

TIME

History of

COMIC BOOKS



BOOM

David Smith
and Jodene Smith



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COMIC BOOKS

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Library of Congress Cataloging-in-Publication Data

Names: Smith, David, 1973- author. | Smith, Jodene Lynn, author.

Title: History of comic books / David Smith and Jodene Smith.

Description: Huntington Beach, CA : Teacher Created Materials, 2016. | Includes index.

Identifiers: LCCN 2016012204 | ISBN 9781493835959 (pbk.)

Subjects: LCSH: Comic books, strips, etc.--History and criticism--Juvenile literature.

Classification: LCC PN6710 .S59 2016 | DDC 741.5/9--dc23

LC record available at <http://lcn.loc.gov/2016012204>

Teacher Created Materials

5301 Oceanus Drive

Huntington Beach, CA 92649-1030

<http://www.tcmpub.com>

ISBN 978-1-4938-3595-9

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Table of Contents

The Beginning of Comics	4
The Golden Age of Comics	8
The Silver Age of Comics	14
Punk Rock 80s	24
The Death of Comics?	30
Comic Books Are Forever	38
Glossary	44
Index	45
Check It Out!	46
Try It!	47
About the Authors	48





- © Why are comics so much fun to read?
- © Are comic books true art or just entertainment?
- © Who is your favorite comic character? Why?

BAM

What Is a Comic?

Comics are stories told using pictures. The words being spoken are shown in word balloons. Clouds show what a person is thinking or dreaming.

Newspaper Heroes

In the early 1900s, the Sunday newspaper had an 8- to 16-page comic section! It was wrapped around the outside of the newspaper because it was everyone's favorite part.

The most famous comics from this time are *Gasoline Alley*, *Little Nemo in Slumberland*, and *Dick Tracy*. *Gasoline Alley* is filled with jokes about cars and small-town life. *Little Nemo* shows the adventures of Nemo in his dreams. *Dick Tracy* is about a detective. He faces off against all kinds of bad guys, such as Flattop Jones, who really has a flat head.

Make Me Laugh

Comic strips, also called *funnies*, usually had one to four pictures in a row. In the early 1900s, the strips were popular because they usually told jokes. Most comic strips told the entire joke in one strip. But some comic strips told stories that continued from day to day. Comics such as *Little Nemo in Slumberland* became story driven. They also began taking up more space in the comics section. Rather than only four panels, they took up a whole page! These longer and more story-driven comics are what evolved into full comic books.

The cat who Hates Mondays

Garfield is another world-famous comic strip. Garfield is a fat, lazy cat who complains to his owner, Jon, all day. He's known for loving lasagna and hating Mondays. This comic strip was created by Jim Davis in 1978 and continues today.

Peanuts crew

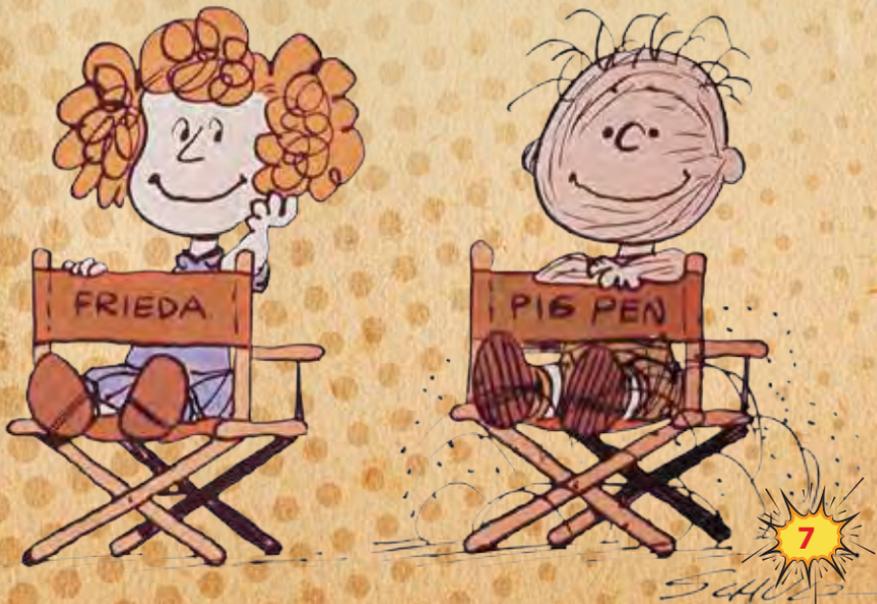


Quit While You're Ahead

Cartoonist Bill Watterson quit his beloved and enormously popular comic strip *Calvin and Hobbes* after ten years. He feared that his comic would become stale and lose its humor. Many people believe that if the strip had continued for many decades, it would perhaps have rivaled Charles M. Schulz's *Peanuts*.

Great Comic, Charlie Brown!

In time, *Peanuts* became one of the most popular and well-known comic strips. *Peanuts* is a comic strip about Charlie Brown, his friends, and his dog Snoopy. Charles M. Schulz created this four-panel comic in 1950. Schulz drew the *Peanuts* gang for over 50 years. *Peanuts* appeals to all ages because readers can identify with the different characters. Charlie Brown is the original “wimpy kid,” but he has the coolest dog ever! The consistent four-panels drawn by Schulz made this format widely used by other comic-strip writers.



The Golden Age of Comics

Comics became so popular that they were too big for newspapers. They needed their own magazines, called comic books. At first, comic books were about humor, detectives, and romance. But everything changed with the success of Superman, who first appeared in *Action Comics* #1. Early issues of this series sold so well that he was awarded his own magazine, *Superman*, in 1939.

Birth of the Superhero

Jerry Siegel and Joe Shuster created *Superman*. During the Depression, they were looking for a hero to write positive stories about. They tried to get newspapers to print their comic strips. After a lot of rejection, they put their strips into a book and had it printed. The first successful comic book was born!

Superman was a smash success. Some early issues sold over a million copies. This led to new superhero comics. Others tried to duplicate the success of *Superman*. The heroes were always good and had incredible powers. These superpowers were the new story element that gave heroes the edge against evil.

Why The Golden Age?

This period is known as *The Golden Age* because it marks the first time these popular stories were told. Original comic books from this time are also the most valuable.

The original Superpowers

Superman's superpowers have served as the basis for countless other superheroes. They include flight, heat vision, x-ray vision, super strength, super intelligence, the ability to deflect bullets, and super speed. He also has a secret identity, which becomes common for many other superheroes.



Superman is stronger and smarter than police and villains.

A Dark Spin

A year after the success of Superman, *Batman* was **published** by Detective Comics, also known as DC Comics™. Batman is a **vigilante** seeking his own kind of justice. Batman doesn't have any super powers and is fully human. But he does have his sharp wit and physical training. He also has unlimited financial resources. Batman is really Bruce Wayne, a billionaire who lives in Gotham City. Wayne uses his riches to pay for equipment to help him fight crime.

Batman fights for what is right. Sometimes, his way of doing this includes breaking the law. He wants revenge for the murder of his parents and wants all criminals to pay. Batman fights many evil characters. This level of darkness and desire to fight corruption in Gotham City has attracted readers to Batman for many years. It also created a new spin on the traditional superhero—one who has a dark side of his or her own.



Robin, Batman's sidekick

Sidekick

Dick Grayson is a boy who is saved by Batman. Grayson soon joins Batman as Robin the Boy Wonder, one of the most popular superhero sidekicks ever. But he wasn't the first—the Crimson Avenger's sidekick, Wing How, **debuted** in 1938. So did Fatman, Mister America's sidekick.

A close-up photograph of Batman's cowl, showing the iconic black mask with white eye lenses. A blue-bordered label with the word "Batman" in black text is positioned in the upper left quadrant, pointing towards the mask. The background is a blurred, light-colored surface.

Batman

Love Interest?

Catwoman is a burglar in Gotham City who soon steals Batman's heart. His interest in her is evidence that he is a character with many **facets**, both light and dark. Many superhero characters that came since have followed suit.

CAPTAIN AMERICA
12¢ 109
JAN



MARVEL
COMICS
GROUP

THE ORIGIN OF CAPTAIN AMERICA!



GUAM BOMBED; ARMY
M. S. Fliers Head North
Battleship Oklahoma
Planes 2
KILLED AT
Very Heavy
Net Loss 28
of War 6

The International Situation

Lewis Wins Capture Mine Fight

Copycat?

At first, Captain America's shield was diamond shaped. But The Shield, another comic book hero of the time, had a badge-shaped design on his costume. The creators of The Shield wanted Captain America's shield changed. The creators of Captain America redesigned the shield to become the round one that we know today.



Comics Fight the Nazis

Comic books were used as part of the war effort during World War II. They helped to spread the message of the greatness of America. Material that spreads a message to help a cause is known as **propaganda**. Heroes that represented the United States were depicted. Real-world villains, such as German dictator Adolf Hitler, were also used. The armies of Germany, Japan, and Italy were shown as crazed thugs. This is now seen as an embarrassment to many comic book collectors today. The message to people was clear, though: Get in the war and be a real hero.

Captain America was born from this message. He is America in human form, created to fight against Nazi **atrocities**. Captain America is often shown fighting Hitler and the Nazis. There is even a famous illustration that shows him giving Hitler a punch on the jaw! He is **costumed** in the American flag and has a shield to protect himself. On a deeper level, he *is* the shield for all Americans.

Comics in the Field

Bill Mauldin was a soldier during World War II. He drew cartoons of the characters Willie and Joe as they faced the hardships of war. These comics were later published in the army newspaper *Stars and Stripes*. The hope was that they would encourage the troops to carry on.

Willie and Joe
cartoon published
April 4, 1941.



The Silver Age of Comics

“Good guy saves the day” remained the formula for comics for many years. After a while, the formula became too **predictable**. But, in the early 1960s, comics grew popular again. Creators such as Stan Lee brought new ideas. This period of comic history is known as *The Silver Age*. New life was breathed into existing heroes from the Golden Age, and many new heroes were added.

Hero Trouble

The Fantastic Four team does not always get along. Ben Grimm is easily **provoked** and fights with his teammates. Even nice guy, Mr. Fantastic, argues with his fiancée, Sue Storm. Johnny Storm, **aka** the Human Torch, **antagonizes** Ben and flies off the handle.

The Thing, aka
Ben Grimm

A New Woman

The original superhero name for Sue Storm was The Invisible Girl. She kept the name until the 1980s, when it was updated to reflect social progress. Sue became The Invisible Woman.

Stan Lee Creates The Fantastic Four

Lee worked as a comic writer for more than a decade, but he was ready to quit. He hadn't had much success. His wife talked him into writing one last comic. She also encouraged him to change the comic formula. Stan wanted to write his characters with human flaws and problems. He gave it a try and created the comic *The Fantastic Four*.

Lee wrote about four ordinary people transformed by cosmic rays to gain superpowers. They worked together and alone to save the world. The new comic clobbered the competition! Before *The Fantastic Four*, heroes were practically perfect. This made them uninteresting. Lee's writing made comics more exciting.

The Fantastic Four was a financial success. Writers from that moment on were free to tell their own stories without following a formula.



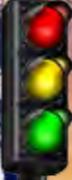
Jack “The King” Kirby

Jack Kirby provided the visuals for most of the comics written by Stan Lee during the Silver Age. He drew the *Fantastic Four*, *X-Men*, *Hulk*, *Iron Man*, and *The Avengers*. He illustrated over one hundred *Fantastic Four* comics alone! Kirby drew the comics, designed what the characters looked like, and **influenced** story lines. Most of the popular heroes and villains of the time were designed by him.

Kirby’s style is known for his **dynamic** action, bold character layout, and thick, simple lines. His art style soon became the “Marvel Style.” Many artists have been influenced by his work.

Team Effort

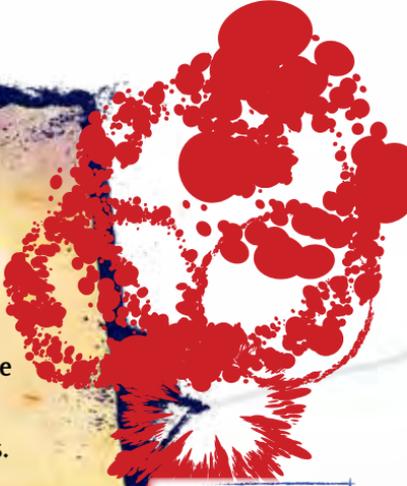
A team of artists usually illustrates comic books. A penciler draws the comic pages with various pencils. An inker paints over the pencil lines in ink so the artwork stands out on printed newspaper. Letterers add the words, and colorists provide the color.



STOP! THINK...

“Kirby Krackles” are the way Jack Kirby drew energy blasts in comics. He used circular dabs of ink to create the look. They are still used today.

- © Look at these red Kirby Krackles. What motion or message does each one convey to you?
- © How would you show anger with your own Kirby Krackle? Excitement? Surprise?



Kirby Krackles



Character Shift

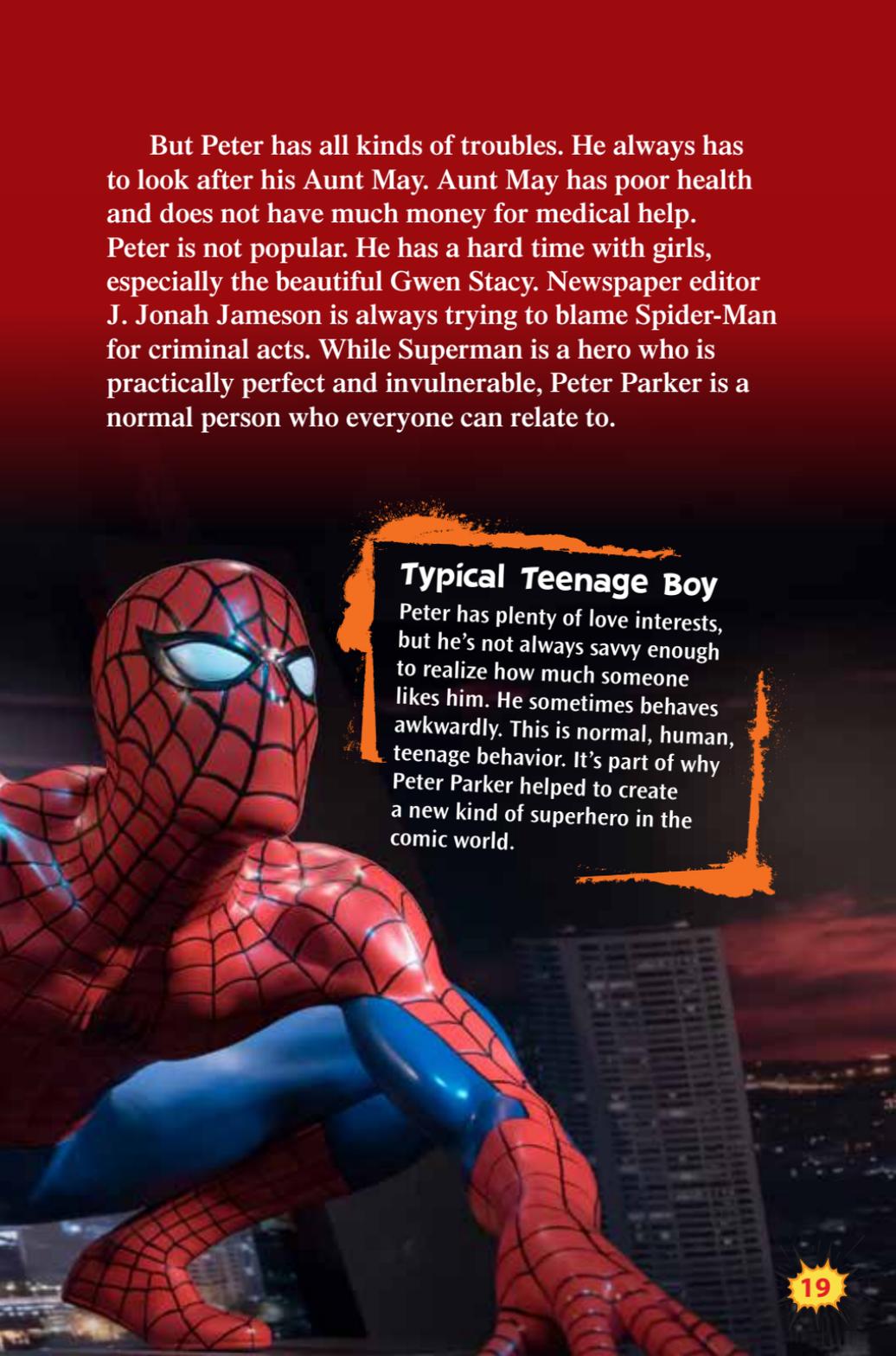
In 1962, Spider-Man made his debut in the comic *Amazing Fantasy* #15. At the time, it was a big risk. The worry was that readers would not like a nerdy, teenage superhero who lived with his old aunt. And a spider as a superhero? Nobody likes spiders.

Spider-Man became popular because of the character Peter Parker. Peter feels all the pain and hurt of ordinary people. That's because he is a normal person. Then, a radioactive spider bites him. This is what gives him superhero abilities. At first, Peter does not even want to be a superhero. But then, a thief kills his Uncle Ben. This makes Peter decide that he has a responsibility to protect others from harm.

Nemesis

Every hero must have a **nemesis**—someone who challenges the law and order that the superhero is trying to keep. The Green Goblin is Spider-Man's nemesis. He is originally Norman Osborn, who was once a father figure to Peter. He goes crazy when he is exposed to a drug he is developing, and he kills one of Peter's good friends.

But Peter has all kinds of troubles. He always has to look after his Aunt May. Aunt May has poor health and does not have much money for medical help. Peter is not popular. He has a hard time with girls, especially the beautiful Gwen Stacy. Newspaper editor J. Jonah Jameson is always trying to blame Spider-Man for criminal acts. While Superman is a hero who is practically perfect and invulnerable, Peter Parker is a normal person who everyone can relate to.



Typical Teenage Boy

Peter has plenty of love interests, but he's not always savvy enough to realize how much someone likes him. He sometimes behaves awkwardly. This is normal, human, teenage behavior. It's part of why Peter Parker helped to create a new kind of superhero in the comic world.

Crossing Worlds

In the Silver Age, Marvel Comics® was smashing the competition. Many Marvel characters had their own books. But fans loved it when heroes crossed over into other books. Thus, *The Avengers* was born. The Avengers is a team of heroes. They come together to face even bigger threats than each one faces alone. The first lineup was the Hulk, Iron Man, Thor, Ant-Man, and the Wasp. In the fourth issue, Captain America joins the team. He has been leading newer Avengers teams ever since.

Big Movie Business!

The movie world has capitalized on many individual character's worlds. But it has also included the crossover worlds of many combined characters. Fans flock to films that showcase these worlds coming together in new and exciting ways.

The Avengers aren't always buddies, though. There is a lot of fighting among themselves. The Hulk rarely gets along with anybody. Captain America is always having fights with Tony Stark (Iron Man) and Hawkeye about doing the right thing.

One of the Avengers' biggest threats is Kang the Conqueror. Kang first appears in the *Fantastic Four* but soon becomes a **reoccurring** villain for the Avengers. Kang is a time traveler who rules over ancient Egypt for a time before being defeated by the Fantastic Four. Kang escapes and has been wreaking havoc ever since.

Which Team?

There have been many Avengers teams, including The West Coast Avengers, The New Avengers, and even The Dark Avengers. Many Marvel characters have become part of the Avengers, including members of the Fantastic Four.





DIG
DEEPER!

How to Read and Collect Comic Books

There are different opinions on how to read and collect comics books. Here are a few tips to keep in mind.

Bag and Board

Comic books are usually kept in plastic bags with cardboard backs to keep them safe. But if you bag and board your comics, it takes up more room in your comic box. Some readers don't use these and just carefully put their comics in a box.

Extra Copies?

Some collectors buy two copies of a comic, one to read and one to put away as an investment. This keeps one copy in **mint condition**. Also, sometimes comics have different versions of the same issue. For example, the same story can have several different covers. It can be very expensive to buy these **variants**, but they are usually more valuable in the long run. Some collectors just buy one copy of a comic that they actually want to read. This frees up their money for more, and different, comics.



Pulling Titles

Many comic book stores have a “pull” system. This involves making a list of comics you want to read. Then, the store will set aside new issues for you before they sell out. This can be a nice convenience, but keep in mind that you are then obligated to buy the pulled issues. New comics come out on Wednesdays. Many collectors enjoy showing up to the store once a week to see what is new, even if they already have a pull list.

Read or Collect?

Collecting comics can be expensive, and most of the time, it is not worth the investment. Comic-book paper **deteriorates** over time unless you seal it in plastic—but what would be the fun in that? It may be better to simply buy and read your favorite comics and buy extra copies of your favorite series or special stories as investments.



Punk Rock 80s

The 1980s were influenced by punk rock culture. But in the '80s, comics were getting predictable. Most of the characters had not aged much or changed in 20 years. Some big changes were about to shake things up!

A Dark Turn

Frank Miller created a special series about Batman called *The Dark Knight Returns*. Miller was a fan of Batman, but he was dissatisfied to find the character had changed very little in 50 years. Miller wanted something new, so in his comic, Batman has aged. This brings a new story to the mix because Batman has to rely on his wits and experience more than his **brawn**.

Miller's comic is darker and more violent than previous Batman comics. It is aimed at an older audience—adults who loved Batman as kids. Before Miller's comic, many people saw Batman as clean-cut and goofy with funny sound effects. Now, Batman is serious. The story has more mature themes. *The Dark Knight Returns* was later made into a **graphic novel**, which helped comics first become recognized as serious literature.

Like Stan Lee, Frank Miller changed the way we read and think about comics. Today, comics express great freedom of voice. They can have their own structure, ideas, and stories.



Another World

Frank Miller made many changes to the story line in his special series. So many things are different that *The Dark Knight Returns* is not considered part of the DC Universe.

Woman Power

In Miller's *The Dark Knight Returns*, he wrote in a new Robin named Carrie Kelley. That's right—a female Robin. The male Robin is presumed dead, and Batman is remorseful for it.

Gen X Influence

During the '80s, *The X-Men* grew in popularity. It tells the story of teenage mutants. They are rejected and feared because they are different. These mutants might have special powers, but normal people still bully them. They are outcasts who want dignity and respect.

During this same time, the character Wolverine hit stardom. Wolverine plays by his own rules and is almost as bad as he is good. The idea of an **antihero** was a hit with teens.

The two great leaders of the X-Men world were modeled after acclaimed real-world leaders of the 1960s, and the characters were meant to offer commentary on the various social movements for civil rights. Professor X is the teacher and leader of the X-Men. He feels that mutants could better help humans. Professor X mirrors the leadership of Dr. Martin Luther King Jr. His counterpart and friend is Magneto. Magneto teaches that mutants should fight against prejudices and inequality. He is, in some ways, based on Malcolm X.

Social Commentary

Comic books have always shed light on political and social issues of their times. Even humorous newspaper comic strips offer comment on issues. And of course, the main job of editorial cartoons (found in newspapers and magazines) is to do exactly that.



Antiheroes such as Wolverine have become very popular.



Character Evolution

Over time, comic-book heroes have evolved. They show deeper layers of human psychology and face more-complex challenges. Their special abilities may be as unworldly as the original superheroes, but they have become increasingly human, and flawed, at the same time.



The Rise of Indie Comics

The two biggest publishers of comics are Marvel and DC Comics. There have always been other comic book publishers, though. In the 1980s, many new comics were created. They were published by smaller companies. These independent companies are often called **indie publishers**.

Dark Horse Comics and Image Comics are two large independent publishers. Dark Horse published titles such as *The Mask* and *Hellboy*. They also make films and TV shows.

Image Comics was formed by comic-book celebrities that left Marvel. They wanted to create their own heroes and have creative control over their comics. Image features many comics that don't fit into the superhero mold. *The Walking Dead* is one of their most popular.



Archie Comics

Two comic books that have been around for years are *Archie* and *Jughead*. In fact, *Archie* has been around since 1942. They are published by Archie Comics. Can they be considered indie successes? Absolutely! They have existed and remained popular for decades outside the mainstream publishers.





Independent Successes

These comics published by independent companies have been highly successful.

- © *Teenage Mutant Ninja Turtles* published by Mirage Studios
- © *The Mask* published by Dark Horse
- © *Next Men* published by Dark Horse
- © *Usagi Yojimbo* published by Dark Horse
- © *Cerebus* published by Aardvark-Vanaheim
- © *Spawn* published by Image Comics

The Death of Comics?

The comic **industry** enjoyed many years of success. But things changed in the 1990s. People were choosing movies, television, and video games for entertainment. Fewer and fewer comics were being bought.

The Collecting Bulge

Collecting comics was still popular in the early '90s, though. Comic sales **inflated**, and Marvel and DC Comics expanded. The publishers hired many people who didn't directly make the comics. In the 1960s, Stan Lee wrote, edited, and oversaw production. He earned the nickname Stan "The Man" Lee. By the '90s, it took many people to do what Lee had done before. All those extra people had to be paid.

Publishers tried to increase sales with clever schemes. Special covers were designed with foil and **holograms**. Also, many series were restarted with new number 1 issues. First-issue comics are collectible, and this technique helped to drive up sales. Finally, the same comic was printed with different cover art, which made collectors want to buy them all.

These tricks helped increase sales for a little while. But soon, collectors felt taken advantage of. They could not keep buying all the special issues. The increased sales were like a balloon, and that balloon eventually burst.

The world of comics began to crash.



Collector Woes

Many collectors stopped reading comics. They only bought the books as collectibles or for the trading cards or toys. Because of this, writers were not likely to write good stories, and poor storytelling became more common.

All-Time Record Comic Book Sales

Title	Issue Date	Cover Price	Sold For
Action Comics #1	Jun. 1938	\$0.10	\$3,207,852.00
Amazing Fantasy #15	Aug. 1962	\$0.12	\$1,100,000.00
Detective Comics #27	May 1939	\$0.10	\$1,075,000.00
Batman #1	Spring 1940	\$0.10	\$567,625.00
X-Men #1	Sept. 1963	\$0.12	\$492,937.00
Flash Comics #1	Jan. 1940	\$0.10	\$450,000.00
Tales of Suspense #39	Mar. 1963	\$0.12	\$375,000.00
Marvel Comics #1	Oct. 1939	\$0.10	\$350,000.00
Captain America Comics #1	Mar. 1941	\$0.10	\$343,057.00
Incredible Hulk #1	May 1962	\$0.12	\$326,000.00

Source: <http://itsalljustcomics.com/all-time-record-comic-book-sales/>

Pre-bagged?

Many comics in the '90s were sealed in plastic bags. The bags often included some trading cards. This increased the price. It also kept readers from previewing the comics before buying them.



Comic Book Celebrities

Sales were driven by artistic style in the early '90s. This made the artists into superstars. Several superstar artists wanted control over their comics. They left Marvel and formed their own studios. Together, the studios formed a publishing company. They called it Image Comics.

Celebrity
Artist

Original Work
at Marvel

Todd McFarlane

Spider-Man, Hulk

Rob Liefeld

X-Force, Cable, Deadpool

Jim Lee

X-Men

Erik Larsen

Spider-Man

Marc Silvestri

X-Men, Wolverine



Deadpool and Cable Live!

Rob Liefeld rose quickly into comic stardom when he worked at Marvel. He cocreated Cable and Deadpool. These two characters are still very popular. To this day, Marvel markets them heavily.

New Studio

Todd McFarlane Productions

Extreme Studios

Wildstorm Productions

Highbrow Entertainment

Top Cow Entertainment

New Comic Title

Spawn

Youngblood

WildC.A.T.S.

The Savage Dragon

Cyber Force

The Death of Superman

Just before the comic book crash, Superman fought his most dangerous **foe**, Doomsday. This led to his death in the comic *Superman* #75 (1992). Doomsday is practically indestructible. He causes plenty of damage to Metropolis. Superman, Supergirl, and the Justice League of America team up to fight him. Lex Luthor is on the scene to disrupt and sabotage Superman's efforts. In the end, Superman gives his life to end Doomsday's. Superman's love, Lois Lane, cradles him in her arms as he dies.

This issue of *Superman* sold over 2.5 million copies. That was a huge boost in the number of readers. The death of Superman was reported in newspapers and on television. It was talked about for a long time. After Superman's death, DC Comics quickly introduced four new comics. They were spin-offs of Superman. The result was Superman's return about a year later.

Many readers were disappointed with DC Comics for bringing Superman back so quickly. Interest in the comic waned. Since the death of Superman, readers don't take the death of popular heroes seriously. They just assume they will return when sales are down.





THINK LINK

- © Why is Superman so important to comics?
- © In your opinion, was the death of Superman motivated by the story or money?
- © Why might Superman never really die?



The Comic Book Crash

Many point to the death of Superman as the cause of the comic book crash. Collectors bought multiple copies of that issue. They were hoping to sell the copies for a profit. In fact, many people who didn't even read comics bought copies, hoping the value would increase. And some people knew that **rare** copies of the first-ever Superman comic have been sold for millions! They hoped for the same with *Superman #75*. But the problem is that the price usually only goes up when the comic is rare, and *Superman #75* is not rare. In fact, it is the most printed comic ever. When the value of the comic didn't rise, collectors became frustrated.

Rise of the Graphic Novel

The graphic novel as a literary form has been on the rise while comic interest has waned. Some graphic novels are collections of comics. Others tell complete stories on their own. Many graphic novels have won literary awards and have been turned into popular movies and plays.

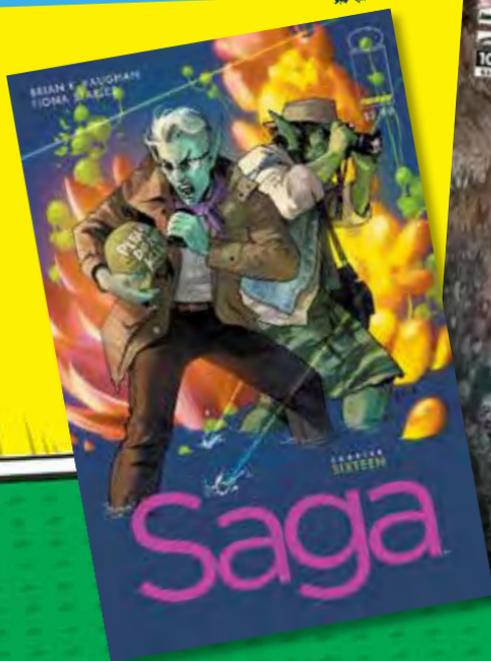
Comics to Toys

Todd McFarlane was one of the most popular artists. He moved away from drawing comics and started a toy company. The company creates popular action figures based on comic books and movies.

Readers lost interest in comics. They felt that comics had become less about the story and more about marketing. Comics also were not being released regularly due to delays and missed deadlines. This caused the stories to progress at painfully slow rates.

Indie for the Win!

Even after the crash, independent comics are still doing well. Their creators love their work and love telling stories. Image Comics is a huge supporter of these creator-owned comics, such as *Saga* and *The Walking Dead*.



Comic Books Are Forever

The comic book crash couldn't keep comics down for long. Comic books continue to be printed. Their stories have been shaped to different **media**, too.

Comic sales eventually dropped to about a tenth of what they were in the '90s. Some consider the industry to be barely surviving. But the die-hard readers and collectors continue to buy. And independent comics continue to tell their stories.

TV Shows

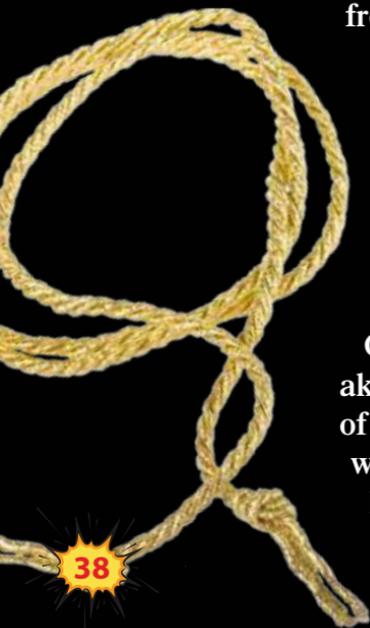
Many popular comic books have been adapted into successful TV shows over the years. One popular comic book show is *The Incredible Hulk* (1978–82). The show is dramatic and moody. In it, David Banner exposes himself to radiation. This transforms him into the Hulk.

He becomes the Hulk whenever he is angry.

The show often **depicts** Banner running from authorities. He is desperately trying to cure his condition.

Another notable show made from comics is *Wonder Woman* (1975–79). The show is full of action and has a fantasy focus.

Its first airing was hugely popular with both boys and girls. Much like Captain America, Wonder Woman, aka Diana Prince, is dressed in the colors of the American flag. She is equipped with bulletproof bracelets and a golden lasso. She even has an invisible jet.



DC on TV

Smallville, *Arrow*, *Gotham*, *The Flash*, and *Supergirl* are just a few shows that come directly from the DC world.

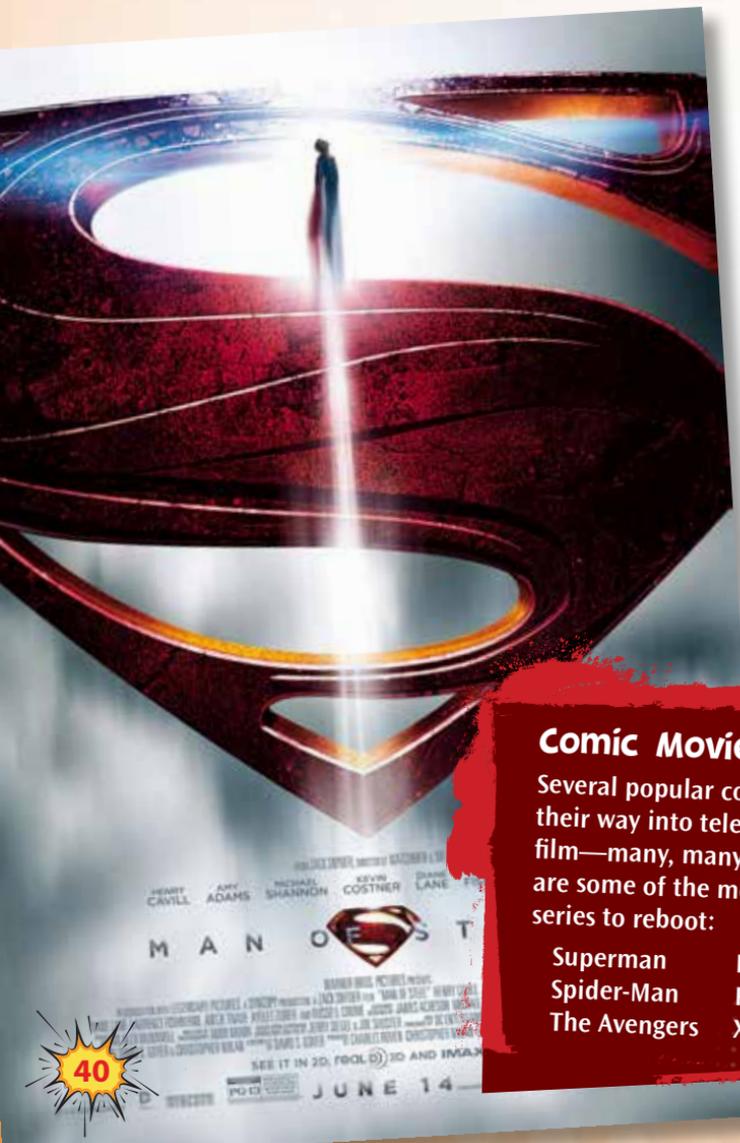
X-Men: The Animated Series

In the '90s, an animated show was made about the X-Men. It helped boost the popularity of the comic.



Movies

Comic book movies became more popular with the 1978 movie *Superman*. Though this was the first Superman movie to gain major popularity, there have been Superman movies for a long time—almost since Superman first appeared in the pages of a comic book! There are sure to be many more Superman movies in the future.



Comic Movie Reboots

Several popular comics have made their way into television and film—many, many times. These are some of the most popular series to reboot:

Superman	Batman
Spider-Man	Fantastic Four
The Avengers	X-Men

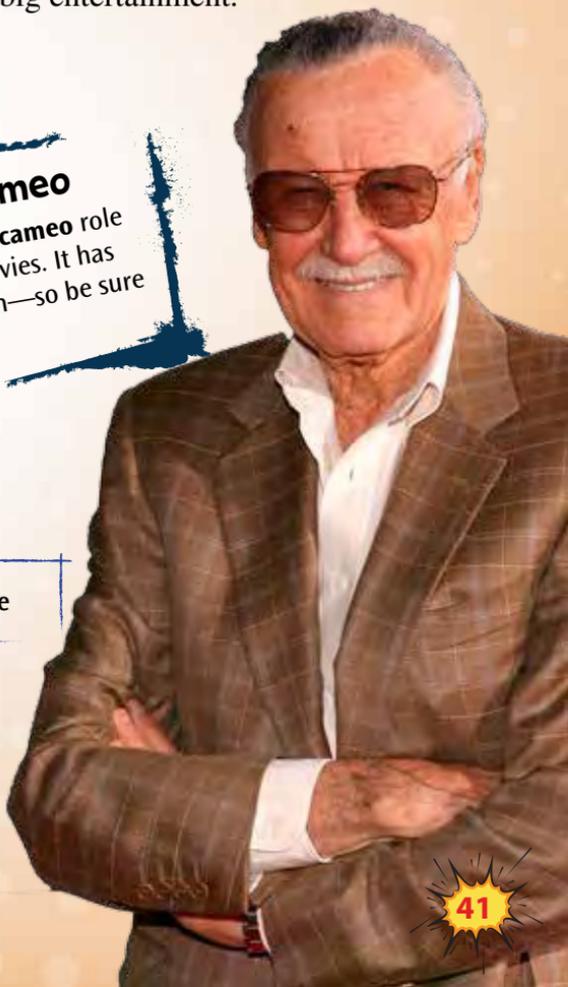
Comics have flooded movie theatres for decades. But now their popularity is on the rise, and there is no sign of it letting up. From Superman to the X-Men to the Avengers, many kids today have been exposed to comics through movies. You can usually expect a few comic-book movies each year.

Is this a coincidence? Well, not really. The explosion of comic book movies can be explained. Both Marvel and DC are now owned by large media corporations. Time Warner owns DC, and Disney owns Marvel. These companies are in the business of making big entertainment.

Stan Lee Cameo

Stan Lee has had a **cameo** role in most Marvel movies. It has become a tradition—so be sure to look for him!

Stan Lee

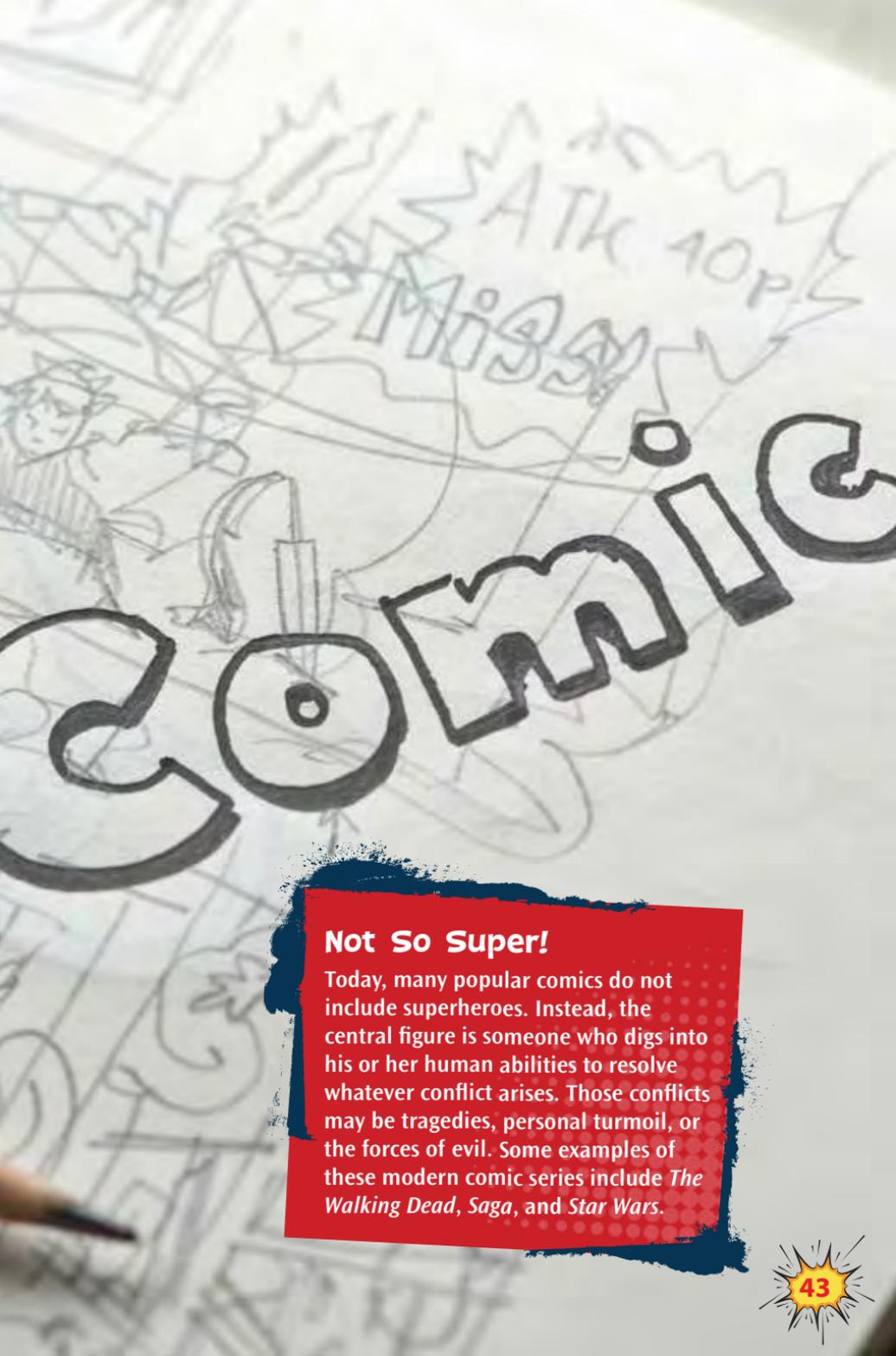


Modern-Day Mythology

Comics tell stories filled with heroes and god-like characters. They express our need for justice, for survival, and to fight against evil. Visual stories, such as comics, can be shared in any country. The images speak in ways beyond what words can do.

Comics also bring us adventure, mystery, and action. These are things that many of us lack in our safe, modern lives. Comics are forms of fantasy fiction and can take our imaginations further than what we experience in our everyday lives. Comics also create discussion and fellowship among fans and friends. They can even teach us about ourselves.

Telling stories through pictures helps us communicate when words cannot. We crave heroes who mirror our convictions and fight for what is right. Comics are exciting and thoughtful. They offer a modern-day **mythology** for the masses. This is why comics have lasted for so many years.



Comic

Not So Super!

Today, many popular comics do not include superheroes. Instead, the central figure is someone who digs into his or her human abilities to resolve whatever conflict arises. Those conflicts may be tragedies, personal turmoil, or the forces of evil. Some examples of these modern comic series include *The Walking Dead*, *Saga*, and *Star Wars*.

Glossary

aka—abbreviation for also known as

antagonizes—makes mad or upset

antihero—a character who doesn't have the usual good qualities of a hero

atrocities—cruel or terrible acts

brawn—strength

cameo—a short appearance

costumed—wearing a special outfit or costume, usually representing a character or theme

debuted—first appeared

depicts—tells or shows

deteriorates (dih-TEER-ee-ahr-ayts)—falls apart; dissolves

dynamic—exciting

facets—parts of something

foe—an enemy

graphic novel—a story of book length told in comic form

holograms—flat images that appear to be three dimensional

indie publishers—smaller publishing companies independent of a large company

industry—business

inflated—blown up; gotten bigger

influenced—made an impact

media—methods for sharing news, such as television, radio, and magazines

mint condition—perfect; not damaged or showing any signs of use

mythology—stories meant to explain things, often in magical or unscientific ways

nemesis—worst enemy

predictable—behaving in a way that is expected

propaganda—messages spread to support a cause

provoked—made mad

published—printed book, magazine, or newspaper

rare—not common; hard to find

reoccurring—happening often and in the same way

variants—different details; versions

vigilante (vij-ih-LAN-tee)—a person who is not part of the standard legal system who punishes criminals on his or her own

Index

- Aardvark-Vanaheim, 29
Amazing Fantasy, 18, 31
Ant-Man, 20
Archie Comics, 28
Arrow, 39
Avengers, The, 16,
20–21, 40–41
Batman, 10–11, 24–25,
31, 40–41
Cable, 32–33
Calvin and Hobbes, 7
Captain America, 12–13,
20–21, 36–38
Catwoman, 11
Cerebus, 29
Crimson Avenger, 10
Cyber Force, 33
Dark Avengers, *The*, 21
Dark Horse Comics,
28–29
Dark Knight Returns,
The, 24–25
Davis, Jim, 6
Deadpool, 32–33
Detective Comics (DC),
10, 25, 28, 30–31, 34,
39, 41
Dick Tracy, 5
Fantastic Four, 14–16,
21, 40
Fatman, 10
Flash, The, 31, 39
Garfield, 6
Gasoline Alley, 5
Golden Age, *The*, 8, 14
Gotham, 39
Gotham City, 10–11
graphic novel, 24, 36
Green Goblin, 18
Hellboy, 28
Hulk, *the*, 16, 20–21,
32, 38
Image Comics, 28–29,
32, 37
Incredible Hulk, The,
31, 38
indie comics, 28, 37
Invisible Girl/Woman,
15
Iron Man, 16, 20–21
Justice League of
America, 34
Kang the Conqueror, 21
King, Martin Luther,
Jr., 26
Kirby, Jack, 16–17
Kirby Krackles, 17
Lane, Lois, 34
Larsen, Erik, 32
Lee, Jim, 32
Lee, Stan, 14–16, 24,
30, 41
Liefeld, Rob, 32–33
*Little Nemo in
Slumberland*, 5–6
Luthor, Lex, 34
Magneto, 26
Malcolm X, 26
Marvel, 16, 20–21, 28,
30–31, 32–33, 41
Mask, The, 28–29
Mauldin, Bill, 13
McFarlane, Todd,
32–33, 36
Miller, Frank, 24–25
Mister America, 10
New Avengers, *The*, 21
Next Men, 29
Peanuts, 6–7
political cartoons, 4
Professor X, 26
propaganda, 13
pull system, 23
Robin the Boy Wonder,
10, 25
Saga, 37, 43
Savage Dragon, The, 33
Schulz, Charles M., 7
Shield, *The*, 12
Shuster, Joe, 8
sidekicks, 10
Siegel, Jerry, 8
Silver Age, *The*, 14,
16, 20
Silvestri, Marc, 32
Smallville, 39
Spawn, 29, 33
Spider-Man, 18, 32, 40
Stars and Stripes, 13
Supergirl, 34, 39
Superman, 8–9, 10, 19,
34–35, 36, 40–41
*Teenage Mutant Ninja
Turtles*, 29
Thor, 20
Time Warner, 41
Usagi Yojimbo, 29
Walking Dead, The, 28,
37, 43
Wasp, *the*, 20
Watterson, Bill, 7
West Coast Avengers,
The, 21
WildC.A.T.S., 33
Willie and Joe, 13
Wolverine, 26–27,
31–32
Wonder Woman, 38
X-Force, 32
X-Men, the, 16, 26, 32,
39, 40–41
Youngblood, 33



Check It Out!

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- Comic Book Resources.
<http://www.comicbookresources.com/>

Try It!

Imagine that you're an up-and-coming comic book artist. You've just been offered a job with a major comic book publisher to create a brand new comic. POW! You should get to work. You've got some decisions to make:

- ⦿ Draw a picture or write a description of the character your comic will be about.
- ⦿ Decide what kinds of special talents or powers your character will have.
- ⦿ Decide what sort of evil villain, mutant, or enemy your character might be up against.
- ⦿ Plan some of the things you'll need to draw and write your comic book (a desk, sketching paper, colored pencils, a storyboard to map out the plot, and so on).
- ⦿ Think about the backstory for your character. Is it a normal person with amazing powers? Is it a funny, quirky animal who gets into all sorts of trouble?

About the Authors



David Smith worked in comics in the early '90s as a colorist for Extreme Studios, employed by comic celebrity Rob Liefeld. He then went on to color comics independently for Marvel and DC. He currently teaches digital arts at the Fashion Institute of Design and Merchandising, and he creates his own independent comics.



Jodene Smith has been in education for over 25 years. She is currently a teacher in the ABC Unified School District. She has authored, edited, or managed hundreds of publications for teachers and students.

The Smiths have two children and live in Southern California.

Reader's Guide

1. Which period of time mentioned in the book changed comics the most?
2. Page 42 tells readers that comics “can even teach us about ourselves.” Describe whether you agree with this statement, using evidence from the book.
3. Reread the sidebar on page 27 titled “Social Commentary.” If you were going to write a story based on a social issue that matters to you, what would you write about and how would you address the issue?
4. Spider-Man, Superman, and Wolverine are all popular heroes, but they are also very different types of heroes. With which types of heroes do young readers most closely relate? Explain your thinking.





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“Thank you for helping us
create a world in which
children love to learn!”



Focus Objectives

Students will be able to:

- form questions with varying levels of depth to increase comprehension.
- identify the tone of a passage using the authors' choice of words and phrases.

Language Objective

Students will articulate different types of questions using appropriate vocabulary.



Word Analysis

- Etymology: Students will explore the origin of the word *hologram*.
- Breaking Down Words: Students will examine and use the prefixes *ped-* and *man-* to determine and clarify meanings of words.
- *Hands and Feet* student activity sheet

Comprehension

- Model Lesson: Asking Questions: Students will learn the difference between “thin” and “thick” questions and create both kinds.
- *Through Thick and Thin* graphic organizer

Close Reading

- Close-Reading Lesson: Linguistic/Semantic Filter: Students will analyze the tone within a given passage.
- *Closer Look: The Collecting Bulge* close-reading passage
- *It's All About the Tone* close-reading student activity sheet

Comparing Sources

- Students will find similarities and differences when looking at two sources about similar topics.
- *History of Comic Books* and *Another Look at the Silver Age* student activity sheet

Quick Writing Prompt

- Students will use textual evidence to support their opinions in persuasive writing.

Real-World Connections

- Students will create comics based on contemporary issues of importance to them.

Opportunities to Develop Fluency

- Students will plan and perform presentations about the changes in Batman from creation to present time.

Teacher Created Materials

5301 Oceanus Drive
Huntington Beach, CA 92649-1030
<http://www.tcmpub.com>

TCM 25685 (i13730)

ISBN 978-1-4938-3685-7

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Reader's Guide Reminder

The Reader's Guide questions in each book encourage students to think critically and can serve as class discussion starters. Suggested answers are provided in the Digital Resources.

Word Analysis

- 1. Etymology**—Remind students that language is something that is alive and always changing. New words are created and added to languages when they are needed.
 - Write the word *hologram* on the board. Ask students to try to break up the word into its two parts (*holo-* and *-gram*). Tell students this word was created in 1949 by a Hungarian-born English scientist named Dennis Gabor. He invented holograms and would eventually win a Nobel Prize for his work in 1971.
 - A hologram is a photograph with a pattern that makes it appear three-dimensional when properly lit. The name comes from the Greek word *holos*, meaning “whole.” (In this case, seeing the “whole” picture.) *Gram* is from the Greek *gramma*, meaning “message” or “writing.”
 - Ask students to share their experiences with holograms. Perhaps they have seen them on stickers or cards, on IDs, or even in comic books. If possible, bring in a hologram to show students. Explain that as technology advances, holograms themselves are becoming three-dimensional. Discuss the implications of 3-D holograms. For example, medical students could examine 3-D holograms of anatomy.
- 2. Breaking Down Words**—Tell students they will be working with words having to do with hands and feet. Write the prefixes *ped-*/*pod-* and *man-* on the board. Ask students to generate words beginning with these prefixes. Explain that the letters *i* and *o* often connect the prefix to the rest of the word.
 - Once a few words have been generated for each prefix, say, “Using these words as clues, what do we think the prefix *man-* means? What about *ped-/pod-*?” Explain that *man-* is a prefix that means “hands” and *ped-/pod-* are prefixes that mean “feet.” Using this information, see if more words can be added to the list.
 - Say, “*Ped-* and *man-* do not have to be at the beginning of a word as a prefix. They can also be in the middle or end of a word, like in *centipede*.” Discuss what a centipede is (a caterpillar-like creature with 100 feet). Continue to brainstorm *ped-* and *man-* words together, but do not give definitions for any of the words.
 - **Note:** The prefix *ped-* can also mean “boy” or “child” (e.g., *pediatrician*, a doctor whose patients are children). If students give examples of this kind, steer them back to the foot *ped-*.
 - For further practice, have students complete the *Hands and Feet* student activity sheet (page 7).

Model Lesson: Asking Questions

Before Reading

1. **Model**—Say, “When good readers read a new informational text, they often have a lot of questions about what they are reading. The questions might be about something they don’t understand, something they want to learn more about, or something they disagree with. Thinking of and answering your questions as you read will make you a better reader.”
 - Say, “When reading, there are two main types of questions—thin questions and thick questions. A thin question usually has only one answer and the answer can be found in the text. Whereas, a thick question requires the reader to think and search, and there are typically many answers. Imagine that I ask a student, ‘What colors do Superman wear?’ The person answers, ‘He wears red and blue.’ This is a thin question because it has one answer that requires little thought. Next, I might ask, ‘Why does Superman wear red and blue?’ This is a thick question because the student must think about the answer and there are many possibilities.”
 - Read pages 4–7 in the book together. Say, “As I read this, I am thinking, *Why would people draw political cartoons?* I can find the answer right on the page. The text says that political cartoons were used to draw attention to injustices or current events. That makes this a thin question.” Allow students to think of and share other thin questions from these pages.
 - Say, “Now, let’s try to either turn our thin questions into thick questions or think of new questions that are thick.” The thin question from above could be changed into *How can a political cartoon communicate an injustice differently from a written article?* This is a thick question because it requires much more thought
- and there is more than one correct answer. Lead students in writing other thick questions for pages 4–7.
2. **Guided and Independent Practice**—Have students think of questions as they read through the remainder of the book. Remind them that asking and answering questions helps them comprehend and remember the information better.
 - Distribute the *Through Thick and Thin* activity sheet (page 8).
 - Say, “As you read the first section of the book, think of questions you have. Write one thin and one thick question for this section.” They can turn their thin questions into thick questions, or they can think of two unrelated questions.
 - Have students read pages 8–23. It may be helpful to give students sticky notes to jot down questions as they read. When they have finished reading, they can each choose one thin and one thick question to record on the activity sheet.

English Language Support

Clarify the difference between a thin question and a thick question using examples as needed. Encourage students to explain why a question that has been asked is a thick question or a thin question using specific vocabulary and examples from the lesson.

Model Lesson: Asking Questions *(cont.)*

During Reading

- 1. Model**—Say, “As I read this section, I had several questions. I wondered why people needed a hero like Superman, and I found the answer in the text—things were so hard during the Depression, and people wanted hopeful and positive stories. So this is a thin question.”
 - Say, “As I read about Captain America, I noticed the line about some armies being shown as thugs and how that is embarrassing to comic book collectors now. I thought, *Why is that embarrassing?* This answer is not in the text, and I have to use prior knowledge and inferring to answer it. So this is a thick question.”
 - Allow students to share their thin and thick questions. Make sure they also explain how they know what type of question each one is.
- 2. Guided and Independent Practice**—Have students read pages 14–23. Again, students may use sticky notes to brainstorm questions before choosing their thin and thick questions for their activity sheets.
 - Facilitate discussion and sharing similar to how you did for the first section. Ask if students found it any easier to think of thick questions. Say, “Are you noticing the types of words your thick questions are beginning with? Has anyone turned a thin question into a thick question? How did you do it?”
 - Students should read the last two sections of the book and record their thin and thick questions.

Assessment Opportunity—

Confirm the questions on students’ activity sheets are following the parameters of thin and thick.

English Language Support

Have struggling students voice questions to you first before writing them. Remind them to use deep question words to create thick questions. If students are still unsure, offer them a thin question and see if they can turn it into a thick one.

After Reading

- 1. Model**—Say, “Now that I have read the entire book and written several thin and thick questions, I can see the strengths and weaknesses of each kind.” Allow students to share their thoughts on the advantages and disadvantages of both kinds of questions.
- 2. Guided and Independent Practice**—Ask students to share a few of their questions from the last two sections. Choose one strong thin question and one strong thick question (that are not related) and have students answer them on the backs of their activity sheets.



Close-Reading:Linguistic/Semantic Filter—Tone

Introduction

1. Distribute the *Closer Look: The Collecting Bulge* close-reading passage (page 9).
2. First Read: Have students read the excerpt independently to get the gist of the text. After they finish reading independently, ask students to describe the main ideas found in the passage.
3. Direct students to the filter and focus box on the activity sheet. Remind them that the purpose of a close reading is to read with a specific filter in mind.
 - Explain that they are going to read with a linguistic/semantic filter, focusing on the tone of the passage. In other words, they will filter everything as they read, focusing only on the hints and clues the authors give about the tone.
4. Direct students to the driving questions on the activity sheet and read it aloud: *What is the tone of this passage? What words give you clues about the tone?* These are the questions they need to keep in mind while rereading the text.
5. Remind students that tone is the authors' attitude as it is written in a passage. It is not the reader's attitude about reading it. Tone can be communicated through the authors' word choice and voice, and it is the job of the reader to pick up on the authors' clues about tone.
7. After marking each sentence with the necessary notes, students should look back at the passage as a whole. Have students try reading sentences to themselves, placing the emphasis on the words they underlined. Ask students what they feel the authors' attitude is toward the subject—this is the tone.
 - If any students are having a hard time organizing their notes, it may be helpful to color-code the passage by highlighting each word or phrase that gives readers a clue about the tone in a different color. That will help them scan the passage quickly.
8. Third Read: Have students read the passage a third time. This time, they will be extremely critical about their notes. Help students study the notes they marked on their close-reading activity sheets to discover larger trends. Students should record notes about what they notice in the margins next to the text. After students have completed their third reads, ask them to share their answers to the driving questions. Insist they refer to and use evidence in their response.
9. Distribute the *It's All About the Tone* student activity sheet (page 10). Using their annotated passage to help them, they should answer the questions. After a set amount of time, students compare and share their responses with partners.

Activity

6. Second Read: Have students read the passage again and mark words or phrases that give clues about the tone with exclamation marks (!). Encourage them to note what tone is being communicated. After students have finished their second reads, they should review their notes.

English Language Support

Read sections of the text aloud, giving verbal emphasis to words that help communicate tone (e.g., "these tricks helped increase sales"). Discuss how emphasis can impact tone.

Comparing Sources

Have students read a passage from TIME Edge, *Another Look at the Silver Age* (page 11), and compare and contrast it to information given in *History of Comic Books*. Discussion should focus on why authors choose one style of writing over another. For more TIME Edge content, go to timeedge.com to sign up for a 60-day free trial.

Quick Writing Prompt

Have students write persuasive pieces of writing defending their opinions on the following question: *Should comic books be read or only collected?* They should use information on pages 22–23 and 30–31 in the reader to help support their opinions.

- **Below-grade-level students:** Hold a group discussion before the students begin writing to help them formulate their arguments.
- **On-grade-level students:** Have them create pieces that clearly identify their opinions and give at least two supporting details from the text.
- **Above-grade-level students:** Have them create pieces that clearly identify their opinions and give supporting details from more than one text.

Real-World Connections

- On pages 12–13, the book describes how comics can be used to show what is happening in real life, like Captain America battling Hitler during World War II. Encourage students to think about contemporary issues of importance to them. Examples include animal rights, climate change, war on terrorism, and bullying in school. Have students create comic strips or comic books about the issues they choose. Allow students to publish and share their comics with others.

Opportunities to Develop Fluency

- *Batman Grows Up*—Using the information about Batman in the book, have students work in groups to create presentations about Batman through the years. Pages 10–11 in the book describe Batman when he was first created, while pages 24–25 describe Batman's later reboot years. Students can divide the presentations into categories such as *Bruce Wayne's age*, *Batman's sidekick*, *author's tone*, and *the hero's similarities*. Allow time for groups to create their presentations and practice. Students should focus on speaking with strong expressions—correct stress and phrasing. Encourage students to think about which words to stress in each sentence and really focus on those words.

Hands and Feet

Directions: Combine the meaning of the prefix and suffix to find each word meaning. Write the letter of the matching definition in the last column.

Answer Bank	
a. a person who sells things by walking from place to place	c. the bottom of a tall object or column
b. a treatment to improve the health of feet	d. a doctor specializing in feet

	Suffix meaning	Definition
1. pedicure	-cure = to take care of	
2. pedestal	-stal = stall, place, or seat	
3. podiatrist	-iatrist = physician	
4. peddler	-er = person who does an action	

Directions: Use context clues to write a definition for each word in bold below. Remember that the prefix *man-* means "hand."

5. The art teacher showed me how to **manipulate** the clay into the shape of a snake.

6. When the power went out, David had to use a **manual** can opener.

Etymology Exploration: *hologram*

How could a **hologram** help you learn at school or home?



Through Thick and Thin

Directions: As you read each section of the book, create one thin and one thick question. Remember, thin questions have only one answer that can be found directly in the text. Thick questions require deeper thinking and may have multiple correct answers.

	Thin question	Thick question
pages 8–13		
pages 14–23		
pages 24–31		
pages 32–43		

Closer Look: The Collecting Bulge

Directions: First Read—Read for the gist of the text. Star key words and phrases as you read.
 Second Read—Mark words or phrases that establish the writer’s tone with exclamation marks (!).
 Third Read—Review and revise to find the best evidence to support the driving questions.

Linguistic/Semantic Filter—Focus on Tone

Driving Questions: What is the tone of this passage? What words give you clues about the tone?

Margin Notes	The Collecting Bulge	Margin Notes
	<p>Collecting comics was still popular in the early ‘90s, though. Comic sales inflated, and Marvel and DC Comics expanded. The publishers hired many people who didn’t directly make the comics. In the 1960s, Stan Lee wrote, edited, and oversaw production. He earned the nickname Stan “The Man” Lee. By the ‘90s, it took many people to do what Lee had done before. All those extra people had to be paid.</p> <p>Publishers tried to increase sales with clever schemes. Special covers were designed with foil and holograms. Also, many series were restarted with new number 1 issues. First-issue comics are collectible, and this technique helped to drive up sales. Finally, the same comic was printed with different cover art, which made collectors want to buy them all.</p> <p>These tricks helped increase sales for a little while. But soon, collectors felt taken advantage of. They could not keep buying all the special issues. The increased sales were like a balloon, and that balloon eventually burst.</p> <p>The world of comics began to crash.</p>	

It's All About the Tone

Directions: Use your notes from *The Collecting Bulge* passage to answer the following questions. Be sure to include evidence from the text in your responses.

1. According to the text, why did comic prices inflate?

2. Do you think the authors agreed with the inflated prices? How can you tell? Use examples of tone from the text to support your answer.

3. How did the authors insert tone when explaining how publishers increased sales?

4. Think about this sentence from the passage, placing the emphasis on the underlined word.

These tricks helped increase sales for a little while.

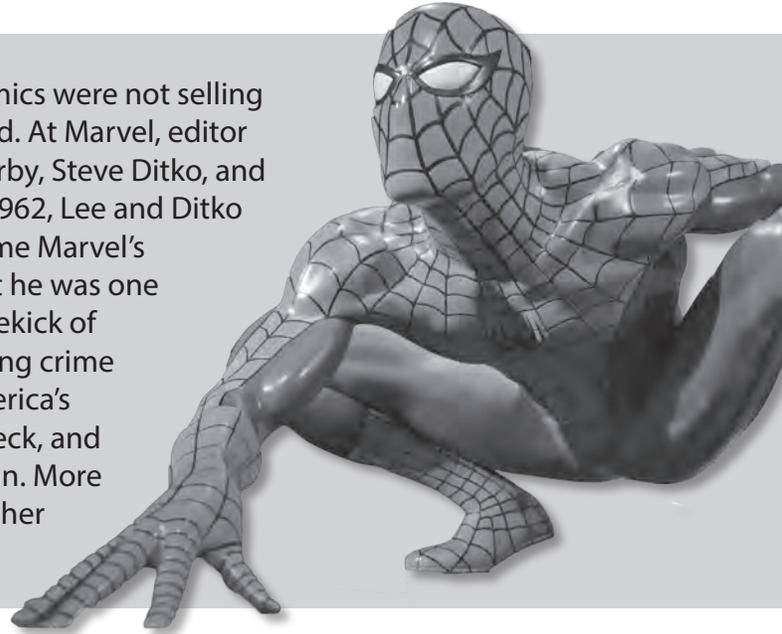
These tricks helped increase sales for a little while.

How is the tone different in these two variations of the same sentence? How does the emphasis on certain words change the way you may interpret a sentence?

Another Look at the Silver Age

Directions: Read the following excerpt from the TIME Edge article “Superheroes in the Spotlight” by Glenn Greenberg. Compare it to the information found in *History of Comic Books* on pages 14–21.

For several years during the 1950s, superhero comics were not selling well. But by the early 1960s, things had turned around. At Marvel, editor and writer Stan Lee teamed up with artists such as Kirby, Steve Ditko, and Don Heck to create a new universe of characters. In 1962, Lee and Ditko introduced Spider-Man, who would eventually become Marvel’s best-selling character. Spider-Man was unique in that he was one of the first teenage superheroes who was not the sidekick of an adult character. That set him apart from other young crime fighters like Batman’s partner Robin and Captain America’s aide Bucky. Around the same time, Lee, with Kirby, Heck, and writer Larry Lieber, created the armored hero Iron Man. More new characters would follow from Marvel, DC, and other companies.



1. In what ways are the two texts similar?

2. In what ways are the two texts different?

3. Do the authors share the same perspective on the evolution of comic books? Give evidence from both texts to support your answer.

History of Comic Books

Hands and Feet (page 7)

1. b
2. c
3. d
4. a
5. to change something with your hands
6. powered by hand (instead of with electricity)

It's All About the Tone (page 10)

1. Comic prices inflated because publishers were paying many people to do the jobs that used to be done by one person, Stan Lee.
2. *Answers will vary.*
3. *Answers will vary.*
4. The emphasis on *tricks* makes the author's tone opposed to this strategy of increasing sales. The emphasis on *helped* makes the author's tone in favor of the strategy.