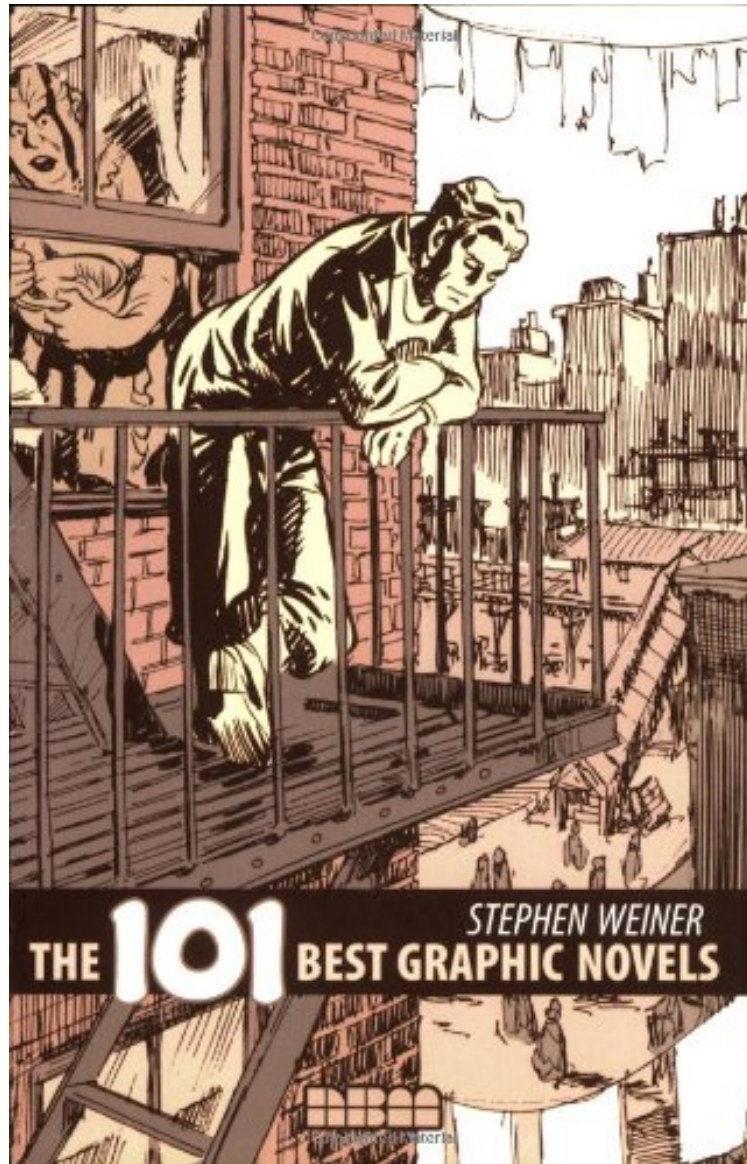


(Library ebook) The 101 Best Graphic Novels

## The 101 Best Graphic Novels

*Stephen Weiner*

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**Stephen Weiner : The 101 Best Graphic Novels** before purchasing it in order to gage whether or not it would be worth my time, and all praised The 101 Best Graphic Novels:

2 of 2 people found the following review helpful. would strongly recommend this for any reader, teacher, librarian, teacher educator, or parent with an interest in comicsBy Christopher ShamburgAs an educator trying to get a handle on graphic novels and comics in literacy education, this was an excellent starting point (along with Scott McCloud's

Understanding Comics: The Invisible Art). The selections, descriptions, and rating were helpful and accurate. It's been an excellent guide. The entries are listed alphabetical by author, and I only wish that there were alternate indexes (by ratings or subject). However, it did force me to expand my initial interests...not a stress for a brief book. I would strongly recommend this for any reader, teacher, librarian, teacher educator, or parent with an interest in comics or graphic novels--it can introduce you to a variety of titles or expand your existing readings. 2 of 3 people found the following review helpful. Childhood Dreams By James Lansing The main problem with this book is the list itself. There are far too many books aimed at children and teens, and not enough for the mature reader. The author seems to have stopped reading the latest books, and is trapped by the classic, easy insertions. How can you leave out "Road to Perdition" and "A History of Violence" ? Sure, Spiderman and Superman are fine, but both of these are more comic book and less graphic novel. The term Graphic Novel has moved beyond the superhero stage. 5 of 9 people found the following review helpful. We really need to figure out what a "graphic novel" is By Kerry Walters I hate the term "graphic novel," and I hate the word "comics" even more. The former is clumsy and inelegant. The latter has too many unhappy connotations to be useful or descriptive. I really wish somebody would come up with a better label. But until that happens, it seems to me we can do a better job of analyzing what we mean when we use the terms. Otherwise, we risk conflating graphic novels, comics, and comic books. I think this is the trap that Stephen Weiner falls into in his 101 Best Graphic Novels. How in the world can the superhero comic book stuff churned out by DC and Marvel Comics fall into the same category as the artistic gems published by the likes of Fantagraphics?! This isn't to say that there's no room for comic books (although--full disclosure--they're not my cup of tea). It's just to suggest that equating a story about Batman with the stuff that a Harvey Pekar, Jason Lutes, R. Crumb, or Eileen Forney (who didn't make it into Weiner's book, by the way!) produces seems a category mistake, to say the least. Weiner's survey is helpful, though. It introduced me to a couple of interesting titles that I didn't know, and I appreciated even his discussion of the comic book stuff. But again: what we need is a good, thoughtful analysis of this new art genre that so many of us admire, but so few of us as yet understand.

This concise guide to the best of what is out there and available now is updated considerably with half of the listings all new and a significant representation of the best in manga. There is so much being published in this exploding field, let this guide show you what is worth concentrating on and having in your library. Weiner ("The Rise of the Graphic Novel") is the director of a library in Massachusetts and renowned pioneering expert in the field of graphic novels for two decades.

From School Library Journal Adult/High School--Entries run the gamut of style and age-appropriateness from Maurice Sendak's *In the Night Kitchen* to Osamu Tezuka's *Adolf*, a five-volume manga examination of 20th-century cultural xenophobia. Weiner somewhat questionably includes a number of comic-strip collections (Walt Kelly's *Pogo*, Bill Griffith's *Zippy*, Lynn Johnston's *For Better or for Worse*, Garry Trudeau's *Doonesbury*, and Charles Schultz's *Peanuts*). Annotations are uneven in quality and vary in their levels of detail and scope, making it a challenge to ascertain a clear comparison or contrast between narrative styles and artistic dynamics, as well as to identify which themes and issues are treated with which degrees of fancy, sensitivity, realism, or hyperbole. The age coding (child, youth, adult) goes unsupported by many of the annotations and no front matter suggests that local standards would play a significant role in such designations. Appended bibliographies suggest further readings for library collection builders and significant out-of-print titles. Oddly missing is D. Aviva Rothschild's *Graphic Novels: A Bibliographic Guide to Book-length Comics* (Libraries Unlimited, 1995), a collection development tool that offered considerably more substance, in its day, than does this current title. The strengths of Weiner's book lie in the scanned black-and-white reproductions of most of the book covers, which give users firsthand experience of the rich diversity of illustrative styles, and a balance of fiction, in several of its genres, with nonfiction. Francisca Goldsmith, Berkeley Public Library, CA Copyright 2001 Reed Business Information, Inc.