



Fiction: The Realities of Fantasy

Sub-chapter	Section	Subject Matter	People
Part 1: A Historical Perspective	<i>i. Literary creation: poetic beginnings</i>	The importance of language & the written word for human perception • The beginnings of western culture in classical Greek literature • Epic poetry of the Middle Ages (from 'Beowulf' to 'The Canterbury Tales') • The cultural bloom of Renaissance • Romanticism & the British Romantics	Homer Herodotus Plato Aristotle Giovanni Boccaccio Francesco Petrarch Alighieri Dante Geoffrey Chaucer St. Thomas à Beckett Francois Rabelais Thomas More William Shakespeare Christopher Marlow John Milton William Wordsworth Immanuel Kant Georg Hegel Samuel Taylor Coleridge Robert Burns George Gordon Byron John Keats Percy Bysshe Shelley
	<i>ii. A novel study of literary perceptions</i>	The birth of the novel (from 'The Golden Ass' to 'Don Quixote') • 17th century Neo-classicism & its profound effect on western literature • 18th century literature: development of the English language novel & French 'Enlightenment thinking' (from 'Robinson Crusoe' to 'Jacques the Fatalist')	Lucius Apuleius Miguel de Cervantes Pierre Corneille Jean Racine Molière Daniel Defoe Jonathan Swift Samuel Richardson Voltaire Jean-Jacques Rousseau Denis Diderot





Part 1: A Historical Perspective (...continued)	iii. Literary creation: new realities	<p>The Gothic novel & the modern Romantics school (from ‘<i>The Castle of Otranto</i>’ to ‘<i>Les Misérables</i>’)</p> <p>✿</p> <p>The need for humanist thinking (from literary Romanticism to Realism & Naturalism) • Political & social novels in the 19th century (from ‘<i>Oliver Twist</i>’ to ‘<i>Tess of d’Ubervilles</i>’)</p> <p>• Stories from a new country (from ‘<i>Tom Sawyer</i>’ to ‘<i>The Murders in the Rue Morgue</i>’)</p>	<p>Horace Walpole Anne Radcliffe Jane Austin Charlotte Brontë Emily Brontë Anne Brontë Victor Hugo</p> <p>✿</p> <p>Honoré de Balzac Émile Zola Benjamin Disraeli Charles Dickens Mary Ann Evans (<i>George Eliot</i>) Thomas Hardy Samuel Longhorne Clemens (<i>Mark Twain</i>) Edgar Allan Poe</p>
	iv. The art of fiction	<p>French Symbolism: art for art’s sake • The development of Russian fiction (from Pushkin to Chekhov) • English literature: The Irish connection (from ‘<i>Dorian Gray</i>’ to ‘<i>Dracula</i>’)</p>	<p>Charles Baudelaire Stéphane Mallarmé Paul Verlaine Arthur Rimbaud Aleksandr Pushkin Leo Tolstoy Anton Chekhov Oscar Wilde George Bernard Shaw Bram Stoker</p>
Part 2: Breaking Literary Preconceptions	i. 20th century fiction: in an age of radical change	<p>Birth of the Modernist narrative: ‘<i>Ulysses</i>’ & the stream of consciousness • English language Modernism (from ‘<i>Mrs Dalloway</i>’ to ‘<i>Lady Chatterley’s Lover</i>’)</p> <p>✿</p> <p>The ‘middle-class Realism’ of early popular fiction & the growing influence of Modernism (from ‘<i>A Study in Scarlet</i>’ to ‘<i>The Magic Mountain</i>’) • US Modernism & the influence of war (from ‘<i>The Making of the Americans</i>’ to ‘<i>East of Eden</i>’) • The realism of Soviet oppression (from ‘<i>Dr. Zhivago</i>’ to ‘<i>Ivan Denisovich</i>’)</p>	<p>James Joyce Virginia Woolf D.H. Lawrence</p> <p>✿</p> <p>Arthur Conan Doyle E.M. Forster W. Somerset Maugham Evelyn Waugh Marcel Proust Franz Kafka Thomas Mann Gertrude Stein Ernest Hemmingway F. Scott Fitzgerald John Steinbeck Boris Pasternak Alexandr Solzhenitsyn</p>
	ii. Disconnection and reassessment	<p>‘<i>Lolita</i>’ & the birth of Post-modernist fiction • From the experimental novels of the ‘<i>Nouveau Roman</i>’ to the epic tale of ‘<i>Gravity’s Rainbow</i>’ (& its extraordinary author)</p>	<p>Vladimir Nabokov Alain Robbe-Grillet Marguerite Duras Michel Butor Nathalie Sarraute John Fowles Thomas Pynchon</p>





Part 2: Breaking Literary Preconceptions (...continued)	iii. 20th century fiction: from the deepest recesses of the mind	Post-modernist innovation feeding popular fiction & the birth of Magic Realism • Testing the boundaries of reality (from ‘ <i>Ficciones</i> ’ to ‘ <i>Of Love and Shadows</i> ’)	Jorge Luis Borges Gabriel García Márquez Franz Kafka Isabel Allende Augusto Pinochet
	<u>Extended Footnote</u> <i>The magical history of Latin America</i>	Comparing Aztec & Inca cultures to those of early ancient Egypt & archaic Greece • Comparing the importance of shamanism to the peoples of pre-Columbian America to those of ancient Greece & its reliance on psychoactive plants & fungi (from peyote to ergot) • Christianity & the gradual suffocation of pagan beliefs throughout Europe (the eventual collapse of Norse mythology) • The sudden & complete destruction of the South American civilisations - drawn into a new human reality • The corruption of knowledge & the cruel realities of Christian rule • Magic Realism as a window on native American reality during colonial rule	Plato Aristotle
	iv. <i>Emancipation of the western mind</i>	The surrealist allegories of early fantasy fiction (from Hess to Faulkner) • Fantasy fiction of the late 20th century & the influence of Magic Realism on Post-modernist literature (from ‘ <i>The Tin Drum</i> ’ to ‘ <i>Midnight’s Children</i> ’) • Fantasy fiction & offending Islam	Hermann Hess Hermann Gunoert Johann Goethe Friedrich Nietzsche Carl Jung William Faulkner Gabriel García Márquez Günter Grass Angela Carter Salman Rushdie Mohammed Ayatollah Khomeini Naguib Mahfouz





Part 3: Popular Fiction (the early years)

i. The growth of popular fiction

Introduction: the general perception of popular fiction as distinct from 'serious literature'



The development of popular fiction (from the age of Dickens to the rise of Christie) • Popular Victorian novels (from '*Vanity Fair*' to '*The Last Chronicle of Barset*') • Mainstream US literature in the mid-19th century & the popularity of Transcendentalism (from '*Walden, or Life in the Woods*' to '*Tanglewood Tales*') • '*Uncle Tom's Cabin*' & its indelible mark on American society



Charles Dickens | Agatha Christie | William Makepeace Thackeray | Anthony Trollope | James Fenimore Cooper | Mark Twain | Irving Washington | Walt Whitman | Edgar Allan Poe | Herman Melville | Ralph Waldo Emerson | Nathaniel Hawthorne | Samuel Taylor Coleridge | William Wordsworth | Thomas Carlyle | Henry David Thoreau | Harriet Beecher Stowe | Abraham Lincoln

ii. Popular fiction and the realms of fantasy

The birth of the detective novel (from '*The Woman in White*' to '*The Leavenworth Case*') • The appeal of sensationalist novels



The rise of 'Newgate novels' & 'penny dreadfuls' • Evolution of the penny dreadfuls (from '*London Library*' to '*Young Folks*') • '*Beadle & Adams*' & the enormous popularity of 'dime novels' • Sensationalising & romanticising the 'Wild West': popular fiction through the skewed lens of white America (from '*Hawkeye*' to '*Buffalo Bill*') • The nostalgic glory of 'Western' fiction in the early 20th century



James Malcolm Ryder | William Harrison Ainsworth | Charles Dickens | William Makepeace Thackeray | Robert Louis Stevenson | Erastus Beadle | Ann S. Stephens | Edward Ellis | James Fenimore Cooper | Daniel Boone | Davy Crockett | Nate Love | Edward L. Wheeler | Martha Jane Birk | James Butler | Wyatt Earp | William Cody | Frank James | Jessie James | W.B. Lawson | Annie Oakley | Sitting Bull | George Custer | Prentiss Ingraham | Edward Judson | Owen Wister





Part 3: Popular Fiction (the early years) (...continued)

Extended Footnote *Cinematic innovation and the Western*

The birth of cinema & the influence of the American film industry on western culture • Early Hollywood: Westerns, war films, slapstick & romance • The golden years of Hollywood (from singing cowboys to urban guerrillas) • The post-war cultural dominance of Hollywood: romanticising the Wild West & competing with TV (from ‘*Rawhide*’ to ‘*The Lone Ranger*’) • Hollywood in the age of anti-Soviet hysteria: the effect of censorship & artistic suppression in the early 1950s • Hollywood reborn: a 1960s revolution & the role of the ‘Spaghetti Western’ (from ‘*A Fistful of Dollars*’ to ‘*Midnight Cowboy*’) • Westerns of the 1970s & 80s (from ‘*Little Big Man*’ to ‘*Young Guns*’) • The Hollywood take on Westerns in the 1990s (from ‘*Dances with Wolves*’ to ‘*Toy Story*’)

Thomas Edison | Butch Cassidy | Tom Mix | G.M. Anderson | D.W. Griffiths | Thomas Dixon Jr. | William S. Hart | Harold Lloyd | Charlie Chaplin | Buster Keaton | Rudolf Valentino | Greta Garbo | Douglas Fairbanks | Johnston McCulley | Roy Rogers | Gene Autrey | Harry Cary | Buck Jones | Fred Astaire | Clarke Gable | Bette Davis | Katherine Hepburn | John Ford | John Wayne | James Cagney | Humphrey Bogart | Ingrid Bergman | Lauren Bacall | Orson Welles | Don Siegal | Fran Striker | Clayton Moore | Gary Cooper | Carl Foreman | Marilyn Monroe | James Dean | Sergio Leone | Charles Bronson | Lee van Cleef | Clint Eastwood | Paul Newman | Robert Redford | William Goldman | James Leo Herlihy | John Schlesinger | Thomas Berger | Dustin Hoffmann | ‘Wild’ Bill Hickok | George Custer | Sylvester Stallone | Arnold Schwarzenegger | Mel Gibson | Charlie Sheen | Christian Slater | Emilio Estevez | Quentin Tarantino | Keanu Reeves | Leonardo DiCaprio | Ewan McGregor | Kevin Costner | Kurt Russell | Robert Zemeckis | Tom Hanks





Part 3: Popular Fiction (the early years) (...continued)

iii. Mystery and the influence of crime

Replacing Westerns with stories of urban conflict: the rise of the 'dime detective novels' (from the '*Pinkerton Agency*' to '*Nick Carter - Master Detective*') • Scientific detection (from the '*Hardy Boys*' to '*Constantine Dunlap*') • Dime novels & social awareness



British crime fiction in the late 19th century: sensationalism & melodrama • The beginnings of 'rogue fiction' ('*Raffles*' & the age of criminal heroes) • Rogue fiction & international intrigue (from '*The Prisoner of Zenda*' to '*The Scarlet Pimpernel*') • The beginnings of 'courtroom dramas' & 'whodunnits'

Allan Pinkerton | Abraham Lincoln |
Jesse James | Butch Cassidy | John
Russell Coryell | Thomas Chalmers
Harbaugh | Frederic van Rensselaer
Dey | Horation Alger | Gilbert Patten |
Edward Stratemeyer | Arthur B. Reeve
| Horace Greeley | Upton Sinclair



Wilkie Collins | Mary Elizabeth
Braddon | Andrew Forrester Jr. | Anna
Katherine Green | Max Pemberton |
E.W. Hornung | Arthur Conan Doyle |
Anthony Hope Hawking | Emmusca
Orczy | William Porter





<p>Part 3: Popular Fiction (the early years) (...continued)</p>	<p>iv. <i>The artistic origins of the bestseller</i></p>	<p>Early bestsellers: ‘<i>Sherlock Holmes</i>’ & the first instantly recognisable fictional characters (inc. the influence of Melville & Harte) • The beginnings of the ‘intuitionist school’ of crime writers & the ‘inverted’ detective novel • The birth of the ‘realist school’ & the Golden Age of mystery fiction (from ‘<i>The Eye of Osiris</i>’ to ‘<i>The Nine Tailors</i>’)</p> <p>✿</p> <p>The literary skills of the ‘<i>Queen of Crime</i>’ • International fame: the unrivalled popularity of ‘<i>Hercule Poirot</i>’ & ‘<i>Miss Marple</i>’ on film & TV • Sequential horror: the influential style of Christie’s plays & suspense novels (& her lasting legacy)</p> <p>✿</p> <p>American mystery fiction: knocking on the door of literary recognition (from ‘<i>Miss Pinkerton</i>’ to ‘<i>Philo Vance</i>’) • From ‘<i>S.S. Van Dine</i>’ to ‘<i>Ellery Queen</i>’ • Inside the lucrative world of Ellery Queen & ‘<i>Barnaby Ross</i>’: the unparalleled success of American popular literature • The Ellery Queen phenomenon & its numerous media adaptations (an indelible part of American culture)</p>	<p>Arthur Conan Doyle Herman Melville Bret Harte Henry James G.K. Chesterton R. Austin Freeman E.C. Bentley Arthur B. Reeve Howard Garis Agatha Christie Freeman Wills Croft John Dickson Carr Dorothy L. Sayers</p> <p>✿</p> <p>Agatha Christie Albert Finney Peter Ustinov Ingrid Bergman Laure Bacall Bette Davis John Gielgud David Suchet Margaret Rutherford Joan Hickson Peter S. Fisher Angela Lansbury Andrew Kevin Walker</p> <p>✿</p> <p>Mary Roberts Rhinehart Willard Wright Maxwell E. Perkins Manfred B. Lee Frederic Dannay</p>
<p>Part 4: Popular Fiction (the pulp era)</p>	<p>i. <i>20th century fiction: the domain of cheap literature</i></p>	<p>The emergence of the first ‘pulp magazines’ (from ‘<i>Argosy</i>’ to ‘<i>Short Story</i>’) • The rise of crime fiction & the proliferation of pulp genres (from ‘<i>Detective Story Magazine</i>’ to ‘<i>Ranch Romances</i>’)</p> <p>✿</p> <p>From ‘<i>The Shrieking Skeleton</i>’ to ‘<i>The Phantom Crook</i>’: the prolific literary career of Erle Stanley Gardner (& the worldwide success of ‘<i>Perry Mason</i>’)</p>	<p>Earl Derr Biggers Leslie Charteris Frank A. Munsey Edgar Rice Burroughs Johnston McCully Frederick Faust</p> <p>✿</p> <p>Erle Stanley Gardner Raymond Burr Monte Markham Henry Steiger Arthur Conan Doyle</p>





Part 4: Popular Fiction (the pulp era)

(...continued)

ii. *Hard-boiled and masculine*

Rise of the 'hard-boiled' school of detective fiction (& the urban anti-hero) • **'Black Mask'**: from the melodramatic underworld of Daly to the brutal realism of Hammett • Introducing **'Sam Spade'**: the archetypal hard-boiled anti-hero • Hammett as a victim of the 'House Un-American Committee'



Black Mask & the crafting of hard-boiled detective fiction (from **'Steve MacBride'** to **'Flashgun Casey'**) • Detective fiction: from pulp to novel format (the appearance of **'Kent Murdoch'** & **'Philip Marlowe'**) • The successful formula of Chandler (Marlowe as a hugely popular cannibalisation of his older pulp mysteries)



The continuing popularity of hard-boiled fiction (**'The Postman Always Rings Twice'** & **'Double Indemnity'**: the beginnings of *'film noir'*) • Pulp detective fiction & its many offshoots (from **'Underworld'** to **'Spicy Detective Stories'**) • The rise of erotic detective fiction (from **'Saucy Detective'** to the bizarre exploits of **'Dan Turner'**)



'Weird Menace': perverse crimes & tasteless storylines • Woolrich & the start of 'noir literature'

iii. *The weird world of "Mythos"*

'Weird Tales': home to the **'Cthulu Mythos'** (& the ultimate fantasy world) • **'Necronomicon'** & sharing a fantasy realm • The continuing cult of Mythos (**'Conan the Barbarian'** & **'The Hyborian Age'**) • **Weird Tales** as a groundbreaking publication responsible for controversial stories & showcasing the talents of legendary sci-fi writers

Gordon Young | George W. Sutton |
Carroll John Daly | Daniel Hammett |
John Huston | Humphrey Bogart



Frederick Nebel | George Sims | George
Harmon Coxe | Raymond Chandler |
Humphrey Bogart | Lauren Bacall |
Edgar Allan Poe



Dashiell Hammett | Raymond Chandler
| Joseph 'Cap' Shaw | James M. Cain |
Billy Wilder | Jon LeBaron | Thomas H.
Byrnes | Wallace Kayton | Robert A.
Garron | Robert Leslie Bellem



Fergus Hume | William Hope Hodgson |
G.T. Fleming-Roberts | Bruno Fischer |
Cornell Woolrich | Alfred Hitchcock

J. Clark Henneberger | H.P. Lovecraft |
Clark Ashton Smith | August Derleth |
Aleister Crowley | Farnsworth Wright |
Robert E. Howard | Seabury Quinn |
C.L. Moore | C.M. Eddy | High B. Cave
| Robert Bloch | Tennessee Williams |
Ray Bradbury | Fritz Leiber





Part 4: Popular Fiction (the pulp era) (...continued)	<i>iv. Scientific fantasies</i>	‘Amazing Stories’ : The original sci-fi pulp • The birth of ‘Astounding Science-Fiction’ & its importance in establishing the genre into mainstream consciousness (from Asimov to Clarke) • ‘Astounding & ‘Unknown’ : the pinnacle of popularity for the sci-fi pulps	Hugo Gernsback Frank R. Paul Edgar Allan Poe Jules Verne Edgar Rice Burroughs H.G. Wells Abe Merritt Jack Williamson Philip Francis Nowlan Raymond A. Palmer Isaac Asimov John W. Campbell L. Ron Hubbard Theodore Sturgeon Robert A. Heinlein Ray Bradbury Henry Hasse Dorothy McIlraith Arthur C. Clarke Stanley Kubrick Fritz Leiber
	<i>v. Heroic exploits</i>	Rise of the ‘character pulps’: the precursor to superhero comics • ‘The Shadow’ : from pulp fiction to radio & film • Super-human exploits (from ‘Doc Savage’ to ‘The Spider’) • ‘G8’ & his array of surreal enemies	Emmusca Orczy Frank L. Packard Johnston McCulley Frederick C. Davis Paul Chadwick Lester Dent George C. Jenkins Walter B. Gibson Harry Houdini Orson Welles Ales Baldwin R.T.M. Scott Norvell Page Robert J. Hogan Edmond Hamilton D.L. Champion
Part 5: A Comic Interlude	<i>i. Syndicated Beginnings</i>	The first comic strips in the 1920s: from ‘The Yellow Kid’ to ‘Tarzan of the Apes’ • 1930s comic strips: from ‘Mickey Mouse’ to ‘Dick Tracy’ • The appearance of the comic book - enter ‘Famous Funnies’ • The growing array of comic strip characters in the 1930s (from ‘Joe Palooka’ to ‘Doc Savage’) • Comic strip sci-fi: the opposing worlds of ‘Flash Gordon’ & ‘Buck Rogers’ • ‘Mickey Mouse Magazine’ & the growing array of new titles	Richard Fenton Outcault Joseph Pulitzer William Randolph Hearst Rudolph Dirks Budd Fisher George Herriman Harold Gray E.C. Segar Hal Foster Edgar Rice Burroughs George Delacorte Walt Disney Ub Iwerks Floyd Gottfredson Chester Gould Warren Beattie Max C. Gaines Harry L. Wildenberg Winsor McCay Ham Fisher Percy L. Crosby Milton Cannif Lee Falk Phil Davis Don Moore Phil Nowlan Dick Calkins Malcolm Wheeler-Nicholson





Part 5: A Comic Interlude

(...continued)

ii. The 'Golden Age'

'**Detective Comics**' & the emergence of '**DC Comics**' • '**The Phantom**' & the appearance of '**Superman**' • The rise of '**Action Comics**' & the 'man of steel' • The appearance of '**Batman**' & the colourful villains of Gotham City • From '**Marvel Comics**' to '**All-Star Comics**' (& the '**Justice Society**') • The first '**Captain Marvel**' & '**Shazam**'



War-time comics: from '**Captain America**' to '**Bugs Bunny**' • '**The Spirit**': the defining publication of American comic art

Malcolm Wheeler-Nicholson | Harry Donenfield | Jerome Siegel | Joseph Shuster | Gardner Fox | Sax Rohner | Lee Falk | Ray Moore | Jack Leibowitz | Sheldon Mayer | Max Gaines | Christopher reeve | Bob Kane | Adam West | Jack Nicholson | Danny DeVito | Tommy Lee Jones | Jim Carey | Arnold Schwarzenegger | Carroll John Daly | Martin Goodman | Bill Everett | Carl Burgos | C.C. Beck | Bill Parker



Jack Kirby | Joe Simon | William Moulton Marston | H.G. Peters | Will Eisner | Jerry Iger | Louis Fine | Jack Cole

iii. From war to the 'Comics Code'

Post-war comic fashion: the rise in romance & Western comics • '**Rip Kirby**' & the continuing popularity of crime stories • The birth of '**EC Comics**' (from educational to entertaining) • The rise of horror: (from '**Eerie Comics**' to '**Journey into Mystery**') • The weird menace genre & the lure of good girl art • '**Weird Science-Fantasy**' ('**Judgement Day**' & '**Foul Play**') • '**Tales From the Crypt**': The legacy of EC Comics



'**Seduction of the Innocent**': The offence of Christian puritanism on America's comic tradition • The ludicrous stipulations of the '**Comics Code**' & its enormous damage to the industry

Hack Kirby | Joe Simon | Stan Lee | Paul Terry | Alex Raymond | Lev Gleason | Max Gaines | William M. Gaines | Albert B. Feldstein | Wally Wood | Al Williamson | Frank Frazetta | Jack Kamen | Ray Bradbury | Joe Orlando | Charles F. Murphy | Jack Davis | Ralph Richardson | George Romero | Joel Silver | Kirk Douglas | Whoopi Goldberg | Demi Moore | Brad Pitt



Frederic Wertham





Part 5: A Comic Interlude (...continued)	<i>iv. A lighter perspective?</i>	Surviving the Comics Code: the adult appeal of ‘ Mad Magazine ’ • Cartoon innocence: from ‘ <i>Sad Sack</i> ’ to ‘ <i>Hot Stuff</i> ’ • ‘ Archie Comics ’: an international phenomenon • The intellectual appeal of ‘ <i>Peanuts</i> ’ & ‘ <i>Feiffer</i> ’	Albert Feldstein Harvey Kurtzman Alfred Harvey George Baker Jerry Lewis Fred Rhodes Macaulay Culkin Warren Kramer Joe Orlando Sy Reit Maurice Coyne Louis Silerkleit John Goldwater Bob Montana Mickey Rooney Murat B. Young Charles M. Schultz Jules Feiffer
	<i>v. The ‘Silver Age’</i>	Rejuvenation of the superhero: the start of a Silver Age for comics • Updated & refreshed characters (from ‘ <i>The Flash</i> ’ to ‘ <i>Aquaman</i> ’) ✿ The rise of ‘ Marvel Comics ’ (from the ‘ <i>Fantastic Four</i> ’ to ‘ <i>Spider-Man</i> ’) • The many characters of Kirby & Lee (from ‘ <i>The Mighty Thor</i> ’ to ‘ <i>The Black Panther</i> ’) • From ‘ <i>The Avengers</i> ’ to ‘ <i>The X-Men</i> ’: creation of a Marvel universe	Julius Schwartz Carmine Infantino Robert Kannigher Gardner Fox Bob Kane Otto Binder Mort Weisinger Joe Samachson Jo Certa Paul Norris ✿ Louis Fine William Erwin Maxwell Jack Cole Will Eisner Jack Kirby Stan Lee Martin Goodman Bill Bixby Lou Ferrigno Steve Ditko Tobey Maguire Neal Adams Roy Thomas Patrick Stewart Ian McKellan





Part 5: A Comic Interlude

(...continued)

vi. The 'post-Silver Age'

The late 1960s: a gradual demise of the superhero genre • 'Captain Marvel': crossing over the DC & Marvel universes • 'New Gods' (a template for the ultimate sci-fi fantasy) • Diversifying interests (from 'He-Man' to 'Conan') • Collapse of the Comics Code & revival of the weird menace genre



The return of horror comics • Ethnic heroes & gritty storylines (from 'Power Man' to 'The Dark Knight')



Keeping faith in superheroes ('Shazam' & 'Captain Thunder') • The Battle of the Century: '**Superman vs. The Amazing Spider-Man**' (bringing together comic book universes) • '**Crisis of Infinite Earths**': the problem with crossover titles & commercially-driven fantasies • The American comic book industry in the 1990s (from cynical promotions & violent stories to topical issues & quality artwork • Independent publications (the rise of '**Dark Horse Comics**') & clearing up contradictions ('**Zero Hour**' and beyond)

C.C. Beck | Stan Lee | Gene Colan | Jim Starlin | Jack Kirby | George Lucas | Barry Smith | Roy Thomas | Robert Howard



Len Wein | Bernie Wrightson | Jack Kirby | Frank Miller



C.C. Beck | Elliott S. Maggin | Curt Swan | Dan Jurgens | Brett Breeding | Garth Ennis | Steve Dillon | Rob Liefeld | Alan Moore | Roger Stern | Steve Epting | Al Williamson





Part 5: A Comic Interlude

(...continued)

vii. *World comics*

The Japanese comic art tradition: the art of pictographic storytelling • The birth of '*manga*' & the introduction of western ideas • Post-war manga & *anime* (from '*New Treasure Island*' to '*Astro Boy*') • The breadth of Japanese comic art (from *hentai* to *geki-ga*) • Cowboys & samurai: intermixing popular comic traditions



Popular European comic strips (from '*The Adventures of Tintin*' to '*Asterix the Gaul*') • '*Pilote*' & '*Metal Hurlant*': at the forefront of European comic art



British comics: from '*The Dandy*' to '*Jackie*' • Giving way to television culture ('*Look-In*' & '*Smash Hits*') • Syndicated British cartoon strips (from '*Giles*' to '*Fred Basset*')

Hokusai | Charles Wirgman | George Bigot | Osamu Tezuka | Robert Louis Stevenson | Walt Disney | Mizuno Hideko | Hagio Moto | Oshima Yumiko | Fukui Eiichi | Shirato Sanpei | Otomo Katsuhiro | Atasuka Fujio | Akira Toryama | Takehito Inove | Kevin Eastman | Peter Laird | Frederick L. Schodt



George Remi | Martin Toonder | Henning Dahl Mikkelsen | Walt Disney | Flotd Gottfredson | Arnaldo Mondadori | Giovanni Luigi Bonelli | Aurelio Galleppini | Eddie DeLong | Rene Windig | Jim Davis | Pierre Culliford | René Goscinney | Albert Uderzo | Jean-michel Charlier | Jean Giraud



Dudley D. Watkins | Leo Baxendale | David Law | Frank Hampson | Alan Stranks | Straum Gould | Nick Logan | Carl Ronald Giles | Reginald Smythe | Barry Appleby | Alex Graham





Part 5: A Comic Interlude

(...continued)

viii. *An adult perspective*

Underground comics & a focus for 1970s counter-culture
• The origins of American adult comic culture (from *'Mad'* to *'Help!'*) • The enormous cult popularity of *'Creepy'* & *'Eerie'* • Testing the Comics Code (from *'Blazing Combat'* to *'Joe Blow'*) • 'Keep on Truckin': The influence of *'Zap Comix'* on popular culture • Comic ingenuity: the literary importance of *'Rip Off Press'* & *'Kitchen Sink Press'* (birthplace of *'Maus'* & the graphic novel) • Explicit sex & violence vs. intellectual sophistication - the explosion of adult-themed comics • From *'Fuzzy the Bunny'* to *'Buster Gonad'*: the huge variety of adult cartoons • Pushing the boundaries of acceptability (from *'Gay Comix'* to *'Spawn'*)

James Warren | Torrey Ackerman | Harvey Kurtzman | Woody Allen | Jerry Lewis | Gilbert Shelton | Jay Lynch | Mervyn 'Skip' Williamson | Robert Crumb | Archie Goodwin | Jack Davis | Joe Orlando | Frank Frazetta | Wally Wood | Alex Toth | Steve Ditko | Don Donahue | Charles Plymell | Spain Rodriguez | S. Clay Wilson | Rick Griffin | Janis Joplin | Jack Jackson | Victor Moscoso | Greg Irons | Frank Stack | Jerry Leibowitz | Dennis Kitchen | Will Eisner | Art Spiegelman | Alex Raymond | Bob Kane | Al Capp | Kenneth P. Greene | Leonard Rivas | Richard Corben | Dave Sheridan | Dave Sim | Simon Donald | Howard Cruse | Lyn Chevli | Joyce Sutton | Todd McFarlane





Part 6: Popular Fiction (beyond the pulp)

i. The end of an era

The post-war decline of the pulps: the rise in comics, paperbacks & glossy magazines • The conversion of surviving pulp publications, the influence of '*Playboy*' & the continuing popularity of detective magazines (from '*The Saint*' to '*Ellery Queen*') • The legacy of the pulps (their cultural importance & continuing aesthetic appeal)



The fusion of the Golden Age detective fiction genres (American hard-boiled adventures & British mystery thrillers) • Popular American detective fiction on new formats (from '*Mike Hammer*' to '*Moonlighting*') • The British tradition (from '*Campion*' to '*Inspector Morse*') • The untraditional approach (from '*Derek Raymond*' to '*The Singing Detective*') • The undeniable influence of Poe & Melville

Allen Lane | Hugh Hefner | David Dresser | Frederic Danny | Kenneth Millar | Paul Newman



Frank Morrison Spillane | Stacy Keach | Lawrence Block | William Anthony Parker White | Ernest Tidyman | Richard Rowntree | Samuel L. Jackson | Stephen J. Cannell | Roy Huggins | James Garner | Donald P. Bellisario | Glen A. Larson | Tom Sellick | Michael Mann | Don Johnson | Glen Caron | Cybill Shepherd | Bruce Willis | Margery Allingham | H.C. Bailey | Peter Davison | P.D. James | Roy Marsden | Barbara Greasemann | George Baker | Colin Dexter | John Thaw | Robert William Arthur Cook | Dennis Potter Michael Gambon | Edgar Allan Poe | Herman Melville





Part 6:
Popular
Fiction
(beyond the
pulp) (...continued)

ii. A truly
international
language

Early spy stories & the forerunner of the modern spy thriller (from 'Old King Brady' to '*The Thirty-Nine Steps*') • Spy stories & popular fiction in the 1930s & 40s (from '*The Masked Invasion*' to '*Street With No Name*') • Post-war spy fiction: popular stories of espionage & international terrorism (from literature to film - the huge popularity of '*James Bond - 007*') • Other archetypal heroes of espionage (from '*Tiger Mann*' to '*George Smiley*') • Beginning of the contemporary suspense thriller

Teodore Jozef Conrad Korzeniowski | E. Phillips Oppenheim | John Buchan | Arthur Conan Doyle | Alfred Hitchcock | W. Somerset Maugham | Graham Greene | Frederick C. Davis | Emile C. Thompson | Wayne Rogers | Anthony Mann | William Keighley | Ian Fleming | Sean Connery | Roger Moore | Pierce Brosnan | Sax Rohmer | Christopher Wood | John Gardner | Timothy Dalton | Stephen Kandel | Tom Cruise | Len Deighton | Michael Caine | Allistar MacLean | David John Cornwell | Richard Burton | Aled Guinness | Frederick Forsyth | Charles de Gaulle | Robert Ludlum

iii. Romantic
notions and
erotic
indiscretion

Romance fiction & the objectification of women • Breaking conventions - '*Lady Audley's Secret*' • Serialised novels (from the '*six cent weeklies*' to '*Vogue*') • The development of women's magazines in Britain • From pulp romances to '*Mills & Boon*' • The monumental success of '*Harlequin Books*' • Popular romance novelists (from Cartland to Steel)



Mass literacy & paperback books: the proliferation of 'low-brow' romance novels • A comparison between the reluctant acceptance of erotic post-Modernist novels by the literary establishment & the money-spinning '*trashy romances*' still deemed unworthy of critical acclaim • The massive popularity of sleazy, but insightful, romance fiction (from '*Riders*' to '*The Storyteller*') •



Mary Delaney | Anne Radcliffe | Jane Austin | Mary Elizabeth Braddon | Ruby M. Ayers | Liz Fielding | Gerald Mills | Charles Boon | Richard Bonnycastle | Barbara Cartland | Catherine Cookson | Danielle Steel

D.H. Lawrence | Vladimir Nabokov | John Fowles | Helene Eliat | K.M. Appel | Perry Lindsay | Frank Haskell | Gail Jordon | Ralph Carter | Jilly Cooper | Jackie Collins | Joan Collins | Shirley Conran | Judith Krantz | Harold Robbins





<p>Part 6: Popular Fiction (beyond the pulp) (...continued)</p>	<p>iv. <i>A pastiche of fantasy</i></p>	<p>The importance of imagination & the poor recreation of 'suggestive stories' on film • The successful transition of bestselling novels to cinema & TV (from '<i>The Day of the Jackal</i>' to '<i>The Silence of the Lambs</i>') • '<i>The Godfather</i>': creating a cultural icon • Legal fiction (from '<i>The Firm</i>' to '<i>To Kill A Mockingbird</i>') • Popular movie & TV adaptations (from the works of Mitchell & Sheldon) • '<i>Jack Ryan</i>' & the rise of the 'techno-thriller' • The novel injection of humour</p>	<p>Jackie Collins Harold Robbins Frederick Forsyth Fred Zinnemann Harry Patterson Winston Churchill John Sturges Umberto Eco Sean Connery Thomas Harris Anthony Hopkins Mario Puzo Francis Ford Coppola Marlon Brando John Grisham Erle Stanley Gardner John Mortimer Harper Lee Margaret Mitchell Jacqueline Sheldon Tom Clancy Tom Sharpe John Irving</p>
<p>Part 7: Variations on a Theme</p>	<p>i. <i>20th century fiction: the religious, the spiritual and the experimental</i></p>	<p>Fantasy fiction as an escape from Christian reality • Focusing human reality & exploiting the imagination (from '<i>The Odyssey</i>' to '<i>The Tenth Insight</i>') • Greater social awareness & the fictional exploitation of human reality (from '<i>The Naked and the Dead</i>' to '<i>A Clockwork Orange</i>') • The creations of '<i>Gormenghast</i>' & '<i>Middle Earth</i>': the pioneering alter-realities of Peake & Tolkien</p>	<p>Homer Hesiod Virgil Evelyn Waugh Graham Greene L. Ron Hubbard James Redfield Norman Mailer Émile Zola John Updike J.D. Salinger Ken Kesey William Golding Kingsley Amis Anthony Burgess Stanley Kubrick Mervyn Peake J.R.R. Tolkien Robert E. Howard</p>





Part 7: Variations on a Theme

(...continued)

ii. From the wondrous imagination of children

Children's literature: the origins of fantasy fiction (from '*Aesop's Fables*' to '*The Magic Carpet*') • European creations (from '*Beauty and the Beast*' to '*The Little Mermaid*')
✿

The early publication of illustrated children's stories (from '*Goody Two Shoes*' to the exceptional '*Alice*' stories of Lewis Carroll) • Teaching traditional values: children's literature of the late 19th century (from '*The Water Babies*' to '*The Happy Prince*') • '*The Wonderful Wizard of Oz*': a fantasy without nightmares • The continuing anthropomorphism of animals in children's fiction (from '*Peter Rabbit*' to '*Pooh Bear*') • The dated prejudices of children's literature in the early 20th century (from '*Noddy*' to the '*Bobbsey Twins*') • The enormous popularity of children's adventure mysteries (from '*The Famous Five*' to '*Nancy Drew*') • Realism & poignant fantasies (from '*The Little House on the Prairie*' to '*Charlotte's Web*') • The educational fantasies of Dr. Seuss
✿

Children's literature & realism (from '*Little Women*' to '*The Secret Diary of Adrian Mole*') • Fantastic worlds (from '*The Chronicles of Narnia*' to the adventures of '*Bilbo Baggins*') • Entering an alternate reality (from '*Tom's Midnight Garden*' to '*Willy Wonka's Chocolate Factory*') • Far away worlds & magical realms (from '*Chitty Chitty Bang Bang*' to '*Harry Potter*')
▽

Aesop | Marie-Catherine d'Aulnoy | Catherine Bernard | Charles Perrault | Antoine Galland | Gabrielle Susanne de Villeneuve | Marie LePrince de Beaumont | Jakob Grimm | Wilhelm Grimm | Hans Christian Andersen
✿

Oliver Goldsmith | Charles Ludwig Dodgson | Charles Kingsley | Rudyard Kipling | Oscar Wilde | Hans Christian Andersen | L. Frank Baum | Judy Garland | Beatrix Potter | Kenneth Grahame | A.A. Milne | Christopher Robin Milne | Enid Blyton | Edward Stratemeyer | Howard Garis | Lilian Garis | Leslie McFarlane | Mildred A. Wirt | Walter Karig | Harriet S. Adams | Laura Ingalls Wilder | E.B. White | Theodor Seuss Geisel
✿

Louisa May Alcott | Ralph Waldo Emerson | Henry David Thoreau | Sue Townsend | Lewis Carroll | L. Frank Baum | C.S. Lewis | J.R.R. Tolkien | Phillips Pearce | Roald Dahl | Gene Wilder | Ian Fleming | Ken Hughes | Dick van Dyke | Isabel Allende | Angela Carter | Salman Rushdie | J.K. Rowling



Part 7: Variations on a Theme

(...continued)

iii. *Literary creation: from the darkest corners of the mind*

The formation of modern horror fiction - melding the psychological & the physical • The macabre eloquence of Gothic horror (from '*The Night Stories*' to '*Dracula*')
✿

20th century horror fiction: creating the '*craft of terror*' (a Kafkaesque world in an Orwellian future) • The importance of '*Weird Tales*': birthplace of the '*Cthulhu Mythos*' & other menacing realms • From fictional occultism in the 1930s to the terrifying realities of contemporary horror fiction • From '*Carrie*' to '*Candyman*' (the unique literary talents of King & Barker) • 'Horror' as a secondary genre of interest (from '*The Door in the Wall*' to '*High-Rise*')
✿

The adaptability of horror fiction & its suitability for film & TV (from '*The Curse of Frankenstein*' to '*Creepshow*') • Zombies, werewolves & evil spirits (from '*White Zombie*' to '*The Blair Witch Project*') • Vampires, hauntings & invasions (from '*Dracula*' to '*The Terminator*') • Chilling horrors of the mind (from '*Psycho*' to '*Se7en*') • Satanic horror (from '*The Exorcist*' to '*The Evil Dead*')
✿

E.T.A. Hoffmann | Léo Delibes | Jacques Offenbach | Pyotr Tchaikovsky | Horace Walpole | Anne Radcliffe | William Godwin | Mary Shelley | Edgar Allan Poe | Thomas Priest | James Malcolm Rymer | Joseph Sheridan | Robert Louis Stevenson | Bram Stoker
✿

Franz Kafka | George Orwell | H.P. Lovecraft | Theodore Sturgeon | August Derleth | Robert Bloch | Jack Williamson | Robert E. Howard | J.R.R. Tolkien | Madame Blavatsky | Aleister Crowley | Dennis Wheatley | Dean R. Koontz | Peter Straub | James Herbert | John Saul | Stephen King | Nathaniel Hawthorne | William Faulkner | Clive Barker | Bernard Rose | Jorge Luis Borges | Steven Spielberg | H.G. Wells | J.B. Priestley | Ray Bradbury | Agatha Christie | Anthony Burgess | Stanley Kubrick | J.G. Ballard
✿

Mary Shelley | Peter Cushing | Christopher Lee | Rod Serling | Roald Dahl | George Romero | Stephen King | Victor Halperin | John Gilling | Stuart Walker | Joe Dante | John Landis | Jean-Paul Sartre | Arthur Miller | John Updike | Daniel Myrick | Eduardo Sánchez | Bram Stoker | F.W. Murnau | Janice Fisher | James Jeremias | Neil Jordan | Steven Spielberg | Wes Craven | Clive Barker | Byron Haskin | H.G. Wells | Jack Finney | Edward L. Cahn | Ridley Scott | John McTiernan | James Cameron | Alfred Hitchcock | Robert Bloch | Robert Faust | Vincent Price | John Carpenter | Stanley Kubrick | David Fincher | Peter Blatty | Richard Donner | Sam Raimi

