

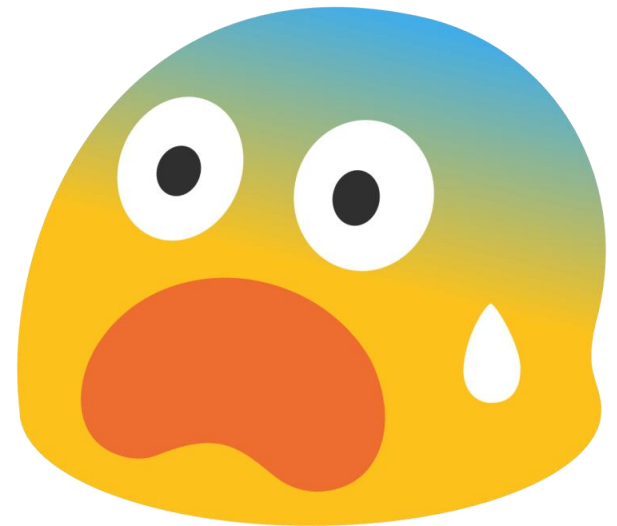
Words and pictures and learning:
comics as a method of reflecting on
learning, facilitating collaboration,
and working with narratives.

Lydia Wysocki

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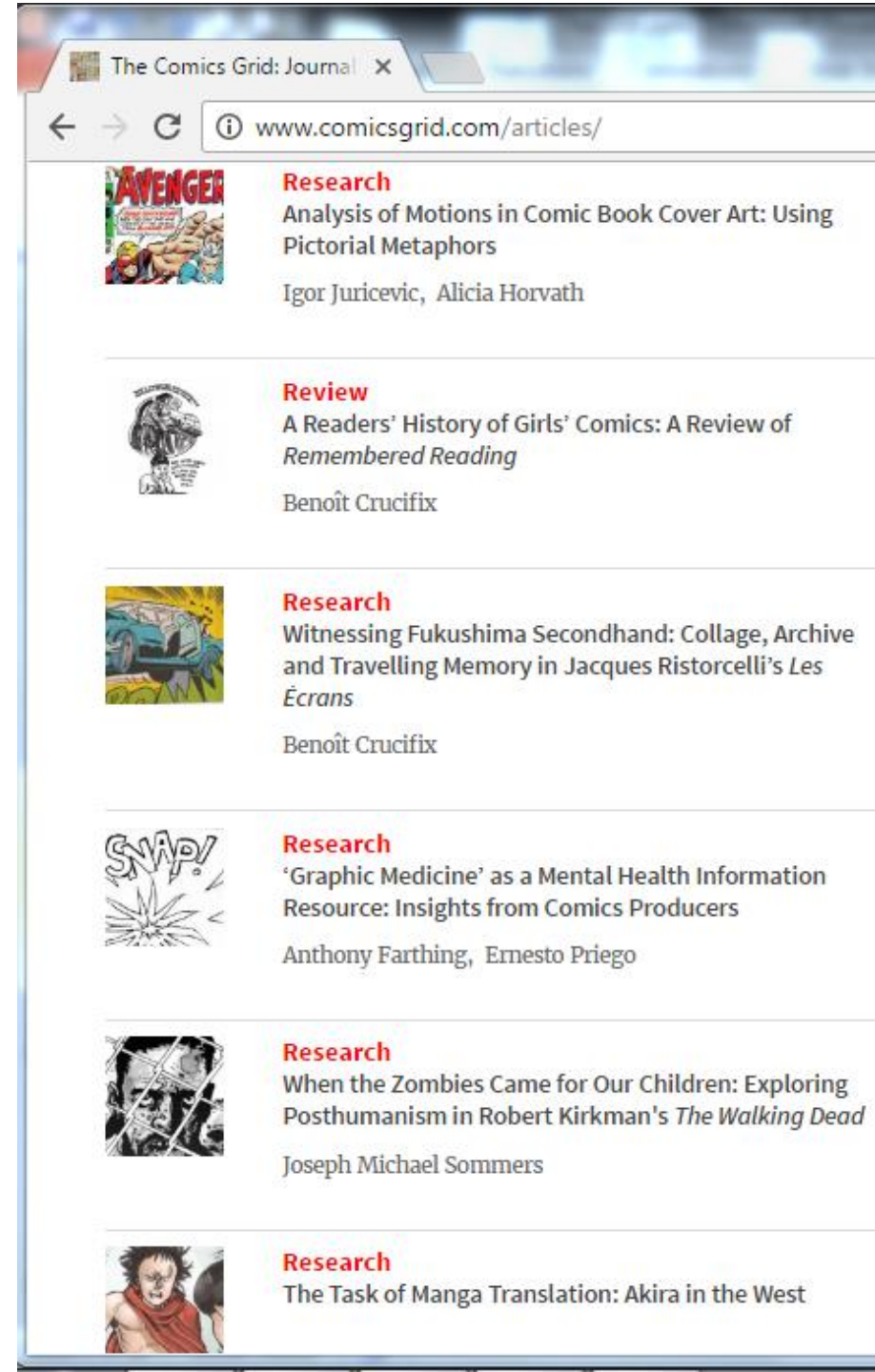
Research Centre for Learning and Teaching showcase 5th October 2016

Presentation structure

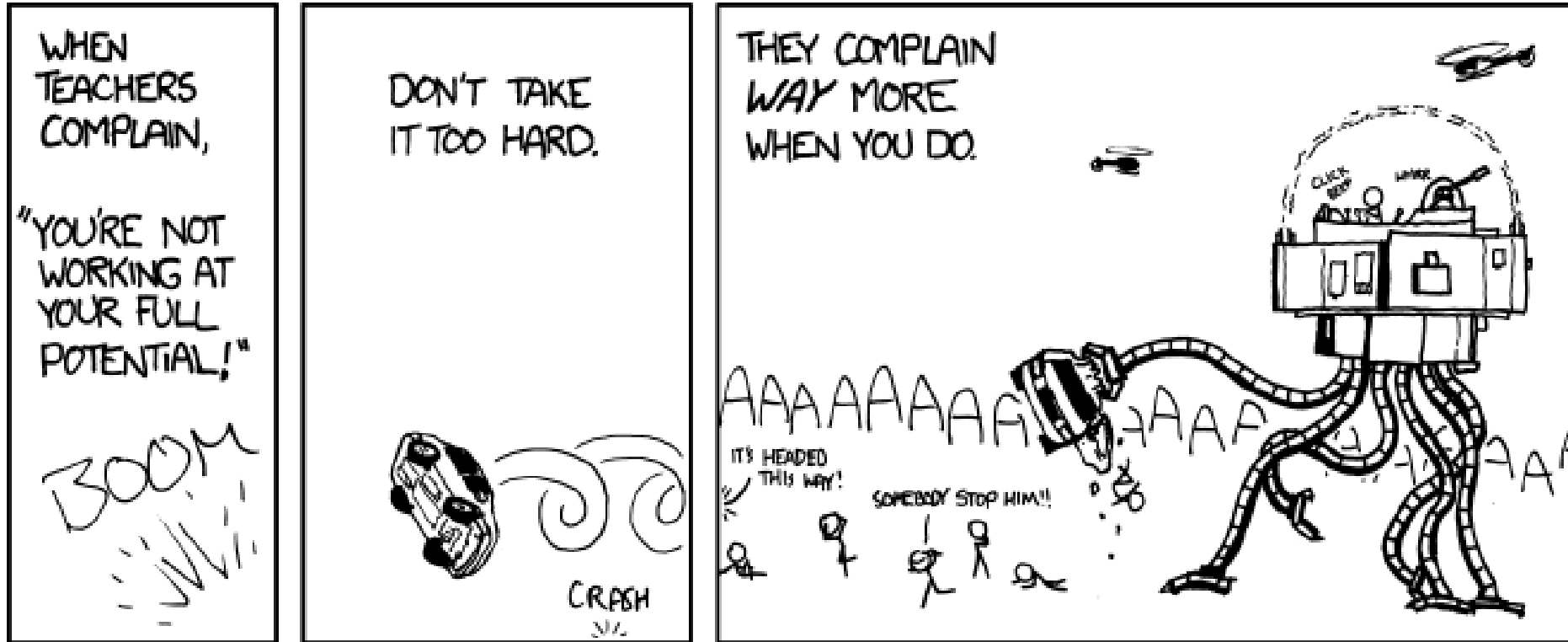


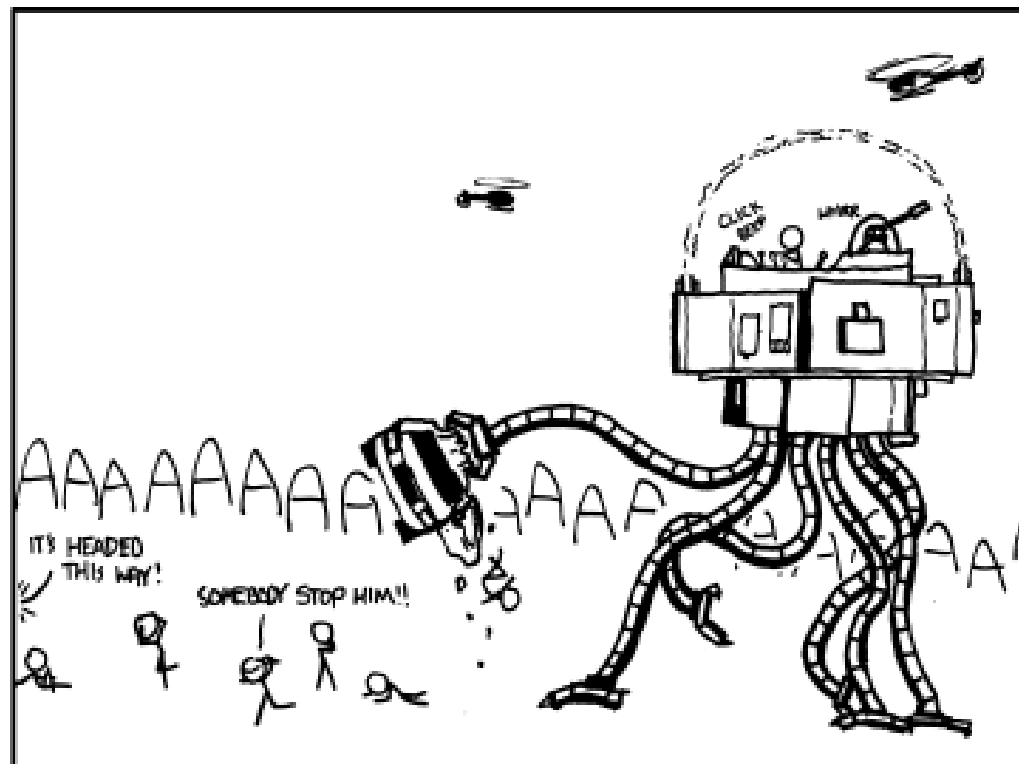
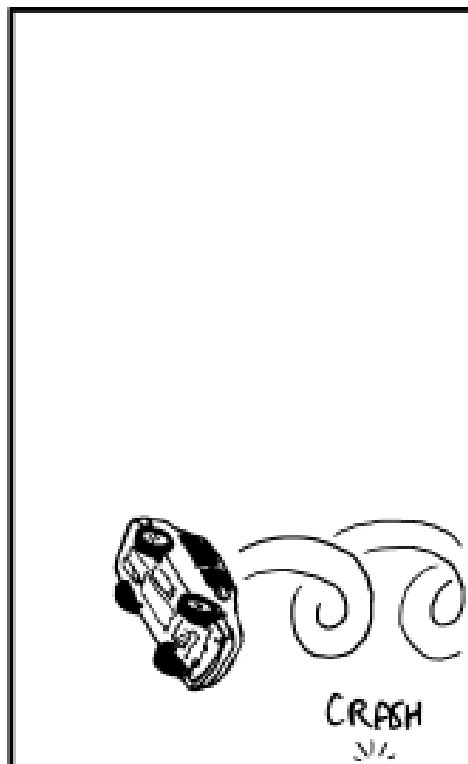
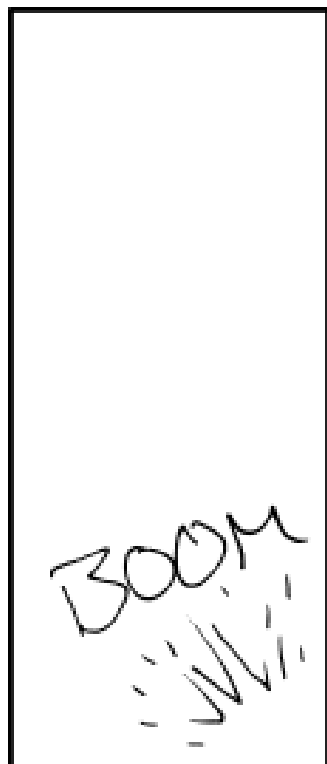
Overall points about comics:

- 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**



Example:





WHEN
TEACHERS
COMPLAIN,

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

DON'T TAKE
IT TOO HARD.

THEY COMPLAIN
WAY MORE
WHEN YOU DO.

WHEN
TEACHERS
COMPLAIN,

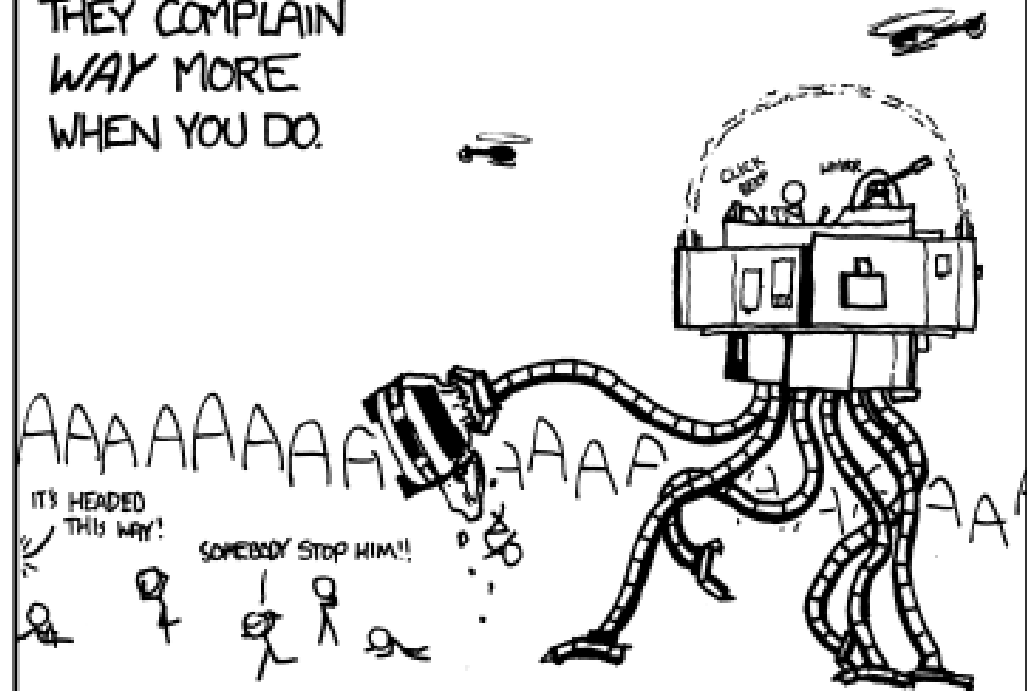
"YOU'RE NOT
WORKING AT
YOUR FULL
POTENTIAL!"

BOOM
VVV

DON'T TAKE
IT TOO HARD.



THEY COMPLAIN
WAY MORE
WHEN YOU DO.

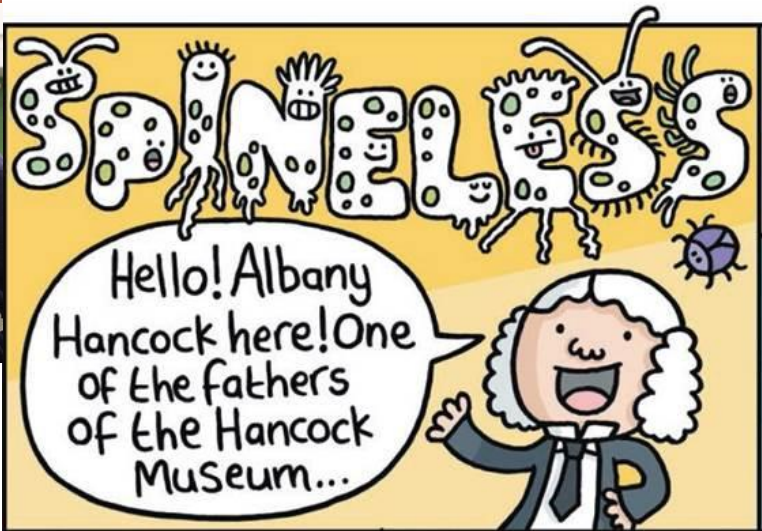
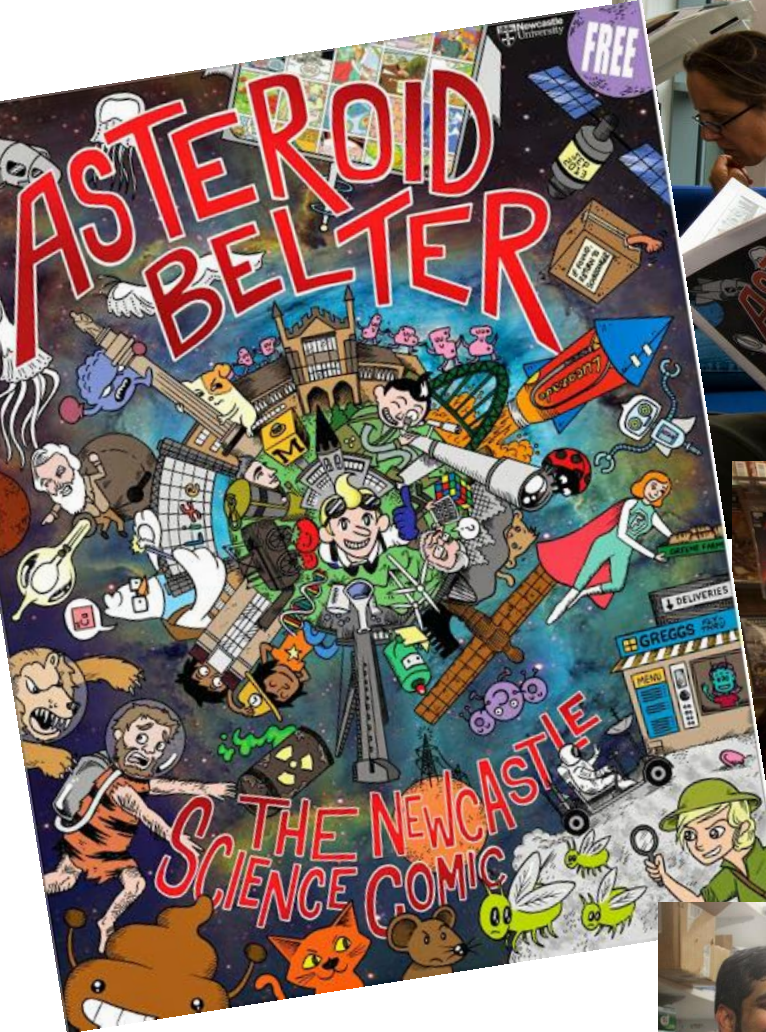


Example: working with narratives

- 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**

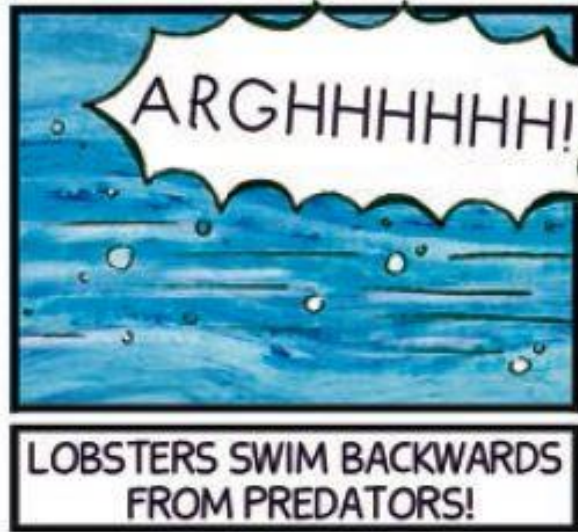
- Devise the story
- Put the story into words

EPIC THEMES

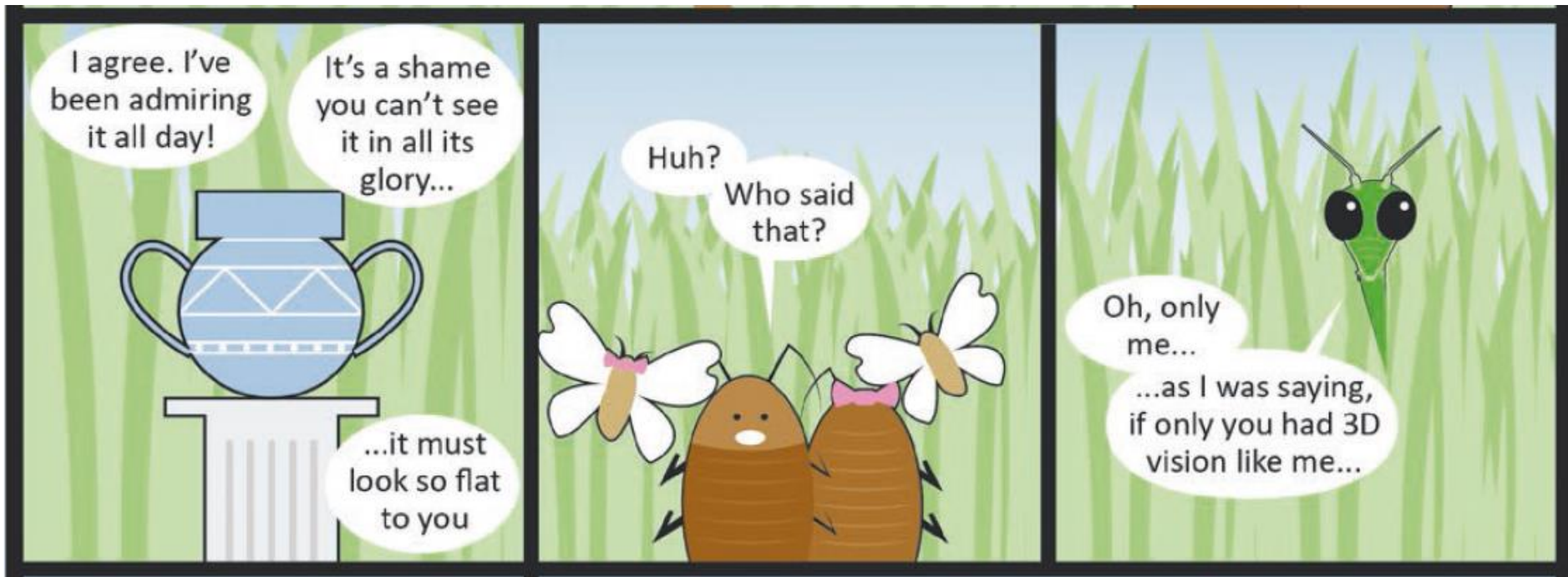
also known as
**FACTUAL
CONTENT**

**AWESOME
WAYS**

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

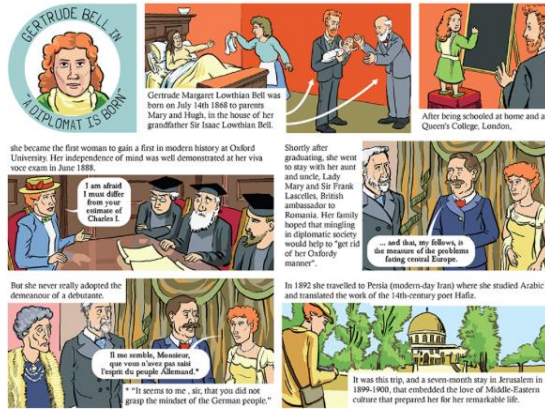


Artist/writer: Emily Lambert
Science: Dan Skerritt

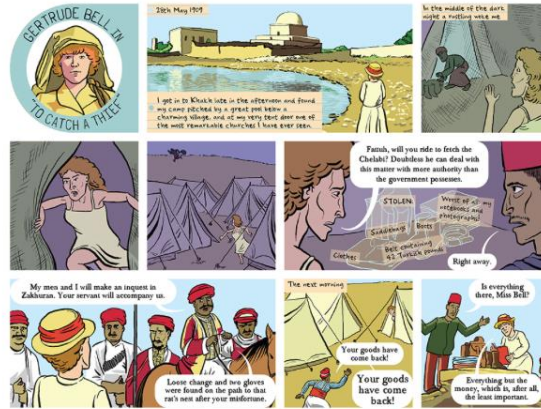


Artist/writer: Samuel Williams
Science: Vivek Nityananda

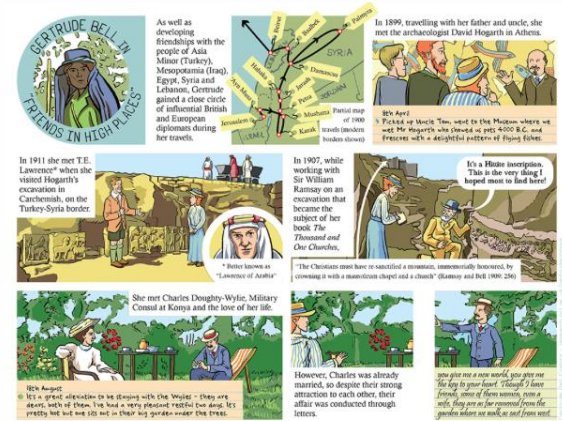
1. A Diplomat is Born



2. To Catch a Thief



3. Friends in High Places



4. The Gang's All Here



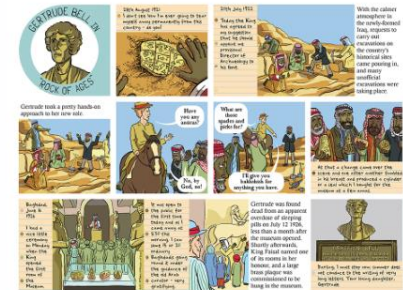
5. The Viceroy and I



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)



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

...soon came in handy.



...he intelligence files with



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

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."

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

invitation,
Viceroy who wants to
see me. It comes
rather conveniently



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

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

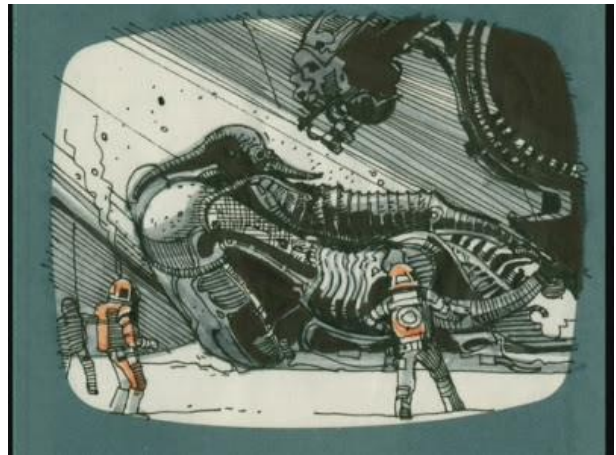
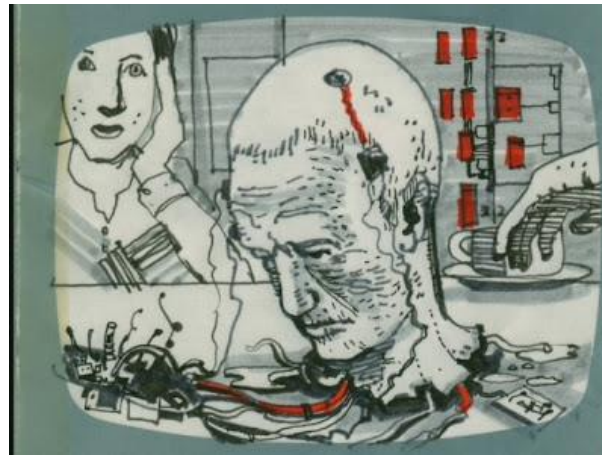
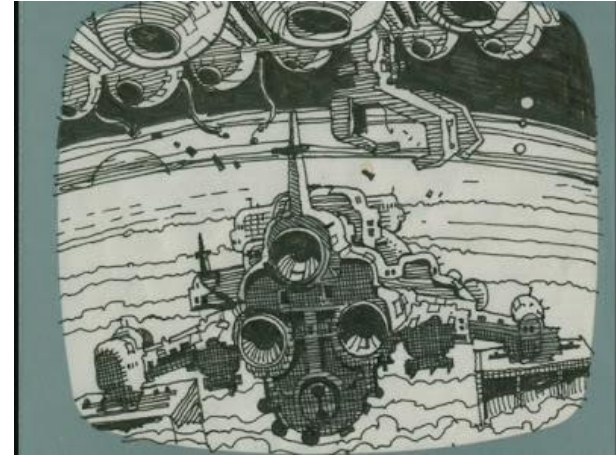
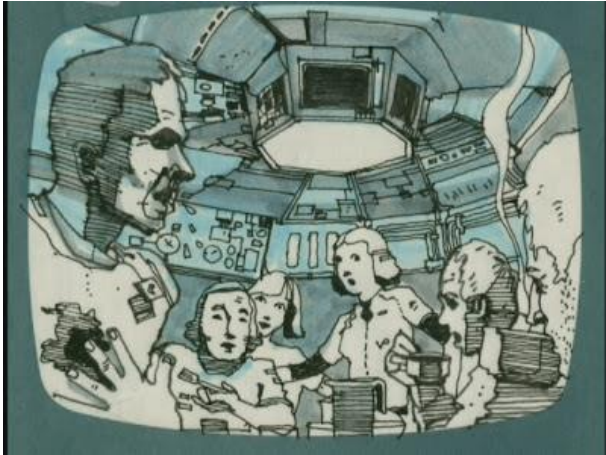
<http://research.ncl.ac.uk/gertrudecomics/>

Example: facilitating collaboration

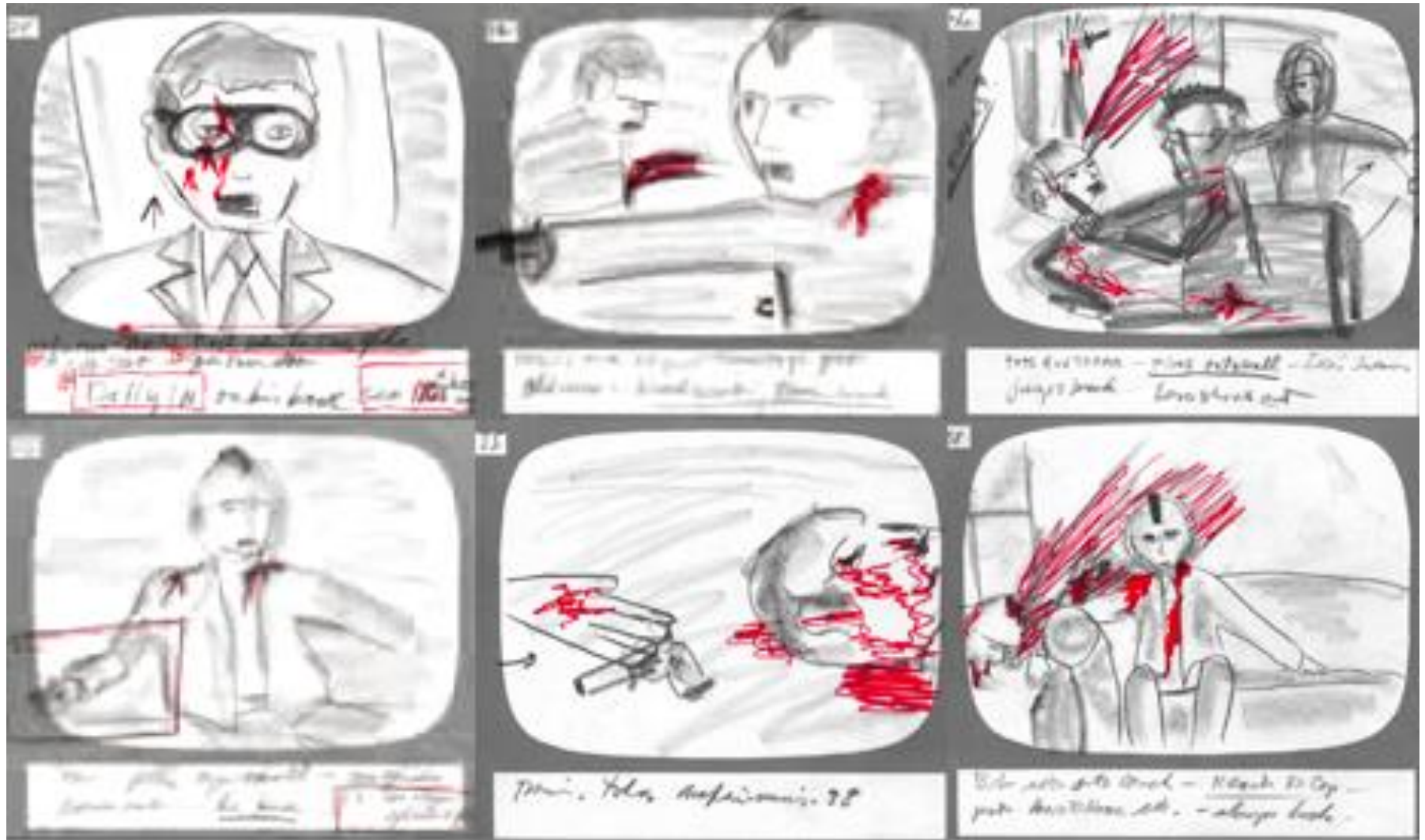
- making storyboards as a way for strangers to work together on a new short project ('science-data' professionals and 'creative-arts' professionals)
- storyboarding as a way to communicate a precise vision to a team
- or, storyboards as a working document
- comics as a space to work together



Ridley Scott



Martin Scorsese

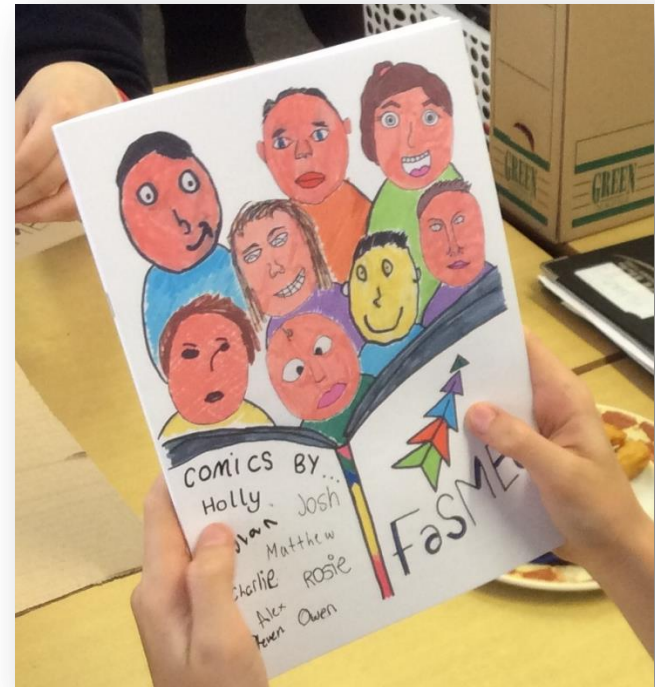


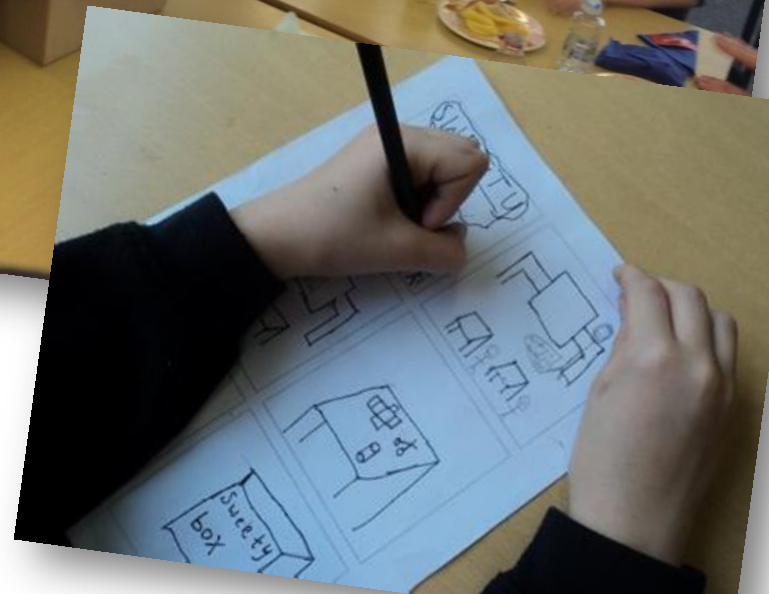
(anybody)

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

- who
- what
- when
- where
- why

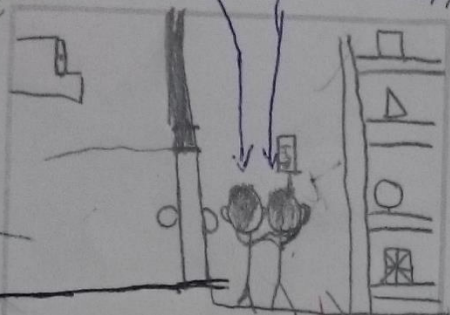
Alex

FASMED

last year (2015)

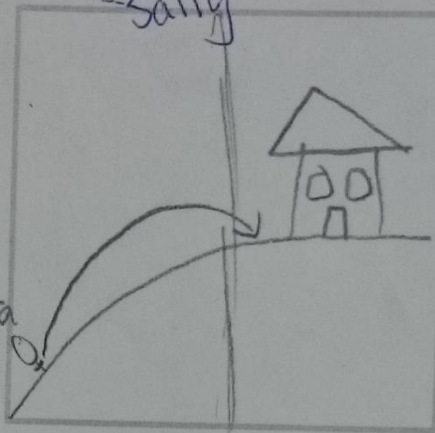
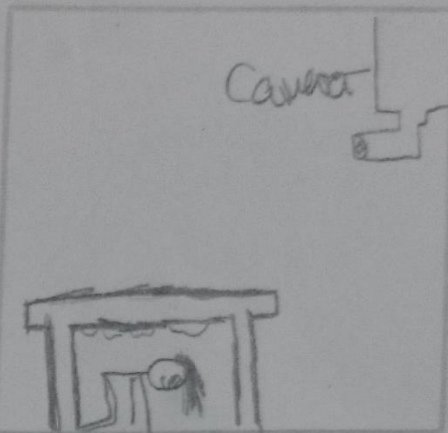
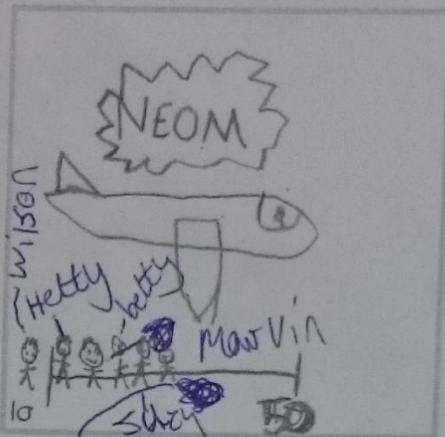
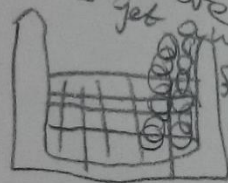
Me (Alex)

Steven

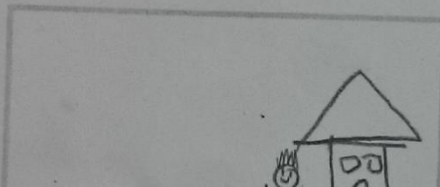


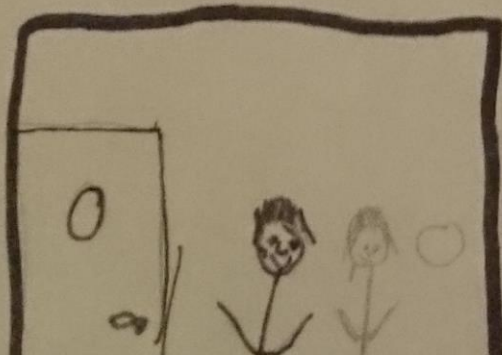
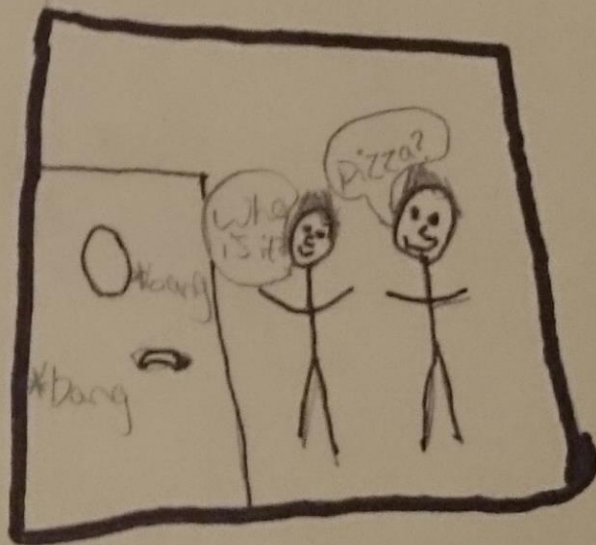
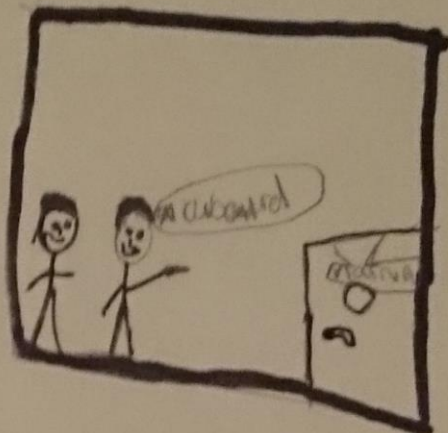
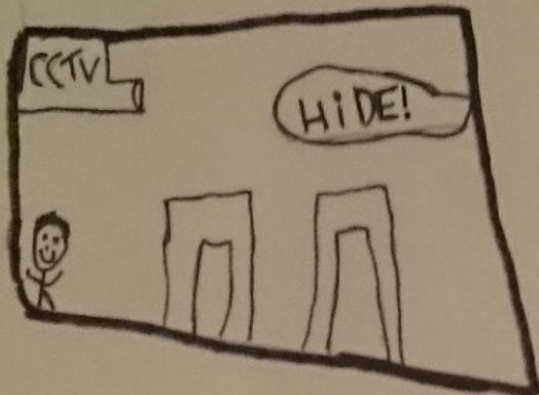
hiding from the
CCTV camera
classroom

because
we were trying
to get away
from the camera

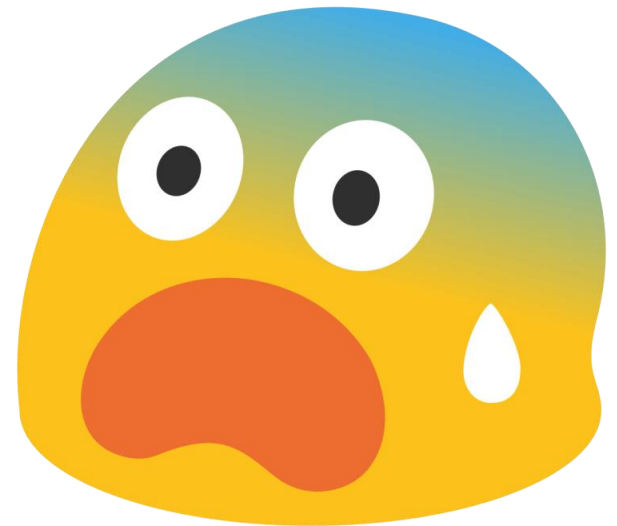


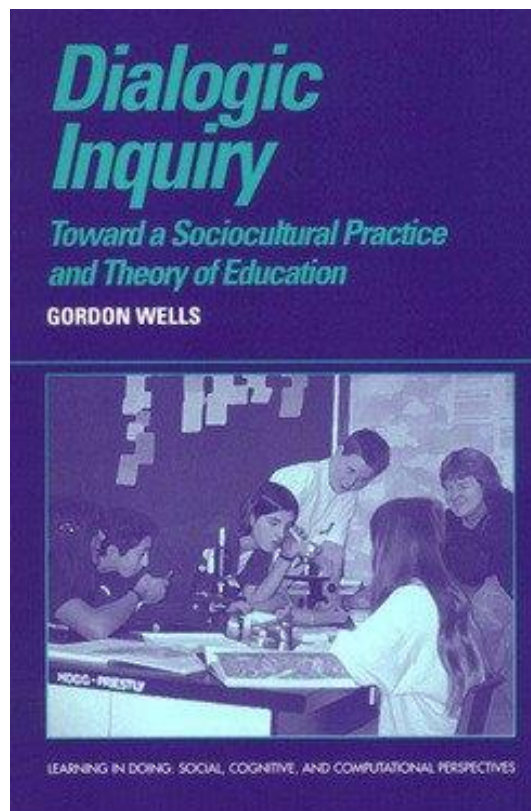
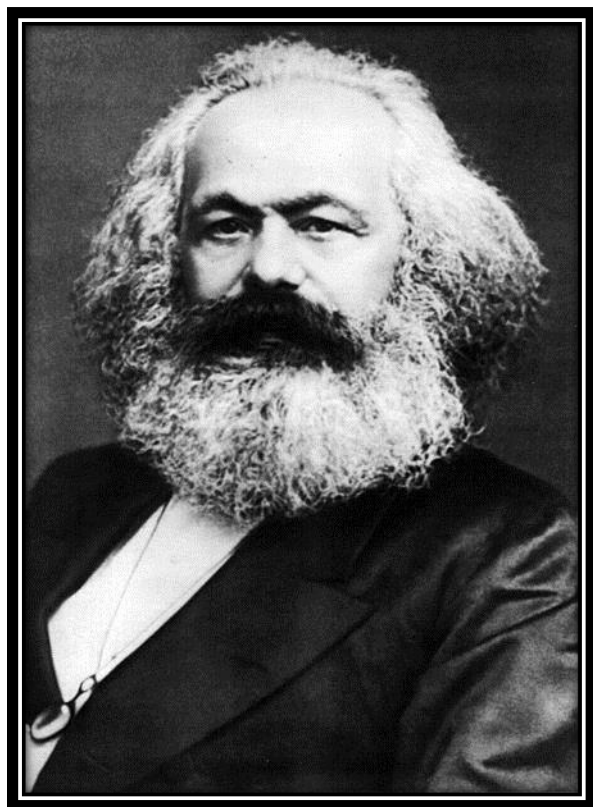
1 Hour
later.





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)

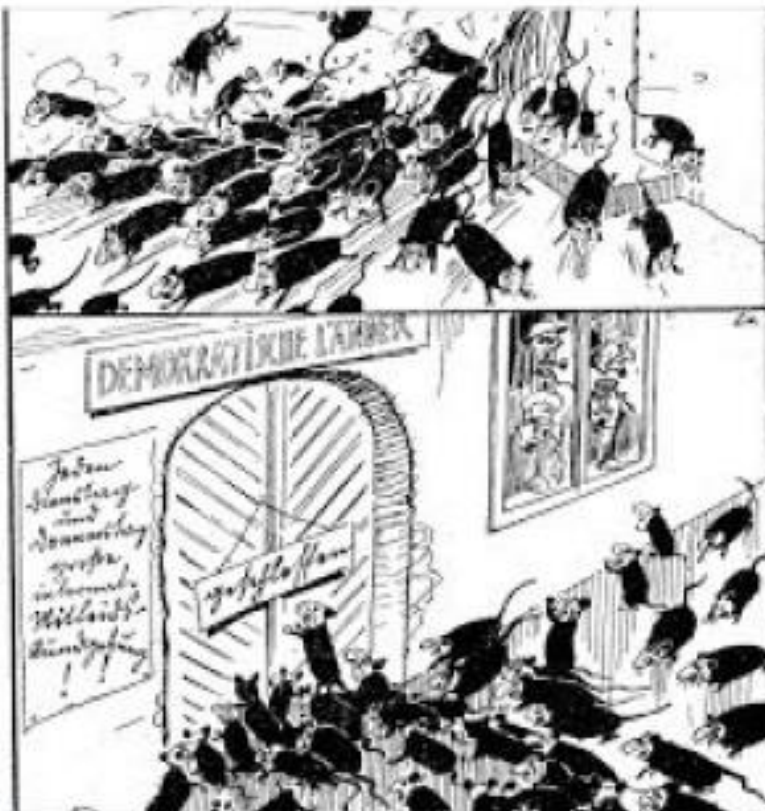
Aim for:

- 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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