

# Fun Home By Alison Bechdel

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Intertextuality in Alison Bechdel's "Fun Home"  
Fun Home

## Mendel's Daughter

In this groundbreaking, bestselling graphic memoir, Alison Bechdel charts her fraught relationship with her late father. In her hands, personal history becomes a work of amazing subtlety and power, written with

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controlled force and enlivened with humor, rich literary allusion, and heartbreaking detail. Distant and exacting, Bruce Bechdel was an English teacher and director of the town funeral home, which Alison and her family referred to as the "Fun Home." It was not until college that Alison, who had recently come out as a lesbian, discovered that her father was also gay. A few weeks after this revelation, he was dead, leaving a legacy of mystery for his daughter to resolve.

### **The Bakkhai**

In Helene Tursten's *The Treacherous Net*, Detective Irene Huss faces unnerving crime and violence from all sides as she hunts down a psychopathic serial killer. Goteberg, Sweden sees an influx of disturbing murder cases and Irene's unit is stretched thin. When a girl's body is found wearing what appears to be the same set of lingerie found near another corpse, Irene and her colleagues embark on a desperate hunt that takes them deep into a shadowy world of anonymous online predators and insecure teenage girls on a deadly quest for affirmation.

### **Fun Home**

'Show me something I've never seen before and will never be able to forget - if you can do that, you can do anything.' It's 1957, long before computers have replaced the trained eye and skilful hand. Our narrator at State University is determined to major in Art, and after several risible false starts, he

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accidentally ends up in a new class: 'Introduction to Graphic Design'. His teacher is the enigmatic Winter Sorbeck, equal parts genius, seducer and sadist. Sorbeck is a bitter yet fascinating man whose assignments hurl his charges through a gauntlet of humiliation and heartache, shame and triumph, ego-bashing and enlightenment. Along the way, friendships are made and undone, jealousies simmer, and the sexual tango weaves and dips. By the end of their 'Introduction to Graphic Design', Sorbeck's students will never see the world in the same way again. And, with Chip Kidd's insights into the secrets of graphic design, neither will you.

### **Dramatic Intertextuality in Alison Bechdel's "Fun Home: A Family Tragicomic": Exploring Gender and Sexuality Through Shakespeare and Wilde**

The follow-up to *Kindred*, the #1 bestseller, comes Octavia E. Butler's groundbreaking dystopian novel. In this graphic novel adaptation of Octavia E. Butler's *Parable of the Sower*, by Damian Duffy and John Jennings, the award-winning team behind the #1 bestseller *Kindred: A Graphic Novel Adaptation*, the author portrays a searing vision of America's future. In the year 2024, the country is marred by unattended environmental and economic crises that lead to social chaos. Lauren Olamina, a preacher's daughter living in Los Angeles, is protected from danger by the walls of her gated community. However, in a night of fire and death, what begins as

a fight for survival soon leads to something much more: a startling vision of human destiny . . . and the birth of a new faith.

### **The Cheese Monkeys**

After a day at the track of zipping and zooming, a race car is tired and ready for bed. He washes his rims, fills his tummy with oil, and chooses a book that is all about speed. All toasty and warm, he drifts off to sleep, he shifts into gear . . . and dreams of the race!

### **Parable of the Sower: A Graphic Novel Adaptation**

Describes the childhood of World War II veteran, Alan Cope, including his idyllic California home, his family members, and the tragic death of his mother when he was eleven years old.

### **Happy Death**

Based on the conviction that only translators who write poetry themselves can properly re-create the celebrated and timeless tragedies of Aeschylus, Sophocles, and Euripides, the Greek Tragedy in New Translations series offers new translations that go beyond the literal meaning of the Greek in order to evoke the poetry of the originals. Under the general editorship of Peter Burian and Alan Shapiro, each volume includes a critical introduction, commentary on the text, full stage directions, and a glossary of the mythical and geographical references in the play.

## **Dykes to Watch Out for**

In his first novel, *A Happy Death*, written when he was in his early twenties and retrieved from his private papers following his death in 1960, Albert Camus laid the foundation for *The Stranger*, focusing in both works on an Algerian clerk who kills a man in cold blood. But he also revealed himself to an extent that he never would in his later fiction. For if *A Happy Death* is the study of a rule-bound being shattering the fetters of his existence, it is also a remarkably candid portrait of its author as a young man. As the novel follows the protagonist, Patrice Mersault, to his victim's house -- and then, fleeing, in a journey that takes him through stages of exile, hedonism, privation, and death -it gives us a glimpse into the imagination of one of the great writers of the twentieth century. For here is the young Camus himself, in love with the sea and sun, enraptured by women yet disdainful of romantic love, and already formulating the philosophy of action and moral responsibility that would make him central to the thought of our time. Translated from the French by Richard Howard

## **How the World Was**

From the author of *Fun Home*, a profound graphic memoir of Bechdel's lifelong love affair with exercise, set against a hilarious chronicle of fitness fads in our times Comics and cultural superstar Alison Bechdel delivers a deeply layered story of her fascination, from childhood to adulthood, with every fitness craze

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to come down the pike: from Jack LaLanne in the 60s ("Outlandish jumpsuit! Cantaloupe-sized guns!") to the existential oddness of present-day spin class. Readers will see their athletic or semi-active pasts flash before their eyes through an ever-evolving panoply of running shoes, bicycles, skis, and sundry other gear. But the more Bechdel tries to improve herself, the more her self appears to be the thing in her way. She turns for enlightenment to Eastern philosophers and literary figures, including Beat writer Jack Kerouac, whose search for self-transcendence in the great outdoors appears in moving conversation with the author's own. This gifted artist and not-getting-any-younger exerciser comes to a soulful conclusion. The secret to superhuman strength lies not in six-pack abs, but in something much less clearly defined: facing her own non-transcendent but all-important interdependence with others. A heartrendingly comic chronicle for our times.

### **Cancer Vixen**

This thesis will examine how Alison Bechdel's 2006 graphic memoir "Fun Home: A Family Tragicomic" uses references to William Shakespeare, Oscar Wilde and their works to explore Bechdel's and her father's sexual identities and gender identities. First, I will argue that Bechdel's use of dramatic intertextuality is often ignored in favour of her use of modernist canonical fiction. Then I will proceed to explain why dramatic intertextuality is important for the graphic narrative and for Fun Home in particular. Afterwards, I will specifically focus on the dramatic intertextual

references to Shakespeare and Wilde. I will argue that Bechdel explores her own gender identity by indirectly referencing Shakespeares use of theatrical transvestitism. Then I will argue that she explores her fathers sexuality by comparing him to Oscar Wilde and the homosexual archetypes he used in his plays. I will conclude my thesis with a discussion on how Bechdel employs indirect and direct dramatic intertextual references and what these references convey about her gender identity and her fathers sexual identity.

### **In the Wake**

Amy Bloom was nominated for a National Book Award for her first collection, *Come to Me*, and her fiction has appeared in *The New Yorker*, *Story*, *Antaeus*, and other magazines, and in *The Best American Short Stories* and *Prize Stories: The O. Henry Awards*. In her new collection, she enhances her reputation as a true artist of the form. Here are characters confronted with tragedy, perplexed by emotions, and challenged to endure whatever modern life may have in store. A loving mother accompanies her daughter in her journey to become a man, and discovers a new, hopeful love. A stepmother and stepson meet again after fifteen years and a devastating mistake, and rediscover their familial affection for each other. And in "The Story," a widow bent on seducing another woman's husband constructs and deconstructs her story until she has "made the best and happiest ending" possible "in this world." From the Trade Paperback edition.

## **Fun Home: a Family Tragicomic**

Seminar paper from the year 2018 in the subject Literature - Modern Literature, grade: 3,0, University of Erfurt, course: Literature in images: Graphic Novels, language: English, abstract: A lot of graphic novels work with Intertextuality, because as a visual medium they can represent or quote another text even better than a normal novel. Alison Bechdel's Fun Home is a prime example of those graphic novels that use intertextuality. Her memoir is full of pop culture and book references. My thesis is that the literary works and stories she has woven into her story mirror her own story and exist to further illustrate her struggles coming of age.

## **Bastard Out of Carolina**

Grin, giggle, and guffaw your way through this celebrated cartoonist's graphic commentary of contemporary lesbian life.

## **A Graphic Memoir. The Perception of Authenticity in Alison Bechdel's "Fun Home"**

## **Alison Bechdel's Use of Canonical Modernist Literature in 'Fun Home: A Family Tragicomic': The Case of Fitzgerald, Joyce and Woolf**

## Get Free Fun Home By Alison Bechdel

The groundbreaking graphic memoir that inspires breast cancer patients to fight back—and do so with style. “What happens when a shoe-crazy, lipstick-obsessed, wine-swilling, pasta-slurping, fashion-fanatic, about-to-get-married big-city girl cartoonist with a fabulous life finds . . . a lump in her breast?” That’s the question that sets this powerful, funny, and poignant graphic memoir in motion. In vivid color and with a taboo-breaking sense of humor, Marisa Acocella Marchetto tells the story of her eleven-month, ultimately triumphant bout with breast cancer—from diagnosis to cure, and every challenging step in between. •One of Time’s top ten graphic novels of the year •Slate.com’s medical book of the year •One of the Wall Street Journal’s five best books on living with illness •Finalist, Books for a Better Life •Finalist, National Cartoonists Society Graphic Novel of the Year “Powerful . . . A vibrant, neon chronicle with plenty of attitude . . . A triumph of imagination and spirit.” —Los Angeles Times “Ebullient . . . Visually invigorating and unflinching.” —The New York Times Book Review “Irresistibly authentic . . . These words and pictures convey humility and humanity with witty grace and heartfelt power.” —The Miami Herald “Funny, eye-opening, moving.” —Time From the Trade Paperback edition.

### **A Blind Man Can See How Much I Love You**

a cartoonist examines her experience with breast cancer in an irreverent and humorous graphic memoir.

## The Secret to Superhuman Strength

The New York Times–bestselling graphic memoir about Alison Bechdel, author of *Fun Home*, becoming the artist her mother wanted to be. Alison Bechdel's *Fun Home* was a pop culture and literary phenomenon. Now, a second thrilling tale of filial sleuthery, this time about her mother: voracious reader, music lover, passionate amateur actor. Also a woman, unhappily married to a closeted gay man, whose artistic aspirations simmered under the surface of Bechdel's childhood...and who stopped touching or kissing her daughter good night, forever, when she was seven. Poignantly, hilariously, Bechdel embarks on a quest for answers concerning the mother-daughter gulf. It's a richly layered search that leads readers from the fascinating life and work of the iconic twentieth-century psychoanalyst Donald Winnicott, to one explosively illuminating Dr. Seuss illustration, to Bechdel's own (serially monogamous) adult love life. And, finally, back to Mother—to a truce, fragile and real-time, that will move and astonish all adult children of gifted mothers. A New York Times, USA Today, Time, Slate, and Barnes & Noble Best Book of the Year “As complicated, brainy, inventive and satisfying as the finest prose memoirs.”—New York Times Book Review “A work of the most humane kind of genius, bravely going right to the heart of things: why we are who we are. It's also incredibly funny. And visually stunning. And page-turningly addictive. And heartbreaking.”—Jonathan Safran Foer “Many of us are living out the un-lived lives of our mothers. Alison Bechdel has written a

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graphic novel about this; sort of like a comic book by Virginia Woolf. You won't believe it until you read it—and you must!”—Gloria Steinem

### **Cancer Made Me a Shallower Person**

Alison Bechdel's celebrated graphic memoir, lovingly adapted into a riveting new musical.

### **Sabrina**

Alison Bechdel's *Fun Home: A Family Tragicomic* has quickly joined the ranks of celebrated literary graphic novels. Set in part at a family-run funeral home, the book explores Alison's complicated relationship with her father, a closeted gay man. Amid the tensions of her home life, Alison discovers her own lesbian sexuality and her talent for drawing. The coming-of-age story and graphic format appeal to students. However, the book's nonlinear structure; intertextuality with modernist novels, Greek myths, and other works; and frank representations of sexuality and death present challenges in the classroom. This volume offers strategies for teaching *Fun Home* in a variety of courses, including literature, women's and gender studies, art, and education. Part 1, "Materials," outlines the text's literary, historical, and theoretical allusions. The essays of part 2, "Approaches," emphasize the work's genres, including autobiography and graphic narrative, as well as its psychological dimensions, including trauma, disability, and queer identity. The essays give options for reading *Fun Home* along with Bechdel's letters and

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drafts; her long-running comic strip, *Dykes to Watch Out For*; the Broadway musical adaptation of the book; and other stories of LGBTQ lives.

### **A Bad Boy Can be Good for a Girl**

A dusty box discovered in the wreckage of a once prosperous plantation on Agate Hill in North Carolina contains the remnants of an extraordinary life: diaries, letters, poems, songs, newspaper clippings, court records, marbles, rocks, dolls, and bones. It's through these treasured mementos that we meet Molly Petree. Raised in those ruins and orphaned by the Civil War, Molly is a refugee who has no interest in self-pity. When a mysterious benefactor appears out her father's past to rescue her, she never looks back. Spanning half a century, *On Agate Hill* follows Molly's passionate, picaresque journey through love, betrayal, motherhood, a murder trial—and back home to Agate Hill under circumstances she never could have imagined.

### **Open Heart**

Literary Nonfiction. Growing up queer in the deep South, Genevieve Hudson longed for stories about lives like her own. So she turned to Alison Bechdel's groundbreaking graphic memoir, *FUN HOME*. In its panels, she found sly references to Bechdel's personal influences. *A Little in Love with Everyone* is Hudson's journey down a rabbit hole of queer heroes like Audre Lorde, Eileen Myles, and Adrienne Rich, who turned their stories into art and empowered future

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generations to embrace their own truths. This book is part of a new series from Fiction Advocate called Afterwords.

### **Fun Home**

"The crew's anxieties come to a head when they have a wild party down route in Manhattan. The repercussions of that night haunt the journey home until they can be contained no further."--BOOK JACKET.

### **The Best American Comics 2011**

"The rare work of fiction that has changed real life . . . If you don't yet know Molly Bolt—or Rita Mae Brown, who created her—I urge you to read and thank them both."—Gloria Steinem Winner of the Lambda Literary Pioneer Award | Winner of the Lee Lynch Classic Book Award A landmark coming-of-age novel that launched the career of one of this country's most distinctive voices, Rubyfruit Jungle remains a transformative work more than forty years after its original publication. In bawdy, moving prose, Rita Mae Brown tells the story of Molly Bolt, the adoptive daughter of a dirt-poor Southern couple who boldly forges her own path in America. With her startling beauty and crackling wit, Molly finds that women are drawn to her wherever she goes—and she refuses to apologize for loving them back. This literary milestone continues to resonate with its message about being true to yourself and, against the odds, living happily ever after. Praise for Rubyfruit Jungle

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“Groundbreaking.”—The New York Times “Powerful . . . a truly incredible book . . . I found myself laughing hysterically, then sobbing uncontrollably just moments later.”—The Boston Globe “You can’t fully know—or enjoy—how much the world has changed without reading this truly wonderful book.”—Andrew Tobias, author of *The Best Little Boy in the World* “A crass and hilarious slice of growing up ‘different,’ as fun to read today as it was in 1973.”—The Rumpus “Molly Bolt is a genuine descendant—genuine female descendant—of Huckleberry Finn. And Rita Mae Brown is, like Mark Twain, a serious writer who gets her messages across through laughter.”—Donna E. Shalala “A trailblazing literary coup at publication . . . It was the right book at the right time.”—Lee Lynch, author of *Beggar of Love* From the Trade Paperback edition.

### **Race Car Dreams**

Presents in graphic novel format the life of a Jewish girl growing up in Poland during the 1940s, describing how the Nazi persecution led to the deaths of her parents and other members of her family, while she and her brothers survived the war by hiding i

### **Are You My Mother (kf8)**

A memoir done in the form of a graphic novel by a cult favorite comic artist offers a darkly funny family portrait that details her relationship with her father--a funeral home director, high school English teacher, and closeted homosexual.

## **Are You My Mother?**

"When her father dies unexpectedly, graphic novelist Alison dives deep into her past to tell the story of the volatile, brilliant, one-of-a-kind man whose temperament and secrets defined her family and her life. Moving between past and present, Alison relives her unique childhood playing at the family's Bechdel Funeral Home, her growing understanding of her own sexuality, and the looming, unanswerable questions about her father's hidden desires. Fun Home is a refreshingly honest, wholly original musical about seeing your parents through grown-up eyes."--

## **A Little in Love With Everyone**

When a handsome senior boy enters their mix, friends Josie, Nicolette, and Aviva soon find themselves in questionable situations where each girl must make the right decision before their personal sacrifices become too great.

## **Approaches to Teaching Bechdel's Fun Home**

The author, at age eighty-two, was told that he needed immediate surgery to clear his blocked arteries. On what he knew might very well be his deathbed, he reflected on his many losses and accomplishments, and on all that remained to be done. Fortunately, he survived the life-threatening heart surgery to turn those reflections into a book which discusses his affection for his family both

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departed and still living, his aspirations for his writing, and his hope that he improved the world

### **The Comics of Alison Bechdel**

"Funny, moving, and undeniably sexy. The heady blend of smart dialogue and characters makes it a candidate to be the Angels in America of the Bush II decade." —San Francisco Chronicle "Luminous Kron marries vigorous political probing with pitch-perfect humor and heartache." -New Yorker "In the Wake is a serious and engrossing examination of a recent period in our history. It is a big, ambitious work." -New York Observer "Don't be surprised if Kron's resolute, maddening, emotionally distraught and very familiar characters are still rumbling around in your head like the after effects of an intense dream An astute and challenging play that scrutinizes American history with laser-beam precision." -TimeOut New York On Thanksgiving Day, after the controversial 2000 election, political junkie Ellen gathers with family and friends in her cramped New York City apartment. Soon after, she experience an unexpected passionate encounter, and discovers that ideas about America and our own selves are not as fixed as they once seemed. Lisa Kron is the author of the book and lyrics to the musical Fun Home, and the plays Well and 2.5 Minute Ride, among others. She is a founding member of the award-winning theater group The Five Lesbian Brothers.

### **Alison Bechdel**

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Ruth Anne Boatwright--a South Carolina bastard who is attached to the indomitable women in her mother's family--is tired of being labeled white trash and longs to escape from her hometown, and especially from Daddy Glen and his meanspirited jealousy.

### **Rubyfruit Jungle**

Brings together a new collection of cartoons recounting the lives and loves of a diverse group of lesbian friends.

### **Flying**

Contributions by Michelle Ann Abate, Leah Anderst, Alissa S. Bourbonnais, Tyler Bradway, Natalja Chestopalova, Margaret Galvan, Judith Kegan Gardiner, Katie Hogan, Jonathan M. Hollister, Yetta Howard, Katherine Kelp-Stebbins, Don L. Latham, Vanessa Lauber, Katherine Parker-Hay, Anne N. Thalheimer, Janine Utell, and Susan R. Van Dyne Alison Bechdel is both a driver and beneficiary of the welcoming of comics into the mainstream. Indeed, the seemingly simple binary of outside/inside seems perpetually troubled throughout the career of this important comics artist, known for *Fun Home*, *Are You My Mother?*, and *Dykes to Watch Out For*. This volume extends the body of scholarship on her work from a range of interdisciplinary perspectives. In a definitive collection of original essays, scholars cover the span of Bechdel's career, placing her groundbreaking early work within the context of her more well-known recent projects. The contributors provide new insights

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on major themes in Bechdel's work, such as gender performativity, masculinity, lesbian politics and representation, trauma, life writing, and queer theory. Situating Bechdel among other comics artists, this book charts possible influences on her work, probes the experimental traits of her comics in their representations of kinship and trauma, combs archival materials to gain insight into Bechdel's creative process, and analyzes her work in community building and space making through the comics form. Ultimately, the volume shows that Bechdel's work consists of performing a series of selves—serializing the self, as it were—each constructed and refracted across and within her chosen artistic modes and genres.

### **The Essential Dykes to Watch Out for**

Features excerpts from graphic novels, newspapers, webcomics, and other sources and features work by up-and-coming contributors as well as such established artists as Joe Sacco, Jeff Smith, and Dash Shaw.

### **The Transition to College Writing**

#### **Fun Home**

Washington Square is a short novel by Henry James. It is a structurally simple tragicomedy that recounts the conflict between a dull but sweet daughter and her brilliant, unemotional father. The plot of the novel is

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based upon a true story told to James by his close friend, British actress Fanny Kemble. The book is often compared with Jane Austen's work for the clarity and grace of its prose and its intense focus on family relationships. The bitterest irony in the story is that Dr. Sloper, a brilliant and successful physician, is exactly right about Morris Townsend, and yet he is cruel to his defenseless and loving daughter. If the doctor had been incorrect in his appraisal of the worthless Townsend, he would be only a stock villain. As it is, the doctor's head functions perfectly but his heart has grown cold after the death of his beautiful and gifted wife. Catherine gradually grows throughout the story, ultimately gaining the ability to judge her situation accurately. As James puts it: "From her point of view the great facts of her career were that Morris Townsend had trifled with her affection, and that her father had broken its spring. Nothing could ever alter these facts; they were always there, like her name, her age, her plain face. Nothing could ever undo the wrong or cure the pain that Morris had inflicted on her, and nothing could ever make her feel towards her father as she felt in her younger years." Catherine will never be brilliant, but she learns to be clear-sighted.

### **Washington Square**

How many hours of sleep did you get last night? Rate your overall mood from 1 to 5, 1 being poor. Rate your stress level from 1 to 5, 5 being severe. Are you experiencing depression or thoughts of suicide? Is there anything in your personal life that is affecting

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your duty? When Sabrina disappears, an airman in the U.S. Air Force is drawn into a web of suppositions, wild theories, and outright lies. He reports to work every night in a bare, sterile fortress that serves as no protection from a situation that threatens the sanity of Teddy, his childhood friend and boyfriend of the missing woman. Sabrina's grieving sister Sandra struggles to fill her days waiting in purgatory. After a videotape surfaces, we see devastation through a cinematic lens, as true tragedy is distorted when fringe thinkers and conspiracy theorists begin to interpret events to fit their own narratives. The follow-up to Nick Drnaso's LA Times Book Prize winning *Beverly*, *Sabrina* depicts a modern world devoid of personal interaction and responsibility, where relationships are stripped of intimacy through glowing computer screens. An indictment of our modern state, Drnaso contemplates the dangers of a fake news climate. Timely and articulate, *Sabrina* leaves you gutted, searching for meaning in the aftermath of disaster.

### **The Treacherous Net**

Due to the huge success of her graphic memoir *Fun Home: A Family Tragicomic* in 2006 and its subsequent Tony Award-winning musical adaptation in 2009, Alison Bechdel (b. 1960) has recently become a household name. However, Bechdel, who has won numerous awards including a MacArthur Fellowship, has been writing and drawing comics since the early 1980s. Her comic strip *Dykes to Watch Out For* (DTWOF) stood out as one of the first to

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depict lesbians in popular culture and is widely hailed as an essential LGBTQ resource. It is also from this comic strip that the wildly popular Bechdel Test--a test to gauge positive female representation in film--obtained its name. While DTWOF secured Bechdel's role in the comics world and queer community long before her mainstream success, Bechdel now experiences notoriety that few comics artists ever achieve and that women cartoonists have never attained. Spanning from 1990 to 2017, Alison Bechdel: Conversations collects ten interviews that illustrate how Bechdel uses her own life, relationships, and contemporary events to expose the world to what she has referred to as the "fringes of acceptability"--the comics genre as well as queer culture and identity. These interviews reveal her intentionality in the use of characters, plots, structure, and cartooning to draw her readers toward disrupting the status quo. Starting with her earliest interviews on public access television and in little-known comics and queer presses, Rachel R. Martin traces Bechdel's career from her days with DTWOF to her popularity with Fun Home and Are You My Mother? This volume includes her "one-off" DTWOF strips from November 2016 and March 2017 (not anthologized anywhere else) and in-depth discussions of her laborious creative process as well as upcoming projects.

### **On Agate Hill**

Research Paper (undergraduate) from the year 2018 in the subject American Studies - Literature, grade: 1,0, University of Erfurt (Philosophische Fakultät),

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course: Literature in Images: Graphic Novels, language: English, abstract: This work analyzes the perception of authenticity in "Fun Home". Alison Bechdel's "Fun Home" from 2007 is a graphic memoir that tries to create a sense of truthfulness to the reality of the author's memories by employing various means. This paper examines the techniques Bechdel uses for the creation of what may look for the reader like authenticity. By using for example Philippe Lejeune's autobiographical pact the text closely analyzes the presentation of text and image concerning the protagonist Alison and the narrating voice as well as the role of photographs in the text. By investigating the protagonist's self-portrayal through text and images this paper tries to point out the successfulness of appearing truth of the story as well as distinguish in which instance a disruption of before identified means in form of fictionalization can be found in the text and how this influences the perception of its authenticity. The second part of the paper then focuses on photography as another means to invoke a perception of truthfulness in the text with special attention to photography as means of memory and truth, based on theories by Roland Barthes and Marianne Hirsch as well as its possible fictionalization through the confines of the graphic novel genre and its significance in relation to the text's authenticity.

### **Intertextuality in Alison Bechdel's "Fun Home"**

This brief rhetoric introduces the essential reading and writing strategies students need to succeed in

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courses across the curriculum. Taking the transition from high school to college as his starting point, Hjortshoj speaks directly and honestly to students, offering them practical strategies to shed ineffective habits and move toward a more mature, flexible understanding of how to respond to academic challenges. Distilling information about writing assignments from across the curriculum, Hjortshoj shows students how to decode these assignments and approach them effectively. The second edition offers more advice on how to meet the difficult challenge of synthesizing and integrating sources, and the text has been streamlined to be a better reference.

### **Fun Home**

A memoir done in the form of a graphic novel by a cult favorite comic artist offers a darkly funny family portrait that details her relationship with her father--a funeral home director, high school English teacher, and closeted homosexual.

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