected to spend a minimum of 3 hours/credit/week in class and on outside work, i.e., a three-credit course would require 18 hours of work/week since summer term—in comparison to others--encompasses two weeks' worth of lectures and material in one week. These may involve watching the required films and reading the required texts while taking notes, preparing for group assignments through research, group meetings for discussions, writing assignments, and analyzing all through a critical viewpoint.

Grading Policy and Standards:

- Total maximum grade available is 120%.
- Weekly & EC assignments: 65%, 5%, each.
- Midterm & Final: 15%, each.
- Attendance: 15%; a minimum of 30 hours out of 42 hours are required to pass, in hourly credited increments.
- 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.

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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.

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 receive an F for this course because 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/TV series to avoid stating the obvious.

Important Notes 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.

Note that I have a moral, not to mention ethical responsibility for effective and efficient teaching methods I engage; as such, measures are in place to convert AI(dotsavant) to an actual learning tool rather than allowing it to prevent the learning:

0) As long as you properly engage any assignment, you have nothing to worry about, since this will have already ensured proper learning experience as you are bound by learning ethics, therefore weekly presentations should not be a burden of any sort, since you will have possessed everything to know about the assignment as stated in your paper reaction to effectively have presented it in the classroom.

1) These presentations for each group assignment are not formal ones, except otherwise explicitly noted, but they are pseudo-presentations where heavy verbal engagement from group members will be required vis-à-vis their submissions, and students will be expected to demonstrate comprehensive knowledge in the entirety of their group paper reaction, i.e., I will cross-examine your learning by randomly asking questions to any one of the group members during their presentation.

2) I will ask random Qs to that end to random members of the groups while superficially reviewing the submitted written reaction to the weekly assignment for that particular group to ensure that each participating member will have prepared for, and had commanding knowledge of, the entirety of your written reaction; this will further decide your in-class participation points to be distributed at the end of the semester. All this verbosity points to this single axiom: Do the deed you have signed up for, week in, week out.

3) In-class participation points are based on your individual verbal participation during the weekly presentations.

4) You may not be absent more than 12 hours to pass, yet you will lose much more points by absenteeism than weekly attendance points since you will receive only half of the weekly assignment grade, i.e., if you are absent, the best you can get is 50% of the weekly group work grade and also will lose a full point on the attendance points.

5) You should not come in late; IF you do and your group number was up first, you may individually lose points as declared above; in brief, if you are late and your group is engaged, you will be considered absent, if not, then you will be considered present as long as your tardiness is less than 30 min. Note that this clause is dependent on whether there are more than one group since if there is only one and you are late, you are absent by definition and lose the points defined above.

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6) Each group member will be equally responsible for the pseudo-presentation's overall grade; I reserve the right to make further review of the impression I collect during class sessions after reviewing your written reaction to decide on the final weekly grade.

7) This approach will ensure that, irrespective of AI use, each student has to engage and learn from all your assigned materials in its entirety, and individually think about the assignment vectors efficiently before the group work since my random questions to random members during the presentations may expose a particular student's failure to have done so, resulting in loss of points for the whole group; i.e., "one for all and all for one" is the land where you live from here on.

8) You still may opt out of any weekly assignments, or your group members may cancel your contribution if they deem you have engaged in insufficient work and effort; in that case you will have suffered group presentation points but still collect the weekly attendance points IF you are present during the relevant class session.

9) Also, if you are present and engage in the presentation even though you have not included in the group work, you will still collect in-class participation points: That should be an incentive for you to engage assigned materials.

10) As such the teaching and learning ethics will be effectively synchronized for both parties, and I will have held my moral end to the bargain.

The formula:

- ✓ The first couple of individual assignments and each weekly assignment and presentation are 5 points.
- ✓ Each attendance per week is 1.5 points in the first couple of weeks and 1 point thereafter; if you are late, you only collect half a point, hence you are credited in half a point increments.
- ✓ If you do not show up, even if you have participated in the group reaction paper, you will end up losing at least 3.5 points (5/2+1) out of a maximum of 6 points reserved for assignment participation, presentation, and attendance, along w/ in-class participation points.
- ✓ If you show up in time and participate in the discussions even if you have not taken part in the group assignment, you will collect in-class participation and the attendance points, losing only 5 points.

FILM 436 Syllabus:

WEEK 1 & 2

- ❖ 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
- ❖ 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.: Semiotics applied onto comics.
- ❖ Multi/inter-disciplinary aspects and other definitions of the field.
- ❖ Realistic (specific) vs. Iconic (universal) representation.
- ❖ Narrative breakdown and Closure; Timing.
- ❖ The language of lines and shades: Line quality, panel frames, lettering.
- ❖ Story-telling unit: The Layout of the Page.
- ❖ Word-Image relationship; the 'Color' effect.
- ❖ Production of comics: Editor, Writer, Artist, Penciler, Inker, Colorer, Publisher, Distributer, Comics stores, etc.
- ❖ "A Brief History of Comics": 'Graphic Narrative' from prehistoric times to 21st Century.
- ❖ Modern comics in the U.S.A.: End of 19th 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: Dark Age/Modern Age, the "Graphic Novel" movement.
- ❖ The canon and icons of the medium.
- ❖ Caricature & Cartooning: 18th century, William Hogarth; 19th century, Rodolphe Töpffer.

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- ❖ Political caricature as the precursor of modern Comics.
- ❖ Comics: Comic Strip vs. Comic Book / Adults vs. Adolescents and Children.
- ❖ Bill Watterson, Calvin and Hobbes: Tenth Year Anniversary & Gary Larson, The Far Side.
- ❖ Short Paper: Pick a sequence (group) of strips that form a short story line from "C&H 10th year Anniversary Book" and write your thoughts about it in line w/ your learnings.
- ❖ Short Assignment: Lettering and Drawing.
- 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;
 - Deconstruct the assigned narratives from a comparative angle based on film and comics theories;
 - Pay specific attention to theoretical framing, e.g., postmodernism, feminism, colonialism, postcolonialism, globalism, capitalism, racism, misogyny, sexism, transhumanism, ageism, religions, ecology, human and animal rights, etc.

WEEK 3

- ❖ Frank Miller, 300; 2006, Zack Snyder. Genres: Historical fantasy, Sword & Sorcery.
- ❖ Sin City Heptalogy; 2005, 2014, Robert Rodriguez & Frank Miller. Genres: Noir, Adventure, Romance, Short Paper.
- ❖ Enki Bilal, Nikopol Trilogy, Volume I / La Foire aux Immortels; 2004, Immortal (Immortel, ad vitam), Enki Bilal. Genres: Fantasy, Mythological, Sci-Fi.
- ❖ Short Paper.

WEEK 4

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

WEEK 5

- ❖ Alan Moore & David Lloyd, V for Vendetta; 2005 James Mc Teigue. Genres: Adventure, Satire, Allegory, Political.
- ❖ Ray Bradbury, Fahrenheit 451; 1966 François Truffaut; 2018 Ramin Bahrani. Genres: Allegory, Political.
- ❖ Short Paper.
- ❖ Marjane Satrapi, Persepolis; 2007, Vincent Paronnaud, Marjane Satrapi. Genres: Autobiographical, Memoir, Political, Historical.
- ❖ Short Paper.

WEEK 6

- ❖ Barbarella: Jean-Claude Forest (1962); Kenan Yazar (2017); 1968, Roger Vadim.
- ❖ Vampirella: Forrest J. Ackerman & Tom Sutton (cover: Frank Frazetta) (1969) & Jose Gonzales (1970); Christopher Priest & Ergün Gündüz (2019); 1996, Jim Wynorski.
- ❖ Red Sonja: Roy Thomas & Barry Windsor-Smith in Conan the Barbarian series, issue 23 & 24 (1973); 1985, Richard Fleischer; 2025 M.J. Bassett.
- ❖ Genres: Erotica, Sci-Fi, Sword & Sorcery, Space Opera, Fantasy, Horror.
- ❖ Short Paper.

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- ❖ Tuhaf Öyküler (Weird Stories): Galip Tekin; 2012, Acaip Hikayeler (Strange Stories). Genres: Sci-Fi, Fantasy, Horror, Political, Historical, Allegorical.
- ❖ Short Paper.

WEEK 7

- ❖ Watchmen: Alan Moore & Dave Gibbons; 2009 Zack Snyder; 2024 Brandon Vietti; 2019, TV series. Genres: Superhero, Fantasy, Satire, Political, pseudo-Historical.
- ❖ Short Paper.

WEEK 8

Final Exam and Extra Credit Assignments (ECs)

- ❖ Le Bleu Est Une Couleur Chaude (Blue is the Warmest Color): Jul Maroh; 2013, La Vie d'Adèle, Abdellatif Kechiche. Genres: Bildungsroman, Romance, Queer.
- ❖ EC1 & EC2.

FILM 436 Required Materials:

(**Nomenclature:** Comics title, Volume # (if applicable) / Film(s) / TV Series designation as adaptation(s) (*title in original language other than EN, if applicable*); (comics writer) Last & First Name, (comics 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.
- A Theory of Adaptation-Second Edition; Hutcheon, Linda w/ O'Flynn, Siobhan.
- Barbarella, vol. 1/Film; Forest, Jean-Claude; Yazar, Kenan.
- Calvin and Hobbes: Tenth Year Anniversary Book; Watterson, Bill.
- Fahrenheit 451/Films; Bradbury, Ray & Hamilton, Tim.
- Le Bleu Est Une Couleur Chaude/Film; Maroh, Jul.
- Nikopol trilogy: Gods in Chaos (La Foire aux Immortels), vol.1 /Film; 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 (Weird Tales)/TV series; Acaip Hikayeler (Strange Stories); Tekin, Galip.
- Understanding Comics; McCloud, Scott.
- Understanding Media; McLuhan, Marshall.
- Understanding Media Cultures: Social Theory and Mass Communication; Stevenson, Nick.
- Understanding Media Theory; Williams, Kevin.
- V for Vendetta/Film; Moore, Alan & Lloyd, David.
- Vampirella/Film; Ackerman, Forrest J. & Sutton, Tom, also, Priest, Christopher & Gündüz, Ergün; Vampirella: Seduction of the Innocent, Volume I.
- 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.

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.

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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 selection of Comics adapted to Film & TV series (credited to writers & artists):

- 30 Days of Night by Steve Niles, Ben Templesmith
- 300 by Frank Miller
- A History of Violence by John Wagner
- Akira by Katsuhiro Otomo
- American Splendor by Harvey Pekar
- Barbarella by Jean-Claude Forest
- Bullet To the Head (Du Plomb Dans La Tête) by Matz
- Characters by Michael Fry & T. Lewis
- Chicken with Plums (Poulet Aux Prunes) by Marjane Satrapi
- Cowboys and Aliens by Fred Van Lente, Andrew Foley & Dennis Calero, Luciano Lima
- Dark Matter by Joseph Mallozzi, Paul Mullie & Gary Brown
- Diabolik by Angela and Luciana Giussani
- Fahrenheit 451 by Ray Bradbury
- From Hell by Alan Moore
- Ghost in the Shell by Masamune Shirow
- Ghost World by Daniel Clowes
- Hellblazer by Alan Moore, Steve Bissette, John Totleben
- Hellboy by Mike Mignola
- Immortal, Ad Vitam (La Foire aux Immortels) by Enki Bilal
- Invincible by Robert Kirkman & Cory Walker, Ryan Ottley,
- iZombie by Chris Roberson & Michael Allred, Jay Stephens, Jason Bone, James Rugg
- Kingsman: The Secret Service by Mark Millar & Dave Gibbons
- Little Orphan Annie by Harold Gray
- Locke & Key by Joe Hill & Gabriel Rodriguez
- Lone Wolf and Cub by Kazuo Koike & Goseki Kojima
- Men in Black by Lowell Cunningham & Sandy Carruthers
- Oldboy by Garon Tsuchiya & Nobuaki Minegishi
- Persepolis by Marjane Satrapi
- Preacher by Garth Ennis & Steve Dillon, Glenn Fabry, Carlos Ezquerro
- R.I.P.D. (Rest In Peace Department) by Peter Lenkov & Lucas Marangon
- Rabbi's Cat (Le Chat Du Rabbin) by Joann Sfar
- Red by Warren Ellis & Cully Hamner
- Road to Perdition by Max Allan Collins & Richard Piers Rayner
- Sandman by Neil Gaiman & et al
- Scott Pilgrim by Bryan Lee O'Malley
- Sin City by Frank Miller
- Snowpiercer (Le Transperceneige) by Jacques Lob & Jean-Marc Rochette
- Sweet Tooth by Jeff Lemire
- Tales from The Crypt by William Gaines and Al Feldstein
- The Blue is the Warmest Color (Le Bleu Est Une Couleur Chaude) by Julie Maroh
- The Boys by Garth Ennis & Darick Robertson
- The Extraordinary Adventures of Adele Blanc-Sec (Les Aventures Extraordinaire de Adèle Blanc-Sec) by Jacques Tardi

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- The Fountain by Darren Aronofsky & Kent Williams
- The League of Extraordinary Gentlemen by Alan Moore & Kevin O'Neill
- The Mask by Mike Richardson & Mike Badger
- The Rabbi's Cat (Le Chat Du Rabbin) by Joann Sfar
- The Rocketeer by Dave Stevens
- The Surrogates by Robert Venditti
- The Tick by Ben Edlund
- Timecop by Mark Verheiden & Ron Randall (Mike Richardson)
- Tuhaf Öyküler (Weird Tales) by Galip Tekin
- Umbrella Academy by Gerard Way & Gabriel Bá
- V for Vendetta by Alan Moore & David Lloyd
- Valerian and Laureline (Valérian et Laureline) by Pierre Christin & Jean-Claude Mézières
- Walking Dead by Robert Kirkman & Tony Moore & Charlie Adlard
- Waltz with Bashir by Ari Folman
- Wanted by Mark Millar & J. G. Jones
- Watchmen by Alan Moore & Dave Gibbons
- Weird Science by William Gaines and Al Feldstein
- Whiteout by Greg Rucka & Steve Lieber
- Wynonna Earp by Beau Smith

A Limited List of Suggested 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.

- Abadzis, Nick; Laika, First Second, 2007.
- Abel, Jessica; La Perdida, Pantheon, 2006 / Life Sucks, First Second, 2008.
- Ablak, Emrah; Tübitak series, Mürekkep, 2010-.
- Abouet, Marguerite; Aya De Yopougon, Drawn and Quarterly, 2007.
- Anderson, Ho Che; King series, Fantagraphics, 1993-2002.
- Aslantürk, Yılmaz; Otisabi series.
- Azzarello, Brian; 100 Bullets: First Shot, Last Call, Vertigo, 2000.
- B., David; Epileptic, Pantheon, 2005.
- Ba, Gabriel & Moon, Fabio; Daytripper, Vertigo, 2011.
- Ba, Gabriel & Way, Gerard; Umbrella Academy series, Dark Horse, 2008-.
- Baker, Kyle; Why I Hate Saturn, Vertigo, 1998.
- Barbato, Linda & Cassini, Stefano; Sighma, Sergio Bonelli Editore (HOZ Comics), 2008.
- Barry, Lynda; 'The! Greatest! of! Marlyss!', 'One! Hundred! Demons!', Sasquatch, 2000-2002.
- Baru; Road to America, Drawn and Quarterly, 2002.
- Baruter, Bahadır; Ruhaltı, YKY, 2008.
- Bechtel, Alison; Fun Home, Mariner, 2006.
- Bender, Hy; The Sandman Companion, DC Comics, 1999.
- Bendis, Brian Michael; Fire, Goldfish, Jinx, Torso, Image Comics, 2001 / Fortune and Glory: A True Hollywood Comic Book Story, Marvel, 2010.
- Bendis, Brian Michael & Dell'Otto, Gabriele; Secret War, Marvel, 2009.
- Benton, Mike; The Comic Book in America, The Taylor Company, 1993.
- Berardi, Giancarlo & Millazo, Ivo; L'uomo delle Filippine, editori del grifo-la nuova mongolfiera, 1980 / Hoz Comics, 2011.
- Berry, Hannah; Britten and Brülighly, Jonathan Cape, 2008.
- Bertozzi, Nick; The Salon, St. Martin's Griffin, 2007.
- Bilal, Enki; Nikopol Trilogy, Hatzfeld Tetralogy, Humanoids, 2000-2009 / Enki Bilal in Istanbul, YKY, 2009.

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- Blegvad, Peter; Leviathan, Overlook, 2000.
- Bradbury, Ray & Hamilton Tim; Fahrenheit 451, Z-File, 2009.
- Briggs, Raymond; When the Wind Blows, Penguin, 1982 / Ethel & Ernest, Pantheon, 1998.
- Brown, Chester; I Never Liked You, Louis Riel, Drawn and Quarterly, 1994, 2003.
- Brown, Jeffrey A.; 'Black Superheroes, Milestone Comics, and Their Fans', Clumsy, Top Shelf, 2001-03.
- Bukowski, Charles & Schultheiss, Mathias; Folies Ordinaire, Editions Glenat, 1985.
- Burak, Sezgin; Tarkan series.
- Burns, Charles; Skin Deep, Fantagraphics, 2001 / Black Hole, Pantheon, 2005.
- Cajelli, Diego & Rossi, Lucca; Pulp Stories, Edizioni BD, 1996.
- Canteke, Levent; Türkiye'de Çizgi Roman, 1996.
- Chadwick, Paul; Concrete: Depths, Concrete: Killer Smile, Dark Horse, 2006.
- Clowes, Daniel; Ghost World, Caricature, Like a Velvet Glove Cast in Iron, Fantagraphics, 1997-98 / Ice Haven, David Boring, Pantheon, 2000-05.
- Cole, Jack; The Plastic Man Archives, Volumes 1 through 3, DC Comics, 2001.
- Collier, David; Portraits from Life, Drawn and Quarterly, 2001.
- Collins, Max Allan & Rayner, Richard Piers; Road to Perdition, DC Comics, 1998.
- Crepax, Guido; Valentina et La lanterne Magique, Justine, Glénat, 1980 / Venus à la Fourrure, Delcourt, 2013.
- Crumb, Robert; Fritz the Cat, Ballantine, 1969 & Belier, 1978.
- Crumb, Robert; Introducing Kafka, Totem, 1993.
- Crumb, Robert; My Troubles with Women, R. Crumb Draws the Blues, Last Gasp, 1992-1993.
- Crumb, Robert; The Book of Mr. Natural, Fantagraphics, 1995.
- Crumb, Robert; Genesis, W. W. Norton & Co., 2009.
- Cruse, Howard; Stuck Rubber Baby, DC Comics, 1995.
- Çağlar, Erman & Yıldızhan, Ender & Yıldırım, Merve D.; Yıllık İzin; Sırtlan, 2016.
- Davaz, Şekip; Kedo: İstanbul'da Bir Masal ya da Anonim Roman, Oğlak, 2000.
- DeMatteis, J. M.; Moonshadow, Vertigo, 1998 / Brooklyn Dreams, DC Comics, 2003.
- Deitch, Kim & Simon; The Boulevard of Broken Dreams / Alias The Cat, Pantheon, 2002-2007.
- Delano, Jaime; Hellblazer: Original Sins, Grand Central, 1993.
- Delisle, Guy; Pyongyang, Jonathan Cape, 2005.
- Demirel, Selçuk; Kaleydoskop, YKY, 2008.
- Demirel, Selçuk & Berger John; Kıyıdağı Adam (The Man on the Beach), YKY, 1998.
- Di Giorgio, Jean-François; Samurai, Soleil Productions, 2005-.
- Didman, Yalçın; Eksi Seksen, Rodeo Strip, 2008.
- Dini, Paul & Ross, Alex; Superman: Peace on Earth, Batman: War on Crime, Wonder Woman: Spirit of Truth, DC Comics, 1998-99-2001.
- Doherty, Catherine; Can of Worms, Fantagraphics, 2000.
- Doucet, Julie; My New York Diary, Drawn and Quarterly, 1999.
- Drake, Arnold & Waller, Leslie; It Rhymes with Lust, Dark Horse, 2007.
- Drechsler, Debbie; Daddy's Girl, Fantagraphics, 1996 / Summer of Love, Drawn and Quarterly, 2000.
- Droker, Eric; Flood, Dark Horse, 1992.
- Dufaux, Jean & Xavier, Philippe; Croisade series, Le Lombard, 2007-2009.
- Durand, Elodie; La Parenthese, Editions Delcourt, 2010 / Desen 2016.
- Eisner, Will; The Dreamer, A Contract with God, DC Comics, 1986-2000 / Comics and Sequential Art, Graphic Storytelling and Visual Narrative, Poorhouse, 1985-1996 / Last Day in Vietnam, Dark Horse, 2000 / To the Heart of the Storm, The Best of the Spirit, DC Comics, 2000-05.
- Ennis, Garth & Dillon, Steve; Preacher sextology, Vertigo, 1995-2000, 2009.
- Enoch, Luca; Lilith series, Sergio Bonelli Editore (HOZ Comics), 2008-on.
- Ernst, Max; Une Semaine de Bonté, Jeanne Bucher, 1934 / Dover, 1976.
- Ersoy, Mehmet; İlişkiler series, Parantez, 1995.
- Ertem, İlban; Vicdan, Murekkep, 2010 / adapted from İhsan Oktay Anar' prose: Puslu Kitolar Atlası, İletişim, 2015.

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- Estren, Mark James; *A History of Underground Comics*, Ronin, 1993.
- Feiffer, Jules; *Tantrum*, Fantagraphics, 1979.
- Fies, Brain; *Mom's Cancer*, Abrams, 2006.
- Fingerioth, Danny; *The Rough Guide to Graphic Novels*, Rough Guides, 2008.
- Fleener, Mary; *Life of the Party*, Fantagraphics, 1996.
- Flix; *Don Quijote*, Carlsen, 2012 / *Marmara Çizgi* 2016.
- Folman, Ari & Polonsky, David; *Waltz with Bashir*, Metropolitan Books, 2009.
- Gaiman, Neil; *Sandman* series, Dark Horse, 1990-97.
- Gaiman, Neil & McKean Dave; *Black Orchid*, *The Tragical Comedy or Comical Tragedy of Mr. Punch*, Vertigo, 1991-1994 / *Violent Cases*, Dark Horse, 2003.
- Gaiman, Neil & Kubert, Andy; *Marvel 1602*, Marvel, 2005 / *Whatever Happened to the Caped Crusader?* DC Comics, 2009.
- Gallagher, Fred & Caston, Rodney; *Megatokyo* series, Dark Horse and CMX, 2003.
- Geary, Rick; *The Borden Tragedy*, NBM, 1997.
- Geç, Faruk; Kumar, F.G., 2010.
- Giffen, Keith & Roman, Benjamin; *I Luv Halloween*, Tokyopop, 2006.
- Giardino, Vittorio; *A Jew in Communist Prague Trilogy*, NBM, 1997.
- Gonick, Larry; *The Cartoon History of the Universe* series 1 through 7, Main Street, 1997.
- Goscinny and Morris, *Lucky Luke* series.
- Goscinny and Uderzo, *Asterix* series.
- Goulard, Ron; *Great American Comic*, Publications International, 2001.
- Gönülây, Suat; *Ben Yaşarım*, Mürekkep, 2010.
- Green, Justin; *The Binky Brown Sampler*, Last Gasp, 1995.
- Gregory, Roberta; *A Bitch is Born*, Fantagraphics, 1994.
- Gross, Milt; *He Done Her Wrong - The Great American Novel*, Dell, 1963 (circa 1930).
- Guillory, Rob & Layman, John; *Chew* series, Image Comics, 2009-.
- Gürses, Kemal Gökhan; *Ayşegül Savaşta - Irak Şahini*, Cadde, 2006 / *40'ından Sonra...*, TİB, 2004.
- Harvey, Robert C.; *The Art of the Comic Book: An Aesthetic History*, U Press of Mississippi, 1996.
- Hatfield, Charles; *Alternative Comics: An Emerging Literature*, U Press of Mississippi, 2005.
- Heer, J. & Worcester, K. (eds); *Arguing Comics: Literary Masters on a Popular Medium*, U.P. of Mississippi, 2004.
- Hergé (Remi, Georges); *Tintin* series.
- Hernandez, Gilbert & Jaime; *Love and Rockets* series, Fantagraphics, 1995-2007.
- Hernandez, Gilbert; *Palomar stories*, (Love and Rockets), Fantagraphics, 2003.
- Herriman, George; *Krazy & Ignatz: 1925-1926*, Fantagraphics, 2002.
- Heavy Metal Magazine; English version, 1977-on / Turkish version, 2011-on / *Métal Hurlant Magazine*, French <original> version, 1974 to 1987 & 2002 to 2004.
- Horn, Maurice; *Women in the Comics*. Chelsea House, 1977.
- Howard, Robert Erwin; *Conan the Barbarian* (prose) - also see the comic book series: Thomas, Roy; et al., *Conan the Barbarian*, *Savage Sword of Conan*, Marvel, 1970-1993 / 1974-1993 / reprint in Dark Horse, 2003 to today.
- Hub; *Okko* series, Delcourt, 2005-.
- Igort; *5 is the Perfect Number*, Drawn and Quarterly, 2004.
- Inge, M. Thomas; *Comics as Culture*, U.P. of Mississippi, 1990.
- Jackson, Jack; *God's Bosom*, Fantagraphics, 1995 / *Lost Cause*, Kitchen Sink, 1998 / *Indian Lover: Sam Houston and the Cherokees*, Mojo, 1999.
- Jacobson, Sid; *The 9/11 Report*, Hill and Wang, 2006.
- Jensen, Derrick & McMillan, Stephanie; *As the World Burns: 50 Simple Things You Can Do to Stay in Denial*, Seven Stories Press, 2007
- Jones, Gerhard; *Men of Tomorrow: Geeks, Gangsters and the Birth of the Comic Book*, Basic, 2004.
- Jones, Gerhard & Jacobs, Will; *The Comic Book Heroes*. 1997.
- Kalesniko, Mark; *Mail Order Bride*, Fantagraphics, 2001.

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- Kane, Gil; His Name Is... Savage, Adventure House, 1968.
- Kanter, Albert Louis; Classics Illustrated, 1941.
- Karabulut, Ersin; Sandık içi serisi, Sevgili Günlük, Amatör, Çizgili Tişört, Mürekkep, 2005, 2012/2009/2012/2016
- Karasik, Paul; The Ride Together, Washington Square Press, 2003.
- Katchor, Ben; The Jew of New York, Pantheon, 1998.
- Katin, Miriam; We Are On Our Own, Drawn and Quarterly, 2006.
- Keret, Etgar & Hanuka, Asaf; Pizzeria Kamikaze, Alternative Comics, 2006.
- Kim, Derek Kirk; Same Difference and Other Stories, Top Shelf, 2004.
- Kirby, Jack & Simon, Joe; Captain America: The Classic Years: Volume 1-2, Marvel Comics, 2000.
- Kirby, Jack & Lee, Stan; Marvel Masterworks Presents the Fantastic Four series, Marvel Comics, 2000.
- Kirby, Jack; Jack Kirby's Mr. Miracle, New Gods, Forever People, DC Comics, 1998-99.
- Kirkman, Robert & Moore, Tony; The Walking Dead series, Image Comics, 2007.
- Kishimoto, Masashi; Naruto series, Viz Media, 1999.
- Kochalka, James; American Elf, Top Shelf, 2004.
- Koike, Kazuo & Kojima, Goseki; Lone Wolf and Cub series, Dark Horse, 2000.
- Kournwsky, Loic Locatelli & Le Roy, Maximilien; Ni Dieu, Ni Maître, Casterman, 2014.
- Kubert, Joe; Fax from Sarajevo, Dark Horse, 1997 / Yossel: April 19, 1943, IBooks, 2003.
- Kunter, Devrim; Seyfettin Efendi ve Olağanüstü Maceraları, Umut, 2013.
- Kuper, Peter; Stop Forgetting to Remember, Crown, 2007.
- Kurtcebe, Nuri; Mokok, Bibliyon, 2016.
- Kurtzman, Harvey; Jungle Book, Ballantine, 1959 / Kitchen Sink Press, 2016.
- Lappé, Anthony; Shooting War, Grand Central, 2007.
- Larson, Gary; The Far Side Gallery 1-5, Andrews McMeel Publishing, 1980-1992.
- Lee, Hyun Se; Nambul: War Stories, Central Park Media, 2004.
- Loeb, Jeph and Sale, Tim; Batman: The Long Halloween, A Superman for All Seasons, DC Comics, 1997-99.
- Lucas, George & Tamaki, Hisao; Star Wars Manga series, Dark Horse, 1998.
- Lutes, Jason; Jar of Fools, Berlin, City of Stones I & II; Drawn & Quarterly, 2003-04.
- Magnus; L'internat Féminin et Autres Contes Coquins, Delcourt, 2011.
- Maier, Christine & Simon, Anne; Freud, Marx, Dargaud, 2011-13
- Manara, Milo; Click, Butterscotch, Hidden Camera, HP & Giuseppe Bergman, Gulliveriana, The Golden Ass, El Gaucho, Revolution, Board Book, 1978 through 2008 / Borgia series (w/ Jodorowsky, Alejandro), Heavy Metal Magazine, 2005 through 2011 / X-Men: Ragazze In Fuga? (with Claremont, Chris), Panini, 2009.
- Manfredi, Gianfranco & several artists; Volto Nascosto series, Sergio Bonelli Editore (1001 Roman), 2010.
- Manisalı, Erol; Gölçeler, Derin, 2006.
- Maslov, Nikolai; Siberia, Soft Skull, 2006.
- Matz & Wilson, Colin; Du Plomb dans la Tête series, Casterman, 2004-06, 2010.
- Mazzucchelli, David; Asterios Polyp, Pantheon, 2009.
- Mazzucchelli, David & Karasik, Paul; City of Glass -by Paul Auster, Sun & Moon Press, 1985.
- McKean, Dave; Cages, Kitchen Sink Press, 1998 / Pictures that Tick, Dark Horse, 2009.
- McCloud, Scott; Understanding Comics, Reinventing Comics, Making Comics, HarperCollins, 1993-2000-2006.
- Medda, Michele & several; Caravan series, Sergio Bonelli Editore (1001 Roman), 2008.
- Medley, Linda; Castle Waiting series, Fantagraphics, 2006.
- Mignola, Mike & Byrne, John; Hellboy: Seed of Destruction, Dark Horse, 1994.
- Miller, Frank; Batman: Year One, The Dark Knight Returns, The Dark Knight Strikes Again, Ronin, DC Comics, 1988-2000 / 300, Daredevil: Born Again, Marvel Comics, 1990 / Sin City series, Dark Horse, 1993-2000.
- Milligan, Peter; X-Force, Marvel, 2001 / Human Target: Final Cut, DC Comics, 2002 / 5 Ronin, Marvel 2011.
- Modan, Rutu; Exit Wounds, Drawn and Quarterly, 2007.
- Morrison, Grant; The Invisibles series, Vertigo, 1996.

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- Moore, Alan & several artists; Batman: The Killing Joke (w/ Bolland, Briand), Watchmen (w/ Gibbons, Dave), DC Comics, 1986-98 / From Hell (w/ Campbell, Eddie), Lost Girls (w/ Gebbie, Melinda), Top Shelf, 1999-2006 / Saga of the Swamp Thing series (several), DC Comics, 1987-2002 / V for Vendetta (w/ Lloyd, David), Vertigo, 1995 / The League of Extraordinary Gentlemen (w/ O'Neill, Kevin), Wildstorm, 2002.
- Moore, Terry; The Strangers in Paradise series, Abstract Studio, 2004 through 2007.
- Nakazawa, Keiji; Barefoot Gen series, Last Gap, 2004.
- Niles, Steve & Templesmith Ben; 30 Days of Night series, IDW, 2008.
- Nilsen, Anders; Dogs and Water, Drawn and Quarterly, 2007.
- Nyberg, Amy Kiste; Seal of Approval: The History of the Comics Code, U.P. of Mississippi, 1998.
- O'Connor, George; Olympians series, First Second, 2010-.
- Onfray, Michel & Le Roy Maximilien; Nietzsche- Se Créer Liberté, Le Lombard, 2010.
- Otomo, Katsuhiro; Akira series, Dark Horse, 2000.
- Ott, Thomas; R.I.P.: Best of 1985-2004, Fantagraphics, 2011.
- Ottaviani, Jim; Suspended in Language, G.T. Labs, 2004.
- Ören, Selçuk; Şehzade Yangını Serisi, Sirtlan, 2016.
- Özüduru, Cem; Zombistan, Şafak Ayazı, Rodeo Strip, 2009, 2013.
- Pantoja, Oscar & Bustos, Miguel & Camargo, Felipe & Cordoba, Tatiana; Gabo, Rey Naranjo, 2013 / Desen (Tudem), 2015.
- Pearson, Roberta E. and William Uricchio (eds); The Many Lives of the Batman: Critical Approaches to a Superhero and His Media, Routledge, 1991.
- Pekar, Harvey; Our Cancer Year, Running, 1994 / American Splendor, Ballantine, 2003 / The Quitter, Vertigo, 2006.
- Perker, M.K.; Türkan Şoray Dudağı, Masal Mafya, Çınar, 1997-2000.
- Perker, M.K. & Kristensen, Ken; Todd: The Ugliest Kid on Earth series, Image Comics, 2013-.
- Perker, M.K. & G. Willow Wilson; Cairo, Vertigo, 2008.
- Pope, Paul; Heavy Liquid, Vertigo, 2001.
- Pratt, Hugo; Corto Maltese series.
- Priest, Christopher & Gündüz, Ergün; Vampirella, Dynamite Entertainment, 2019.
- Pustz, Matthew J.; Comic Book Culture: Fanboys and True Believers, U.P. of Mississippi, 1999.
- Recan, Ali; Yüzbaşı Volkan series.
- Recchioni, Roberto; Uccidero' Di Nuovo Billy the Kid, Edizioni BD (1001 Roman), 2007.
- Reidelbach, Maria; Completely Mad: A History of the Comic Book and Magazine, Little, Brown & Co., 1991.
- Riff Reb's & London, Jack; Le Loup des Mers, Editions Soleil, 2012.
- Robinson, Alex; Box-Office Poison, Top Shelf, 2001.
- Robbins, Trina; A Century of Women Cartoonists, Kitchen Sink, 1993.
- Rodriguez, Spain; Che, Verso, 2008.
- Runton, Andy; Owly: The Way Home & The Bittersweet Summer, Top Shelf, 2004.
- Sabin, Roger; Adult Comics, Routledge, 1993 / Comics, Comix, and Graphic Novel, Phaidon, 1996.
- Sacco, Joe; Safe Area Gorazde, Palestine, Notes from a Defeatist, Fantagraphics, 2000-01-03 / The Fixer: A story from Sarajevo, Drawn and Quarterly, 2003.
- Sacks, Adam; Salmon Doubts, Alternative Comics, 2004.
- Sakızlı, Kerim & Donçev, Donço; Sevgi ve Aşk, Arkabahçe, 2007.
- Samura, Hiroaki; Blade of the Immortal series, Dark Horse, 1994.
- Salisbury, Mark; Artists on Comic Art, Titan, 2000.
- Satrapı, Marjane; Persepolis, Embroideries, Chicken with Plums, Pantheon, 2004-05-09.
- Seagle, Steven T.; It's A Bird, Vertigo, 2005.
- Seda, Dori; Dori Stories, Last Gasp, 1999.
- Selçuk, Ali; Akdeniz'in Turuncusu, Maestro Ltd. 2007.
- Selçuk, Turhan, Abdülcanbaz series, YKY, 1996-2000.
- Serpieri, Paolo E.; Morbus Gravis series, Heavy Metal Magazine, 1985-2003.
- Serra Antonio & Cozzi, Gianmauro & several artists; Greystorm series, Sergio Bonelli Editore (HOZ Comics), 2010.

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- Seth; 'It's a Good Life, If You Don't Weaken', Wimbledon Green, Drawn and Quarterly, 1996-2005.
- Sevel, Haldun; Ustura Kemal series, self-published, 2005.
- Sfar, Joann; The Rabbi's Cat, Pantheon, 2005 / The Professor's Daughter, First Second, 2007.
- Shirow, Masamune; Ghost in the Shell series, Dark Horse, 1989-91.
- Silloray, Florent; Capa: Une étoile filante, Casterman, 2016 / Sirtlan, 2016.
- Simeoni, Gigi; Gli Occhi e il Buio (Gözler ve Karanlık), Stria, Sergio Bonelli Editore (HOZ Comics), 2010-11.
- Simmonds, Posy; Gemma Boverly, Pantheon, 1999 / Tamara Drewe, Jonathan Cape, 2007.
- Siyahhan, Kemal; Öylesine Yaşandı, Sel Yayıncılık, 2002.
- Smith, Jeff; Bone series, Scholastic, 2005.
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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

- Zograf, Aleksandar; Regards from Serbia; Top Shelf, 2007.
- Classics in Literature (these are also available in Turkish print): Shakespeare's Hamlet, Macbeth, Richard III., Julius Caesar, Romeo and Juliet, The Merchant of Venice; Mary Shelly's Frankenstein; H.G. Wells' The War of the Worlds; Fyodor Dostoevsky's Crime and Punishment; Leo Tolstoy's War and Peace; Gustave Flaubert's Madame Bovary; Franz Kafka's The Trial; Sir Arthur Conan Doyle's Sherlock Holmes; Karl Marx's Capital; Friedrich Engels' Communist Manifesto; Moliere's Tartuffe; Honoré de Balzac's Pere Goriot (Father Goriot); Guy de Maupassant's Boule de Suif; Victor Hugo's Les Misérables (The Miserables), Le Dernier Jour d'un Condamné (The Last Day of a Condemned Man), Notre-Dame de Paris (The Hunchback of Notre-Dame); Voltaire's Candide; Bram Stoker's Dracula; Homeros's Odysseia; also collective works of Edgar Alan Poe, H.P. Lovecraft, Jack London, O. Henry, Saint-Exupery, etc., NTV Yayınları, A.P.R.I.L., Everest, Boutique, et al., 2007-11.