

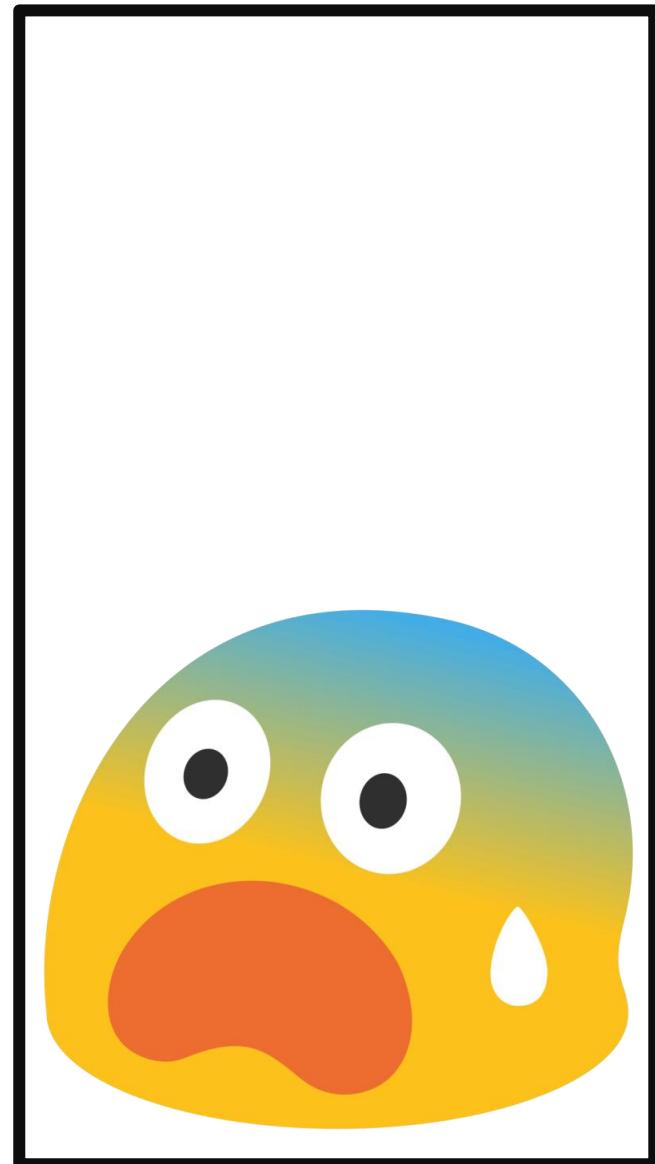
Words and pictures and learning:
comics as a method of reflecting on
learning, facilitating collaboration,
and working with narratives.

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Research Centre for Learning and Teaching showcase 5th October 2016

Presentation structure



Overall points about comics:

- It's a **medium** (comparable to writing, drawing, film, photography, television...)
- It's a medium that **can do things other mediums can't**
- It can be **unassuming** (or intimidating)
- The comics medium, and specific comic books, have attracted **different sorts of scholarly attention**

The Comics Grid: Journal

www.comicsgrid.com/articles/

Research
Analysis of Motions in Comic Book Cover Art: Using Pictorial Metaphors
Igor Juricevic, Alicia Horvath

Review
A Readers' History of Girls' Comics: A Review of *Remembered Reading*
Benoît Crucifix

Research
Witnessing Fukushima Secondhand: Collage, Archive and Travelling Memory in Jacques Ristorcelli's *Les Écrans*
Benoît Crucifix

Research
'Graphic Medicine' as a Mental Health Information Resource: Insights from Comics Producers
Anthony Farthing, Ernesto Priego

Research
When the Zombies Came for Our Children: Exploring Posthumanism in Robert Kirkman's *The Walking Dead*
Joseph Michael Sommers

Research
The Task of Manga Translation: *Akira in the West*

Example:

WHEN
TEACHERS
COMPLAIN,

"YOU'RE NOT
WORKING AT
YOUR FULL
POTENTIAL!"

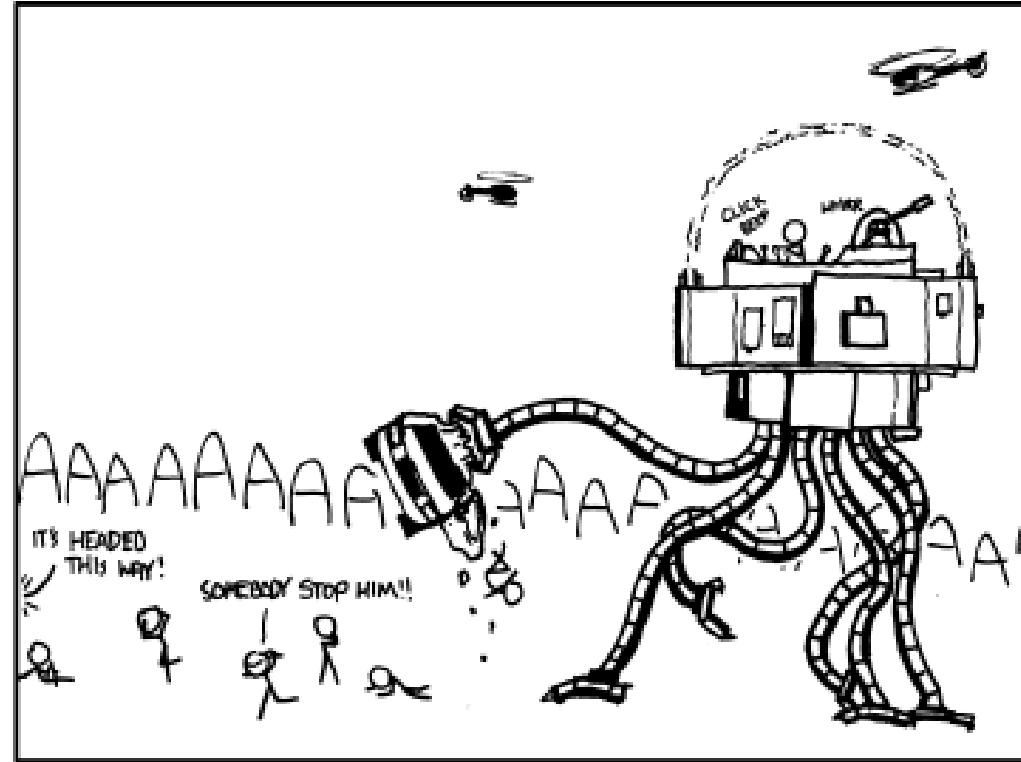
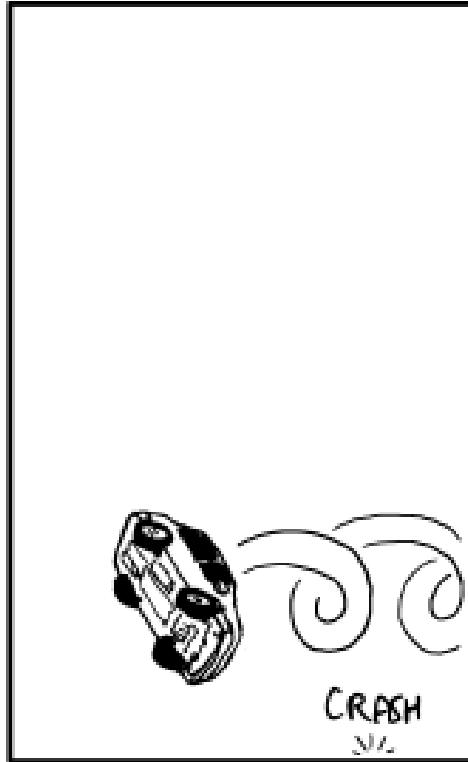
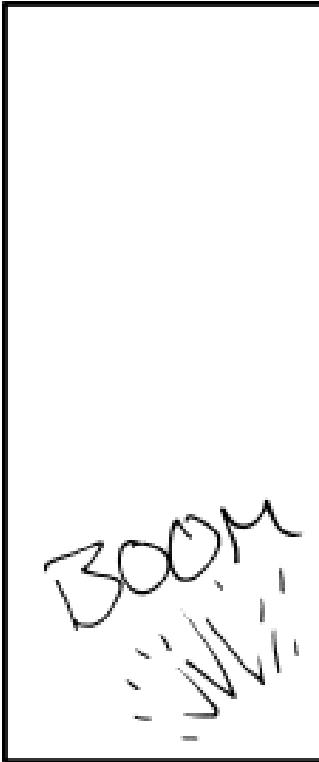
BOOM
!!!

DON'T TAKE
IT TOO HARD.



THEY COMPLAIN
WAY MORE
WHEN YOU DO.





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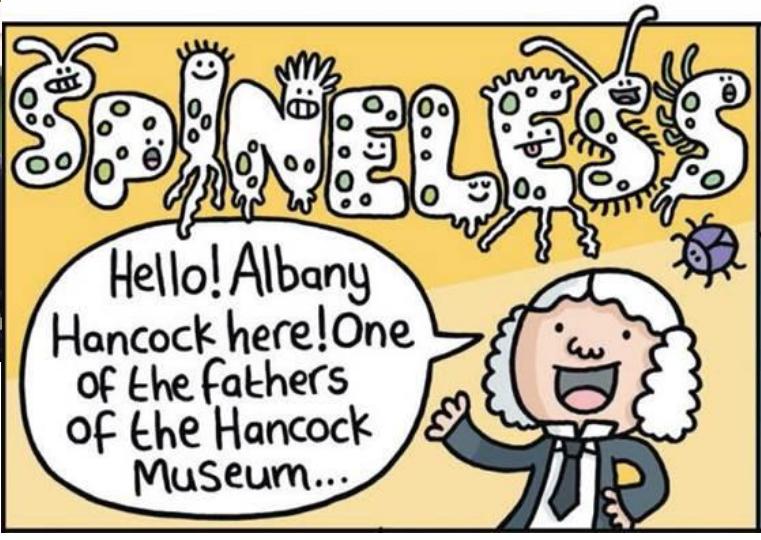


Example: working with narratives

- making comics about specific science research and information
- setting boundaries of who does what in this collaborative process
- focus on both content and presentation; can now reverse engineer completed comics to untangle this process
- the comics medium offers unique ways to communicate a narrative
- working with existing narratives in research and archive materials, and finding out what comics can add to this
- using hyperlinked hotspots to embed links to digitised archive materials

<http://newcastlesciencecomic.blogspot.co.uk/>





- Provide the science
- Have some creative input

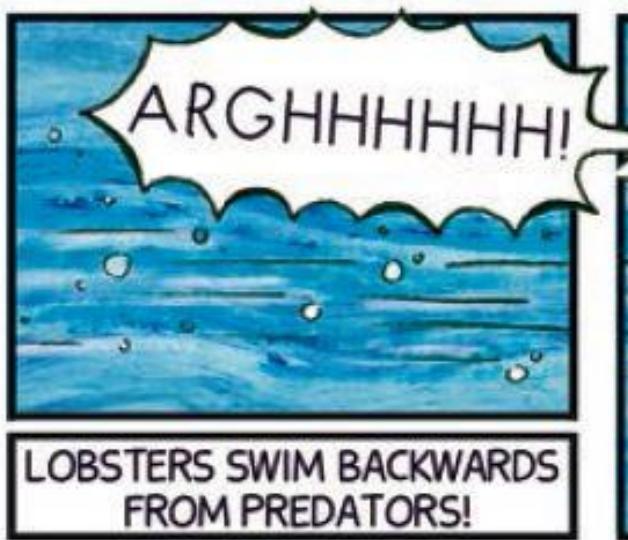
- Devise the images
- Put the images and words on the page
- Make it look good

SCIENCE + ART & WRITING

- Devise the story
- Put the story into words

EPIC THEMES
also known as
**FACTUAL
CONTENT**

**AWESOME
WAYS**
also known as
**METHODS OF
PRESENTATION**
or
STORYTELLING



Artist/writer: Emily Lambert
Science: Dan Skerritt



I agree. I've
been admiring
it all day!

It's a shame
you can't see
it in all its
glory...

...it must
look so flat
to you



Oh, only
me...

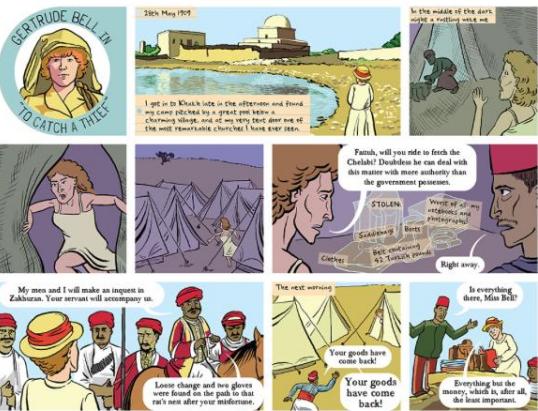
...as I was saying,
if only you had 3D
vision like me...

Artist/writer: Samuel Williams
Science: Vivek Nityananda

1. A Diplomat is Born



2. To Catch a Thief



3. Friends in High Places



4. The Gang's All Here



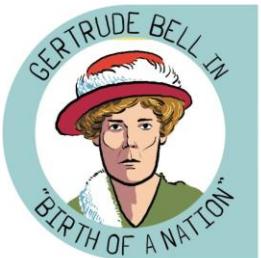
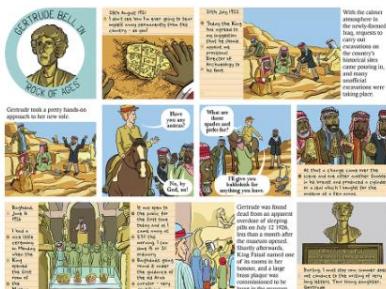
5. The Viceroy and I



6. Birth of a Nation



7. Rock of Ages



- The Gertrude Bell Archive
- John Miers (cartoonist)
- Dr Mark Jackson & Dr Jane Webster (Archaeology, Newcastle University)
- Gillian Johnston (Special Collections)
- Lydia Wysocki (editing & project management)
- Britt Coxon (web developer)



he this morning and told me
ld like me to come out.

soon came in handy.



November 30th 1915

Mr Hogarth, Mr Lawrence and I all dine together. Occasionally we have the
Graves in to dinner - he was Times Correspondent in C'ple; I knew him there.

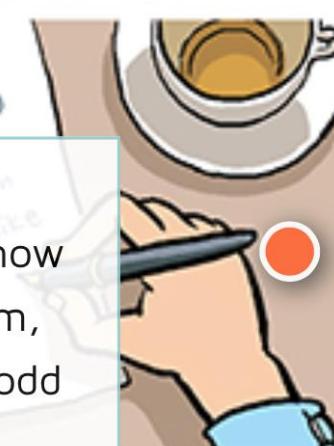


14th May 1916

- I do know the
I've been in c
way which is
and it is that
which makes

This proved invaluable in matters
other than administration too,
particularly when she suggested a
diplomatic mission to India...

invitation
Viceroy who wants
see me. It comes
conveniently



Local Knowledge

"I have got hold of the maps and am now
bringing them out in an intelligible form,
but that is only one among the many odd
jobs which I do."

Letters 14/5/1916 - Gertrude Bell Archive,
click the marker to read the letter.

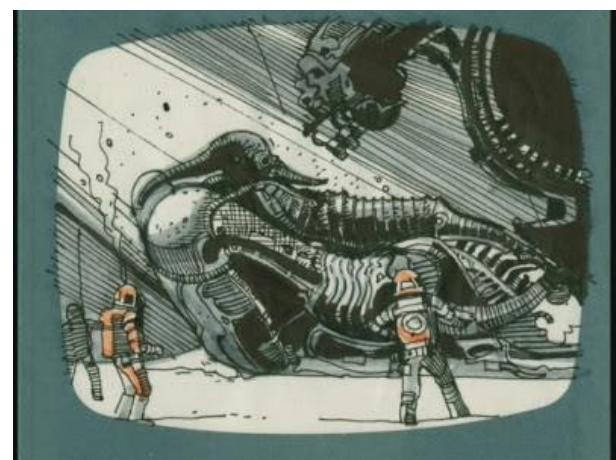
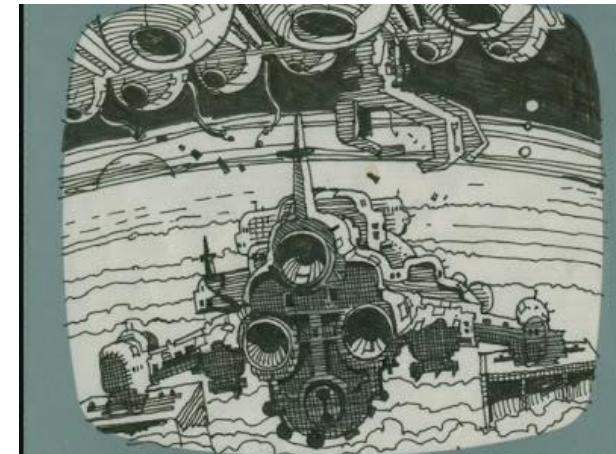
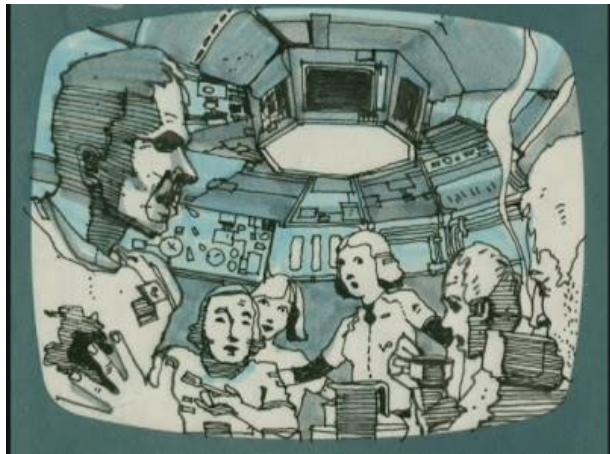
[Previous](#) | [Next](#)

Example: facilitating collaboration

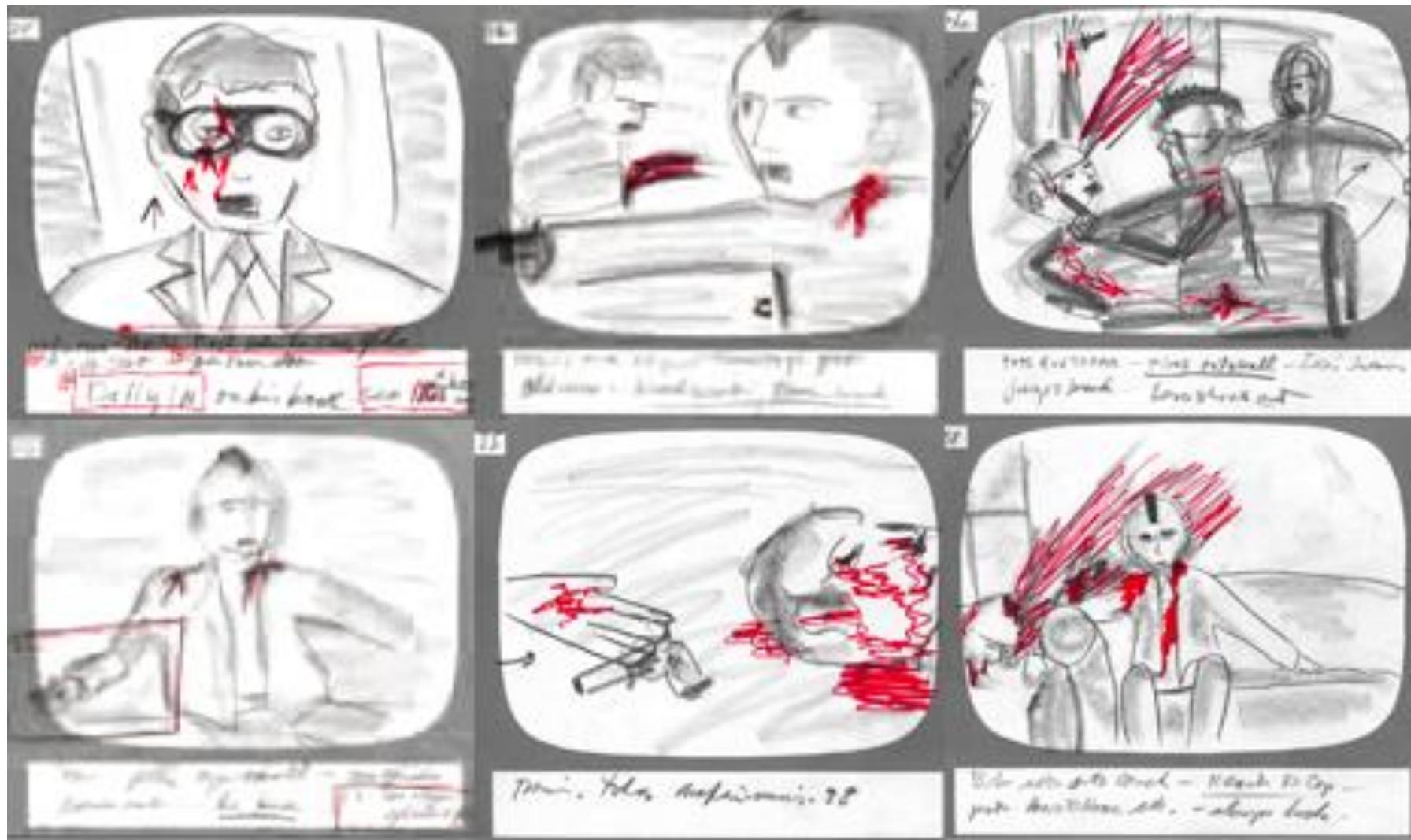
- making storyboards as a way for strangers to work together on a new short project ('science-data' professionals and 'creative-arts' professionals)
- storyboarding as a way to communicate a precise vision to a team
- or, storyboards as a working document
- comics as a space to work together



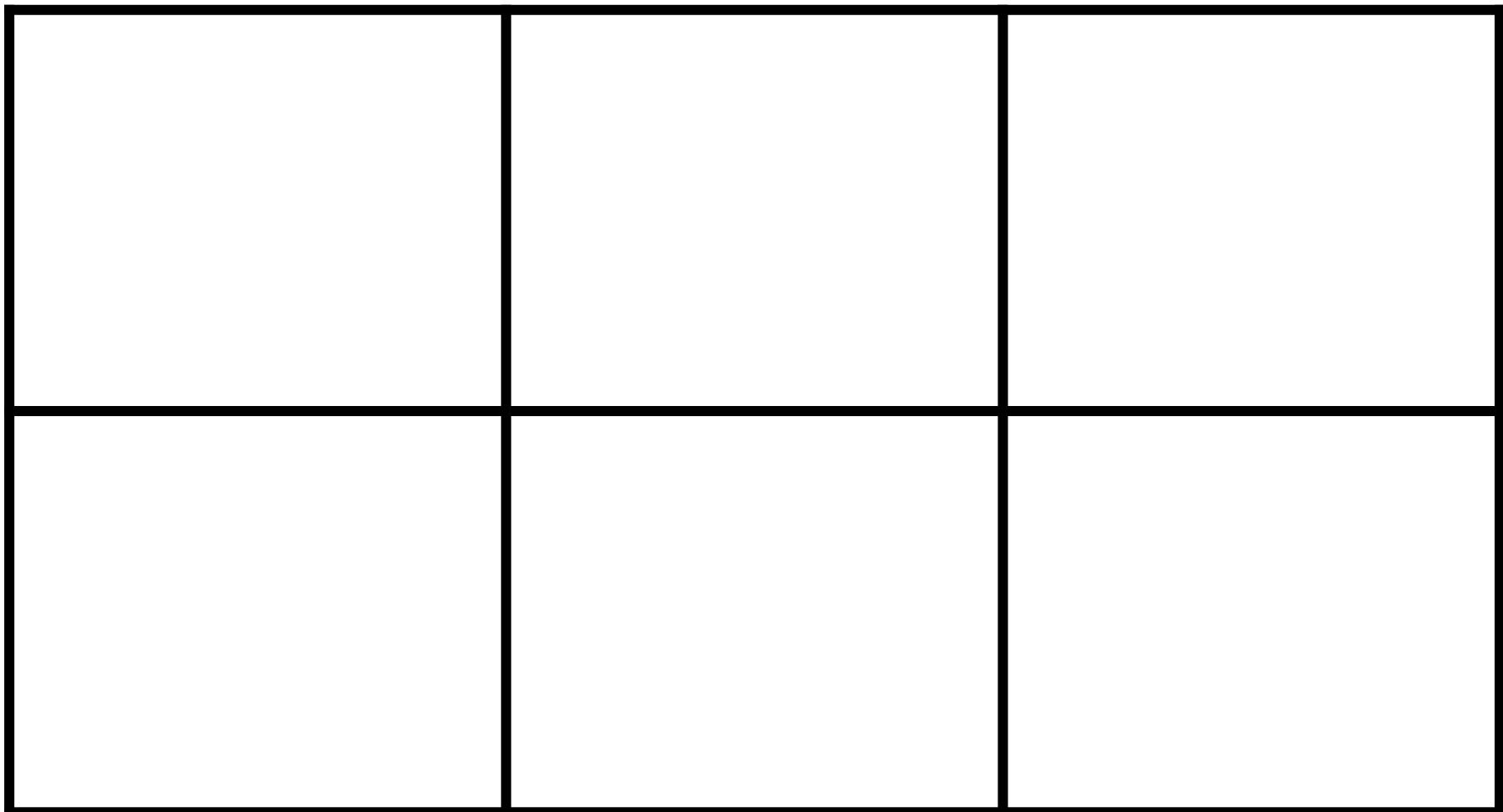
Ridley Scott



Martin Scorsese



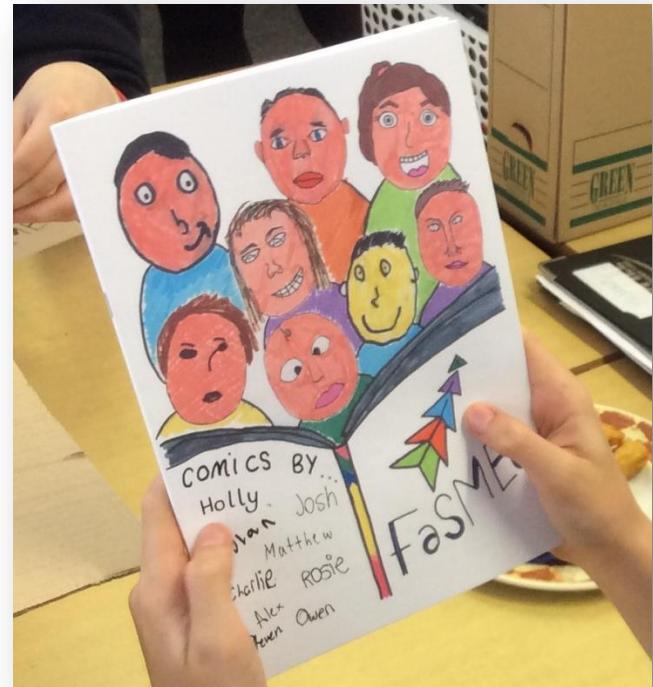
(anybody)

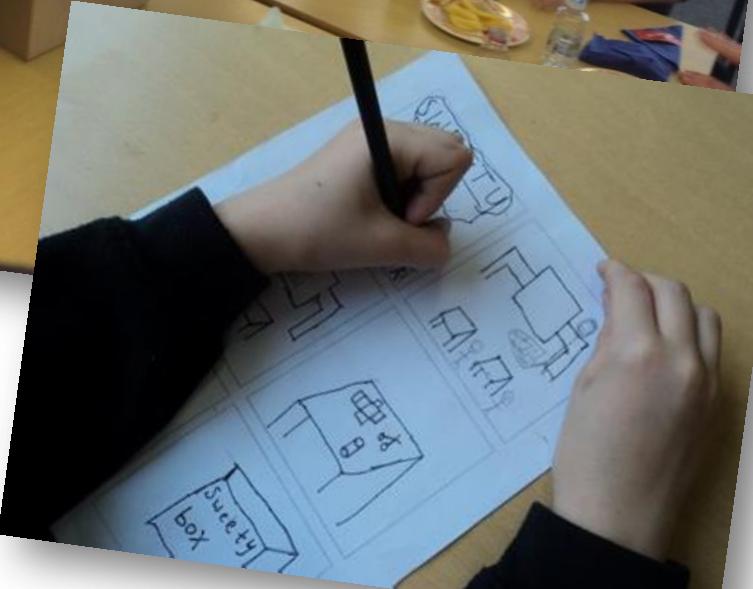


Example: reflecting on learning

- making comics as a way to reflect on learning, as part of the larger FaSMEd project
- annotating and editing draft comics to improve the clarity of focus and communication
- working on a pencil draft before the final ink version
- comics as a prompt in interviewing pupils about their experiences of the project

<https://research.ncl.ac.uk/fasmed/>

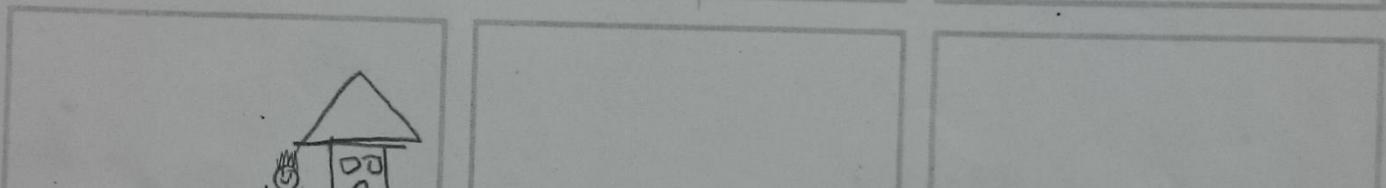
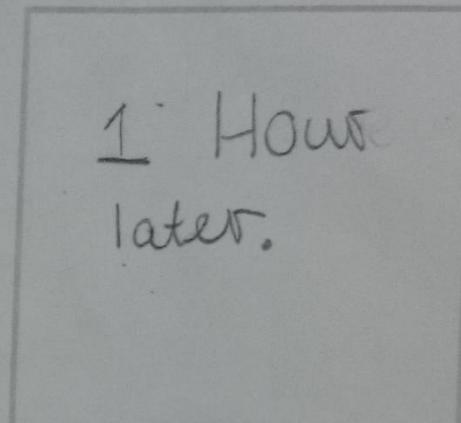
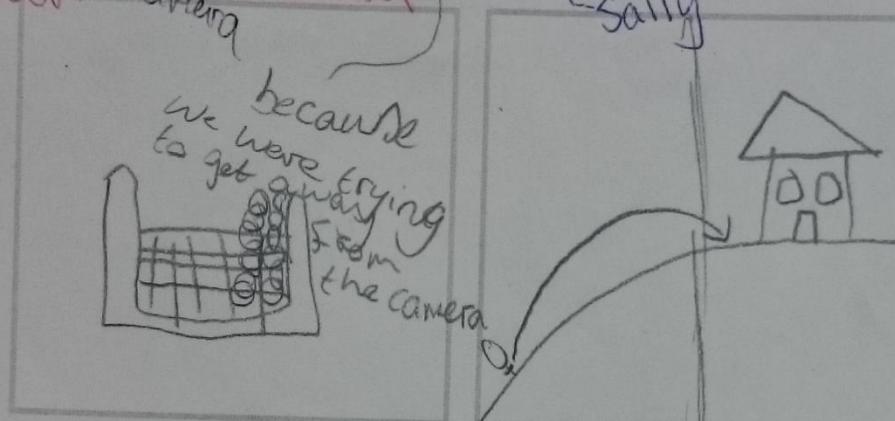
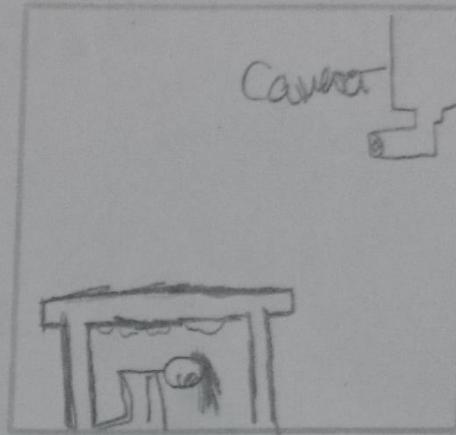
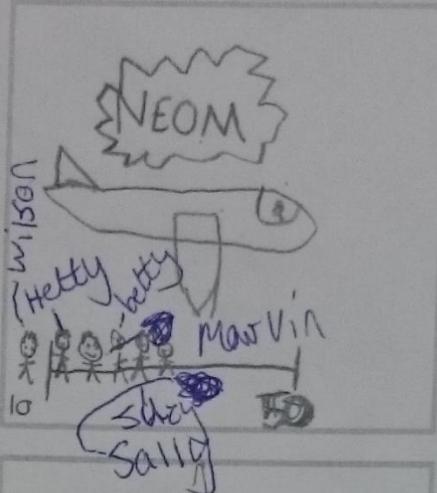
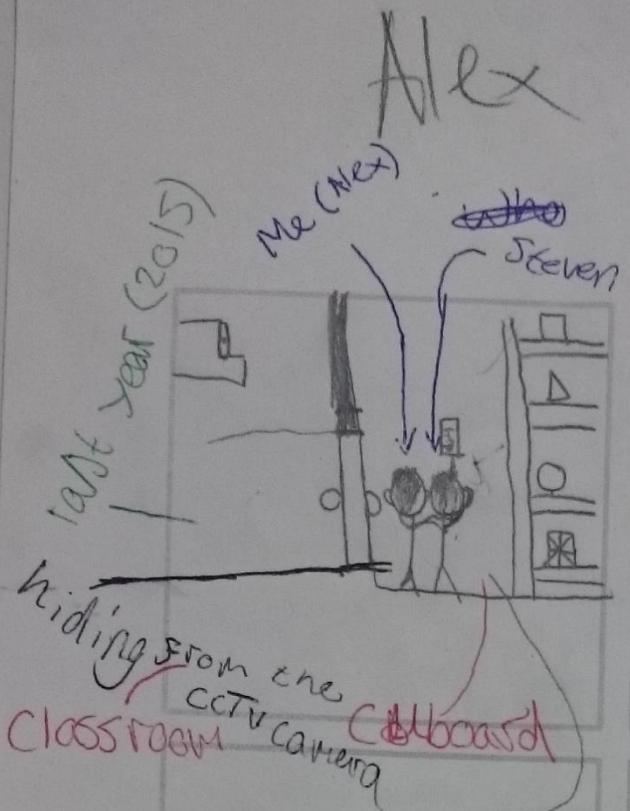


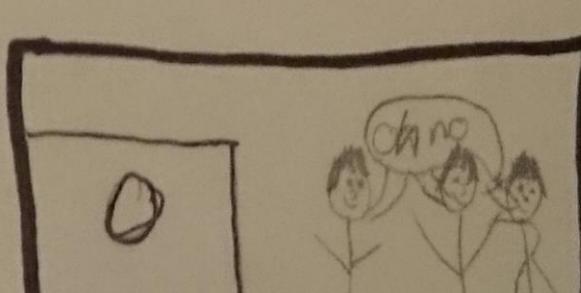
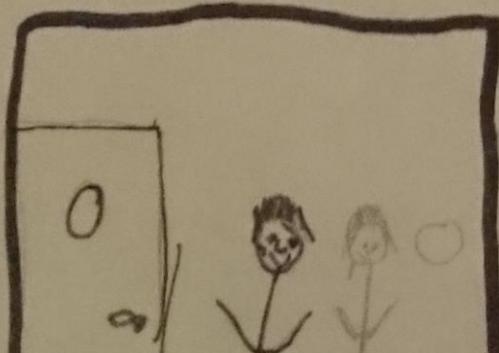
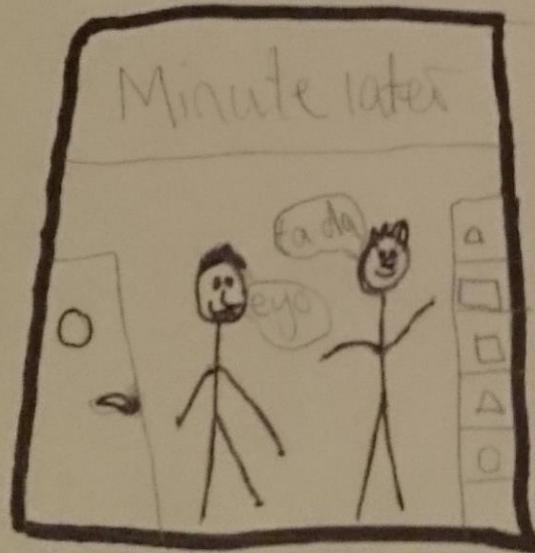
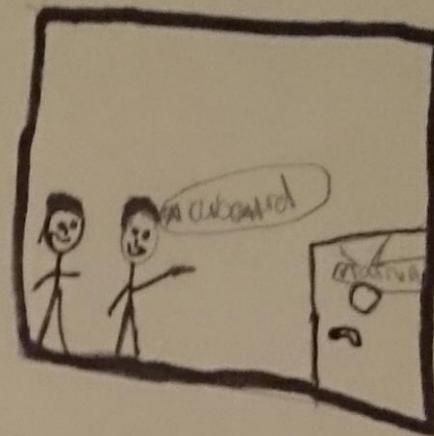
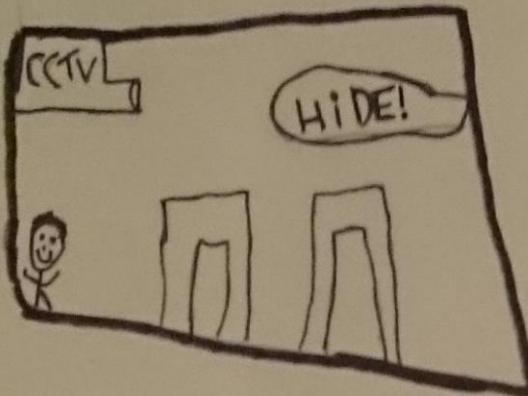


time

- W - Who
- W - what
- W - when
- W - where
- W - why

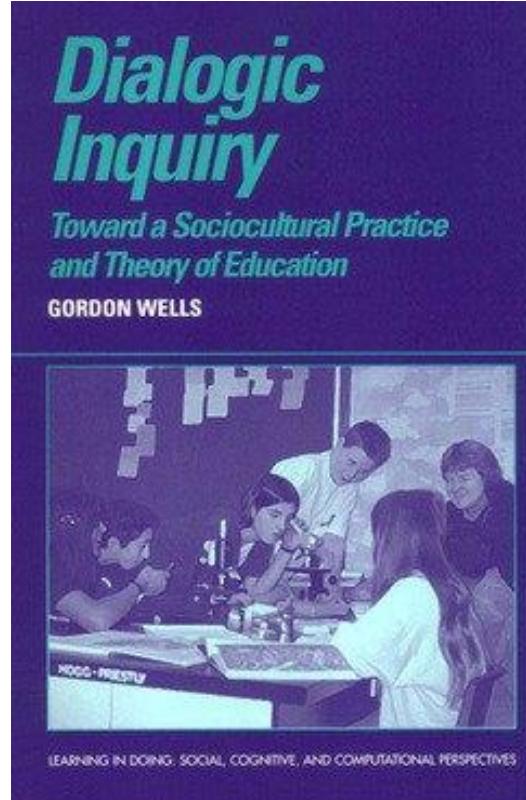
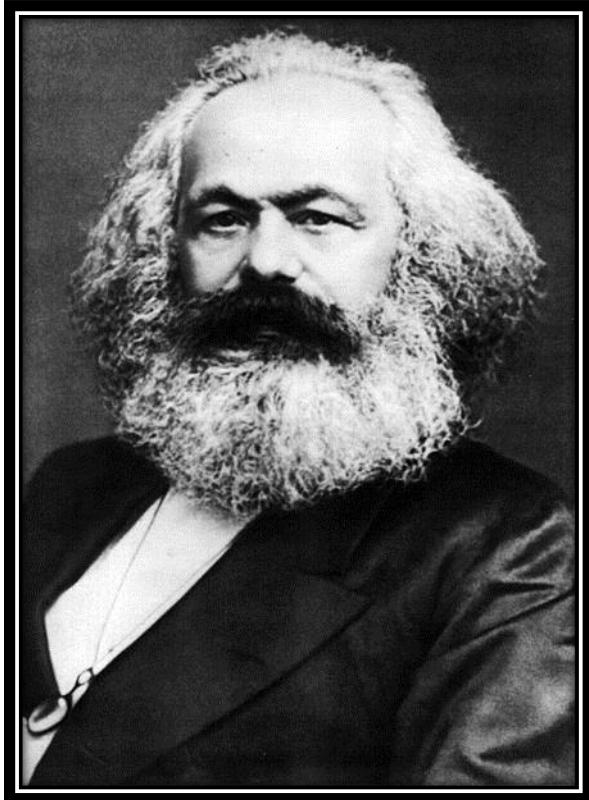
FASMED





Presentation structure





Starting point:

- Overall Marxist view of how the world works (and a bit Critical Realist)
 - Critical Theory on mass culture products and mechanisms (Adorno 1991; Marcuse 1964; Benjamin 1973)
 - Cultural Studies on representation (Hall 1997)
- **Sociocultural theories of learning**
 - learning happens through language (Wells 1999; Barnes & Todd 1995)
 - dialogism; multiple meanings in one 'text' (Bakhtin 2001; Holquist 2002)

Focus on:

- what readers read
- whether different people read the same meaning from the same comics
- what representations of 'Britishness' are present in GB comics
- why these specific representations exist in GB comics
- what this could mean for inclusion/exclusion in ideas of British national identity, as one of many sources of input (in the context of FBVs and Prevent: broad or narrow conceptions of Britishness, particularly infused with constructions of race and class)

Aim for:

- increased awareness of comics medium as a multimodal (words and pictures) 'space' for learning and for using verbal and visual literacies
- a focus on verbal and visual literacies (and multimodal literacy) in their own right, not only in comics

Examples:

newspaper comic strips

political cartoons

episodic web comics

one-off web comics and cartoons

children's weekly comics

adults' weekly comics

adults'/young adults' one-off comics, or longer-running series

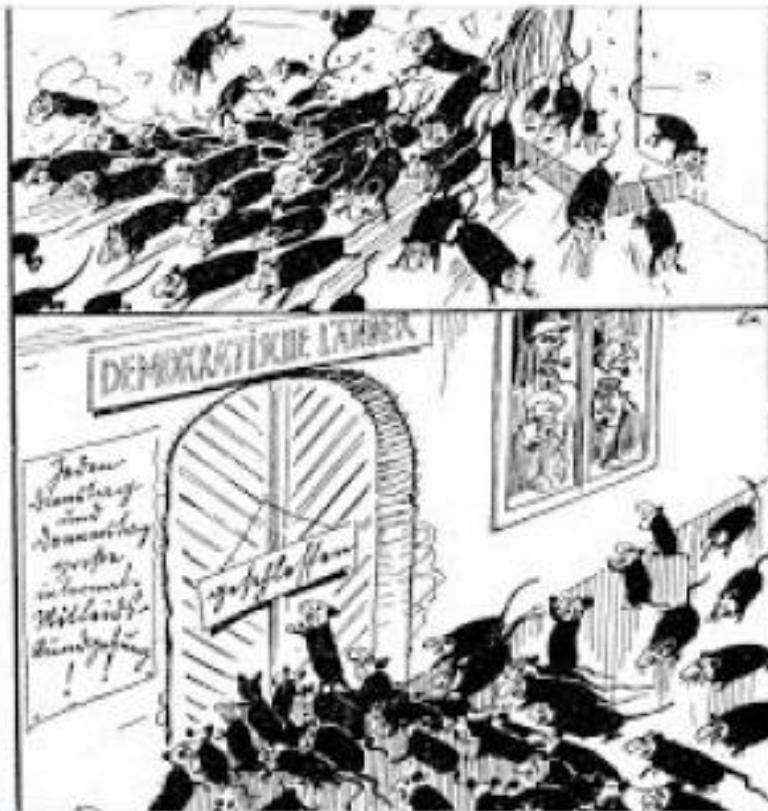
long comics printed in book form ('graphic novel' is a tricky phrase)

photostories

adverts in comics form

...and more

Comics **explicitly arguing a point**, or comics as **less-intentional carriers of meaning**.



Iain

@Cuphook108

Follow

One is a Nazi cartoon laughing at Jews denied entry to democratic countries. The other is the Daily Mail today.

10:27 AM - 17 Nov 2015

16,306

5,935

**Comics and graphic novels**

'Draw and you'll go to jail': the fight to save comics from the censor

From worried parents to policemen with built-in 'Satan detectors', underground comics have never lacked enemies. And for 30 years Neil Gaiman and his friends have fought back in the name of free speech

"When it comes to comic books ... you might not want to look at it, but that doesn't mean it should be prosecuted," he says. "As Neil Gaiman says, we have to defend the icky speech as well as the mainstream speech."

"When people say, I don't see how you can approve of that or defend this, or that something shouldn't be supported," Gaiman adds, "I think of Mike Diana, in the cells for making comics. I think of Mike Diana, given the choice between not drawing, which was all he loved, or doing it surreptitiously, afraid of a police raid. I think of Mike Diana, who was only young himself, told he couldn't do any job working with children. So, yes, you can always defend someone who is essentially just making marks on paper. It's not like they're killing people, is it?"

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