

THE COLOR OF POWER: Heroes, Sheroes & Their Creators

An Educator's Guide



About CCCADI

Founded by Dr. Marta Moreno Vega over 43 years ago, The Caribbean Cultural Center African Diaspora Institute is an arts, culture, education and media organization that advances cultural equity and social justice for African descendants.

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About the Educator’s Guide

This guide was developed as a resource for educators to support their planned visit to the Caribbean Cultural Center African Diaspora Institute’s newest exhibition, *THE COLOR OF POWER: HEROES, SHEROES, & THEIR CREATORS* on view from November 16, 2019—June 13, 2020. The overview, suggested lesson plan activities, and interactive viewing questions will assist educators and their students in exploring the exhibition’s impressionable imagery and key concepts. There are interdisciplinary curriculum linkages, such as Visual Arts, Social Studies, and English Language Arts. **Section I, The African Diaspora in Comic Books: A Blackverse Overview** provides background information on the exhibition’s inspirations, as well as highlights on the underbelly of comic book history. **Section II, The Color of Power: Exploring the Blackverse** provides educators with key viewing questions as the narratives are read, and their accompanying images are seen. **Section III, Additional Resources** is comprised of suggested lesson plan activities, a glossary, and bibliography with online weblinks for further research and reference.

Exhibition Overview

The Color of Power: Heroes, Sheroes, & Their Creators features the wonderful art of **Sanford Greene, Alitha Martinez, Nilah Magruder, Afua Richardson, Ronald Wimberly, Edgardo Miranda-Rodriguez, and Billy Graham**. These ground-breaking comic book artists have been inspired by their cultural roots of the Bahamas, Honduras, Jamaica, Puerto Rico, and the United States to not only create, but celebrate our stories and the wealth of mythologies, histories, and experiences unique to the African Diaspora.

The characters these artists have chosen to create through this unimposing giant genre, the comic book, are fantastical figures who reflect a multiverse that is truly diverse, inclusive, and complex. On display are visually enticing stories that highlight a rich and often unknown artistic heritage of the African Diaspora.

This CCCADI education guide is made possible through the generous grants of the Ford Foundation and Con Edison.



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Major support has been provided by the Ford Foundation and Con Edison with additional support from the New York State Council on the Arts and the New York City Department of Cultural Affairs, NYC Council Member Ayala, NYC Council Member Cumbo, and NYC Council Member Perkins.

Cover: Art direction by Edgardo Miranda-Rodriguez, illustration by Miguel Blanco, colored by Paris Alleyne.

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I.

The African Diaspora in Comic Books: A Blackverse Overview

As a literary genre, comic books use humor, and playful banter to highlight many topics in society, from simple and harmless poke-fun shenanigans to the more serious topics of racism, climate change, economics, and politics. Comics, too have historically reflected societal prejudices. The promulgating of cultural stereotypes by comic books was also sanctioned by the existence of the socially accepted second-class citizenship of many communities of color in the US. Comics are most seriously a reflective mirror of our society.

Past inclusion of diverse comic characters, representing Asians, or Native Americans appeared often in response to what was happening in historical time periods, such as during WWII or with the US dealing with issues of immigration, poverty, state's rights, or racial integration. Asian, Black, Mexican, or Native American characters were mostly depicted in ways that were extremely denigrating to their communities. They were usually drawn and cast as the "sinister", "Oriental villain" with fanged-smiles, the Sambo or Mammy, jibberish-speaking maid or worker, or the wide-brimmed hat-wearing Mexican who was deemed the "filthy bandit". In spite of the occasional characters of African descent appearing intermittently in comic strips and comic books since the early 1900s, Black characters became mostly invisible until the 1960s. It would not be until the 1970s before better visual representations of multicultural characters in comics would become more mainstream.

Comic books and their characters/heroes often introduce very difficult topics that have in the past, and continue to disproportionately affect communities of the African Diaspora. For example, Marvel's Luke Cage, introduced in 1972 is a former convict and gains incredible superhero attributes, but it is through the illegal experimentations being done on convicts in prison.

The reflection does occasionally go both ways. It's been documented that Industry icon, Stan Lee of Marvel Comics has noted his inspirations for the two leading superhero characters of the X-Men, Magneto/Erik Lehnsherr and

Charles Xavier/Professor X were inspired by the Civil Rights Movement's Malcolm X and Martin Luther King, Jr. Whereas the presentation of both these Civil Rights icons has often been in a dichotomy, one being more rational and acceptable than the other, respectively Dr. King vs. Malcolm X, Stan Lee says that he ". . . did not think of Magneto as a bad guy. He was just trying to strike back at the people who were so bigoted and racist. He was trying to defend mutants, and because society was not treating them fairly, he decided to teach society—a lesson . . ."

In the 21st century, the diverse storylines and specific images of African Diaspora characters provide much more honorable attempts to show our community's real complexity, humanity, and talents, albeit through fantasy. And today's comic book industry still struggles to be more inclusive in meaningful ways behind the scenes, but present-day examples can be seen breaking these boundaries. Nilah Magruder became the first woman of African descent to work in Marvel's 77-year history to write an exclusive comic book for the company. Certain historical comic book characters are now being refashioned, and new ones created into the mosaic of Black (the new Spider-Man as Miles Morales), Brown (a first Muslim character, Kamala Khan as Ms. Marvel), gender reinterpretation (a Black woman character, Riri Williams as Ironheart) and other ethnic variations, such as the Afro-Puerto Rican, La Borinqueña. Even the ever-developing graphic design technologies support this growing movement of diversifying the comic book and media industry landscape by assisting comic book artists and art directors with providing more accurately imaged skin-toned and hair-textured superheroes and sheroes.

CCCADI believes *The Color of Power: Heroes, Sheroes, & Their Creators* exhibition will be yet another leading step in forging a path towards a more equitable society in worlds real and imagined.

THE COLOR OF POWER: An Abbreviated Timeline of African Diaspora Superhero & Shero History

COMICVERSE

1837

The Adventures of Obadiah Oldbuck, earliest known comic book of comic strips published in Europe

1897

Phrase, “comic book” coined with the printing of *The Yellow Kid* in McFadden’s Flats by G.W. Dillingham Co.

1901

First known full-color comic book printed as a hardcover

1922

Comic Monthly, first published monthly devoted to popular comic strip characters

1929

Dell Publishing introduces, *The Funnies* as a Sunday newspaper section

1930s

Comic books first introduced as an American art form

1930s

Free Comics were popularized during the economic depression with such titles as *Ovaltine’s Little Orphan Annie*, and *Kellogs’ Buck Roger*

1933

One million copies printed of *Funnies on Parade*, which set the standard size paper of 8 x 11” still used today for comic books

1800

1900

1920

1930

BLACKVERSE

1900

... *Li’l Mose* is introduced as the earliest Black character in his own comic strip

1915–1919

First Black woman character Rachel, introduced as a reoccurring maid in the comic strip, *Bobby Make-Believe*

1934

First Black superhero, Lothar, “Prince of the Seven Nations” introduced as a partner to *Mandrake the Magician* in a syndicated newspaper comic strip

1934

Notable second Black female comic character was Karma, an African princess and romantic interest of Lothar

THE COLOR OF POWER: Abbreviated Timeline of African Diaspora Superhero & Shero History

COMICVERSE

1936

First masked crime-fighter in comic books, the Clock, was introduced by Centaur Publications

1938

Superman, first comic book superhero appears in *Action Comics #1*

1940

First SuperHeroine, *Fantomah*, *Mystery Woman of the Jungle* introduced by Jungle Comics

1940–1942

Superhero figures are incorporated for promoting US patriotism efforts during the WWII conflict

1942

Wonder Woman becomes the first female superhero featured in her own comic book series

1954

The Comics Code Authority, set up to regulate the content of comics in the US for fear comics were a bad influence on youth

1963

Marvel's mutant superheroes, X-Men makes their appearance, key characters Professor X and Magneto according to co-creator Stan Lee were inspired by Civil Rights icons, Martin L. King, Jr. and Malcom X

1966

Adapted comic book series to television, *Batman* becomes first live-action comic-based tv production in full color

BLACKVERSE

1940

1941

Showcasing the worst Black stereotypes of the time, side-kick character, Whitewash Jones appears in the *Young Allies* series

1945

Black, "Tarzan-like" hero character, Voodah debuts in comics, however after the first issue, the character is later portrayed as Caucasian

1947

First Black-owned comic book featuring Lion Man, and other African American characters, *All-Negro Comics* published by journalist, Orrin C. Evans

1950

1940s–1950s

Earliest known successful African American comic book artist, Clarence Matthew Baker

1954

Waku Prince of Bantu appears in *Jungle Tales*

1960

1965

First comic strip syndicated in the US to have a diverse ethnic cast of characters created by African American cartoonist, Morrie Turner

1965

Lobo, the first Black hero character to star in his own comic book series is published by Dell Comics

1966

Marvel Comics introduces the first mainstream comic book Black superhero, Black Panther, with the co-created artwork talents of Billy Graham

THE COLOR OF POWER: Abbreviated Timeline of African Diaspora Superhero & Shero History

COMICVERSE

1970
The San Diego Comic Con International is founded

1979
Marvel introduces its first gay character, Northstar

1970

BLACKVERSE

1969

Marvel Comics creates its second Black mainstream comic book superhero, the Falcon

1969

Billy Graham becomes the first Black art director in comic book history with Warren Publishing

1971

DC Comics superhero, Green Lantern is portrayed by a Black character

1972

Luke Cage/Power Man was the first Black superhero to headline in his own comic book series

1973

First Black woman supershero, Nubia, introduced by DC Comics as Wonder Woman's sister. She's also crafted by the gods out of clay, but reared by Mars, the god of war

1974

Verb! becomes the first animated Black superhero character. This character was part of ABC's *School House Rock* educational and musical film shorts

1975

Storm is the second Black woman supershero character, introduced by Marvel Comics

1975

Hector Ayala, White Tiger becomes the first comic book character of Puerto Rican heritage, introduced by Marvel Comics

1977

Black Lightning is DC Comic's third Black superhero to appear

1977

First Black Superhero-themed movie is produced and released, *Abar, Black Superman*

THE COLOR OF POWER: Abbreviated Timeline of African Diaspora Superhero & Shero History

COMICVERSE

1988

The Will Eisner Comic Industry Awards, the equivalent to the Academy Awards is created

1989

Batman becomes the first-ever comic book movie Academy Award winner

1992

DC Comics' *Death of Superman* becomes its best selling Superman comic book in its history

1996

Marvel Comics files for bankruptcy which forces them to sell film rights of characters such as Blade, the X-Men, and Spider-Man

2006

New York Comic Con is founded

2010

First comprehensive reference, *Encyclopedia of Comic Books and Graphic Novels* is published

1980

1990

2000

2010

BLACKVERSE

1980

DC Comics introduces part human, part cybernetics, and its fourth major Black superhero, Cyborg

1982

Black supershero, Monica Rambeau, makes her appearance as an early Captain Marvel

1992

First Dominican comic book character, who later becomes a supershero as the Question, Renee Montoya is introduced in the *Batman* comic book series

1997

Dr. Cecelia Reyes, supershero of Puerto Rican heritage is introduced as a mutant in Marvel's *X-Men*

1998

First major movie box office success inspired by Marvel character, Blade

2004

Truth: Red, White, & Black a seven-issue mini-series tells the story of Black soldiers used as test subjects to recreate the Captain America Super Soldier Serum

2006

Superhero of Afro-Mexican heritage, Armado Muñoz is introduced as Darwin in the Marvel *X-Men*

2010

Superhero of Dominican heritage, Victor Alvarez becomes Power Man in the Marvel *Shadowland* storyline

THE COLOR OF POWER: Abbreviated Timeline of African Diaspora Superhero & Shero History

COMICVERSE

2018

Stan Lee, iconic comic book industry writer and publisher dies at the age of 95

BLACKVERSE

2011

Marvel introduces a teen of African American and Puerto Rican heritage, Miles Morales as the new Spider-Man

2012

UNESCO produces a series of open-source comic books, *The Women in African History*. They commissioned Black comic illustrators from France, Madagascar, Nigeria, Kenya, Democratic Republic of Congo, and the US

2016

Nilah Magruder becomes the first Black woman to write for Marvel Comics in its history

2016

Black Panther, written by best-selling author, Ta-Nehisi Coates becomes one of the highest-selling comic books of the year

2016

New supershero, *La Borinqueña* emerges to offer hope and assistance to the Puerto Rican people in order to address environmental and social justice issues

2018

Marvel's Academy Award-winning, *Black Panther* film grosses over 1.3 billion dollars worldwide

II.

The Color of Power: Exploring the Blackverse

The Color of Power: Heroes, Sheroes, & Their Creators exhibition provides an opportunity for educators and their students to explore the wonderful art of Sanford Greene, Alitha Martinez, Nilah Magruder, Afua Richardson, Ronald Wimberly, Edgardo Miranda-Rodriguez, and Billy Graham.

The exhibition shows not only the polished talent of these artists, but speaks to the larger issues of diversity, inclusion, equity of cultural representation, and the existence of real African Diaspora past, present, and future humanity, even in fantasy. As you journey into this Blackverse, we welcome you to consider the following questions and suggestions to further assist you and your students with your exploration:

Suggested Preparations for Viewing

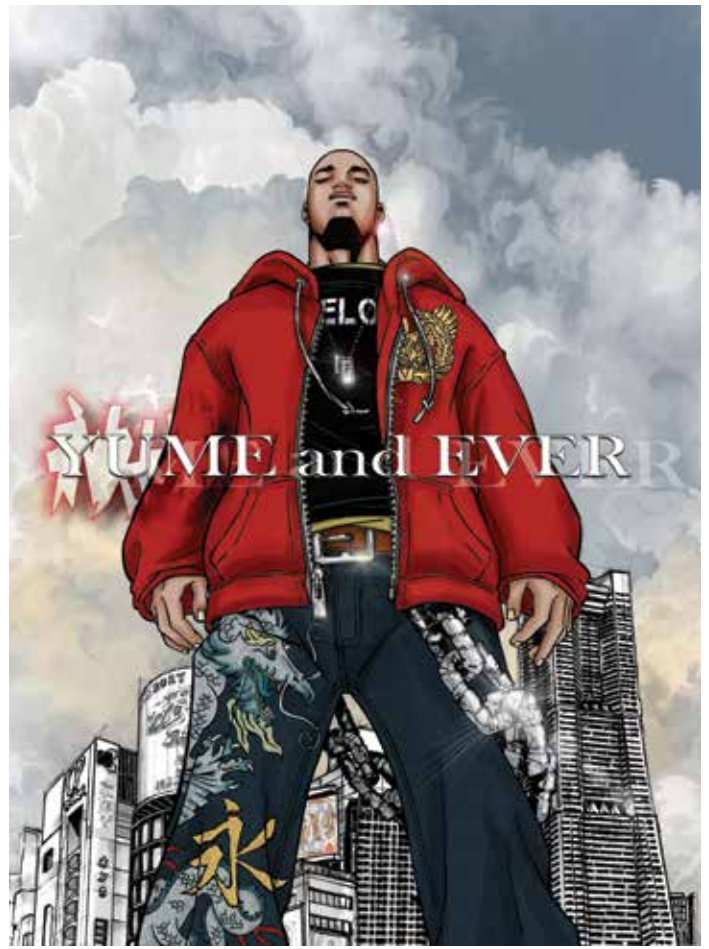
1. Resist reading any wall text until the end of your viewing. This will allow for a different type of engagement with the comic book images.

2. After closely observing an illustration for approximately 1–2 minutes, consider the following five questions to further assist you with your viewing exploration:

- Why might you be drawn to this work of art? What are your first thoughts? Does the illustration trigger a certain emotion(s)? And if so, which emotion(s), and why? If not, why not?

- What are some of the symbolic, as well as tangible elements used in the artwork that possibly speak to cultural identity, and belonging?
- In what ways do you see signature usages of texture, color, and/or dimension in the art? And if so, what of these elements imply a nature of fantasy?
- How might this artwork be highlighting a Social Justice, cultural, or Human Rights issue?
- How do your thoughts and observations coincide with the descriptions, explanations, or titles in the wall text?

Opposite, clockwise from upper left: (Aquarius): Illustrated and created by Afua Richardson; (Bitter Root): Illustrated and co-created by Sanford Greene, colored by Rico Renzi; (Yume and Ever): Illustrated and created by Alitha Martinez; (M.F.K.): Illustrated and created by Nilah Magruder



III.

THE COLOR OF POWER: HEROES, SHEROES, & THEIR CREATORS

Superheroes and Sheroes Comic Book Lesson Activity I

Concepts and Objectives

This activity is designed to assist students with an understanding of the usage of inclusive representation in visual culture such as comic books/graphic novels. Superheroes and super sheroes are often considered powerful role models and influential figures. Using the comic book genre as inspiration provides an opportunity for students to create a superhero/shero and story arc that embodies their culture, traditions, myths, and history, or to simply use their imagination to build a fantastical world that is inclusive and represents a wide range of experiences and interests.

Time Required

2 class periods

Materials

- Pencils
- Glue stick
- Color Pencils
- Color copies of the artwork for each student
- 8 1/2 x 11" construction paper
- 5 x 7" index cards (or students can draw 5 x 7" rectangles on the sheet of paper, but will need a ruler)

New York Learning Standards & NYC Blueprint for the Arts

English Language Arts

E2c: *Speaking and Writing*: Students write original pieces in a variety of literary forms, correctly using the conventions of the genre and using structure and vocabulary to achieve an effect

E3c: *Speaking, Listening, and Viewing*: Students prepare and deliver individual presentations.

Social Studies

2.4c: View historic events through the eyes of those who were there, as shown in their art, writings, music, and artifacts

5.1a: Knowing the meaning of key terms and concepts related to government

5.4b: Participate in activities that focus on a classroom, school, or community issue or problem

5.4c: Suggest alternative solutions or courses of action to hypothetical or historic problems

Visual Arts

Developing Art Literacy

Students look at and discuss art

Art Making

Students construct meaning about the world through artmaking

Drawing

Making Connections through Visual Arts

Students discuss ideas conveyed in works of art

Key Vocabulary

African Diaspora

Superhero / Supershero

Graphic Novel

Comic

Inclusive

Representation

Lesson Introduction

Inform students that the collective of artists featured in *The Color of Power* exhibition provides an opportunity for people of the African Diaspora to tell their own stories in their own voices, and through their own images. Explain how this is important because historically, images of American characters of African, Asian, Native American, and Mexican heritage were often portrayed in very negative and demeaning ways and illustrations.

Pre-Activity I

In 1966, mainstream comics featured an African superhero, Marvel's *Black Panther*. Original artwork is featured by one of the artists responsible for the early comic book series, Billy Graham (b. July 1, 1935 — d. April 4, 1997).

Review a short clip of the recent movie “Black Panther” from Marvel Cinematic Universe, available on the *New York Times* Website, “Anatomy of a Scene: Black Panther”: <https://www.nytimes.com/video/movies/100000005738871/anatomy-of-a-scene-black-panther.html>

In the clip T’Challa (*Black Panther*), King of Wakanda is chasing villains through the streets of South Korea, back home in Wakanda, his sister, Shuri supports her brother using the nation’s advanced technology system. This scene captures the power and traditional warrior skills of T’Challa and the technological prowess of his sister Shuri as they work together to defeat a dangerous foe of their country, Wakanda. Ask students to think of other ways to compare and contrast in which African societies have been portrayed in popular media.

Pre-Activity II

Begin a discussion by posing sample questions to students such as the following:

- 1) What is a superhero, or shero?
- 2) Who are some of your favorite characters, and why?
- 3) Describe their favorite character(s), their clothing/costumes, signature colors, and symbols.
- 4) What special superpowers does he or she have?
- 5) Do their superpowers aide their quest to address societal issues, and support their community, and if so, how?

Lesson Plan Procedure

Step 1

Distribute four index cards to each student, and a sheet of construction paper and drawing implements. Explain that within the four panels, the goal is to imagine that they have been asked to create a new superhero or shero for a comic strip. What would that superhero/shero look like? What special superpowers might he or she have? Inform students that this is their opportunity to voice their thoughts on various issues by using a visual form of communication.

Step 2

Have students draw their characters and scenes on the index cards (simple stick figures are acceptable for those students who feel challenged by their level of drawing skill).

Step 3

Have students secure each of the panels to the construction paper with the glue stick. Students should title their work.

Step 4

Have each student display and speak about their superhero or shero in their comic book activity with their classmates.

Post-Activity Assessment

Students will be able to demonstrate awareness of a key social issue(s) expressed through creative images and text.

Have students complete a short three-paragraph essay about the key social issue(s) conveyed through their superheroes and/or sheroes.

THE COLOR OF POWER: HEROES, SHEROES, & THEIR CREATORS

Poster-size Comic Book Cover Art Lesson Activity II

Concepts and Objectives

Inspired through an examination of comic book cover images spanning the 20th, and into the 21st century, students will create a comic book cover featuring a superhero or supershero, who fights against a present-day social justice issues in their community (e.g. police brutality, social welfare, environmental justice, or better healthcare).

Time Required

2 class periods

Materials

- 22 x 28" poster-sized paper
- 11 x 17" paper for draft design
- Colored construction paper
- Gel markers or standard markers
- Colored pencils
- Scissors
- Stamps, stencils
- Image samples of comic book cover art

NYS Common Core Standards & NYC Blueprint for the Arts

English Language Arts

Speaking and Listening. 9–12.6: Students adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Social Studies Framework

- 11.10b
- 12.G

NYC Blueprint for the Arts-Visual Arts

ArtMaking: Drawing

Visual Art Literacy: Looking at and Discussing Art, Interpreting and Analyzing Art

Making Connections Through Visual Arts: Recognizing the Societal, Cultural and Historical Significance of Art

Lesson Introduction

Review key aspects of the 20th and 21st-century comic book images provided. Discuss with students how images and representation of people from communities of color have been portrayed and how they've changed in comics and comic books illustrations. Lead a discussion with students about the many social justice struggles of the 60s- early-70s which impacted how communities of color were later depicted more positively in various media, including in comic books. Some key questions for discussion:

- 1) Are there any similarities of social issues, which existed during the early times of comic books in the US with the present-day images?
- 2) What is a stereotype? And what might be the impact of stereotypes on groups in society?
- 3) Is it important to have media images reflective of diverse communities? Why, or why not?

Lesson Procedure

Step 1. Have students brainstorm different types of comic books they may be familiar with and have seen?

1a. Students can complete the follow-up brainstorm questions to assist with their creation of comic book cover theme, meaning, and purpose, key message, color, and basic art design.

- a. What is the focused issue of your comic book cover, and how will it be relevant to a diverse audience?
- b. Will the hero, or shero character, be the key image of your cover?
- c. What's the cover's purpose and intent? What's its main theme?
- d. What are to be the main colors of the design?
- e. Are there any symbols, past or present you would like to include?

Step 2. Based on the images they've seen, they should make their comic book covers as well-designed as possible to promote a strong visual message. They can use

simple phrases or onomatopoeia, thought bubbles, and as few words as possible to convey their message.

Step 3. Students can begin by sketching out their cover on the draft provided. Once they are ready, they can start with their poster paper. They create a background color using construction paper, or they can begin lettering their posters using stencils.

Step 4. Students can write an accompanying paragraph description for their poster, explaining their choice of image, as well as the issues it addresses in their community.

Step 5. Have each student briefly present and speak about their posters to their classmates.

Post-Activity Assessment

Students will demonstrate knowledge of how issues of exclusion, white supremacy, and stereotypes have impacted various groups in society through comic book art.

Have students complete a post-activity by writing short definitions for the following terms:

- Diversity
- Stereotypes
- Fantasy
- White Supremacy
- Superhero / Supershero

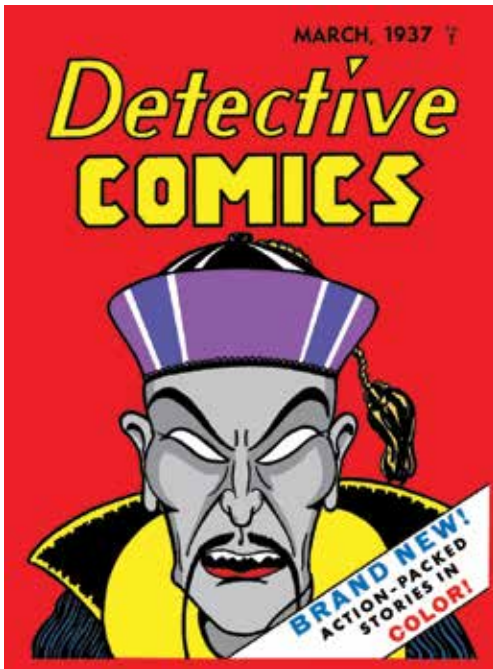
Have students research and present a one-page report on one of the following artists, and of their focused style, chosen subject(s), and work in comic book, or illustrated art:

- Emory Douglas, former Minister of Culture of the Black Panthers
- Edgardo Miranda-Rodriguez
- Nilah Magruder
- Billy Graham
- Alitha Martinez

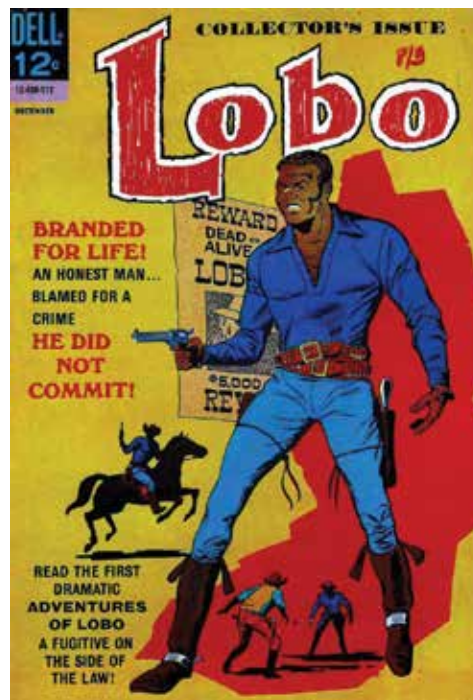
Historic and contemporary comic book covers

This section shares examples of comic book cover illustrations showing the changing portrayal of characters of color in the industry since the early 20th century. These images may be used to assist students as an introduction to the lesson activity.

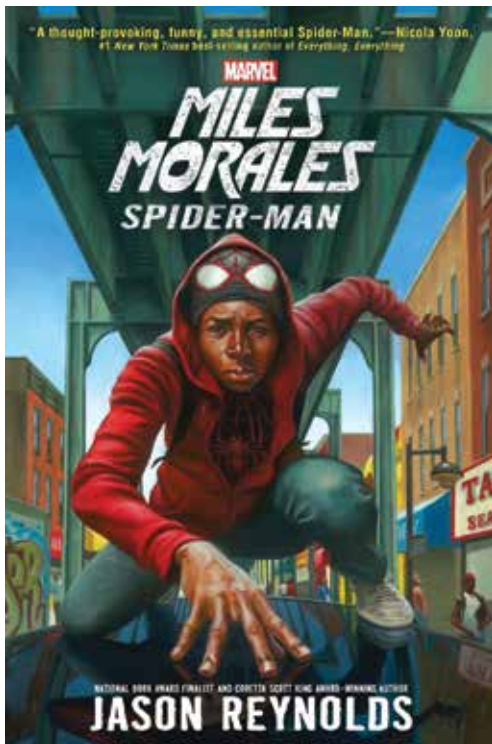
1930s



1960s/1970s



2000S



GLOSSARY OF TERMS

African Diaspora—The dispersion of Africans throughout the world, particularly as a result of the Trans-Atlantic Slave Trade. All persons of African descent who have been dispersed from the continent, as well as continental Africans, are part of the modern African Diaspora.

Animation—Moving images created from drawings, models (e.g. that which are photographed or created by a computer).

Anime—A style of Japanese film, and television animation, typically aimed at adults as well as children.

Cartoon—A drawing in a newspaper, or magazine intended as a comment (eg. humorous or political) on a subject or topic. It can also be a film or television show made by photographing a series of drawings (e.g. an animated film or television show).

Comic—Sequences of comic strips that form a story and are published in a thin pamphlet format.

Comic Strip—Series of connected drawn images, usually placed horizontally, designed to be read as a narrative, or a chronological sequence. The words/text may be introduced within or near each image.

Equity—Strategy or system that provides everyone in a society various levels of support and assistance depending on specific needs.

Fantasy—A story or type of literature that describes situations that are very different from real life.

Graphic Novel—An expanded version of a comic book, usually published in a larger book volume.

Inclusive—Valuing the perspectives and contributions of all people, and incorporating the needs, assets, and perspectives of various communities into the design and implementation of policies, systems, and institutions.

Representation—The way aspects of society such as gender, ethnicity, race, social issues, and events are presented to audiences.

Social Justice—The objective of creating a fair and equitable society in which each individual matters, their rights are recognized and protected, and decisions are made in ways that are fair and honest.

Stereotype—An oversimplified and generalized widely held belief about a member(s) of a specific group of people (e.g. race, ethnicity, gender, nationality, or religion).

Superhero/Supershero—A heroic/heroic character with a self-sacrificing want to assist fellow human beings, usually possessing superpowers, and usually has a defining costume, with a protective secret identity.

BOOKS

Black Comics: Politics of Race and Representation by Sheena C. Howard (Editor), Jackson II, Ronald L. (Editor)

The Blacker the Ink: Constructions of Black Identity in Comics and Sequential Art by Frances Gatewood and John Jennings

A People's History of American Empire: A Graphic Adaptation by Howard Zinn and Mike Konopacki.

Black Panther: World of Wakanda Graphic Novels (6 issues). Writers: Ta-Nehisi Coates, Roxane Gay, Yona Harvey. Artists: Afua Richardson, Alitha Martinez

I Am Alfonso Jones by Tony Medina. Illustrated by Stacey Robinson & John Jennings

WEBLINKS

African Americans in Comics
<http://www.oxfordaasc.com/public/index.jsp?url=%2F&failReason=>

ArtsEdge: Creating Comic Strips
http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/creating_comic_strips.aspx

Exploring Writing Through Comics
<https://teachersandwritersmagazine.org/exploring-writing-through-comics-4970.htm>

List of Recently Published Top Black Comics

<http://blackyouthproject.com/heres-list-20-dopest-black-comics-set-take-over-2018-youre-welcome/>

How I Use Comic Books as a Learning Tool in my Social Studies Classroom

<https://www.pbs.org/newshour/education/how-i-use-comic-books-as-a-learning-tool-in-my-social-studies-classroom>

How Stan Lee's X-Men Were Inspired by Real-Life Civil Rights Heroes

<https://www.history.com/news/stan-lee-x-men-civil-rights-inspiration>

Innovating learning in Africa through Comics and Animations

<http://www.adeanet.org/en/blogs/innovating-learning-in-africa-through-comics-and-animations>

Storytelling Through Comics—New York Comic Con

https://www.newyorkcomiccon.com/RNA/RNA_NewYorkComicCon_V2/2017/docs/nypl/Storytelling-Through-Comics.pdf?v=636449899875284274

Teaching Cartoons/ Center for Cartoon Studies

<https://www.cartoonstudies.org/teachingcomics/>

The History of Black Female Superheroes Is More Complicated Than You Probably Think

<https://time.com/5244914/black-female-superheroes-comics-movies/>

What Does a Superhero Look Like?

<https://www.nytimes.com/2017/04/16/us/what-does-a-superhero-look-like.html>

What to Read After Watching Black Panther

<https://www.nytimes.com/2018/02/23/books/black-panther-comics-graphic-novels.html>

7 Women in Comics Redrawing A Visual, More Inclusive Landscape

<https://www.shondaland.com/inspire/books/a28625136/women-in-comics-books/>

The Civil Rights Movement and the X-Men Origins

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