COMICS AS A TOOL FOR INQUIRY
(CONCERNING A DISSERTATION IN COMIC BOOK FORM)
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ABSTRACT: Comics' integration into classrooms and other educational forums is exciting and long overdue. Yet, this increasing recognition as a literacy gateway is only the tip of the iceberg. Comics are an essential medium in their own right, ripe for exploration across academia. Through his interdisciplinary doctoral dissertation created entirely in comic book form, the author expands the boundaries of what comics can achieve while radically reimagining what scholarship can look like. In both content and form, his dissertation serves to challenge the verbal's dominance as the mode for serious thought and the narrow notion of intelligence imposed by standardized assessment. Richly dense, multi-dimensional, and multimodal, comics are uniquely suited to speak to the complexity of our thinking, making them a fertile site for creative and critical practice. In his presentation, the author will draw on his dissertation and the comics courses he developed for teachers at Columbia University’s Teachers College.

COMICS' ONGOING INTEGRATION INTO CLASSROOMS TO AID IN LITERACY EFFORTS AND STUDENT ENGAGEMENT IS EXCITING AND LONG OVERDUE. YET, IN THE HASTE TO ELEVATE COMICS AS A CATCH-ALL SOLUTION FOR IMPROVING CLASSROOM LEARNING, WE RUN THE RISK OF REDUCING COMICS TO A MERE GATEWAY SERVING TO INTRODUCE STUDENTS TO MORE "SERIOUS" EDUCATIONAL GOALS AND SUBJECTS. IN THE PROCESS, WE MISS OUT ON POSSIBILITIES ACROSS ACADEMIA THE MEDIUM HAS TO OFFER IN ITS OWN RIGHT. COMICS ARE A POWERFUL TOOL FOR THOUGHT. THROUGH A DISSERTATION CREATED ENTIRELY IN COMIC BOOK FORM, I SEEK TO EXPAND THE BOUNDARIES OF WHAT COMICS CAN ACHIEVE WHILE RADICALLY REIMAGINING WHAT SCHOLARSHIP CAN LOOK LIKE.

IN THE FOLLOWING DISCUSSION, WE WILL TAKE UP WHAT I'M UP TO IN MY DISSERTATION ALONGSIDE HOW I'M USING COMICS TO DO ABOUT IT. THIS WILL BE PRIMARILY FOCUSED ON THE MEDIUM WHICH WILL DOVETAIL BACK INTO THE DISSERTATION PREMISE - THE DEVELOPMENT OF THE CONCEPT "UNFLATTENING".

FIRST, LET'S ADDRESS FLATNESS. BY THAT I MEAN A FLATNESS OF SIGHT, OF POSSIBILITIES. IT'S A STATE OF "THIS IS HOW IT IS" WHERE EVEN OUR CHOICES ARE HERITABLE-DEFINED. AS HERBERT MARCLACE (1931, 1949) DESCRIBED AS "A PATTERN OF ONE-DIMENSIONAL THOUGHT AND BEHAVIOR" WHERE INHABITANTS LACK A "CRITICAL DIMENSION" TO TRANSCEND THEIR EXISTING STATE.

HERE, EVEN CHOICES (OF WHICH THERE ARE SEEMLY MANY) ARE PRESCRIBED.

THIS FLATNESS IS NOT LITERAL, ESPECIALLY THE NATURE UNDER A HYPER-STEREOTYPE PATTERN.

THOUGH WE WILL TAKE THAT UP LATER.

This is a flatness of sight.

A flattening of possibilities.

Where inhabitants conform to what has been called a pattern of one-dimensional thought and behavior.

Lacking a "critical dimension" of potentiality to transcend their existing state.

Every thing has its place.
While the visual has been sequenced to the world of spectacle and aesthetics, text has been privileged as the proper mode of explanation as the tool of thought. The current culture of testing and academic bias for the verbal-linguistic further amplifies this disparity. This emphasis on one mode of thinking sacrifices a nimbleness of mind—a multiplicity of approaches to how we learn— for an educational system ordered around a limited notion of intelligence.

In the disciplines we've forged powerful tools. Lenses which help us see far. Yet, by restricting our vision to a narrow range of the spectrum, a single line of thought, a solitary viewpoint can be a trap. Where we see only what we're looking for, but in order to see what we're not, another approach is necessary.

And when they grow up?

Flatness is a great weight, suffocating and ossifying in its wake. The very capable, dynamic creature that once opened its eyes wide, animated and teeming with possibilities, ends up stuck, its vision narrowed, potential energy curtailed—a top dormant, never to be spun.
But, we're more than that.

Swimming within the words, the world that defines and confines us - it's hard to conceive how to step outside and discover new possibilities. I find this passage from Italo Calvino's *Involuntary Love* helpful in articulating where I want to go from here: "Whenever humanity seems condemned to heaviness, I think I should fly like a pensil into a different space, don't mean escaping into dreams or into the irrational, I mean that I have to change my approach, look at the world from a different perspective, with a different logic and with fresh methods of cognition and verification..."

The key is in gaining perspective...

...and the means to create perspective lies right between our eyes. We are always negotiating the difference between the views of two eyes - two vantage points converge to produce stereoscopic vision - two flat images become three-dimensional.

Thus, I define unflattening as "a simultaneous engagement of multiple vantage points from which to engender new ways of seeing."

Just as the coming together of two eyes produces stereoscopic vision, within this space between disciplines, their interplay and overlap...facilitate the emergence of new perspectives.

At its core, this is an interdisciplinary approach by weaving and integrating multiple viewpoints and disciplines we enable expanding means of seeing and create new possibilities.

My work is grounded literally in seeing.

I build on Rudolph Arnheim's project to reconnect thinking and seeing, where perception is not something separate - mere decoration - but integral to our making of meaning. The verbal's role as the solitary path to serious, rational thought is in urgent need of reconsideration. By using a medium that embodies that, I can not only talk about new ways of seeing - I can walk it. Comics allow me to make the metaphor of multiple ways of seeing literal.

Primary reasons for using comics in educational settings:

Comics play an important role as a literacy tool - this was certainly my experience as a child.

Examples of projects using comics to transcend and bridge literacy barriers include *World Comics*, which call comics a "low tech" communication medium that anyone can create and share to impact their community; *the Comic Book Project*, which has been adopted to great effect in schools nationwide and making curriculum pop; an online network where educators interested in implementing comics into their individual classrooms can connect and share resources.

Comics possess great explanatory powers coupled with broad accessibility. I can hand a comic to someone as deep as anything I might write in straight text - yet people are willing to read them. In this way, I find they become subversive!
IN ORDER TO SHOW THAT COMICS ARE UP TO SUCH A TASK, LET'S EXPLORE WHAT COMICS ARE AND HOW THEY WORK...

A BRIEF HISTORY - RATHER THAN APPROACHING COMICS AS A NEW MEDIUM, INSTEAD LET US CONSIDER THEM AS CONTINUING THE LONG LINEAGE OF VISUAL NARRATIVES STEMMING FROM STORIES TOLD ON CAVE WALLS TO GRAND TAPESTRIES. PLACING COMICS IN THIS CONTEXT LENDS THEM A CERTAIN LEGITIMACY. THIS TRADITION OF VISUAL LANGUAGE PRE-FIGURES WRITTEN TEXT, AND PERHAPS COMICS RETURN US TO A TIME BEFORE THE RIFT BETWEEN IMAGE AND TEXT GREW SO WIDE. AS A CREATOR, I SEE WORKING WITH WORDS AND PICTURES INTERCHANGEABLY AS RESTORING A WHOLENESS TO MY THINKING.

ONE SIDENOTE, JUST AS IMAGE PRECEEDED TEXT, GESTURE PRE-FIGURES VERBAL SPEECH, AS LYNDA BARRY (2010) PUT IT, “IN MOTION YOU SPEAK. THE LANGUAGE THAT LANGUAGE IS BASED ON” (P. 55). TO BARRY’S POETIC POINT, IT HAS BEEN OVERLOOKED (TOMASELLO, 2010) THAT COMMUNICATION VIA GESTURE IN FACT PRE-FIGURES ORALITY IN OUR SPECIES’ EVOLUTION.

COMICS AS WE MORE FORMALLY RECOGNIZE THEM, KICKED OFF IN NEWSPAPERS IN THE 1890S - WITH RICHARD OUTCAULT’S YELLOW KID (PICTURED LEFT) FREQUENTLY NOTED AS THE FORERUNNER OF MODERN COMICS.

BUT IT WOULD BE THE 1938 DEBUT OF SUPERMAN WHERE COMICS TOOK OFF - SO TO SPEAK, BUT IN MANY WAYS THIS MERGING MEDIUM ENDED UP BEING HI-JACKED BY A PARTICULAR GENRE (OR SET OF GENRES), AND WITH SOME EXCEPTIONS (MOST NOTABLY UNDERGROUND COMIX IN THE 1960S), COMICS WERE LIMITED IN THE SORTS OF STORIES THEY WERE DEEMED WORTHY TO TELL.

IN 1978, WILL EisNER, ONE OF COMICS’ EARLY MASTERS RETURNED TO PRODUCE WHAT HE REFERRED TO AS A “GRAPHIC NOVEL,” PRIMARILY AS A MARKETING TERM TO APPEAL TO ADULT AUDIENCES AND BE SOLD IN BOOKSTORES. IN 1986, A TRIFECTA OF COMICS WERE RELEASED TO MAJOR CRITICAL SUCCESS: ART SPIEGELMAN’S PULITZER PRIZE WINNING “MAUS,” ALAN MOORE AND DAVE GIBBON’S “WATCHMEN,” THE SOLE COMIC ON TIME MAGAZINE’S 2005 LIST OF “ALL-TIME 100 GREATEST NOVELS,” AND FRANK MILLER’S “THE DARK KNIGHT RETURNS.” THESE WORKS PAVED THE WAY FOR MORE SERIOUS APPROACHES TO WHAT COULD BE ADDRESSED IN COMICS AND OPENED THE FLOODGATES FOR THE WORKS BEING PUBLISHED TODAY.

AND IT WOULD BE A COMIC ON COMICS THAT WOULD PULP IT.
Scott McCloud's groundbreaking 1993 "Understanding Comics" opened wide the possibilities for the medium and their educational integration - making possible the sort of work I'm doing.

Rather than narrowing ourselves to a single definition, in the spirit of unflattening I want to explore several defining aspects of what comics are and how they do what they do.

First up, McCloud's big idea of *juxtapositions.* McCloud made an inspired decision to locate comics' origins not in their emergence near the start of the 20th century but to leap past that point and instead connect comics to the lineage of visual narratives as disclosed prior. McCloud (1993) offered a definition of comics that reflected their place within the broader scope of visual language: "Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" (p. 9).

The negative space between panels - or glitters - is where McCloud suggests comics derive their lifeblood, for, "In the limbo of the glitter, human imagination takes two separate images and transforms them into a single idea" (p. 66). The graphic reader constructs meanings and a cohesive narrative from the static, juxtaposed panels through a gestalt-like act of closure - what McCloud defines as "observing the parts but perceiving the whole," (p. 63). Juxtapositions are key - the reader stitches together the separate elements, connecting the dots to make meaning.

Comics are thus an active, participatory experience for the reader, akin to reader response theory or "cool" in Marshall McLuhan's media theory terminology.

*Thus, when you look at a photo or realistic drawing of a face...* You see it as the face of another.

*But when you enter the world of the cartoon...* You see yourself.

We animate and breathe life into them.

*Making comics cool, in Marshall McLuhan's terminology*...
THE SECOND ASPECT: COMICS POSSESS A DUAL NATURE - BOTH A LANGUAGE & ART/SEQUENTIAL & SIMULTANEOUS.

SO YES, WHILE COMICS ARE READ SEQUENTIALLY, PANEL BY PANEL LIKE TEXT, AT THE SAME TIME THE COMIC PAGE IS ALSO VIEWED ALL-AT-ONCE, LIKE VISUAL ART. THIS "ALL-AT-ONCENESS" - OR SIMULTANEOITY - SPEAKS TO OUR ABILITY TO SEE THE WHOLE AND THE PARTS AT THE SAME TIME (ANOTHER FORM OF CLOSURE). THIS COMICS POSSESS A DISTINCT DUAL NATURE - WHERE SEQUENTIAL IS ENCODED WITHIN THE SIMULTANEOUS.

THIERRY GROENSTEEN LIKENS THE ORGANIZATION OF SIMULTANEOUS IMAGES IN COMICS TO A SYSTEM OR A NETWORK (P. 146). A CONNECTED SPACE OF ASSOCIATIONS STRETCHES WEB-LIKE ACROSS THE PAGE BRACING THE FRAGMENTED ELEMENTS ON THE PAGE (PANELS, TEXT BOXES, ETC) INTO A COHESIVE WHOLE.

DUE TO THE CONNECTED, SIMULTANEOUS NATURE OF THE COMIC PAGE, TIME IN COMICS (QUIET UNLIKE FILM), TRANSPIRES IN SPACE.

Simultaneity in Moore and Gibbon's "Watchmen." The text - "There is no future. There is no past. Do you see?" - meta-textually references the fact that we can see the panels before and after the one in which the character is "speaking" - the sequence is also occurring simultaneously.
COMICS' DUAL SEQUENTIAL-SIMULTANEOUS NATURE OFFERS SOME NEAT IMPLICATIONS...

SPECIFICALLY, THIS PROVIDES THEM WITH AN EXPANSIVE CAPACITY FOR LAYERED, PARALLEL, AND INTERWOVEN NARRATIVES. COMICS CAN INTERLACE MULTIPLE LAYERS OF STORY WITHIN A SINGLE SPACE IN WAYS QUITE DISTINCT FROM WHAT TEXT OR FILM CAN ACHIEVE.

BECAUSE WE VISUALLY TAKE IN THE ENTIRE COMPOSITION ALL AT ONCE, SEPARATE ELEMENTS REMAIN DISTINCT WHILE STILL BEING SEEN AS PART OF THE GREATER, COHESIVE WHOLE.

THINK OF THIS A BIT LIKE FOOTNOTES: IN COMICS, INSTEAD OF HAVING TO LEAVE YOUR SPOT, FIND THE FOOTNOTE AND RETURN BACK TO YOUR PLACE, IT IS ALL THERE - PRESENT AND INTEGRATED VISUALLY.

SOME EXAMPLES WILL ILLUMINATE THIS FURTHER.

THE CHAIN-LIKE SEQUENTIAL READING OF TEXT CAN THIS BE CLEARED AND OPENED UP TO NONLINEAR STORYTELLING APPROACHES.

IN THIS SINGLE PANEL FROM WATCHMEN BY MOORE & GIBBONS, THE PARCHMENT PROVIDES A VISUAL CLUE ALERTING THE READER THAT THE UPPERCASE TEXT IS OCCURRING IN A SEPARATE SPACE. IN FACT THIS IS A COMIC BEING READ BY A CHARACTER WITHIN THE MAIN NARRATIVE. THE TEXT "BLACK SAILS AGAINST THE YELLOW INDIES SKY..." IS OVERLaid ON A CLOSE-UP IMAGE OF A YELLOW AND BLACK FALLOUT SHELTER SIGN - METATEXTUALLY THE TWO REALITIES SPEAK TO ONE ANOTHER OF SIGNS OF WAR.


THE CHECKERBOARD COLORING OF THIS 9-PANEL GRID FROM WATCHMEN ILLUMINATES THE WAYS THE AUTHORS UTILIZE THE MEDIUM TO HELP KEEP READERS FIRMLY GROUNDED IN MULTIPLE NARRATIVES. HERE THE "X" BRIGHTLY-COLORED PANELS ARE TAKING PLACE IN CALIFORNIA, INTERCUT WITH THE "O" PANELS IN NEW YORK CITY. EVEN WITHOUT BEING ABLE TO DIGGEST THE DIALOGUE - THE VISUAL PATTERNS STAND OUT.
**Aspect Three: Visual-Verbal Weaving.**

Not only do comics function like a hybrid between text and image, this sequential, simultaneous ecosystem facilitates direct visual-verbal weaving. Unlike magazines or newspapers where text and image may lie on the same page but remain separate entities, in comics, text becomes a visualized element within the page. In fact, modern comics derived from the dissolution of text-image boundaries in illustrated newspaper sections (Couch, 2001) as R.C. Harvey (1979) states, comics depend on this blending such that “neither words nor pictures are quite satisfactory without the other” (p. 641).

Comics allow the visual and verbal to resonate and cohabit such that the fruits of their union multiply and exceed what either can accomplish apart. Noted information designer Edward Tufte (1990) expounds upon the necessity of directly integrating image and text in order to escape what he sees as a flatness of information, and achieves a greater dimensional whole.

Alan Moore’s works demonstrate a sophisticated level of visual-verbal resonance – image and text amplify one another. Left, from “The Invisibles” with Melinda Gebbie and right, from “Watchmen” with Dave Gibbons.

**And Finally: Visual-Verbal Interdependency is a Subset of Comics’ Inherent Multimodality.**

This dynamic relationship between words and pictures in comics exemplifies Gunther Kress’s (2001) notion of multimodality, where meaning resides in multiple channels contributing ensemble to the whole (p. 1). Things like gesture, image, and action are not illustrative of the “real” thing, but integral to the creation of the entire meaning. Their interaction creates a kind of resonance, where each enriches and brings greater complexity of meaning to the other, reinforcing and growing not in additive fashion but rather, multiplicative.

David Maizzuchelli’s *Asterios Polyp* (pictured) offers a particularly powerful example which points to the medium’s potential for multi-dimensional communication.

**At the Surface Level, the Text Tells a Story (the Dialogue), while the Drawn Actors Show What Is Happening.** Further information is presented in the choice of fonts, distinct and linked specifically to each character, as is the shape of the word balloons – hers rounded, his hard and geometric. Both the style in which the characters are rendered and the colors assigned to them (which also bleed into their environment), further contribute to unfolding dynamic of their exchange. All of this information is being received via many channels simultaneously transforming something...
COMICS FACILITATE CREATIVE SEEING.

IN THEIR CAPACITY FOR INTERSECTING MULTIPLE PERSPECTIVES, COMICS FACILITATE THE MAKING OF UNEXPECTED CONNECTIONS, EXEMPLIFYING MAX ERNST’S (SHESLIN, 1952) DEFINITION OF CREATIVITY: “THE PAIRING OF TWO REALITIES WHICH APARTLY CANNOT BE PAIRED ON A PLANE APARENTLY NOT SUITED TO THEM” (P. 66). COMICS ARE TODAY A VITAL SITE FOR PLAY AND IMAGINATION, LAIDEN WITH POTENTIAL FOR CREATIVE POSSIBILITIES.

I SEE THIS IN MY OWN CREATIVE PRACTICE, WHERE THE UNEXPECTED EMERGES OUT OF THE SPATIAL PLAY BETWEEN IMAGE AND TEXT.

BARBARA MARA STAFFORD (1999) ARGUES THAT WE DERIVE NEW CONCEPTIONS THROUGH ANALOGIC PROCESSES, WHICH ARE INHERENTLY VISUAL, FOR “SEEING IS ABOUT BEING STRUCK THAT SOMETHING IS, OR CAN BE, CONNECTED TO SOMETHING ELSE” (P. 135). CONSTRUCTING METAPHORICAL RELATIONSHIPS IS THE HEART OF LEARNING AND FORGING NEW UNDERSTANDING - WE CREATE CONNECTIONS BETWEEN THE KNOWN AND UNKNOWN, JOINING THE DISSIMILAR TO GIVE BIRTH TO THE NEW. WE REFRAME OUR CONCEPTUAL SYSTEMS THROUGH THE ACTIVITY OF OUR PERCEPTUAL SYSTEM.

IN THEIR CAPACITY FOR INTERSECTING MULTIPLE PERSPECTIVES, COMICS EXEMPLIFY MAX ERNST’S DEFINITION OF CREATIVITY (SHESLIN, 1952): “THE PAIRING OF TWO REALITIES WHICH APARTLY CANNOT BE PAIRED ON A PLANE APARENTLY NOT SUITED TO THEM” (P. 66).

THROUGH SUCH ANALOGICAL PROCESSES, WHICH STAFFORD (1999) SUGGESTS ARE INHERENTLY VISUAL, WE JOIN THE DISSIMILAR TO GIVE BIRTH TO THE NEW.

AS SHE WRITES, “THE IMAGINATIVE LABOR OF MAKING A COHERENT MERMAID IS SYMBOIC OF HOW KNOWLEDGE FORMATION ACTUALLY WORKS” (P. 25).

AMPHIBIOUS - COMICS

COMICS HOLD MULTIPLE THREADS TOGETHER - A LITERAL MEANS OF LATERAL THINKING - CREATIVITY.

ROOT-BERNSTEIN (1985) FOUND THAT SCIENTISTS’ TRAINING AS ARTISTS AIDS THEIR DISCOVERING.

“SEE FROM OTHER SIDES, TURN THINGS OVER, PLAY, ACCESS TO MULTIPLE MINDS EXPANDS OUR THINKING.”

ROBERT ROOT-BERNSTEIN (1985) FOUND THAT SCIENTISTS’ TRAINING AS ARTISTS HELPS IN THEIR PROCESS OF DISCOVERING. HAVING ACCESS TO ALTERNATIVE MEANS OF SEEING ALLOWED THOSE INDIVIDUALS TO LOOK AT PROBLEMS AND MAKE CONNECTIONS IN WAYS THEIR MORE NARROWLY EDUCATED PEERS LIMITED TO A SIMPLE MODE OF THINKING COULD NOT.

ARMED WITH MULTIPLE WAYS OF SEEING, BARRIERS TUMBLE AND OUR CREATIVE POSSIBILITIES FLOURISH. IN EXPLORING THROUGH THE VISUAL AND THE VERBAL WE OPEN OURSELVES TO DISCOVERING AND EXPAND OUR CAPACITY TO MAKE MEANING BEYOND WHAT WE COULD HAVE WHILE REMAINING SOLELY TIED TO A SINGLE MODE.
PEOPLE AREN'T ONE WAY - WE AREN'T FLAT.

CONSIDER EDUCATING FOR THE ARTS, COMICS, AND VISUAL THINKING MORE BROADLY, AS NOT SIMPLY A MATTER OF CULTURE OR AESTHETICS, BUT ESSENTIAL AS A MEANS OF ENABLING MULTI-DIMENSIONAL SIGHT.

UNFLATTENING IS A DISPLACEMENT OF OUR EXISTING FRAMES OF REFERENCE - TO STEP BEYOND "THIS IS HOW IT IS" TO "WHAT MIGHT BE." IT'S RECOGNIZING THAT THERE ARE MULTIPLE SIDES AND WE CAN TURN THINGS OVER AND SEE FROM OTHER SIDES.

TRANSFORMING SOMETHING WE ONCE ONLY KNEW IN ONE WAY,

INTO SOMETHING MULTIDIMENSIONAL...

IMAGINE EDUCATION AS ACQUIRING THE MEANS TO FOLLOW OUR OWN CURiosity, TO DISCOVER OUR OWN PATHERS AND WAYS OF MAKING MEANING. ULTIMATELY I INSERT THIS WORK INTO THE ONGOING EDUCATIONAL DEBATE AND OFFER ITS PHYSICAL PRESENCE AS MEANS OF BROADENING CONSIDERATION FOR THE WAYS UNDERSTANDING CAN BE CREATED.

OPENING POSSIBILITIES AS WE GO FORTH AND FIND OUR OWN WAY.

References Cited:
The Comic Book Project: www.comicbookproject.org