



***Political comics
and Graphic Novels***

Erasmus/WNPiSM

***Lecture
2021/2022***

LECTURER

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DURATION

Days and hours:

- **Mondays, 15:00-16:30**

- **Office hours: Mondays, 18.30-20.00**, room 208, Nowy Świat 67

Place: **Aula, Pałac Zamojskich – Nowy Świat 69, Ground floor**

Summer term: **30 h**

ETCS: **5**

EVALUATION

- 1. Short assignment on Google Classroom (8 points).**

- 2. Take-Home Quiz (20 points).**

- 3. Presence (highly recommended 😊).**

LITERATURE AND COURSE MATERIALS

Essential readings will be provided on Google Classroom.

Some further readings as well as recommended popular culture texts will also be provided on Google Classroom whenever possible.

Due to the copyright restriction students are not allowed to share received course materials with third parties.

In order to be able to use all features of Google Classroom you need to log in with your university email (@student.uw.edu.pl). For more information see: <https://it.uw.edu.pl/en/uslugi/UslugiMojaPocztaGmailStudent/>

Presentations will be made available to students [here](#). They will be removed from the site at the end of the term.

COURSE POLICIES

On-site:

It is mandatory to cover mouth and nose with a face mask during the class.

For safety reasons, students with symptoms of infection must abstain from participation in the classes. If they appear in the class, they will be asked to leave the room.

Remote:

In case of going online due to epidemic situation Zoom application is going to be used.

During the classes students' cameras must be turned on.

Students are obliged to use their name and surname while logging to the meeting. Please make sure, you are not using any nicknames.

Presence will additionally be registered by Zoom.

Students need to log in with their university email (@student.uw.edu.pl).

COURSE SCHEDULE/CONTENT

COMICS AND GRAPHIC NOVELS MEDIUM OF POPULAR CULTURE

1. POPULAR CULTURE AND POLITICS: INTRODUCTION

Problems:

1. Popular culture – definitions and interpretations.
2. Popular culture vs mass culture.
3. High culture vs low culture.
4. Politics and society in popular culture – introduction.
5. Political fiction - art as a way of understanding politics.

Essential Readings:

- Davidson, James F. 1961. "Political Science and Political Fiction." *American Political Science Review* 55 (4): 851–860.
- Storey, John. 2009. *Cultural Theory and Popular Culture. An Introduction*. Pearson. Longman: 1–16.
- van Zoonen, Liesbet. 1998. "A Day at the Zoo: Political Communication, Pigs and Popular Culture." *Media, Culture & Society* 20 (2): 183–200.

Further Readings:

- Barker, Chris. 2002. *Making Sense of Cultural Studies. Central Problems and Critical Debates*. London-Thousand Oaks-New Delhi: Sage Publications.
- Fiske, John. 1995. *Understanding Popular Culture*. London-New York: Routledge.
- Hamilton, Caitlin, and Laura J. Shepherd. 2016. *Understanding Popular Culture and World Politics in the Digital Age*. Abingdon & New York: Routledge.
- Miller, Toby, ed. 2015. *The Routledge Companion to Global Popular Culture*, London & New York: Routledge.
- Negash, Girma. 2004. "Art Invoked: A Mode of Understanding and Shaping the Political." *International Political Science Review* 25 (2): 185–201.
- Street, John, Sanna Inthorn and Martie Scott. 2012. "Playing at Politics? Popular Culture as Political Engagement." *Parliamentary Affairs* 65: 338–358.
- Strinati, Dominic. 2000. *An Introduction to Studying Popular Culture*. London: Routledge.
- van Zoonen, Liesbet. 2000. "Popular Culture as Political Communication." *The Public* 7 (2): 5–18.
- van Zoonen, Liesbet. 2007. "Audience Reactions to Hollywood Politics." *Media, Culture & Society* 29 (4): 531–47.
- Woodcock, Pete. 2006. "The Polis of Springfield: The Simpsons and the Teaching of Political Theory." *Politics* 26 (3): 192–99.

2. COMIC BOOKS AND GRAPHIC NOVELS AS AN ART FORM/MEDIUM

Problems:

1. Comics as a media form.

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2. The language of comics.
3. Visual and narrative aspects of comic books.
4. Graphic novel – between marketing and art form.

Essential Readings:

- Duncan, Randy, and Matthew J. Smith. 2017. "How the Graphic Novel Works." In *The Cambridge Companion to the Graphic Novel*, edited by Stephen E. Tabachnik, 8–25. Cambridge: Cambridge University Press.
- Groensteen, Thierry. 2009. "The Impossible Definition." In *A Comics Studies Reader*, edited by Jeet Heer and Kent Worcester, 124–131. Jackson: University Press of Mississippi.
- McCloud, Scott. 1994. *Understanding Comics: The Invisible Art*. HarperPerennial.

Further Readings:

- Baetens, Jan, and Hugo Frey. 2015. *The Graphic Novel: An Introduction*. Cambridge University Press: New York.
- Di Liddo, Annalisa. 2009. "Transcending Comics: Crossing Boundaries of the Medium." In *A Comics Studies Reader*, edited by Jeet Heer and Kent Worcester, 325–339. Jackson: University Press of Mississippi.
- Eisner, Will. 2008. *Comics and Sequential Art*. New York, London: W.W. Norton & Company.
- Frahm, Ole. 2003. "Too Much is too Much: The Never Innocent Laughter of the Comics." *Image [&] Narrative* 7. <http://www.imageandnarrative.be/inarchive/graphicnovel/olefracm.htm>.
- Gavaler, Chris, and Leigh Ann Beavers. 2020. "Clarifying closure." *Journal of Graphic Novels and Comics* 11 (2): 182–211.
- Stein, Daniel, and Jan-Noël Thon. 2013. "Introduction: From Comic Strips to Graphic Novels." In *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*, edited by Daniel Stein, and Jan-Noël Thon, 1–23. Berlin/Boston: De Gruyter.
- Summers, Tim. 2015. "'Sparks of Meaning': Comics, Music and Alan Moore." *Journal of the Royal Musical Association* 140 (1): 121–162.

3. COMIC BOOKS AND GRAPHIC NOVELS: HISTORY AND DEVELOPMENT

Problems:

1. From comic strips to comic books – the evolution of the medium.
2. From Golden Age to Postmodern Comics: History of comic books in United States and Europe.
3. British Invasion and the changes in American comic book market.
4. The rise of graphic novels.

Essential Readings:

- Sabin, Roger. 2010. *Adult Comics: An Introduction*. London and New York: Routledge: 13–182.
- Tabachnik, Stephen E. 2017. "From Comics to the Graphic Novels: William Hogarth to Will Eisner." In *The Cambridge Companion to the Graphic Novel*, edited by Stephen E. Tabachnik, 26–40. Cambridge: Cambridge University Press.

Further readings

- Chapman, James. 2011. *British Comics: A Cultural History*. London: Reaktion Books.

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- Huxley, David. 1990. *The Growth and Development of British Underground and Alternative Comics, 1966-1986*. PhD Thesis. Loughborough University of Technology.
- Little, Ben. 2010. "2000AD: Understanding the 'British Invasion' of American Comics." In *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives*, edited by Mark Berninger, Jochen Ecke, and Gideon Harberkorn, 140–52. Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers.
- Murray, Chris. 2010. "Signals from Airstrip One: The British Invasion of Mainstream American Comics." In *The Rise of the American Comics Artist: Creators and Contexts*, edited by Paul Williams and James Lyons, 31–45. Jackson: University Press of Mississippi.
- Wright, Bradford W. 2003. *Comic Book Nation: The Transformation of Youth Culture in America*. Baltimore & London: The Johns Hopkins University Press.

4. COMIC BOOK STUDIES AND POLITICAL SCIENCE

Problems:

1. Comic book studies as an academic discipline or interdisciplinary project.
2. Cultural studies – basic terminology.
3. Comics as a tool of political communication.
4. Interpretive political science as a methodological approach to comic book studies.

Essential Readings:

- Fairclough, Norman, and Isabela Fairclough. 2016. "Textual Analysis." In *The Routledge Handbook of Interpretive Political Science*, edited by Marl Bevir, and R.A.W. Rhodes, 186–198. London and New York: Routledge.
- Finlayson, Alan. 2016. "Cultural Studies." In *The Routledge Handbook of Interpretive Political Science*, edited by Marl Bevir, and R.A.W. Rhodes, 113–125. London and New York: Routledge.
- Goodrum, Michael. 2017. "Comics and Politics" In *The Routledge Companion to Comics*, edited by Frank Bramlett, Roy Cook, Aaron Meskin, 415–423. Abingdom, New York: Routledge.
- Hague, Ian. 2017. "Comics and Cultural Studies." In *The Routledge Companion to Comics*, edited by Frank Bramlett, Roy Cook, Aaron Meskin, 424–432. Abingdom, New York: Routledge.

Further readings

- Allister, Matthew P., Edward H. Sewell Jr., and Ian Gordon. 2001. "Introducing Comics and Ideology." In: *Comics and Ideology*, edited by Matthew P. Allister, Edward H. Sewell Jr., and Ian Gordon, 1–13, New York: Peter Lang.
- Connors, Joan L. 2013. "Laughing and Learning: Using Political Cartoons to Teach Politics." In *Teaching Politics beyond the Book: Film, Texts and New Media in the Classroom*, edited by Robert W. Glover and Daniel Tagliarina, 67–86. London: Bloomsbury Academic.
- Davis, Blair, Bart Beaty, Scott Bukatman, Henry Jenkins, and Benjamin Woo. 2017. "Roundtable: Comics and Methodology." *Inks: The Journal of the Comics Studies Society* 1 (1): 56–74.
- Farinella Metteo. 2018. "The Potential of Comics in Science Communication." *Journal of Science Communication* 17 (1): 1–17.

POLITICAL COMICS AND GRAPHIC NOVELS

- Patterson, Molly, and Kristen Renwick Monroe. 1998. "Narrative in Political Science." *Annual Review of Political Science* 1: 315–331.
- Stein, Daniel. 2018. "Can Superhero Comics Studies Develop a Method? And What Does American Studies Have to Do with It?" In *Projecting American Studies: Essays on Theory, Method, and Practice*, edited by Frank Keller, and Alexander Starre, 259–271. Heidelberg: Winter.
- Williams, Jeff. 1994. "Comics: A Tool of Subversion?" *Journal of Criminal Justice and Popular Culture* 2 (6): 129–146.
- Worcester, Kent. 2013. "Graphic Novels in the Social Science Classroom." In *Teaching Politics beyond the Book: Film, Texts and New Media in the Classroom*, edited by Robert W. Glover and Daniel Tagliarina, 87–104. London: Bloomsbury Academic.

COMICS AND GRAPHIC NOVELS POLITICAL DIMENSION

5. FROM PROPAGANDA TO AWARENESS RAISING: WAR, COMICS, AND GRAPHIC NOVELS

Problems:

1. War as a theme in comics and graphic novels.
2. War comics – between fiction and reality.
3. War and comic books: from propaganda to critical narratives.
4. Keeping social memory alive. British war effort in picture libraries.
5. *Charley's War*: anti-war comic books.
6. War comics and Royal Air Force. The case of military advertisement campaign.

Recommended comics and graphic novels:

- Ennis, Garth (w), Peter Snejberg (a). 2009. *Battlefields Volume 2: Dear Billy*. Runnemedede, NJ: Dynamite Entertainment.
- Ennis, Garth, and Robertson, Darick. 2007. *The Punisher: Born*. New York: Marvel.
- Ennis, Garth (w), Chris Weston, Gary Erskine, John Higgins, Dave Gibbons, David Lloyd (a). 2015. *War Stories*. Vol. 2. Avatar Press: Rantoul.
- King, Tom (w), and Mitch Gerads. *The Sheriff of Babylon*. Vol. 1-2, Vertigo: New York.
- Mills, Pat (w), and Joe Colquhoun (a). 2018. *Charley's War*. Vol. 1-3. Oxford: 2000AD, Rebellion.
- Vaughan, Brian K. (w), and Niko Henrichon (a). 2008. *Pride of Baghdad*. New York: DC Comics.

Essential readings:

- Rech, Matthew F. 2014. "Be Part of the Story: A Popular Geopolitics of War Comics Aesthetics and Royal Air Force Recruitment". *Political Geography* 39: 36–47.
- Scott, Cord. 2007. "Written in Red, White, and Blue: A Comparison of Comic Book Propaganda from World War II and September 11." *The Journal of Popular Culture* 40 (2): 325–43.
- Wright, Bradford W. 2003. *Comic Book Nation: The Transformation of Youth Culture in America*. Baltimore & London: The Johns Hopkins University Press: 30–55, 86–108.

Further readings:

- Carpenter, Lucas. 2003. "'It Don't Mean Nothin': Vietnam War Fiction and Postmodernism." *College Literature* 30 (2): 30–50.
- Conroy, Mike. 2009. *War Comics: A Graphic History*. Lewes: ILEX.
- Costello, Matthew J. 2009. *Secret Identity Crisis: Comic Books and the Unmasking of Cold War America*. New York, London: The Continuum.
- Earle, Harriet E. H. 2018. "A New Face for and Old Fight: Reimagining Vietnam in Vietnamese-American Graphic Memoirs." *Studies in Comics* 9 (1): 87–105.
- Goodnow, Trisha, and James J. Kimble, eds. 2016. *The 10 Cent War: Comic Books, Propaganda, and World War II*. Jackson: University Press of Mississippi.
- Hurka, Thomas. 2005. "Proportionality in the Morality of War." *Philosophy & Public Affairs* 33 (1): 34–66.
- Strömberg, Fredrik. 2010. *Comic Art Propaganda: A Graphic History*. Lewes: ILEX.

POLITICAL COMICS AND GRAPHIC NOVELS

- Rollins, Peter C. 2008. "Using Popular Culture to Study the Vietnam War." In *Why We Fought: America's Wars in Film and History*, edited by Peter C. Rollins and John E. O'Connor. Lexington: The University of Kentucky Press.
- Young, Richard. 2017. "The 'Real Victims' of the Vietnam War: Soldier Versus State in American Comic Books." *The Journal of Popular Culture* 50 (3): 561–84.

6. HOLOCAUST IN COMICS AND GRAPHIC NOVELS

Problems:

1. American Comics and history;
2. Art Spiegelman's *Maus* as the tale of the survivor;
3. Jewish themes in American Comic Books.

Recommended comics and graphic novels

Pak, Greg (w), and Carmine Di Giandomenico (a). 2009. *X-Men: Magneto Testament*. New York: Marvel.

Spiegelman, Art (w&a). 2003. *The Complete Maus*. London: Penguin Books.

Essential readings:

Chute, Hilary. 2009. "History and Graphic Representation in *Maus*." In *A Comics Studies Reader*, edited by Jeet Heer and Kent Worcester, 340–362. Jackson: University Press of Mississippi.

Charlotte F. Werbe. 2019. "Retroactive Continuity, Holocaust Testimony, and X-Men's Magneto." *The Journal of Holocaust Research* 33 (4): 302–313.

Pettitt, Joanne. 2019. "Remembering the Holocaust in American Superhero Comics." *Journal of Graphic Novels and Comics* 10 (1): 155–166.

Further readings:

Baron, Lawrence. 2003. "X-Men as J-Men: The Jewish Subtext of a Comic Book Movie." *Shofar: An Interdisciplinary Journal of Jewish Studies* 22 (1): 44–52.

Behlman, Lee. 2004. "The Escapist: Fantasy, Folklore, and the Pleasures of the Comic Book in recent Jewish American Holocaust Fiction." *Shofar: An Interdisciplinary Journal of Jewish Studies* 22 (3): 56–71.

Buhle, Paul. 2007. "History and Comics." *Reviews in American History* 35 (2): 315–323.

Doherty, Thomas. 1996. "Art Spiegelman's *Maus*: Graphic Art and the Holocaust." *American Literature* 68 (1): 69–84.

Levine, Michael J. 2002. Necessary Stains: Spiegelman's *MAUS* and the Bleeding of History." *American Imago* 59 (3): 317–341.

Łysak, Tomasz. 2008. "Contemporary Debates on the Holocaust in Poland: The Reception of Art Spiegelman's 'Graphic Novel' *Maus*." *Polin: Studies in Polish Jewry* 21: 469–479.

Smith, Philip. 2019. "Drawing Vladek, Staging Shylock: Art Spiegelman's *Maus* in American Holocaust Discourse." *Journal of Graphic Novels and Comics* 10 (2): 197–209.

7. COMIC BOOKS AND CENSORSHIP. THE GHASTLY CASE OF THE COMICS CODE

1. Comic books after the World War II: dangerous new genres – crime and horror comics.
2. Anti-comics crusade and juvenile delinquency – Senate investigation.
3. Entertainment Comics (EC) – a victim of the witch-hunt (moral panic).
4. Creation of the Comics Code – autocensorship as a remedy for comic book business

POLITICAL COMICS AND GRAPHIC NOVELS

Recommended comics and graphic novels:

The selection of crime and horror comics available at: Seduction of the Innocent collection, Comic Book +, <https://comicbookplus.com/?cbplus=seductionoftheinnocentcollection>.

The selection of EC comics.

Essential readings:

Lent, John A., "The Comics Debate Internationally." In *A Comics Studies Reader*, edited by Jeet Heer and Kent Worcester, 69–76. Jackson: University Press of Mississippi.

Nyberg, Amy Kiste. 2009. "William Gaines and the Battle over EC Comics." In *A Comics Studies Reader*, edited by Jeet Heer and Kent Worcester, 58–68. Jackson: University Press of Mississippi.

Wright, Bradford W. 2003. *Comic Book Nation. the Transformation of Youth Culture in America*. Baltimore & London: The Johns Hopkins University Press: 86–108, 154–179.

Further readings:

Adkinson, Cary D. 2008. "The Amazing Spider-Man and the Evolution of the Comics Code: A Case Study in Cultural Criminology." *Journal of Criminal Justice and Popular Culture* 3 (15): 241–261

Adler-Kassner, Linda. 1995. "Why Won't You Just Read It?: Comic Books and Community in the 1950s," Paper presented at the Annual Meeting of the Association for Education in Journalism and Mass Communication, Washington DC August 9–12. <https://eric.ed.gov/?id=ED387852>.

Beaty, Bart. 2005. *Fredric Wertham and the Critique of Mass Culture*. Jackson: University Press of Mississippi: 104–166.

Hajdu, David. 2008. *The Ten-Cent Plague. The Great Comic Book Scare and How It Changed America*. New York: Farrar, Straus and Giroux.

Nyberg, Amy Kiste. 2005. "«No Harm in Horror»: Ethical Dimensions of the Postwar Comic Book Controversy." In *Comics as Philosophy*, edited by Jeff McLaughlin, 27–45. Jackson: University Press of Mississippi.

Wertham, Fredric. 1954. *Seduction of the Innocent*. New York, Toronto: Rhinehart & Company, Inc.

Whitted, Qiana. 2019. *EC Comics: Race, Shock, and Social Protest*. New Brunswick: Rutgers University Press.

8. ETHICAL DILEMMAS OF THE WAR ON TERRORISM IN CONTEMPORARY COMICS

Problems:

1. 9/11 in comics and graphic novels – overview.
2. Revenge narratives in American comics.
3. Keep the citizens safe. Freedom vs security dilemma in *Civil War* comics.
4. Moral and practical aspects of war on terrorism.

Recommended comics and graphic novels:

Millar, Mark (w), and Steve McNiven (a). 2007. *Civil War*. New York: Marvel Publishing.

Miller, Frank. 2011. *Holy Terror*. Burbank: Legendary Comics.

Recommended audio-visual materials:

Captain America: Civil War, directed by Anthony Russo and Joe Russo. 2016. Marvel Studios. Film.

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Essential readings:

- Croci, Daniele. 2016. "Holy Terror, Batman! Frank Miller's *Dark Knight* and the Superhero as Hardboiled Terrorist." *Altre Modernità* (15): 163–185
- Prince, Michael J. 2015. "'Whose Side Are You on?': Negotiations between Individual Liberty and Collective Responsibility in Millar and McNiven's Marvel Civil War." *Journal of Graphic Novels and Comics* 6 (2): 182–92.
- Scott, Cord. 2007. "Written in Red, White, and Blue: A Comparison of Comic Book Propaganda from World War II and September 11." *The Journal of Popular Culture* 40 (2): 325–43.

Further readings:

- Altheide, David L. 2010. "Fear, Terrorism, and Popular Culture", In *Reframing 9/11: Film, Popular Culture and the 'War on Terrorism'*, edited by Jeff Birkenstein, Anna Froula and Karen Randell, London: Bloomsbury Academic: 11–22.
- Costello, Matthew J. 2009. *Secret Identity Crisis: Comic Books and the Unmasking of Cold War America*. New York, London: The Continuum.
- Hurka, Thomas. 2005. "Proportionality in the Morality of War." *Philosophy & Public Affairs* 33 (1): 34–66.
- Jenkins, Henry. 2013. "Archival, Ephemeral, and Residual: The Functions of Early Comics in Art Spiegelman's *In the Shadow of No Towers*." In *From Comic Strips to Graphic Novels: Contributions to the Theory and History of Graphic Narrative*, edited by Daniel Stein, and Jan-Noël Thon, 301–322. Berlin/Boston: De Gruyter.
- Lewandowski, Wojciech. 2020. "Values not Semantics: Captain America and Self-Reliance." *Studia Filologiczne Uniwersytetu Jana Kochanowskiego* 33: 275–291.
- Morris, Tom. 2005. "What's Behind the Mask? The Secret of Secret Identities." In *Superheroes and Philosophy: Truth Justice, and the Socratic Way*, edited by Tom Morris, and Matt Morris, 250–265. Chicago and La Salle, Ill.: Open Court.
- Shue, Henry. 1978. "Torture." *Philosophy and Public Affairs* 7 (2): 124–43.
- Wright, Bradford W. 2003. *Comic Book Nation. the Transformation of Youth Culture in America*. Baltimore & London: The Johns Hopkins University Press: 287–293.

9. POLITICS, IDEOLOGY AND GRAPHIC NOVELS

Problems:

1. Ideologies and political thought in comic books and graphic novels.
2. Between fascism and anarchism: postapocalyptic Britain in Alan Moore's and David Lloyd's graphic novel *V for Vendetta*.
3. Individual vs totalitarianism: anatomy of disobedience in *V for Vendetta*.
4. Tyrannicide or terrorism vs state terrorism.
5. Social organization in the face of apocalyptic catastrophe.
5. Social contract or mutual aid – political ideas for reorganization of society in postapocalyptic words.

Recommended comics and graphic novels:

- Moore, Alan (w)., and David Lloyd (a). 2008. *V for Vendetta*. New York: DC Comics.
- Kirkman, Robert (w), Tony Moore, and Charlie Adlard. 2004–2019. *The Walking Dead*. Vol. 1–32. Portland: Image Comics.

Recommended audio-visual materials:

- V for Vendetta*, directed by James McTeigue. 2006. Warner Bros. Pictures. Film.

Essential readings:

- Keller, James R. 2008. *V for Vendetta as Cultural Pastiche. A Critical Study of the Graphic Novel and Film*. Jefferson, NC, London: McFarland & Company, Inc.: chap. 1–2.
- Kropotkin, Peter. 1975. "Selections from *Mutual Aid*." In *The Essential Kropotkin*, edited by Emile Capouya, and Keitha Tompkins, 170–207. London and Basingstoke: The Macmillan Press.
- Wright, Geoffrey A. 2017. "Hobbes, Locke, Darwin, and Zombies: The Post-Apocalyptic Politics of Survival in AMC's *The Walking Dead*", *Quarterly Review of Film and Video* 32 (2): 148–170.

Further readings:

- Crick, Bernard. 2006. "Justifications of Violence." *The Political Quarterly* 77 (4): 433–438.
- Di Liddo, Annalisa. 2009. *Alan Moore: Comics as Performance, Fiction as Scalpel*. Jackson: University Press of Mississippi: 111–125.
- Eatwell, Roger. 1994. "Fascism." In *Contemporary Political Ideologies*, edited by Roger Eatwell, and Anthony Wright, 169–191. London: Pinter Publishers.
- Gauthier, Tim. 2019. "Negotiating Community in the Interregnum: Zombies and Others in Robert Kirkman's *The Walking Dead*." *Journal of Graphic Novels and Comics* 10 (5-6): 543–561.
- Gray, Maggie. 2010. "'A Fistful of Dead Roses...': Comics as Cultural Resistance: Alan Moore and David Lloyd's *V for Vendetta*." *Journal of Graphic Novels and Comics* 1 (1): 31–49.
- George, David. 1988. "Distinguishing Classical Tyrannicide from Modern Terrorism." *The Review of Politics* 50 (3): 390–419.
- Jennings, Jeremy. 1994. "Anarchism." In *Contemporary Political Ideologies*, edited by Roger Eatwell, and Anthony Wright, 127–146. London: Pinter Publishers.
- Kasper, Eric T. and Troya A. Kozma. 2019. "No Arts, No Letters, No Society, and Which Is Worst of All, Zombies: *The Walking Dead* and the Hobbesian Politics." *The Journal of Popular Culture* 52 (3): 542–563.
- Kowalski, Dean A. 2008. "R for Revolution. Hobbes and Locke on Social Contracts and Scarlett Carsons." In *Homer Simpson Goes to Wasington. American Politics through Popular Culture*, edited by Joseph J. Foy, 19–40. Lexington: The University Press of Kentucky.
- Lewandowski, Wojciech. 2016. "Political Monologue vs. Political Dialogue in Graphic Novels." *Przegląd Europejski* 4 (42): 76–87.
- Stohl, Michael. 2006. "The State as Terrorist: Insights and Implications." *Democracy and Security* 2 (1): 1–25.

10. GRAPHIC RESISTANCE: JOKER OCCUPYING WALL STREET

Problems:

1. Forms of social and political dissent.
2. Popular culture icon as the symbols of political resistance.
3. Hacktivism with Guy Fawkes' face.
4. Neoliberalism vs Joker.

Recommended popular culture texts:

- Moore, Alan (w), and Brian Bolland. 2016. *Batman: The Killing Joke*. Burbank: DC Comics.
- Occupy Comics*. 2013. #1-3. Black Mask Studios.

Recommended audio-visual materials:

- Joker*, directed by Todd Phillips, 2019. Warner Bros. Pictures, DC Films. Film.

Essential readings:

- Harris, Stephen. 2019. "The Joker to Guy Fawkes: Why Protesters around the World are Wearing the Same Masks." *The Conversation*. November 13. <https://theconversation.com/the-joker-to-guy-fawkes-why-protesters-around-the-world-are-wearing-the-same-masks-126458/>.
- Kohns, Oliver. 2013. "Guy Fawkes in the 21st Century. A Contribution to the Political Iconography of Revolt." *Image [&] Narrative* 14 (1): 89–104.
- Ruiz, Pollyanna. 2013. "Revealing Power: Masked Protest and the Blank Figure." *Cultural Politics* 9 (3): 263–279.

Further readings:

- Alexopoulou, Sofia, and Antonia Pavli. 2019. "'Beneath This Mask There Is More Than Flesh, Beneath This Mask There Is an Idea': Anonymous as the (Super)Heroes of the Internet?" *International Journal for the Semiotics of Law – Revue Internationale de Sémiotique Juridique*, 1–28.
- Merk, Mandy. 2015. "Masked Men: Hacktivism, Celebrity and Anonymity." *Celebrity Studies* 6(3): 272–287.
- Permatasari, Shita Dewi Ratih. 2020. "The Altruistic Side of Arthur Fleck as the Main Character in Todd Phillips' 'Joker' (2019)." *JHSS (Journal of Humanities and Social Studies)* 4 (1): 36–40.
- Sharpe, James. 2005. *Remember, Remember: A Cultural History of Guy Fawkes Day*. Cambridge, Mass.: Harvard University Press.
- Soncul, S. Yigit. 2014. "From Screens to Streets: The Dissemination of Guy Fawkes: Image in Physical and Living Media." *Between* 4 (7): 1–9, <http://www.Between-journal.it>.
- Young Dannigal G. 2013. "Political Satire and Occupy Wal Street: How Comics Co-opted Strategies of the Protest Paradigm to Legitimize a Movement." *International Journal of Communication* (7): 371–393.

11. NATIONALISTIC SUPERHEROES

Problems:

1. Concepts of nation, and nationalism, and national identity.
2. National myths and stereotypes in comic books.
3. Popular culture as a source of national identity.
4. Nationalistic superheroes as a way of expressing national unity.
5. Captain America, Captain Britain or The Union – nationalistic superheroes as the barometers of political changes.
6. Saltire and the Scottish Independence Referendum.

Recommended comics and graphic novels:

- Brubaker, Ed (w), and Steve Epting (a). 2007. *Captain America Omnibus*. Vol. 1. New York: Marvel Publishing.
- Ferguson, John (w), Gary Welsh (a), and Tone Juskjaer (a). 2013. *Saltire: Invasion*. Dundee: Diamondsteel Comics.
- Gaiman, Neil (w). and Andy Kubert (a). 2010. *Marvel 1602*. New York: Marvel Publishing.

Recommended audio-visual materials:

- Captain America: The First Avenger*, directed by Joe Johnston. 2011. Marvel Studios. Film.

Essential readings:

- Barbour Chad. 2015. "When Captain America Was an Indian: Heroic Masculinity, National Identity, and Appropriation." *The Journal of Popular Culture* 48 (2): 269–284.

- Dittmer, Jason. 2005. "Captain America's Empire: Reflections on Identity, Popular Culture, and Post 9/11 Geopolitics." *Annals of the Association of American Geographers* 95: 626–643.
- Dittmer, Jason. 2011. "Captain Britain and the Narration of Nation." *The Geographical Review* 101: 71–87.
- Lewandowski, Wojciech. 2016. "SuperScots. Superheroes and Scottish Identity." In *Scottish Culture: Dialogue and Self-Expression*, edited by Aniela Korzeniowska and Izabela Szymańska, 380–88. Warszawa: Wydawnictwo Naukowe Semper.
- Further readings:**
- Costello, Matthew J. 2009. *Secret Identity Crisis: Comic Books and the Unmasking of Cold War America*. New York, London: The Continuum.
- Hagley, Annika, and Michael Harrison. 2014. "Fighting the Battles We Never Could: The Avengers and Post-September 11 American Political Identities." *PS: Political Science and Politics* 47 (1): 120–124.
- Hoyer, Anne. 2009. "National Identity in a Popular Scottish Comic." *Journal of Linguistic and Intercultural Education* 2 (2): 115–124.
- Hoyer, Anne. 2010. "Cultural Specifics of a Scottish Comic: *Oor Wullie*." In *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives*, edited by Mark Berninger, Jochen Ecke, and Gideon Harberkorn, 108–115. Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers.
- MacDonald, Andrew, and Virginia MacDonald. 1976. "Sold American: The Metamorphosis of Captain America." *The Journal of Popular Culture* 10 (1): 249–258.
- Reynolds, Richard. 1994. *Super Heroes. A Modern Mythology*. Jackson: University Press of Mississippi.
- Scott, Cord. 2007. "Written in Red, White, and Blue: A Comparison of Comic Book Propaganda from World War II and September 11." *The Journal of Popular Culture* 40 (2): 325–43.
- Strömberg, Fredrik. 2010. *Comic Art Propaganda: A Graphic History*. Lewes: ILEX.
- Weiner, Robert G., ed. 2009. *Captain America and the Struggle of the Superhero*. Jefferson, NC, and London: McFarland & Company, Inc., Publishers.

12. BETWEEN HEROISM AND FASCISM: MORALITY AND POLITICS OF SUPERHERO

Problems:

1. Nature of superhero's heroism.
2. Totalitarian superhero: The Case of Judge Dredd.
3. Democracy vs. totalitarianism in graphic novels and comic books.
4. Miracleman and Ozymandias: superheroes, utopia and social control.

Recommended comic books and graphic novels:

- Moore, Alan (w), and Dave Gibbons (a). 2014. *Watchmen*. International Edition. New York: DC Comics.
- The Original Writer, and Mick Anglo (w), Garry Leach, Alan Davis, Steve Dillon (a). 2014. *Miracleman Book One: A Dream of Flying*. Marvel Comics: New York.
- The Original Writer (w), and Chuck Austen, Rick Veitch, John Totleben (a). 2014. *Miracleman Book Two: The Red King Syndrome*. Marvel Comics: New York.
- The Original Writer, and Grant Morrison, Peter Milligan (w), John Totleben, Joe Quesada, Mike Allred (a). 2015. *Miracleman Book Three: Olympus*. Marvel Comics: New York.

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Wagner, John (w), and Colin McNeil (a). 2015. *Judge Dredd: America*. Rebellion: Oxford.

Essential readings:

Coogan, Peter. 2009. "The Definition of Superhero." In *A Comics Studies Reader*, edited by Jeet Heer and Kent Worcester, 77–93. Jackson: University Press of Mississippi.

Chapman, James. 2011. *British Comics: A Cultural History*. London: Reaktion Books: 144–171.

Wolf-Meyer, Matthew. 2003. "The World Ozymandias Made: Utopias in the Superhero Comic, Subculture, and the Conservation of Difference." *The Journal of Popular Culture* 36 (3): 497–517.

Further readings:

Hughes, Jamie A. 2006. "'Who Watches the Watchmen?': Ideology and 'Real World' Superheroes." *The Journal of Popular Culture* 39 (4): 546–557.

Kibble-White, Graham. 2005. *The Ultimate Book of British Comics*. London: Allison & Busby Limited.

Kukkonen, Karin, and Anja Muller-Wood. 2010. "Whatever Happened to All the Heroes? British Perspectives on Superheroes." In *Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International Perspectives*, edited by Mark Berninger, Jochen Ecker, and Gideon Harberkorn, 153–63. Jefferson, North Carolina, and London: McFarland & Company, Inc., Publishers.

Miettinen, Mervi. 2014. "Men of Steel? Rorschach, Theweleit, and Watchmen's Deconstructed Masculinity." *PS: Political Science & Politics* 47 (1): 104–107.

Prince Michale J. 2011. "Alan Moore's America: The Liberal and American Identities in *Watchmen*." *The Journal of Popular Culture* 44 (4): 815–830.

White, Mark D., ed. 2009. *Watchmen and Philosophy: A Rorschach Test*. Hoboken: John Wiley & Sons, Inc.

Yogerts, Chris. 2017. "Superhero Films: A Fascist National Complex or Exemplars of Moral Virtue?" *Journal of Religion & Film* 21 (1): Article 37. <https://digital-commons.unomaha.edu/jrf/vol21/iss1/37>.

13. TECHNOLOGIES AND POLITICS

Problems:

1. Technology as the embodiment progress and possibilities for a better life.
2. Dangerous facets of technological development.
3. Technology and political power – chances and hazards.
4. Someone's watching you – politics of panoptism.

Recommended comics and graphic novels:

Ellis, Warren (w), and Darick Robertson (a). 2009-2011. *Transmetropolitan*. Vol. 1-10. New York: Vertigo.

Essential readings:

Galant, Justyna. 2016. "*Transmetropolitan*: Dystopia, Hyperbole, and the Superhero." In *More After More: Essays Commemorating the Five Hundredth Anniversary of Thomas More's Utopia*, edited by Ksenia Olkusz, Michał Kłosiński, and Krzysztof M. Maj, 364–375. Kraków: Ośrodek Badawczy Facta Ficta.

Labarre, Nicolas. 2019. "Reading the 2016 US Presidential Election through *Transmetropolitan*." *Journal of Graphic Novels and Comics* 10 (4): 432–444.

POLITICAL COMICS AND GRAPHIC NOVELS

Further readings:

- Bauman, Zygmunt, and David Lyon. 2012. *Liquid Surveillance: A Conversation*. Malden: Polity Press.
- Foucault, Michel. 1977. *Discipline and Punish: The Birth of the Prison*. Transl. by Alan Sheridan. New York: Random House.
- Murphy, Chris. 2013. "Think for Yourself and Question Authority: Politics in *Transmetropolitan*." In *Shot in the Face: A Savage Journey to the Heart of 'Transmetropolitan'*, edited by Chad Nevett, 24–31. Edwardsville, Ill. Sequart Research & Literary Organization.

14. UNDER THE COVER: COMICS AND CONSPIRACIES

Problems:

1. Conspiracy theories – its nature and history.
2. Conspiracy theories and their popularity in contemporary popular culture.
3. Blood-stained monarchy – a secret identity of Jack the Ripper.
4. Governmental X-Files: The case of John Fitzgerald Kennedy.

Recommended popular culture texts:

- Azzarello, Brian (w)., and J.G. Jones (a). "Comedian." in *Before Watchmen: Comedian, Rorschach*, Brian Azzarello (w), J.G. Jones, Lee Bermejo (a), DC Comics: New York, 2013.
- Moore, Alan (w)., and Eddie Campbell (a). 2004. *From Hell. Being a Melodrama in Sixteen Part*. Marietta: Top Shelf Productions.
- Newman, Paul (w)., and John Tartaglione (a). August-October, 1964. *John F. Kennedy: 1917-1963*. New York: Dell Publishing
- Straczynski, J. Michael (w)., and Adam Hughes (a). "Dr. Manhattan." in *Before Watchmen: Night Owl, Dr. Manhattan*, J. Michael Straczynski (w), Andy Kubert, Adam Hughes, Eduardo Risso (a), DC Comics: New York, 2013.
- Tynion IV, James (w), 2021-2022. *The Department of Truth*. Vol. 1-3. Image Comics: Portland.
- Wein, Len (w)., and Jae Lee (a). "Ozymandias." in *Before Watchmen: Ozymandias*, Crimson Corsair, Len Wein, John Higgins (w), Jae Lee, John Higgins, Steve Rude (a), DC Comics: New York, 2013.

Essential readings:

- Bratich, Jack Z. 2008. *Conspiracy Panics. Political Rationality and Popular Culture*. Albany: State University of New York Press: 1–14.
- Giry, Julien, and Tika Pranvera. 2020. "Conspiracy Theories in Political Science and Political Theory." In *Routledge Handbook of Conspiracy Theories*, edited by Michael Butter, Peter Knight, 108–120. London and New York: Routledge.
- Prooijen, Jan-Willem van, and Karen M Douglas. 2017. "Conspiracy Theories as Part of History: The Role of Societal Crisis Situation." *Memory Studies* 10 (3): 323–333.

Further readings:

- Bratich, Jack Z. 2008. *Conspiracy Panics. Political Rationality and Popular Culture*. Albany: State University of New York Press.
- Dawe, Ian. 2013. "JFK: Comic Book Hero." Sequart Organization. November 22. <http://sequart.org/magazine/35074/jfk-comic-book-hero/>.
- Dawe, Ian. 2013. "Lee Harvey Oswald: a Comics Villain?" Sequart Organization. November 20. <http://sequart.org/magazine/34564/lee-harvey-oswald-a-comics-villain/>.

- Howley, Kevin. 2001. "Spooks, Spies, and Control Technologies in 'The X-Files'." *Television & New Media* 2 (3): 257–280.
- Knight, Peter. 2008. "Outrageous Conspiracy Theories: Popular and Official Responses to 9/11 in Germany and the United States." *New German Critique* 35 (1): 165–93.
- Lewis, John E. 2012. *The Mammoth Book of Conspiracies*. London: Constable & Robinson.
- Parmet, Henry S. 1990. "The Kennedy Myth and American Politics." *The History Teacher* 24 (1): 31–39.
- Sunstein, Cass R. and Adrian Vermeule. 2009. "Conspiracy Theories: Causes and Cures." *Journal of Political Philosophy* 17 (2): 202–227.
- Uscinski, Joseph E., and Joseph M. Parent. 2014. *American Conspiracy Theories*. Oxford: Oxford University Press.

15. COMIC BOOKS AND THE PROBLEMS OF RACE (OPTIONAL)

1. Racial imagery in comics from Golden Age to Postmodern works.
2. Birth of black heroes and superheroes.
3. Multiculturalism and American comics;
4. X-Men and problem of otherness.

Comic Books/Graphic Novels

The selection of X-Men, Luke Cage and Black Panther comics.

Essential readings

- Kunka, Andrew J. 2017. "Comics, Race, and Ethnicity." In *The Routledge Companion to Comics*, edited by Frank Bramlett, Roy Cook, Aaron Meskin, 275–284. Abingdom, New York: Routledge.
- Shaheen, Jack G. 1994. "Arab Images in American Comic Books." *The Journal of Popular Culture* 28 (1): 123–133.
- Singer, Marc. 2002. "'Black Skins' and White Masks: Comic Books and the Secret of Race." *African American Review* 36 (1): 107–119.

Further readings:

- Andreassen, Anja Borg. 2019. „Yes, We Khan – Diversity and De-Monsterization of Muslim Identities on Ms. Marvel." *Nordlit* (42): 67–82.
- Brown, Jeffrey A. 1999. "Comic Book Masculinity and the New Black Superhero." *African American Review* 33 (1): 25–42.
- Brown, Jeffrey A. 2001. *Black Superheroes, Milestone Comics, and Their Fans*. Jackson: University Press of Mississippi.
- Davenport, Christian. 1998. "The Brother Might be Made of Steel, But He Sure Ain't Super...Man." *Other Voices: The (e)Journal of Cultural Criticism* 1 (2). <http://www.othervoices.org/1.2/cdavenport/steel.php>.
- Rifas, Leonard. 2004. "Racial Imagery, Racism, Individualism, and Underground Comix." *ImageText: Interdisciplinary Comics Studies* 1 (1). http://www.english.ufl.edu/-imagetext/archives/v1_1/rifas/print.shtml.
- Schulte, William, and Nathaniel Frederick. 2020. "Black Panther and Black Agency: Constructing Cultural Nationalism in Comic Books featuring Black Panther, 1973–1979." *Journal of Graphic Novels and Comics* 11 (3): 296–314.
- Strömberg, Fredrik. 2011. "'Yo, Rag-Head!': Arab and Muslim Superheroes in American Comic Books after 9/11." *Amerikastudien/American Studies* 56 (4): 573–601.

Whitted, Qiana. 2019. *EC Comics: Race, Shock, and Social Protest*. New Brunswick: Rutgers University Press

16. GENDER IN COMICS AND GRAPHIC NOVELS (OPTIONAL)

1. Sexual identities and relationships in comic books and graphic novels.
2. Wonder Woman – the evolution of the main female superhero family model presented in the graphic novels.
3. Living in the big city – its beauty and dangers.

Recommended comics and graphic novels

Bechdel, Alison (w&a). 2006. *Fun Home: A Family Tragicomic*. Boston: Houghton Mifflin.

Ennis, Garth (w), Amanda Conner (a), 2007. *The Pro*. Portland: Image Comics.

Satrapa, Marjane (w&a). 2005. *Persepolis*. Vol. 1-2. New York: Pantheon Books.

The Selection of Ms. Marvel and Wonder Woman stories.

Essential readings:

Andreassen, Anja Borg. 2019. „Yes, We Khan – Diversity and De-Monsterization of Muslim Identities on Ms. Marvel.” *Nordlit* (42): 67–82.

Curtis, Neal, and Valentina Cardo. 2018. “Superheroes and Third-Wave Feminism”, *Feminist Media Studies* 18 (3): 381–396.

Gibson Mel. 2017. “Comics and Gender.” In *The Routledge Companion to Comics*, edited by Frank Bramlett, Roy Cook, Aaron Meskin, 285–293. Abingdom, New York: Routledge.

Mance, Ajuan. 2017. “LGBTQ Representation in Comics.” In *The Routledge Companion to Comics*, edited by Frank Bramlett, Roy Cook, Aaron Meskin, 294–302. Abingdom, New York: Routledge.

Further readings:

Curtis, Neal. 2020. “Wonder Woman and Captain Marvel: The (Dis)Continuity of Gender Policy.” *The Journal of Popular Culture* 53 (4): 926–945.

Emad, Mitra C. 2006. “Reading Wonder Woman’s Body: Mythologies of Gender and Nation.” *The Journal of Popular Culture* 39 (2): 954–984.

Glascok, Jack, and Preston-Schreck, Catherine. 2004. “Gender and Racial Stereotypes in Daily Newspaper Comics: A Time-Honored Tradition?” *Sex Roles* 51 (7/8): 423–431.

LaRossa, Ralph, Jaret, Charles, Gadgil, Malati, Wynn G., Robert. 2000. “The Changing Culture of Fatherhood in Comic Strip Families: A Six-Decade Analysis.” *Journal of Marriage and the Family* 62 (2): 375–387.

Robinson, Lillian S. 2004. *Wonder Women: Feminisms and Superheroes*. London and New York: Routledge.

Steinem, Gloria. 2013. “Wonder Woman”, in *The Superhero Reader*, edited by Charles Hatfield, Jeet Heer, and Kent Worcester. Jackson: University Press of Mississippi, 203–210.

Tipton, Nathan G. 2008. “Gender Trouble: Frank Miller’s Revision of Robin in the *Batman: Dark Knight Series*.” *The Journal of Popular Culture* 41 (2): 321–336.

LECTURER

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Scientific interests

- Politics and popular culture (socio-political issues and political ideologies in texts of popular culture, especially: comic books, progressive rock, 1960s counterculture, and horror movies and literature;
- Political thought and the axiological dimension of politics (British and American traditions, fascism, anarchism and political ideas of the counterculture of the 1960s);
- British politics (devolution and cultural and socio-political conditions and consequences of Brexit).

Selected publications

- Lewandowski, Wojciech. 2020. “Values not Semantics: Captain America and Self-Reliance.” *Studia Filologiczne Uniwersytetu Jana Kochanowskiego* 33: 275–291.
- Lewandowski, Wojciech. 2020. „Intertextuality and the Depiction of Ideological Conflicts: The Case of *V for Vendetta*.” *The Copernicus Journal of Political Studies* 2: 85–100.
- Lewandowski, Wojciech. 2019. *Od faszystowskiej dystopii do anarchistycznej utopii. Idee polityczne w powieści graficznej «V jak Vendetta» Alana Moore’a i Davida Lloyd’a* [From Fascist Dystopia to Anarchistic Utopia. Political Ideas in Alan Moore’s and David Lloyd’s «V jak Vendetta» Graphic Novel]. Toruń: Wydawnictwo Adam Marszałek.
- Lewandowski, Wojciech. 2018. “Siedem małych słów. Obraz wojny wietnamskiej w powieści graficznej «Kaznodzieja» Gartha Ennisa i Steve’a Dillona.” [Seven Little Words. The Image of Vietnam War in «Preacher» Comic Book by Garth Ennis and Steve Dillon] In *50 twarzy popkultury*, edited by Ksenia Olkusz, Kraków: Ośrodek Badawczy Facta Ficta: 623–640.
- Lewandowski, Wojciech. 2017. “Heavy History – Difficult History. Scottish National Myths and History Interpreted by a German Heavy Metal Band.” In *Imaging Scottishness: European and Domestic Representations*, edited by Aniela Korzeniowska, Izabela Szymańska, 217–231. Warszawa: Wydawnictwo Naukowe Semper.
- Lewandowski, Wojciech. 2016. “Political Monologue vs Political Dialogue in Graphic Novels.” *Przegląd Europejski* 4 (42): 76–87.
- Lewandowski, Wojciech. 2016. “SuperScots. Superheroes and Scottish Identity.” In *Scottish Culture: Dialogue and Self-Expression*, edited by Aniela Korzeniowska and Izabela Szymańska, 380–88. Warszawa: Wydawnictwo Naukowe Semper.
- Lewandowski, Wojciech. 2015. “Nowy człowiek, zamaskowany niszczyciel. Wizja zagłady dystopijnego państwa w powieści graficznej «V jak Vendetta» Alana Moore’a i Davida Lloyd’a.” [New Man, Masked Murderer: Vision of Annihilation of a Dystopian State in Alan Moore’s and David Lloyd’s Graphic Novel *V for Vendetta*] *Creatio Fantastica* 3 (50): 26–41.
- Lewandowski, Wojciech. 2013. *Kto ma się bać? Władza polityczna i sprzeciw wobec niej w filmie «V jak Vendetta»* [Who Should be Afraid? Political Power and Resistance in «V for Vendetta» movie]. Warszawa: Wydawnictwo Wydziału Dziennikarstwa i Nauk Politycznych.
- Lewandowski, Wojciech. 2013. “Scotsmen versus Englishmen: Ancient Antagonisms as Depicted in a Comic Book.” In *Facets of Scottish Identity*, edited by Aniela Korzeniowska, Izabela Szymańska, 145–152. Warszawa: Wydawnictwo Naukowe Semper.
- Lewandowski, Wojciech. 2013. “Brytyjski komiks polityczny. Zarys problematyki.” [British Political Comic Books. Basic Problems] *Przegląd Europejski* 4(30): 108–119.
- Lewandowski, Wojciech. 2011. *Wolność i samotność. Myśl społeczno-polityczna amerykańskiego transcendentalizmu*. [Freedom and Loneliness. Social and Political Thought of American Transcendentalism] Warszawa: Wydawnictwo Wydziału Dziennikarstwa i Nauk Politycznych UW.
- Lewandowski, Wojciech. 2010. “Pudel, mąż agentki i niedoszły zbawca Brytanii. Obraz Tony’ego Blaira w wybranych tekstach kultury popularnej.” [Poodle, Agent’s Husband and Would-Be Saviour of Britain: Tony Blair’s Depiction in Selected Texts of Popular Culture] In *Era Blaira i Browna. Wybrane problemy polityczne rządów Partii Pracy w Zjednoczonym Królestwie 1997-2010* [Blair’s and Brown’s Era. Select Political Problems of Labour Government in the United Kingdom 1997–2010], edited by Franciszek Gołembski, Przemysław Biskup, Małgorzata Kaczorowska, 67–79. Warszawa: Oficyna Wydawnicza ASPRA-JR.
- Lewandowski, Wojciech. 2007/2008. “The Dark Side of Walden.” *The Americanist. Warsaw Journal for the Study of United States* 24(American Popular Culture as Import and Export): 117–132.