

THE THIRD INTERNATIONAL COMICS CONFERENCE: COMICS ROCK

Bournemouth University, 28-29 June 2012



After a successful two years at Manchester Metropolitan University, the next International Comics Conference (organised by *Studies in Comics* and the *Journal of Graphic Novels and Comics*) is heading to the seaside!

Comics and Education (Thursday 28 June 2012)

- 'No Artistic Value That Anyone Can See.' Plenary address by David Lloyd (*Kickback, V for Vendetta*) and Steve Marchant (*The Cartoonist's Workshop*) of Cartoon Classroom (www.cartoonclassroom.org).

Also the first UK screenings of:

- *Comic Book Literacy* (dir. Todd Kent). Best Documentary Winner, Phoenix Comicon 2010.
- *White Scripts and Black Supermen* (dir. Jonathan Gayles). Best Documentary Feature, Urban Media Makers Film Festival 2010.

Comics and Multi-Modal Adaptation (Friday 29 June 2012)

- 'Adaptations.' Plenary address by Ian Edginton (*Sherlock Holmes, Scarlet Traces*) and I.N.J. Culbard (*Sherlock Holmes, At The Mountains of Madness*).



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Confirmed panels

Comics as inspirational teaching tools
Comics in college
Undergraduate response and resistance
Comics as resources for research and life
The place of comics on English degrees (roundtable)
Comics in the classroom (workshop)
Teaching socialization and values
Teaching literature

Adaptation and multimedia
Superheroes and adaptation
Comics, film and audience (pecha kucha session)
Comics and multiple media (pecha kucha session)
Myth and adaptation (pecha kucha session)
Race and adaptation
Theatre and adaptation
Authorship
Storytelling and adaptation
Analytical frames for adaptation
Adaptation and characters

All two-day conference tickets include a FREE personal annual subscription to either *Studies in Comics* (Intellect Books) or *Journal of Graphic Novels and Comics* (Routledge).

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Comics and Education (Thursday 28 June 2012)
Plenary address

David Lloyd (*Kickback, V for Vendetta*) and Steve Marchant (*The Cartoonist's Workshop*) of Cartoon Classroom

No artistic value that anyone can see

David Lloyd and Steve Marchant have been promoting and facilitating the teaching of comics-related skills since the 1980s. They discuss some of the ways that attitudes toward comics have changed – or not – in the fields of education, in the 'proper' arts, and in the wider public consciousness.



Comics and Multi-Modal Adaptation (Friday 29 June 2012)
Plenary address

I.N.J. Culbard (*Sherlock Holmes, At The Mountains of Madness*) and Ian Edginton (*Sherlock Holmes, Scarlet Traces*)

Adaptation and design

Writer Ian Edginton and artist INJ Culbard explain the processes behind adapting classic literary works into graphic novel format.



Comic Book Literacy

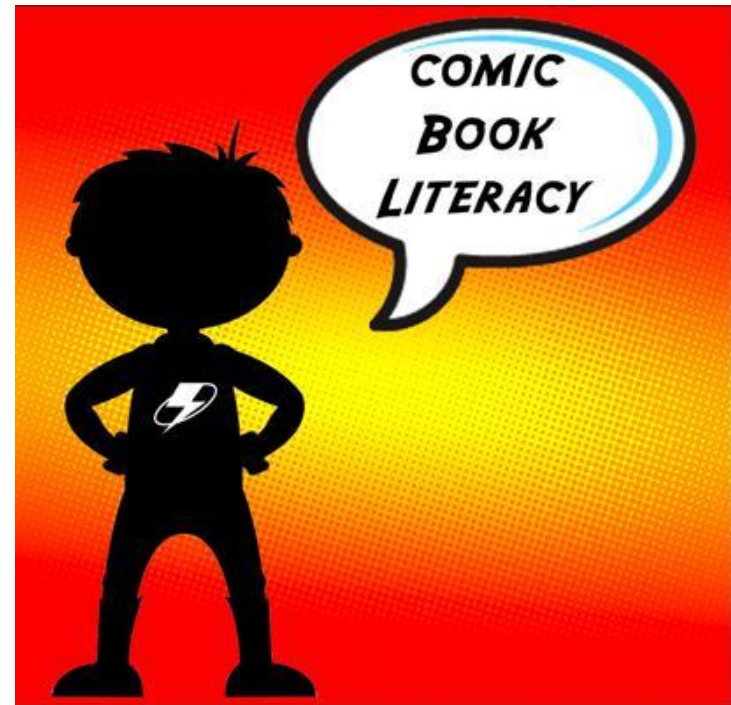
Produced, written and directed by Todd Kent

www.comicbookliteracy.com

The Comic Book Literacy Documentary is an independent feature length documentary film. The film showcases comic books as a way to inspire a passion for reading in both children and adults. Comics have traditionally had a bad reputation from the perspective of the general public and it is the goal of this film to shatter the negative stereotype of comics as "junk food for the brain" and to show them in a new light.

Comics are a diverse, misunderstood medium that, for too long, have been the dirty little secret of the literary world. From the immigrant who learns English by reading Superman comics to the child who develops a love of literature from the X-Men, comics have kept America reading for decades with fantastic tales, well structured stories and amazing fantasies.

(70mins)



White Scripts and Black Supermen: Black Masculinities in Comic Books

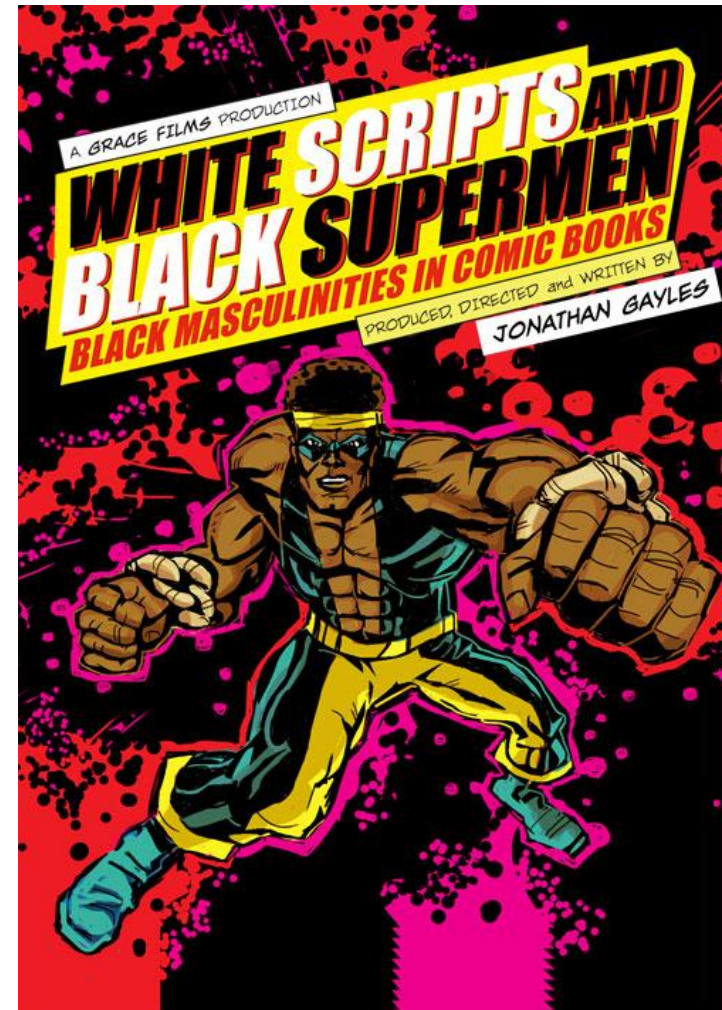
Produced, written and directed by Jonathan Gayles

www.blacksuperherodoc.com

Through interviews with prominent artists, scholars and cultural critics along with images from the comic books themselves, this film examines the degree to which early Black superheroes generally adhered to common stereotypes about Black men. From the humorous, to the offensive, early Black superheroes are critically considered.

The documentary addresses more than forty years of representation of Black men in comic books. The characters included in the documentary are as follows: Lothar (First appearance in 1934), Whitewash Jones (First appearance in 1941), Waku, Prince of the Bantu (First appearance in 1954), Gabriel Jones (First appearance in 1963), The Black Panther (First appearance in 1966), The Falcon (First appearance in 1969), John Stewart (First appearance in 1971), Luke Cage (First appearance in 1972), Tyroc (First appearance in 1976) and Black Lightning (First appearance in 1977).

(53 mins)



ABSTRACTS

(A-Z by surname of presenter)

Sebastian Bartosch and Andreas Stuhlmann, Universität Hamburg

Reconsidering Adaptation: the Comic in between

Adaptations, according to Linda Hutcheon, are not simply repetitions. They 'affirm and reinforce basic cultural assumptions' (Hutcheon 2006: 176) in new ways. To analyze how this twofold strategy works, she has drawn our attention to adaptation as both a process and its result. Our paper looks at the comic as literally a medium in an accelerating 'convergence culture' (Jenkins 2006), between traditional literature and film. Adaptations of novels, poems, even of songs have become a substantial part within the field of the so-called "graphic novel" or "graphic literature." And of course, the almost countless adaptations of comics to movies provide an important source of income for the film industry, not just in Hollywood. While 'convergence culture' focuses mainly on the circulation of "content" between authors, industries and consumers (a.k.a. the fans), we are reading the process as one of aesthetic and cultural translation. Drawing upon Walter Benjamin's *The Task of the Translator*, translation can be thought of neither as replacement nor as re-telling, but as a complex form that mediates between different ways of expression without overcoming their respective differences. Therefore we aim to explore aesthetic ambivalence as the key feature both in the process and the result of remediation of literature as comic and comic as film.

In part one, starting with Karasik and Mazzucchelli's classic *City of Glass*, we will examine the visual aesthetics of the comic as an ideal place of exchange between textual and visual culture. Art Spiegelman's *The Wild Party*, *Dri Chinisin* by Sascha Hommer and Craig Thompson's *Habibi* will serve as examples.

In part two, looking at the translation of comic into film, we will employ *Tatsumi* by Eric Khoo, Andrew Ruhemann and Shaun Tan's *Lost Thing* and Frank Miller and Robert Rodriguez' iconic *Sin City* to illustrate the ins and outs of this second process of adaptation and its results.

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Bart Beaty, University of Calgary

Towards a Theory of the Site-Specific Comic: Dave McKean's The Rut

Installed at the Pump House Gallery in London's Battersea Park in the summer of 2010, Dave McKean's *The Rut* was one of four comics works that made up the Hypercomics show curated by Paul Gravett. The award-winning cartoonist and multi-media artist used the opportunity to transform one floor of the gallery into a site-specific comic in which visitors were literally invited to walk through the mind of a convicted felon. Incorporating traditionally drawn and painted framed comics panels on the walls and floors of the exhibit space, McKean also incorporated the mounted heads of stags, ornately painted masks, and a shipping crate into the narrative of his work. Moreover, panels placed on windows of the gallery cannily reproduced the view from those windows, producing the space of Battersea as an element of the comic itself. This paper will draw on theory of space in the construction of culture in order to offer a preliminary theorization of the possibility of site-specificity in the comics form. The paper is part of a larger project examining intermediality and non-print based comics generally, tentatively titled "Comics Off the Page".

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Phil Bevin, Kingston University

Superman at War? Adaptation and re-adaptation of Superman in comics, radio and animation during the early 1940s

This paper considers the relationship between the *Superman* comics published between 1938 and 1943 and the adaptations of the character in other media, specifically the Fleischer and Famous Studios' (1941) *Superman* cartoons and *The Adventures of Superman* radio show (1940). It utilises direct references to the *Superman* narratives appearing in these three media, as well as historical analyses and critical evaluation from the period, as tools with which to explore the relationship between the different iterations of the character. Using these methods, it examines how the interpretations of the character in each media were informed by the situated position of those media within the wider framework of American cultural discourse, with a focus on the effects produced by the discursive context during World War II.

The presented argument suggests that, although the *Superman* narratives appearing on radio and in cinemas were not direct adaptations of specific comic book storylines, they did adhere to the rough narrative conventions present in the comics at the time. It illustrates that, using these conventions as a foundation, the cartoon and radio narratives went on to explore situations and topics that were more relevant to the agendas of their producers, and to the presumed tastes of their audiences. The paper uses these considerations to demonstrate that the *Superman* narratives in comics, cinema and radio between 1938 and 1943 were each distinct products which, despite their differences and because of their use of common storytelling conventions, could nevertheless be categorised under the collective term “*Superman* stories”. It will ultimately be contended that the conventions used by *Superman* texts are fluid and develop over time as a result of their diverse usage in different media.

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Sam Burdock, Warwick University

Do Androids Dream of Electronic Media? Adaptation and Audience Response

As the expectations for an adaptation and the expectations for a particular medium can often conflict, cross-media adaptations risk attracting criticism from multiple angles. Thus the cross-media adaptation of a particular text provides an unparalleled opportunity to study the complexities of audience response. This paper charts the adaptations of Philip K. Dick's novel *Do Androids Dream of Electric Sheep?* into Ridley Scott's *Blade Runner* and, more recently, BOOM! Studios' graphic narrative of the complete source text.

Through an exploration of the similarities and differences between the three versions of the text, the paper demonstrates that audience expectation plays a key role in the experience of adaptations. For example, Scott's film must navigate the oppositional poles of Dick's culturally-reflective dystopian fiction and the action films which *Blade Runner* formally resembles. BOOM!'s comic is even more aware of its textual heritage and attempts to cater for fans of both texts, using the multi-faceted features of the comic-form to explore its predecessors and their dependence on one another. Of paramount interest is BOOM!'s attempt to bridge the receptive gulf between Dick's novel and Scott's film through a visual homage to *Blade Runner*, whilst staying true to the source text.

The paper also explores the pivotal role audiences played in the ongoing development of *Blade Runner* and BOOM!'s *Androids*. *Blade Runner*'s eventual success was a fitful one. The burgeoning market of home cinema gave the film a new lease of life, and Scott was able to capitalise on this interest and revise the film with less pressure from the studio producers. BOOM!'s adaptation used its 'backmatter' to explore individual readers' responses to both *Androids* and *Blade Runner*, further fulfilling its *raison d'être*. Such instances demonstrate that textual production and audience response is always and necessarily a reflexive process, one which benefits both parties when it is more fully cognized.

Tien-yi Chao, National Taiwan University

Transmutation of Worlds: Intertextuality between Full Metal Alchemist and Conqueror of Shamballa

Full Metal Alchemist, a Japanese manga series by Hiromu Arakawa, has achieved global success since its debut in 2001. The work has numerous multimedia adaptations, ranging from animations (including two TV animations and OVA), films, radio drama, PC games, and light novels. Not all the adaptations follow the original story; many of them contain alternative or even original plots. If the manga series serves as the kernel of Arakawa's masterpiece, then some of these adaptations may have become the author's 'official fan art' of the manga, given the extent of changes to the contents and the characterisation.

Within this backdrop, my study focuses on the intertextuality between the manga version of Full Metal Alchemist and the film Conqueror of Shamballa. Among the various adaptive works, I argue, Conqueror of Shamballa is the most controversial and surprising one, because it deviates drastically from the manga in terms of both the setting and the visual narrative. The film features an alternative 'parallel universe' to the universe in the manga; this parallel universe (the Earth in the 1920s) appears more like the real human world in history than the hometown of Edward and Alphonse Elric. The two worlds, one accommodating the wondering Edward while the other inhabited by his friends and family, are linked by nothing but the Gate of Alchemy. Then which of these worlds is more 'real' to Edward and Alphonse? And which to the audience? In order to explore the representation of alternative reality and parallel universe in the film, I apply the theories of intertextuality by Julia Kristeva and Mikhail Bakhtin to my study of Fullmetal Alchemist and Conqueror of Shamballa. I contend that the film adaptation orchestrates 'multiple realities' by means of duplicating, re-creating, and parodying the characters, the space, and the plot of the original manga version.

Steen Christiansen, Aalborg University
Kavalier and Clay as Transmedial Storytelling

In many ways Michael Chabon's *The Amazing Adventures of Kavalier and Clay* (2000) may be seen as an adaptation of a comic book which does not exist. Except, of course, that after the publication and success of the novel the comic was in fact created, retroactively as it were. Yet the comic book published as *The Escapist* (2004) does not simply adapt the stories found in the novel (although it does that, too) but also extends the adventures of The Escapist in new and different directions.

The relationship between Chabon's novel, the comic book *The Escapist* (by various) and finally a newer series *The Escapists* (Brian Vaughn 2006) is therefore different from typical models of adaptation, franchising and spin-offs. Rather, these texts are closer to what Henry Jenkins calls transmedia storytelling, where stories unfold across different media platforms, each adding unique and different parts to the whole story world.

For the purposes of this paper, I wish to examine the narrative connections between *Kavalier and Clay* and *The Escapist*, working specifically with three ideas. First, the idea of a larger story world developed by the comics which inevitably feeds back into the story world of the novel. Second, what Geoffrey Long calls the ontological code, where the nature of the story is brought into doubt. This occurrence is typical for the metafictional *Kavalier and Clay* but also for *The Escapist*. This brings me to my third idea, which we may call the generic code of the texts. The very history of comics becomes not simply a reference point for the comics which is constantly brought up, but comic history becomes its own part of the *Kavalier and Clay/The Escapist* world, refashioned and playfully altered to place the Escapist character as central to comics history. Together, these three aspects reveal the deeply transmedial nature of the *Kavalier and Clay* phenomenon.

Stéphane Collignon, ESIAJ (Ecole Supérieure d'Infographie Albert Jacquard) Namur, Belgium

From 19th century print cartoons to 20th century animated cartoons: How caricature shaped animation aesthetics

While most animation historians look for the origins of animation in *lanterna magicae*, shadow theatre and vaudeville, among others, one major influence seems to be often overlooked : caricature, or 'print cartoon'.

By exploring the conditions of emergence of animation and especially the artistic backgrounds of its pioneers, this paper claims that the roots of animation aesthetics can be found in caricature and comic strips, also known at the turn of the century as 'print cartoons'. From the first barely animated comic strips of the 1910's to the fully animated rubber hose films of the 1920's the author explores how animators trained as caricaturists and comic strip artists, forged a new art form fit for the silver screen while keeping at its heart the very strengths of print cartoons.

Accepting print cartoons as a direct ancestor and still very close relative of animation allows for a new understanding of animation forged on the array of existing studies originally aimed at understanding caricature/comics aesthetics and the specific strengths of exaggeration and simplification. Furthermore, this cross media approach encourages the idea that rather than being separately studied in their usual respective fields (Art History, English, Film Studies), Caricature Studies, Comic Studies and Animation Studies might gain by being understood as part of one global corpus.

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Paul Davies, University of Sussex

Comics Creation as Enrichment in an FE/Sixth Form College

In this paper I offer an account of the work done in Sussex Downs Park College, Eastbourne, in offering time-constrained comics creation as an enrichment activity for sixth-form students. Comics are an interest, concern, and prospective career for many 16-19 students taking courses at A Level, including Media courses, Art and my own English Language course. As yet there is no space in the A Level syllabus to address the burgeoning field of comics studies: no Literature course offers a graphic novel set text, and even where Language papers have occasionally included comics texts, this is one among many linguistic productions, not explicitly named in the specifications as a genre to be taught. Comics can only enter A Level study as an 'enrichment' activity, outside the traditional curriculum. How then, can one attempt to teach a potted Comics 101 in a few days?

The paper will outline the approaches made to this activity over five years of iterations, under increasing time constraints. I will address such issues as the demographic who expressed interest in taking part in comics creation; the genres and styles students employed; the setup and structure of the sessions as they changed over the years; and the approaches used to introduce the nature of visual text creation and narrative improvisation. What theories of comics production and comics narrative prove useful in delivering such a course? I will argue for the utility of a theory which will enable students to make sense of their own narratives as well as to critique others', and illustrate the discussion of theoretical frameworks with examples of the work students produced as part of this exercise.

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Ian Dawe, Selkirk College, BC, Canada

The Universal Grotesque: Multimodal Film Adaptations and Harvey Pekar

Film adaptations of comics and graphic novels have the capacity to exploit creative multi-media and multi-sensoral presentation on the part of the original work. For example, Alan Moore and David Gibbons' *Watchmen* integrates art and song into the fabric of the story, and Zak Snyder's otherwise dispensable 2009 film adaptation retains this element of *Watchmen's* rich tapestry. Multimodal adaptation extends beyond music and applies to a larger agenda of sensory engagement that one finds predominantly in the work of Harvey Pekar.

Pekar's *American Splendor* is infused with trans-generic texts that evoke the spirit of the Rabelaisian carnival, which foregrounds bodily anxiety and sensory engagement. For example, Pekar relates at length his issues with health, food, sex and the other so-called "base" preoccupations of the "common man". There are repeated scenes of physical bodily anxiety, such as Pekar's struggle with throat ailments and later, testicular cancer that he presents in such graphic detail that it can be considered integral to his artistic voice. Through this sharing of a visceral, sensory experience, Pekar creates a deeply affecting work to which audiences can relate on a transcendent physical level. The film adaptation of *American Splendor* (Berman and Pulcini, 2003), with its multimodal and multi-genre form of storytelling enhances this aspect of his work, retaining much of the physical discomfort and grotesque tendencies but blending music, stage, drawing and documentary film to truly represent the expansive parameters of the original. Most importantly, the film retains Pekar's ability, through sensory engagement and the grotesque, to reach an audience at their most basic level.

This paper discusses how the film adaptation of *American Splendor*, emphasizing the grotesque physical attributes of its characters as well as a multi-modal for of storytelling serves Pekar's vision well and demonstrates Pekar's ability to create a universally understandable mythic universe within a superficially quite

personal and specific narrative structure. I assert that any film adaptation of the comic idiom that ignores or marginalizes the grotesque excludes a powerful aspect of the medium.

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Brian Fagence, University of Glamorgan/Prifysgol Morgannwg, Wales
Constructing The Pier: Writing for Comics within Transmedia Narratives

Storytelling across media presents a variety of concerns for the practitioner in terms of production and consumption, for 'A transmedia story unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole' (Jenkins, 2008, 97/98). Expanding, not necessarily adapting upon the same story to generate interrelated narratives within a cohesive cosmos. Narratives that may be perceived and engaged with separately and yet may also advance a larger consistent story. The Fallow Narratives is a transmedia storytelling project developed to explore narrative and the transformation of story across media, and examine what creative writing, particularly scriptwriting, may reveal of its production related media. The themes of identity, memory and perception are explored within each story across the project, told through: *Fallow* (animation), *The Pier* (comic), *Desistance* (video game), *The Deep Machine* (songs), *Observance* (journal), *Dell Arte* (mixed media), *Stain* (music video) and *The Burning Quay* (novel). *The Pier* tells the story of a boy, Casper Fallow, who loses his younger brother in a late night fire at a pier where they had gone to imagine and play out a Punch and Judy show. It is the story of his subsequent healing and harmful journeys after he is taken to a sanatorium, his release, and his years as a Punch and Judy puppet maker and storyteller. This paper will discuss the process of writing for comics while considering a transmedia cosmology, and what this may

reveal of comics through examining the development of *The Pier*. It will also explore how the same primary story can be transformed across each of the interconnected narratives and still extend the core subject matter and themes (Miller, 2008).

Jenkins, Henry (2008) *Convergence Culture: Where Old and New Media Collide*. New York University Press.

Miller, C H (2008) *Digital Storytelling: A Creator's Guide to Interactive Entertainment*. Focal Press.

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Michael Freund, Webster University, Vienna

Deconstructing Berzerkistan and Other War Zones: Satire in Doonesbury as an Educational Tool

The daily strip *Doonesbury* by the American cartoonist Garry Trudeau is analyzed as a paradigmatic example of the medium mixing entertainment and critical education. Commercially successful (reprinted in more than 1,400 daily papers in the U.S. and abroad, *The Guardian* and the *International Herald Tribune* among them), it features a cast aging in real time and is embedded in contemporary American politics and culture.

The present study hypothesizes that the strip can serve as productive material for a critical reading of current politics and (media) culture because it incorporates current reality in a satirical way into a fantasy world.

While the strip for the most part subscribes to the code of four panels and a punchline, content analysis reveals that it has tended increasingly to go beyond this format, emphasizing serious aspects such as the consequences of war or the detrimental effects of media. Since the formal frame of reference is still “the comic”, the potential to reach its readers with an editorial content is presumably heightened. Samples of reactions as recorded on Trudeau’s website confirm this assumption.

Further exemplary sequences – such as the ones depicting the public relations dealings with the dictatorship Berzerkistan or accompanying the primaries in the winter of 2012 – show the potential of political satire. The use of satire in *Doonesbury* is compared to its application in cultural writings and essays, as e.g. by Mark Twain or Karl Kraus, and in TV comedy such as with Jon Stewart and Stephen Colbert.

It is argued that an insightful reading of *Doonesbury* – which presupposes becoming familiar with the strip's history – can accompany the teaching of current affairs and politics and of literary non-fiction techniques to school students in their last years before college/university.

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Mel Gibson, Northumbria University

Macbeth: Adaptation, Teaching and Fidelity

When analysing a range of *Macbeth* comics and graphic novels it appears that one particular way of adapting this text has been very dominant, that of a pseudo-historical approach. These interpretations dominate sales and are often reported by teachers in high school settings (G.C.S.E. National Curriculum Key Stage 4) as showing 'fidelity' to the text. Traditional approaches within Adaptation Studies link here, in part, with the curriculum, in having 'fidelity' as a focus. However, it can be seen as a dead end, as Leitch (2003, 2007, 2008) argued. This notion seems to be a particular concern regarding *Macbeth*, as comic book approaches to the other plays show a markedly wider range of styles of illustration and settings. The paper will explore the range of adaptations of *Macbeth*, including those by Classical Comics, Campfire and Manga Shakespeare, and the ways in which professional perceptions of the play in an educational context may have had an impact upon its visual presentation, so reflecting Laurence Raw's opening address to the The Sixth Annual Association of Adaptation

Studies Conference, Yeni Yüzyıl University, Istanbul, 2011 on the need to work across sectors and with the insights from pedagogical perspectives on adaptation.

Leitch, Thomas (2003). "Twelve Fallacies in Contemporary Adaptation Theory", *Criticism* 45 (2): 149-171.

Leitch, Thomas (2007). *Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ*. Baltimore : The Johns Hopkins University Press.

Leitch, Thomas (2008). "Adaptation Studies at a Crossroads.". *Adaptation* 2008;1.1:63-77

Raw, Laurence. "The Intellectual Silk Road-Opening Address.". *The Intellectual Silk Road: Cross-Media and Cross-Cultural Adaptations*. 29 September 2011. 15 October 2011. <http://www.radiodramareviews.com/silkroadofadaptation/id21.html>.

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Daniel Gómez, Carlo E.Gallucci and Josep Rom Rodriguez, Ramon Llull University
The uncanny adventures of Tintin

Considering how important the graphic style in *Tintin* comics is, does the change of aesthetics in the Spielberg adaptation negatively affect the audience's experience?

We start with a description of Hergé's art style, based on his usage of caricature and its two formal mechanisms (simplification and deformation). Hergé's style is distinctive, defined by a very simplified art style with a medium-low degree of deformation in characters, but almost nonexistent in backgrounds and objects. As Hergé himself admits, his style, which is highly influential in the Franco-Belgian "ligne claire" stylistic canon, is completely focused on facilitating the process of reading visual narrative for children and pre-teens.

While its simplification would make Hergé's style to be highly iconic, the careful and rigorous approach by his collaborators in finding and reproducing real references for the objects and backgrounds in his comics makes

Tintin a realistic comic book, or, at least, a book that (as we may see today with the work of authors like Joe Sacco) illustrates the real world of its time. Its images are perceived and decoded by the young readers as real.

Even with the visual realism intended, which is achieved with magnificent textural work, hyper realistic backgrounds and the usage of motion capture to give movement to the characters, Spielberg's film doesn't achieve the same effect as the comics. *The Adventures of Tintin: The Secret of the Unicorn*, keeps a high level of deformation in its characters, very similar to the level used by Hergé himself, but discards any of his attempts at simplification. Instead, the desired effect is to show how the characters from a *Tintin* book would look in the real world, almost like in "untooned" art. The achieved effect, though a very realistic reproduction, is not realistic enough to bridge the Uncanny Valley. Even if they look objectively more real, the hyper realistic renderings of these characters are perceived as grotesque deformations, an effect that negatively affects the audience's experience.

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Daniel Merlin Goodbrey, University of Hertfordshire
Digital Comics - New Tools & Tropes

The predominant mode of comics distribution and consumption is shifting from print to digital. Portable display devices such as smart phones and pad computers have provided a single platform of consumption on which comics, film, animation, games and other interactive visual media are equally at home. As comics gradually leave behind the trappings of print and embrace those of the screen, so too do they invite new crossovers and appropriations of tropes from other screen-based media.

This paper examines a range of tropes and devices that comics have appropriated from other screen-based media and considers the ways these new tools impact on storytelling within the comics medium. Considered primarily from the point-of-view of the comics creator, it aims to provide a guide to some of the possible uses of these new tools and the ways in which they can be employed for specific narrative effect alongside the traditional tropes of comics storytelling.

Key topics covered during paper will include: Replacements for the page turn and the ability of digital comics to establish and subvert the pace of advancement; The use of shifting scale and the infinite canvas in the expansion of the page's *mise en scène*; Use of destructive panel sequences that reconfigure themselves as they are read; Animation within the comics panel and its use as a signifier for altered states of reality; gaming tropes and the comics reader as comics player; the juxtaposition of image, text and sound; Hyperlinks, hyperpanels and the hypercomic.

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Ian Gordon, National University of Singapore
Moral Rights of Authors and Batman

Discussing the moral rights of authors has the advantage from an analytical viewpoint of separating attribution from ownership and economic reward. In addition to creating fictional works in which authors hold copyright, creating works to which you have your name affixed as a moral right, shaping versions of characters that leave audiences with associations that they carry into other versions of the character, and essaying a screen depiction of a character are all forms of authorship. Bob Kane is generally credited as the author of Batman and legally he was the sole creator of the character. But Bill Finger wrote the first script and Jerry Robinson claims authorship

of Batman's arch nemesis the Joker. Finger and Robinson are now given their due credit in reprint editions of Batman as a scripter and an artist respectively but this recognition brings with it no direct economic remuneration. Authorship then is a tricky business mired in both legalities and audience perceptions and the economic rewards for authorship are not always linked to creators or indeed writers and artists. For instance Jack Nicholson who played the Joker in Tim Burton's 1989 movie *Batman*, reportedly received 17.5% of every item of merchandise that featured his visage as the Joker earning by some estimates almost nine million dollars on merchandise alone. Jerry Robinson received not a dime. This paper discusses the intricacies of authorship and suggests that transmedia serial narratives like Batman complicate the concept of the author.

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Paul Gravett, Comica

Choreographing Comics: Sidi Larbi Cherkaoui's TeZuKa

From George Herriman's Krazy Kat jazz pantomime ballet (1921, revived 2010) to the ECO Company's box-based installations BDANSE (2009-), dance remains an unlikely and uncommon medium into which to adapt comics. *TeZuKa* (2011) by Cherkaoui is one of the most ambitious attempts yet, interweaving dancers, actors and musicians with innovative large-scale projections and the physical use of calligraphy, body-painting and scrolls. The humanist values and life story of Osamu Tezuka, who is present and working on stage throughout, are enacted through his repertoire of manga characters, intermingling performers costumed as Astro Boy, Black Jack and other more adult characters, for example his conflicted gay couple in MW. This paper will consider how Cherkaoui approached this adaptation, collaborating with composer Nitin Sawhney and video designer Taiki

Ueda, in particular by incorporating pages and panels of manga into the performance, and the critical, public and fan reception to the piece, based on its London premiere.

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Simon Grennan, Independent Practitioner

Register in the guise of genre: instrumental adaptation in the early comics of Grennan & Sperandio

The method of analysis of communications registers outlined by linguists Douglas Biber and Susan Conrad (2009) begins with the identification of what they call the 'situational characteristics' of a register. These characteristics are as much social as material. They claim that before a register can be identified or expressive content considered, the analyst must undertake a sociology of the text. Following Biber and Conrad, this paper will describe ways in which readers' expectations of the content of comics, or comics' genres, are an underlying characteristic of the 'situation' of comics as a register. It will propose that, unlike other registers, the misapprehension of the comics register as a genre (Wolk 2007) constitutes an ongoing process of adaptation in which the influence of prior knowledge destabilises rather than stabilises the register (Sanders 2005, Hutcheon 2006).

To do this, it will analyse the adaptation by Simon Grennan and Christopher Sperandio of specific examples of cover art from five EC comics of the 1950s in the covers of their comics 'Dirt' (1998), 'Buried Treasures' (1998), 'Invisible City' (1999), 'What in the World' (2002) and 'Strange Cargo' (2004). Rather than comparing the original covers with their adaptations as expressive form, this analysis will discuss how the adapted cover images represent the instrumental use of the relationship between comics genres and comics as a

register, in which the artists self-consciously conflate the two in order to manipulate the ‘situational characteristics’ in which each comic is read.

This approach demonstrates the productive instability of the comics register itself (Decter 2007): that is, the register’s availability to adaptation. Evidenced by local newspaper headlines of which they are the topic (Bradford Telegraph and Argus 1996, Eastern Daily Press 2005), Grennan and Sperandio’s comics appear generic in order to adapt the register, and in doing so communicate well outside comic genres. There is no horror, romance, crime, autobiography, confessional or super power in them. Rather, their content constitutes oral history, museology or education. Considered as examples of register, these are comics with ulterior motives.

The comics register allows and disallows sets of specific expressions, which are quite different from, although affected by, the sets of expressions allowed and disallowed by comics genres (Barker 1989). The overlaps between register and genres (or between the ‘situational characteristics’ and the expectation of content), engender adaptation, parody, appropriation and non-sequiturs. This paper will argue that these relationships are formed at the level of register as much as genre, so that each new set of ‘situational characteristics’, of readings, is an adaptation of the register that productively destabilises genres, and that this is the definition of adaptation itself.

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Ian Hague, University of Chichester
Comics Forum: The Plan

Established in 2009, Comics Forum began life as a one-day conference on academic approaches to comics linked to the Thought Bubble comics convention in Leeds. By 2010 the event had expanded to two days, and brought

together two conferences: 'Women in Comics II' and 'Theory and Practice: A Conference on Comics'. 2011 saw a further expansion to three days ('Sculpture and Comic Art', 'Graphic Medicine: Visualizing the Stigma of Illness', and 'Materiality and Virtuality: A Conference on Comics'), and the launch of the Comics Forum website at <http://comicsforum.org>. In addition to providing information about the annual conference series, the website is intended to serve as a hub for comics scholarship and includes numerous resources including digital texts for download, guest articles by established and up-and-coming scholars, content hosting for other conferences and more. Over the course of this presentation I will outline where Comics Forum came from, where it sits in the context of comics scholarship and what its purposes are, and present the road-map for future developments. I will ask for audience input on what they would like to see us develop in order that we might be more useful for the scholarly community, and perhaps even look to recruit a few audience members to assist in our on-going development!

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Amine Harbi, Oklahoma State University

Using the Comic Book to Teach Human Values as the Bedrock for Good Governance

In the globalization context, the human community is more than ever responsible for promoting a good governance culture throughout the world while respecting the richness and diversity of cultures. This project evaluated qualitatively the efficacy of the comic book as an educational medium promoting universal human values as bedrock for good governance. By using focus groups of children, the researcher evaluated the reactions of the audience to matters of narrative, graphic style, and type of characters. Using Katz et al Uses and Gratifications of Mass Media theory, the researcher evaluated children's needs and uses of comics and a

theoretical construct was built around them. Furthermore, through McLuhan's media determinism, the researcher looked at the medium as a message in itself and examined the interactions between the medium and the audience. Finally, this research evaluated meaning construction emerging from the use of words in dialogues and texts on the one hand and pictures in shapes and symbols on the other hand. The researcher created a comic book tailored to the research concerns to serve as a medium for the study. Data was gathered through direct observation, transcriptions and written essays. The study was conducted in the Family Resource Center at Oklahoma State University and involved three groups of children age 10 to 13. Data was coded through Auerback and Silverstein coding method. Four emergent themes dominated the focus groups: (a) Learning about environment protection, (b) Relating personal experience to the comic book, (c) Educational content in comics, (d) Identity, differences, and diversity. The comic book proved to be an effective medium for the children to gratify certain needs and incited them to critically discuss topics such as environment protection and human differences. In the globalization context, the human community is more than ever responsible for promoting a good governance culture throughout the world while respecting the richness and diversity of cultures. This project evaluated qualitatively the efficacy of the comic book as an educational medium promoting universal human values as bedrock for good governance. By using focus groups of children, the researcher evaluated the reactions of the audience to matters of narrative, graphic style, and type of characters. Using Katz et al Uses and Gratifications of Mass Media theory, the researcher evaluated children needs and uses of comics and a theoretical construct was built around them. Furthermore, through McLuhan's media determinism, the researcher looked at the medium as a message in itself and examined the interactions between the medium and the audience. Finally, this research evaluated meaning construction emerging from the use of words in dialogues and texts on the one hand and pictures in shapes and symbols on the other hand. The researcher created a comic book tailored to the research concerns to serve as a medium for the study. Data was gathered through direct observation, transcriptions and written essays. The study was conducted in the Family Resource

Center at Oklahoma State University and involved three groups of children age 10 to 13. Data was coded through Auerback and Silverstein coding method. Four emergent themes dominated the focus groups: (a) Learning about environment protection, (b) Relating personal experience to the comic book, (c) Educational content in comics, (d) Identity, differences, and diversity. The comic book proved to be an effective medium for the children to gratify certain needs and incited them to critically discuss topics such as environment protection and human differences.

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Damon Herd, Duncan of Jordanstone College of Art and Design

Unstable Molecules: *biography in superhero comics*

In *A Theory of Adaptation* (2006), Linda Hutcheon discusses the ‘palimpsestuousness’ of adaptations. She describes this as the ‘oscillation between a past image and a present one’ (p.172) that occurs when experiencing an adaptation with a prior knowledge of the work being adapted. To be aware of the original work is to be part of what Hutcheon calls the ‘knowing audience’. *Unstable Molecules: The True Story Of Comics’ Greatest Foursome* (2003) is James Sturm’s biographical comics adaptation of superhero comics, in which there is a reliance on the ‘knowing audience’ having a familiarity with *The Fantastic Four*.

Unstable Molecules depicts a day in the life of four people who are, according to Sturm’s conceit, the real life basis for the main characters in Marvel Comics *The Fantastic Four*. First published November 1961, *The Fantastic Four* marked the beginning of Marvel’s so-called ‘realistic’ depiction of superheroes. In Stan Lee’s words “they’d be flesh and blood, they’d have their faults and foibles, they’d be fallible and feisty, and - most important of all - inside their colorful, costumed booties they’d still have feet of clay”.

This presentation examines the ways in which Sturm has adapted the superhero comic into a biographical comic. In *Unstable Molecules*, he presents the events as if they actually happened with (fictional) notes, biographies and bibliography to back up his story, which occurs on one day in October 1958. He extends Lee's metaphor to show the characters as real people, not only with 'feet of clay' but also lacking any superpowers.

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Linda-Rabea Heyden, Friedrich-Schiller-University of Jena
Reflecting Adaptation: Comics, Canon, and Theatre

The current comic hype made comics popular for adaptations in all different kinds of media. Among those theatrical performances deserve a closer look. Comics share various stylistic devices with performance art. And theatre, too, alludes to a comic style in recent productions. When adapting a dramatic work like Goethe's *Faust* in comics, those medial interactions as much as their socio-cultural hierarchies are important. A comic adaptation of Goethe's *Faust* deals with a canonical pre-text that has been adapted countless times and that is in itself so highly intertextual it can hardly be categorized to a single genre: Goethe's *Faust* is not a classical drama but an epic poem which has been read mainly as a closet drama impossible for performance on stage. This twofold reading leads to theatrical comics on the one hand and poetical on the other.

Goethe himself was reluctant to stage even the first part of the drama while always intending a performance when the visual devices would allow for it. Even though Goethe knew the first *histoires en estampes* by Töpffer, he did not think of an illustrating adaptation on page for his work. The comic's depictions, however, not bound to physical law can easily show what the stage cannot, e.g. Mephisto's trickeries as well as his changes of role and guise. Still the adaptation of *Faust* in comics is fairly new, starting with Osamu Tezuka's

version in 1950. In addition, most comic adaptations of the drama reflect early illustrations which were in turn used for the first theatrical performances. Later, Gründgens' Mephisto became highly iconic and is often referred to by the comics.

For most comics, adapting *Faust* means reflecting on the history of *Faust* adaptations as well as on the own status as adaptation. Thus, *Faust* adaptation in comics is multidirectional and multimodal.

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David Huxley, Manchester Metropolitan University
Adapting Dr Jekyll and Mr Hyde

The paper will be a largely practical exercise which will examine the process of my own adaptation of Robert Louis Stevenson's novella *The Strange Case of Dr Jekyll and Mr Hyde* (1886) into a comic book format. It will describe the process of analysing the structure of the book and blocking out sections and page layouts and selecting dialogue. The adaptation attempts to only use text taken directly from the book, and the extent to which this helps the adaptation stay true to its source will be questioned. The process of the design and visualisation of characters will also be examined in detail, particularly in relation to the well-established existing images of Jekyll/Hyde in film and popular culture.

The familiar nature of the source material provides problems not only in terms of visual expectations but also narrative structure, and the covers of other comics will be compared to analyse the ways in which artists have sought to represent the duality of human nature in the central character/s. The nature of adaptation will also be discussed in a wider context, drawing on the work of Hutcheon and McFarlane. Comparisons will also be made to the narrative and visual strategies used by other comic book/graphic novel adaptations (of which there

are many) with particular attention being paid to the 1943 *Classics Illustrated* version and the 1989/90 European album by Guido Crepax.

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Gaana Jayagopalan, Christ University, Bangalore

Textual Refraction and the World of the Storyteller: Neil Gaiman's "The Tempest" and the Script of "Calliope"

This paper proposes to study how narratives are reconfigured and retold in new contexts. I shall call this phenomenon 'textual refraction'. Storytellers use this feature of the story to their advantage, spinning tales from older ones that are rendered anew. Thus, this paper examines textual refraction to understand the dynamics of narrativization, adaptation and transformation of tales with reference to select issues from Neil Gaiman's graphic novel series *Sandman*. Gaiman's "The Tempest" in *The Wake* and the script for the graphic narrative "Calliope," in *Dream Country* show a particular kind of textual refraction—the storyteller's world determining how everyday narratives of the world are adapted to become new tales.

Considering these two texts, the paper proposes that the storyteller frames narratives of the everyday in particular ways that will refract them to create material for new tales. These texts are teller-centric, in that, they both show how the world of the storyteller (within and outside the tales) refracts to become material for art. Using A. K. Ramanujan and Walter Benjamin's engagement with storytelling, Andre Lefevere concept of refraction, Julie Sanders and Linda Hutcheon's ideas on adaptation, the paper aims to understand the construction of narratives—the manner of their creation; the dissemination and endless relay of stories; the role of tellers and listeners in reconfiguring details of a story to create new versions, and the refraction and transformation of textual materials into tales.

Dru H. Jeffries, Concordia University
The Comic Book Film as Palimpsest

Though adaptation theory has long had a role in film study, it has fallen into disfavour in the age of convergence and new media; instead of adaptation across media, we now speak more often of remediation. Where adaptation analyzes how texts change from one iteration to another, remediation gets at how the medium itself shapes, interprets and transforms the material being presented (or adapted). In the comic book film, we can see not only how the characters and narratives of comic books are adapted into cinematic form, but also how the medium of comics itself is remediated by the lens of the cinematic apparatus. In this presentation, I will propose a theory of intertextual relations specific to the comic book film that aims to schematize the ways in which comic book films engage their hypotexts. The project, partially inspired by Genette's *Palimpsests*, will ultimately give us a common language with which to speak of the intertextual and intermedial connections inherent and specific to the comic book film as a genre. The six types of intertextual relations that I posit as specific to the comic book film (general; explicit; compositional; formal; expressive; and figural) will be defined using examples from films such as *Batman* (Burton 1989), *Hulk* (Lee 2003), *Sin City* (Rodriguez/Miller 2005), *300* (Snyder 2007), and *Scott Pilgrim vs. the World* (Wright 2010). The approach I outline will not only help us gain a greater understanding of the specificity of the comic book film, but will also revitalize and redefine important issues of film adaptation and remediation, including the status of the quotation, the limits of media specificity, and the ontology of the digital.

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Kenan Kocak, University of Glasgow
Comics in Education: Cin Ali from Turkey

Cin Ali is a ten volume comics series created for pupils to improve their reading skills, and used for more than 30 years in primary schools in Turkey. It was written by Rasim Kaygusuz, who was a teacher, and drawn by Selcuk Seymen in 1968. Since simplicity is aimed in picturing, characters are drawn as stick men; including animals.

Texts and issues in the series get increasingly difficult parallel to the developments in students' reading skills; while it is very easy to read and understand the texts in volume 1, it needs a lot experience and progress for pupils to be able to read and understand volume 10. The protagonist of this comics series is a seven-years-old child, who is about to start his first year in primary school, called Cin Ali('Cin' is a phrase that means 'astute'). He is a clever, kind-hearted, lively and friendly boy. In each series, his adventures with his family, relatives, friends or the nature are told.

Over the years, based on the technological developments, changes in drawings can be seen; in the first years, the family has a radio while they have a television later.

This comics series was recommended to primary school students by the Ministry of National Education of Turkey in 1973, and again this recommendation was recalled by the same institution in 2005 on the ground that it was outdated and not did not charm pupils anymore.

This paper tries to show that this series is a typical example of growing up a child according to ideals of state. Thoroughly examined, it is seen that *Cin Ali* is a perfect example of 'ideal Turkish citizen' who is educated in the light of the fundamental aims of Turkish National Education.

Pavel Kořínek, Czech Academy of Sciences, Institute of Czech Literature

“And so they’ve killed our Ferdinand”: Austro-Hungarian legacy and comics adaptations of The Good Soldier Švejk

Episodically constructed novel describing the adventures (or – ironically speaking – ordeals) of not-so-fervent Czech soldier Josef Švejk in Kaiser’s army during the First World War was an influential and widely translated story all around the former Austro-Hungarian Empire, and was quickly approached by other media: film, theatre and comics etc. During the nine decades since its original publication, Jaroslav Hašek’s famous humour novel *The Good Soldier Švejk* has been subject of several comics adaptations and appropriations: among them Czech (1923–1925, 2011), Serbian (1940), Polish (1956), and Hungarian (1971), to list just the most relevant ones.

Comparative interpretative approach of the proposed paper should allow us to analyze: 1) how the shared (even though sometimes contradictory) preconceptions of the declining Austro-Hungarian Empire are reflected in these comics stories, or how they differ, 2) how the “essence of the text” is being determined and creatively approached during the adaptation process, and 3) how the influence of pictorial transpositions and other media adaptations (especially Josef Lada’s illustrations and popular film versions of 1956 and 1957) significantly changed the selection of presented episodes in the latter comics adaptations and formed a typological basis for character and settings visualizations.

In Central or Eastern European context, comics were always on the brink of the institutional restriction: to adapt a national (or “befriended-country’s”) canonical literary text was quite a common way of avoiding or at least lessening these dangers of ideologically motivated condemnation. To compare several adaptations of Hašek’s novel can therefore allow us to formulate some preliminary propositions about the position of adaptation practice in the development of Central European comics discourses of the 20th century.

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Di Laycock, University of Sydney

Teacher tales from the graphic novel classroom

As schools continue to shape and re-shape curricula to encompass changing notions of literature and literacy, research indicating the capacity of graphic novels to facilitate multiliteracies in students provides a compelling case for inclusion of the format in classrooms across grade-levels and subjects. At the same time, however, the literature points to a level of hesitancy amongst teachers to include the use of graphic novels in their pedagogy.

According to advocates of the graphic novel classroom, the voice of those using graphic novels successfully needs to be louder to address the slippage between the rhetoric on the educational value of graphic novels and teacher practice. In response to such a call, this paper will illuminate teachers' experiences with graphic novels by drawing on the preliminary findings of the presenter's doctoral research—a case study of the graphic novel experiences of nine secondary English teachers in Australia. The nature of graphic novel use by these teachers and the influences on that use will be considered.

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Paul M. Malone, University of Waterloo, Ontario

They're Crazy, Those Germans: Astérix Adapted, Parodied, Pastiched and Travestied in Germany

Despite its reputation—in Maurice Horn's *World Encyclopedia of Comics*, for example—as a blatant expression of French chauvinism, René Goscinny and Albert Uderzo's long-running comic series *Astérix* has joined the pantheon of classic *bandes dessinées*. Moreover, the diminutive Gaulish hero's adventures have proven

surprisingly exportable; readers from all over western Europe have been willing to laugh at the stereotypes of their own nations, while readers all over the world have accepted the idealized portrait of French “indomitability” as part of the joke.

All over? Not quite; for the first attempt to introduce *Astérix* into West Germany in the mid-1960s, Rolf Kauka’s *Siggi and Babarras*, infamously sought to leverage the original’s jocular chauvinism into reactionary nationalism, transferring the setting to an ancient Germania that mimicked the American occupation and the rocky relations between the two Germanies. This well-documented travesty was halted by *Astérix*’s creators, and the license passed to a publisher who treated the source material with more respect. Surprisingly, after such a false start, *Astérix* has ultimately been embraced nowhere more enthusiastically than in Germany.

This embrace has included a number of lesser-known appropriations by the political left (e.g. *Asterix and the Nuclear Power Plant*) or by feminism (Franziska Becker’s *Feminax & Valkürax*), in which the encroaching Romans represent internal German forces of oppression, rather than foreign occupiers. At the same time, there have also been apolitical parodies, such as Jens Jeddeloh’s *Playing False with Alcolix* or the anonymous *Asterix presents: Gallas – Scandal at Chewing Ranch*. Finally, there have been less transgressive nods to Goscinny and Uderzo’s work, most notably Franz Gerg’s comic series *Max and Lucie*, which is drawn totally in homage to Uderzo’s style. The number and variety of revisions of *Astérix* in Germany demonstrate that, however French he may be, *Astérix* is also seen by many Germans as one of them.

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Virginia Luzón, Quim Puig and Ferran Ramírez, Universitat Autònoma de Barcelona

How are the appropriations and influences in the adaptation of the comic book discourse to cinematic languages?

Our research's intention is addressing the issue of the comic universe from the confidence that it is a means of artistic expression, with values and resources of its own, which has a specific significance within the world of mass culture along with cinema, literature, music or videogames. Moreover, with all of them sharing the same paradigm, we argue the comic transcends boundaries and transmits its own language and other resources to the cinematic universe.

From the last decade of the twentieth century until the present day, the viewer has beheld several comic book adaptations to the cinema with different results in terms of critics and audiences. What expects the public from an adaptation? We cannot affirm the existence of a possible transfer from the comics to the movies if we do not consider to analyze the films and make a research about what type of adaptation we are analyzing. We have analyzed a corpus of 43 films over which the research team applied a form that included several variables from the production budget or the type of players to specific elements of comic language adapted in each film.

We have found the following possibilities:

1. An adaptation of the story told in the original comic book without necessarily considering an appropriation of stylistic and narrative resources of the comic to the new media. For example: *Superman* (1978), *Batman* (1989), *Spiderman* (2002), *Hulk* (2003), *X-Men* (2000) to *X-Men: First Class* (2011).
2. A comic adaptation to a film but also having a transfer of stylistic and narrative resources of comics that can also be mixed with film or literary procedures. For example, *Dick Tracy* (1990), *Sin City* (2005), *300* (2007), *Watchmen* (2009), *Kick-ass* (2010), *Scott Pilgrim vs. the world* (2010).

3. A film that uses the resources of the comic narrative but it is not based on any. For example, *Sucker Punch* (2011), *The dangerous lives of the Altar Boys* (2002), *American Splendor* (2003), *Sky Captain and the world of tomorrow* (2004), *A Scanner Darkly* (2006).

Now more than ever, we are witnessing the rise of multiplatform narrative and, obviously, comic languages and film narratives are intimately linked into this huge framework. This new trend in transmedia storytelling is shaping the cinema and comic to come.

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Mita Mahato, University of Puget Sound

Academic Vices -or- Embracing the Stupid Things Students Say about Comics

The topics that comics cover, stretching from the Holocaust, to the Iranian Revolution, to illness, abuse, injustice, etc. testify to the medium's penchant for treating complex and controversial subject matter. Indeed, comics scholars have argued convincingly for the ability of the form—with its tense interaction between word and image, page and panel—to access experiences that are unknown, unfamiliar, stigmatizing, traumatizing. However, when it comes to introducing comics texts to the university classroom, we work with a different set of assumptions—with an audience that tends to see the form as allowing *easeful* access into complicated topics. My students demonstrate a comfort with comics precisely because of its simplified cartoon imagery (see McCloud's concept of universalization), but when topics become too remote from what they know (as they will given the list I cited above), they tend to hesitate, recoil, and even hold the writer responsible for not drawing them in more effectively. A related reaction is to take the remote experience and force resonance with their own lives. Certainly, these reactions are symptoms of our increasingly ego-oriented culture—but what makes

comics so powerful and important in the classroom is that they promise to deconstruct ego and alert students to new and varying perspectives (after all, what else is the classroom for if not to confront students with *new* ideas rather than to confirm old ones?). Charles Hatfield explains that “the fundamental tensions within comics” place a heavy demand upon “even the most experienced of readers” (‘An Art of Tensions’, *A Comics Studies Reader* (ed. Heer and Worcester), 132). In this paper, I would like to share anecdotal experiences of teaching *Persepolis*, *Maus*, *Epileptic*, and perhaps a few others to discuss how we might effectively alert students to this demand by playing off of their occasional but fervent resistance to the dynamics of the form and the stories it tells.

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Hannah Means-Shannon, Georgian Court University, NJ

Towards an auteur theory of comics adaptation: the image as ‘camera-pen’ in P. Craig Russell’s *The Ring of the Nibelung* and Gareth Hinds’ *Beowulf*

This study will apply the ‘auteur theory’ of the French New Wave Cinema to the graphic narrative adaptations of P. Craig Russell’s *The Ring of the Nibelung Book 2: Siegfried* (2002) and Gareth Hinds’ *Beowulf* (2006) on the basis of recent work by Arlen Schumer and Randolph Hoppe (2011) suggesting that auteur theory is an appropriate means of assessing the contribution of comics artists to the medium. The New Wave auteur theorists whose work will be taken into consideration include Francois Truffaut (1954) and Andrew Sarris (1962) who posit that a film’s director can express ‘serious’ artistic achievement through application of the ‘camera-pen’ (Astruc 1957) to express a ‘distinctive style’ of total composition in visual narrative. Sarris’ three categories for assessing this achievement will form an organizing factor for discussion, including ‘technical competence in their technique’, ‘personal style’ in how a work looks and feels, and ‘interior meaning’ in the work as a whole.

P. Craig Russell's adaptation of Wagner's Opera concerning the Ring Cycle is noteworthy for its daring attempts to render aspects of aural experience into visual repeating motifs, contributing to a 'distinctive style'. Gareth Hinds, also a well-known adapter of myth, epic, and legend to the comics medium, exercises similar full control in visual narrative in the solo work *Beowulf* to express 'interior meaning' of his own conception. This study will assess the merits and complexities of applying a theoretical framework for film to the work of comics artists, as well as the features that render adaptation a unique category for this field of analysis. The works of P. Craig Russell and Gareth Hinds will stand as the basis of a working model of applying auteur theory to comics artists in order to 'understand how... a comic book is authored' in the context of adaptation (Hoppe 2011).

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Lena Merhej, Marion G. Müller and Martin Stommel, Research Center for Visual Communication & Expertise at Jacobs University Bremen, Germany
Style & Tile! Comics in Interactive Environments

This poster focuses on the intricate difficulties for comic artists to achieve a holistic view by tiling all panels in a comic artwork. Having this tiled overview will improve the artists' ability to synchronize (or de-synchronize) the multimodal elements of a comic, and enable artists to design a comprehensive narrative of their work, which still remains a challenge for comic artists. Indeed, the inconsistency in narration or a misuse of narrative ruptures is often manifested in a discrepancy between the visual narrative and the verbal one where the images are much more powerful than the story told. Within this frame, the major challenge for comic artists is the lack of a systematic tool for creating a narrative that has a certain rhythm, climax, development, voice etc. Comic software are all comics imaging software, such as Comic Life by Freeverse Software, Manga Studio Debut by

Smith Micro Software Inc., and Comic Book Creator by Planetwide Games offer tools to draw panels, add text, publish online and work with page layout, but they do lack the tools for narrative tracking.

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Christina Meyer, University of Osnabrueck, Germany
Reading and Teaching the Yellow Kid Newspaper Comics

In my talk I will focus on the so-called Yellow Kid comic pages, which appeared in the supplement sections of such newspapers as Joseph Pulitzer's *New York World* and William Randolph Hearst's *New York Journal* in the closing decades of the nineteenth century.

The basic premise for my talk is: The Yellow Kid comics are verbal-visual texts that contributed to the imagination and production of culture and are thus texts in need of close scrutiny. They are a rich cultural 'field,' and multi-modal/vocal expressive forms that offered their heterogeneous and demographically diverse readership a mixture of humor and entertainment, (parodistic) discussions of serious social issues (e.g. class tensions, immigrant experience, racial and ethnic discrimination, education, poverty, tenement living conditions), and visual-verbal negotiations of politics. The comic pages are, it is further argued, culture-historic sources that offer insights into, for example, the racial discourse and the social climate in such a growing immigrant city as New York.

My talk aims to do two things: first, I will offer a reading of one of the Yellow Kid newspaper comics (Richard Felton Outcault's "McFadden's Row of Flats," *New York Journal*, Comic Weekly, 18 October 1896). In this first part of my talk I want to address the following questions: how do image and text interrelate in the Yellow Kid page, and how is meaning-making generated? What is the topic of this page, and how does the page

mediate what it depicts? How does this page mean, and how can this page be made useful in the discussions about urbanization, the consequences of industrialization, immigration, and nation, as well as reflections on social tensions? Finally, how does the page contribute to the popularization, and in fact, consolidation of cultural knowledge as well as to the construction of social values and ideas? Against the backdrop of this catalogue of questions, I will offer interpretive strategies of Outcault's Yellow Kid page. My contention is this page brings to the printed (vaudeville) stage the following interconnected – discourses: public health care, nationbuilding, citizenship, and medial self-reflexivity.

Second, I want to reflect on ways of how to teach these highly complex texts (i.e. the aesthetic and narrative complexity), and thereby explain their didactic potential and pedagogical value. Currently, I am teaching an undergraduate class on the topic and by drawing on my own experiences as an assistant professor of American Studies at a German university I would like to elaborate on the conceptualization, requirements and objectives of such a comics course. One thing I had in mind was to create an undergraduate course directed towards fostering creative communication and intercultural learning, and I wanted to invite my students to critically engage with American popular cultural products. Furthermore, I aimed to familiarize my students with the difficult task of reconstructing historically situated readings.

Even though the semester is not yet over, I can already state that the assumption that comic pages stimulate new intellectual energies in particular in a younger generation of students (and as a matter of fact: teachers) holds true. My second assumption that the Yellow Kid pages can be used to prepare and facilitate activities that will develop and improve students' intercultural skills and affect their perspective on questions of cultural difference, identity, racial stereotyping is more difficult to evaluate, yet by tracing the participation in the class-discussions, the results of the group work tasks, and by looking at the questions and comments by the students (from the course's beginning up until now), I would argue that this assumption holds equally true. To elaborate on this will be another aspect of the second part of my talk.

Ultimately, all this indicates the importance to include such popular cultural products into the academic context, particularly the analysis of these texts in didactic classroom settings such as undergraduate as well as graduate courses in the Humanities and a critical reflection on this medium in academic research.

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Nina Mickwitz, University of East Anglia

Sacco's Footnotes: Drawing the Limits of Factual Objectivity

This paper aims to demonstrate ways in which Joe Sacco's *Footnotes in Gaza* (2010) adopts narrative and rhetorical strategies which are prime aspects of documentary.

As Jaques Rancière's (2006: 157-168) suggests, the re-assembly of material and re-organisation of images as a way to 'diminish or increase their capacity for expression and for generating meaning' (ibid: 161) is a foundational feature of documentary. Such strategies for signification, which reside as potently in ellipsis and juxtaposition, i. e. in the tension *between* images as in them, thus offer a conceptual link to the comics medium itself.

In Joe Sacco's *Footnotes in Gaza* and *The Unwanted* such a connection becomes even more explicit in the way he juxtaposes direct address with third person perspective, and adopts the self-reflexive position about the process of research and his own role. The latter is a characteristic technique which has hallmarked reflexive and participatory modes of documentary in film and television. Although medium specific differences are evident and should be noted, the aim of this paper is to highlight the narrative strategies which are common to both.

I argue that concerns over legitimacy and objectivity are not specific to nonfiction comics, but linked to broader issues surrounding representation which emerged from the 1960s onwards and have substantially

shaken the authority of both history as a subject and of documentary, as equally founded upon a discourse of factuality. In view of this, nonfiction comics extend the already self-conscious discourse of documentary and in the case of Sacco's *Footnotes in Gaza*, comment on the processes of research and mediation constitutive of both documentary and historical narrative.

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Hannah Miodrag, University of Leicester

Beyond Intertextuality: Case Studies in Adapting Form

Invocations of 'intertextuality' often explore reworked narratives in terms of deep structure, equating 'text' and 'story'. However, a more pertinent point of interest is the way formal properties – the structural makeup that distinguishes different media – reshape the way a story is told. Comics uniquely combine a complex of formal elements, and this paper looks at three adaptations which engage with the formal properties of the texts they appropriate.

- 1) The comics adaptation of Paul Auster's *City of Glass* not only adopts its source's metafictional strand, but also employs visual metaphor, embodying W. J. T. Mitchell's notion of the metapicture. These pictures-about-pictures, which highlight and reflect on their own construction, can be argued to adapt the metafiction of the prose novella for the multi-modal comics form.
- 2) Paul Gravett suggests that the panel-free pages of Gianni de Luca's *Hamlet* act like stage sets, on which multiply-figured characters are choreographed like actors. Expanding on this notion, I examine how mise-en-scene is translated into mise-en-page, and suggest de Luca's unusual approach to composition directly responds to the practice of realising a play script on a physical stage.

3) The film version of Pekar's *American Splendor* engages with the very idea of autobiography itself, and with the self-reflexive and collaborative nature of Pekar's work in particular. Through inclusion of documentary footage, interviews, acted reconstructions, and animation lifted from the comics, the film explicitly ponders authenticity, the necessarily constructed nature of representations of the self, and the multiple layers and contributors of the *American Splendor* comics. It is the autobiographical form itself, and Pekar's specific use of it, that the film self-consciously translates.

These case studies are used to suggest that fruitful exploration of cross-media adaptation must think beyond narrative. It is the formal properties specific to particular media, which after all distinguish them, that can tell us most about how the same narrative becomes a different text when adapted across differing modes.

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Jayms C Nichols, University of Hertfordshire

Pages and Screens; Reading changes and interactions

Emergent interactive technologies (e.g. tablet computers and smart-phones) and consumer demand for media forms to be available digitally at any time via the internet has lead to a series of transformative changes in the ways in which we read and interact with comics. With these changes come a series of difficulties and challenges in the way comics are displayed on screen. It is these challenges in our reading of, and interaction with, digital comics that this study addresses through a critical evaluation of the required differences in presentation of the printed page and the on-screen display.

A comic printed in the form of the codex book has a different set of constrains to that of the digital screen and in turn the type and size of screen offers a different set of constraints again. The repurposing of comics from

paper pages to on-screen “pages” must therefore reflect these changes in constraints by adapting to them; something which currently is only done to a limited degree. Through a study of super hero comics displayed on tablets with the more popular applications I suggest that simply transferring traditional comic book pages onto the screen is not enough and some other changes need to be made so as not to interrupt the reading process. A consumer’s reading process can be interrupted by the presence of interactive elements that require breaking from the flow of the story (rotating the device, zooming in or out, etc.). These elements require adaptation of specific pages to allow them to be viewed in a more immersive manner. The focus of this paper is on the use of double page spreads and how they can be adapted to the screen for an easier and less intrusive presentation of panels and their sequence.

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Renata Rafaela Pascoal, Universidade de Coimbra, Portugal

Archi-comics: Projectual exchanges between Architecture and Comics

This paper explores the sharing of methodologies and instruments among the architectural and comics projects and its possible effects. If the architectural project aims to be concretized being sensitive to the Human needs, proportions and movements, the comics seeks to be a myth of the contemporaneity and the future, wanting to intervene in the social, cultural and architectonical fields.

In the first part we shall study how the architects introduce sequentiality, balloons with dialogue, signals, characters, and other comics language not only to characterize the created spaces to their clients, but also to convince them of their great quality. We will also view how comics language was used by architects and groups

such as Archigram or Rem Koolhaas to communicate their architectural manifestos and/or ideas since the appearance of comics, instead of using only the rigorous drawings.

Secondly, we will study the tools used in the architectural projects in the comics, such as models, plans and sections. Even considering that the represented buildings in comics do not need to be built, these tools may introduce more veracity to the fiction. This contributes to instill to the audience a desire for intervention by perceiving clearly the existing parallelism with the reality. We will also focus in the way how the diegetic time in comics is manipulated by the representation, in different preservation status, of buildings which were in the reality built along the extensive History of Architecture.

In conclusion it is evidenced that comics are a medium which may teach to the masses the History and Theory of architecture as well as the applicability of its language in different subjects for a multidisciplinary resolution and review of their inequities and problems.

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Michael D Picone, University of Alabama

Trans-Atlantic representational adaptations of Africans and African-descended populations: parallels, differences, interactions

On both sides of the Atlantic, the role of comic art occupies a significant place within an adaptational sequence that can be established when it comes to the representation of the physical, cultural and linguistic traits attributed to African and African-descended populations in popular media. It is of interest to delineate various representational trajectories – some related to Africa, some to the American South, some to the Caribbean – and to trace their interaction. The early manifestation of theatrical “minstrelsy” (as popularized by “Jim Crow”

performances in blackface as early as 1828) in the United States directly fed into a pervasive negative stereotype of African Americans in comic art, which in turn helped set the stage for similar representations in other media such as animated cartoons, music hall, and film in the United States and in Britain. Simultaneous to this, however, was an African-based thread (e.g., *Mandrake the Magician* 1934, *The Phantom* 1936) that only partly overlapped with the minstrelsy paradigm, often presenting a more dignified, if subservient, view. The minstrelsy paradigm, still prevalent in the forties and fifties (*The Spirit*), fell out of favor in the United States as sensitivity to racial stereotyping set in, but was never wholly abandoned because of the intractable link between comic art and forms of ethnic parody (e.g., R. Crumb). The African paradigm depicting the strong, noble sidekick had to await the diversity imperative before leading to the eventual introduction of contemporary African-American heroes and superheroes (e.g., *Black Panther* 1966, *Blade* 1973) in comic art and then in film adaptations. A different but intersecting dynamic was unfolding on the other side of the Atlantic in France and Belgium, where, in contrast to the American experience, the paradigm for representation of native Africans was typically highly pejorative due to paternalistic perspectives related to the rationale for colonialism (e.g. *Tintin au Congo* 1930, *Astérix gladiateur* 1964). However, the American minstrelsy paradigm, famously introduced in France by *La Revue nègre* and the immediate superstardom of Josephine Baker, beginning in 1925, morphed into something more benevolent on the continent, while setting the stage for the same graphic representations (and appropriately modified linguistic representations) to be used in association with portrayals of native Africans as well as African immigrants and their descendants. To a surprising degree these representations continue to have currency in France for the purposes of parody. In this regard an interesting comparison can be made between the differing representational perspectives adopted by two very popular cinematic adaptations of urban comic art characters: on the one hand, the African-Americans in *The Boondocks*, and on the other hand the Franco-Africans in *Les Lascars*.

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Shari Sabeti, University of Stirling

Comic Book Adaptations of Hamlet for the Education Market

The use of comic book adaptations of classic literary texts in schools has gained popularity in the last few years. They are seen as widening access, supporting language development and as appealing to the increasingly visual literacy of today's school pupils. This paper takes its cue from the reactions of a school based Graphic Novel Reading Group to a manga version of *Hamlet*, a text taught widely in the upper secondary school. The pupils led a largely negative discussion of the relative merits of the adaptation, conceding that while it might familiarize some pupils with Shakespeare, it would not inspire a reading of the original text. Indeed, in the opinion of one, the adaptation had 'butchered' the original.

In the context of these comments, in this paper, I present a critical reading of two comic book adaptations of *Hamlet* aimed at the educational market. I consider the attempts to visualize the story, to re-contextualise or modernize events, to capture the themes/mood in comic book format, as well as the employment of particular comic styles e.g. manga.

I discuss what the educational value of such adaptations is in teaching a text such as *Hamlet*. What is gained and what is lost for the pupils themselves? And, what is it that a comic can offer that a film adaptation, for example, cannot?

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Vidyun Sabhaney and Shohei Emura, Artists, New Delhi
Traditional Indian Picture-Based Storytelling Forms: A Study

Comics are not indigenous to the Indian sub-continent, but sequentially arranged pictures have always been an extremely important part of its story-telling traditions.

Over the past year, Vidyun Sabhaney (Indian comic book artist) and Shohei Emura (Japanese Manga artist) have been conducting a study into these traditions, with a view to understand the logic with which the artists who practice these forms select and arrange their images. For the purpose of this study they have selected three forms that they feel can satisfy this curiosity.

The forms are – Togalu Gombeyatta (leather puppetry from the state of Karnataka), Patua Chitra (picture-scroll based oral tradition from the state of West Bengal) and Kaavad (a tradition using transportable three-dimensional story boxes around which an oral narrative is sung; this is from the state of Rajasthan).

Their specific areas of interest, with regard to the study are:

- 1) How the story-telling objects are made, specifically material that is used and whether this can be applied to comic book making
- 2) How action is divided in 'panels'/which images are chosen to represent a particular moment in a story and what factors affect this
- 3) Division of labour in the creative process
- 4) Relationship of the storyteller with the visual style of the story-telling object
- 5) Storyteller's understanding of what visual narrative is.

At the conference, Vidyun Sabhaney will be presenting the preliminary findings with regard to Togalu Gombeyatta and Patua Chitra, based on recent fieldwork.

(Kaavad will not be included in this presentation as the fieldwork for this is pending)

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Francisco Saez de Adana, Universidad de Alcala, Spain

The Influence of Roger Corman in Richard Corben's The Fall of the House of Usher

This paper presents a comparative analysis between the movie and the comicbook versions of Edgar Allan Poe's *The Fall of the House of Usher* directed by Roger Corman in 1960 and drawn by Richard Corben in 1989 for Pacific Comics. Roger Corman produced more than 300 movies, directing 50 of them, in most of the cases low-budget movies, whose quality can be questioned. However, despite of this level of quality, he had the capability of satisfying the desires of an important audience, being famous, therefore, by the profitability of his movies. Probably, the most famous among his movies were the seven versions of Poe's tales that he directed from 1960 to 1964. The importance of these movies is that they have been the image of Poe's tales for several generations of American people.

Regarding comic-books, Edgar Allan Poe has been the most adapted writer to this field. Probably some of the most famous of these adaptations were illustrated by Richard Corben in the seventies and the eighties, mostly for Warren Publishing, but also for Pacific Comics. His adaptation of *The Fall of the House of Usher* is probably one of the highest achievements regarding literary adaptations in comic-book form. This paper shows the big influence that Roger Corman's version had in Corben's work, especially from a visual point of view. The environment shown by Corben is clearly influenced by the oppressive atmosphere created by Corman and also the visual narrative chosen by Corben has a strong relationship with the position of the camera selected by Corman to tell his story. Following the idea stated by Linda Hutcheon in her book *A Theory of Adaptation*, these adaptation share what in Benjaminian terms can be defined as a common aura. All these aspects will be covered in this paper.

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Robert Shail, University of Wales, Trinity St David
Anarchy in the UK: The Many Lives of Beryl the Peril

Beryl the Peril, as created by Davey Law, made her first public appearance in 1953 with the launch of *The Topper*. In 1958 she became the first D.C. Thomson character to have her own annual (actually bi-annual) and retained her popularity through Law's retirement and the appointment of John Dallas as his successor in the early 1970s. A female counterpart to *Dennis the Menace*, her weekly strip matched her in unrelenting combat against her arch enemy, Dad, drawing a loyal fan base.

She underwent a major revamp in the 1980s via the artists Ken Reid and Robert Nixon with a noticeable softening of her persona. She moved to *The Dandy* in 1993 and then underwent another revamp by Karl Dixon which returned her to something like her original anarchic self. In 2007 she finally disappeared from the comic. Along the way she briefly starred in her own short-lived series of television cartoons. However, she has subsequently made some surprising reappearances, most notably in 2011 in a sequence called 'Pass the Peril' which appeared on Facebook with four different artists contributing short strips in a chain of responses. She has also appeared on YouTube in 2009 in a number of stop motion animations made by students at Birmingham City University.

From the first conceptualisations of childhood in the nineteenth century as a distinct phase of development, children have frequently been theorised by adults as naturally delinquent or disruptive. Literature aimed at children frequently sought to socialise them into the adult world through education but a more subversive strain, easily identified in anything from Lewis Carroll's *Alice* novels to the work of Roald Dahl, recognised and celebrated an anarchic vision of childhood as a time free from the constraints of the adult world.

This paper will examine the way in which the *Beryl the Peril* comic strip in its various forms has negotiated these two, seemingly conflicting conceptions of childhood. Beryl is an unruly force but is clearly the centre of reader attraction. Her opponent, and the representative of authority/repression, is Dad. Their recurring conflict plays out the tensions inherent in these articulations of childhood. The historical development of the strip over a period of nearly sixty years in multiple formats provides an opportunity to examine how her anarchic spirit has remained appealing but has been renegotiated as values and expectations alter.

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Andrew Smith, Indiana University of Pennsylvania

Victorian England via Japan: Kaoru Mori's Emma and the Adaptation of the Victorian Novel

My paper examines the ways in which Kaoru Mori's manga *Emma* adapts Victorian culture, as well as Victorian fiction norms, into a twenty-first century work for a Japanese audience. The examination will expand from there to the fact that Mori's *Emma* was later transformed into an animated television show with two seasons, and that both versions of *Emma* were later transposed to the West via translation projects. Mori's *Emma* presents readers with an intriguingly authentic, yet also modern, view of the Victorian world, and exists as an exceedingly adaptation replication of the Victorian novel. In this paper, I plan to explore the ways in which Mori adapts Victorian novels and culture into her manga, creating not only an accurate depiction of things such as fashion, architecture, and architecture, but also how she adapts and recreates the models and tropes of Victorian fiction.

My paper also seeks to explore the ways in which, while staying true to Victorian styles of writing, setting, and modes, Mori also includes the Guest, outsiders who comment upon the culture they visit, most strikingly represented by the Indian Prince Hakim, in order to comment on Victorian culture from an "outsiders"

perspective. Further, I explore how Mori's manga is not just a simple work of "historical fiction," but a modern retread of the Victorian novel, fitting in snugly next to authors like Dickens; Mori encapsulates Victorian fiction norms (alongside factual history, period appropriate settings, etc.) in ways that Western attempts have rarely managed to do. Victorian novels tend to encompass certain themes and attitudes, which, when attempted in a modern vein, tend to be incomplete or end up being overly modernized. The final goal is to not only win some recognition for Mori's work, but also to display how adaptations can link different types of literary formats.

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Charles A. Stephens Jr., Texas A&M University

Social (and Metaphysical) Justice: Hellblazer in the College Composition Classroom

One of the focusing lenses of teaching composition is social justice, in which students are exposed to themes such as racism, classism, political influence, sexism, and other societal issues involving fairness and justice. Typically comic books are not utilized in the composition classroom, especially comic books produced by the big two publishers, Marvel and DC. The long running DC/Vertigo title *Hellblazer*, however, contains all these elements and more, combining with the city of London to form a setting in which the blue collar mage John Constantine operates as a one man crusader against the forces that seek to control humanity, including Heaven, Hell, science, superheroes and supervillains, politicians, corporations, and religions. This paper focuses on the use of *Hellblazer* in the composition classroom via an analysis of the social justice issues presented within said title. One of the major themes of discussion involves the rhetorical choice of the various authors to correlate the forces of Hell with conservative politics, and how this choice affects the authority of the authors and the audience reception. Another major theme analyzes the British Wave of comic book creators who have written

Hellblazer, and how John Constantine serves as the voice of this literary movement. This essay draws on the scholarship of Harold Bloom via comic book scholar Geoff Klock, as well as established authorities on social justice and composition. Via analysis of issues of *Hellblazer*, students examine themes of social and metaphysical justice and injustice, creating essays that draw from both the left and right brain functions. Additionally, the analysis of graphic narrative allows for the examination of textual and visual rhetoric, enabling students to respond to the increasingly multi-modal environment of the 21st century.

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Nicola Streeten, Illustrator/Author, University of Lincoln and Elisabeth El Refaie, Cardiff University
Comics as a tool for transformative meaning-making

This paper challenges the narrow view of education as structured, formal learning in an institutional setting, considering it instead as a life-long transformative process of meaning-making in a range of social contexts. Combining our different perspectives - as a practising comics artist and as a scholar - we argue that comics provide many opportunities for education in this broader sense, because the comics form is uniquely democratic. Everyone knows how “to do” comics from their childhood associations. This makes it a non-hostile and non-intimidating form, which can be used to encourage people to engage with difficult or taboo subject matters.

Our focus will be on the emerging genre of what has been called “graphic medicine”, which includes works on themes such as physical and mental illness, the effects of family trauma, or bereavement. One recurring comics style in this materialising genre is characterised by what we will refer to as “the autodidactic line”, a style that is deliberately spontaneous and often untutored. It is in this way works are subverting not only expectations

of subject matter, but also expectations of drawing within comics conventions. We discuss several examples, including Nicola's Streeten's own work, *Billy, Me & You* (2011), Danny Gregory's *Everyday Matters* (2003), Miriam Engelberg's *Cancer Made Me a Shallower Person* (2006), Rosalind B. Penfold's *Dragonslippers* (2006) and Sarah Leavitt's *Tangles* (2010)

Such works are already used in healthcare and therapy as a way of helping people affected by similar difficulties to cope with and share their experiences. They also have the potential to be 'transformative' in the sense of changing social attitudes around sensitive issues such as mental illness or the discomfort around death.

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Kym Tabulo, University of the Sunshine Coast, Australia

Developing Aesthetic Skills and Self-esteem using Conventional and Abstract Comics Theory in Art

This presentation examines abstract sequential art by explaining basic theory and classroom practice. It focuses on a unit of work that I wrote for Year 9 art students, based on McCloud's *Understanding Comics* and Molotiu's *Abstract Comics: The Anthology*. New fine arts and comics theory will be explained with examples from professional artists and students. By the end of the presentation participants should be able to identify the difference between abstract polyptychs and abstract comics. Several abstract comics from Molotiu's book have been selected to help define this avant garde species. Finally, the self-esteem theory that underpins this unit of work will be presented, along with the experimental abstract comics created by the students. It promises to be a visual treat of abstract sequential art.

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Kwasu D. Tembo, University of Edinburgh

The Great Unmasking: Adaptation and the Problem of Identity

This paper holds that adaptation can be viewed as a simultaneously creative and violent act. Referring to Alan Moore's *V for Vendetta* and James McTeigue's film adaptation of the same text, this paper explores the metaphysical and narratological ramifications of adapting comics to film by examining how McTeigue's adaptation does significant violence to Moore's text. The violence of McTeigue's adaptation is primarily expressed through a “great unmasking”. This phrase refers to the idea that in the *film* adaptation, one of the *text's* most significant and interesting problems is simultaneously solved and destroyed; namely, *the problem of identity*. Thus, in switching from comics to film, the problem of identity, that is the multifaceted mystery of the true identity and history of codename V, is “solved” because *the viewer knows that there is a man beneath the mask*, that there is an actor named Hugo Weaving with a comprehensive and authoritative identity, replete with a verifiable history, whose presence, form and voice act as a *centre* that eradicates the text's vast play of mystery. Thus, the film *creates* of an authoritative identity which violently *centralizes* the *fractured* narrative of the text by destroying the anarchic telos of the text; that is, the lack of a state determined identity results in a problematization of the suppressive and exclusive authority of the state. It is in this way that the violence of the verifiable identity of the *film's* protagonist, even when masked, serves to destroy all the radical indeterminacy of the concept of identity facilitated and encouraged by the text. Using Derridean and Baudrillardian concepts, this paper explores the metaphysical and narratological ramifications of adapting *V for Vendetta* from comic book to film, particularly how adaptation effects one of the central aspects of the text, namely the problem of identity.

Francisco Veloso, The Hong Kong Polytechnic University, and John Bateman, University of Bremen
Comic Book Adaptation and the Cultural Industry: The Hulk (2003) as a case study.

The box office performance of films such as *Batman - The Dark Knight* (Christopher Nolan, 2008) and *The Avengers* (Joss Whedon, 2012) indicates comic book adaptation is not just a fad, giving comic books a new significance in the cultural industry. In the process of adaptation, directors and film studios have made different attempts when translating static sequential art characters and stories into moving images. In this context, the aim of this paper is twofold. First, it aims to discuss the role of comic books in the cultural industry. Second, to discuss the movie *The Hulk* (Ang Lee, 2003), considering that the negative criticism by critics and audience seems to have undermined the director's choice to establish a dialogue with the language of comic books through the process of editing. In this adaptation, editing is explored as a semiotic resource, emulating comic book panels, but also functioning as a cohesive device, connecting scenes and contributing to the unfolding of the story.

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Peter Wilkins, Douglas College
What's My Task? Comics and Document Use Literacy

Comics scholars have put to rest the notion that reading comics is somehow “easy,” so any notion that comics offer an entry way to conventional prose literacy because they involve lower-level cognition than word-only texts is highly suspect. Nevertheless, the idea persists: teachers can use comics to bring students who have difficulty reading up to speed, partly because we associate reading comics with childhood; that children don't need persuading to read them suggests that comics are somehow intuitive, engaging and engrossing.

The relationship between the complexity and intuitiveness of comics raises a question: what if the interplay between words and images invokes a different kind of “literacy” than that required by following a sequence of words from the top left hand corner of the page to the bottom right? This paper addresses those questions by linking comics to “document use” literacy. Document use demands the interpretation of text, images, and page layout: a document in this sense is not a paragraph or an essay or report; rather, it is a form, a set of instructions, a map, or a sign. In document use, a panoply of stimuli vie for the reader’s attention, just as in comics.

I will present analogies between familiar kinds of documents and comic books to explore possibilities for using comics to train people in document use literacy. The texts will include comics that thematize document use explicitly (selected works from Chris Ware, *Solipsistic Pop 4: Maps*) as well as those that do not (early *Spiderman*, *Batman Year One*) in conjunction with a number of “documents” that also require multi-modal reading. In the end, I propose to use comics in training not because they are “easy” or “simple” but rather because they are complex.

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Ian Williams, Artist and Physician

The Iconography of Illness: Comics and Medical Education

The proliferation of image based media has ensured that iconographic representations of health, illness and disease have become more important in western societies (Lupton 2003, p79). In medical illustration, or clinical photography the signs of disease are appropriated or generated by the illustrator (the instrument of medical discourse) and used to create a proposition about the illness. This sort of iconographic representation of the ill

body is, says Lupton (2003, p83) 'inherently political, seeking to categorise and control deviancy, valorise normality and promote medicine as wondrous and ever-progressive'. The medium of comics, particularly that section which has developed from the radical underground, acts to some extent as a counterweight to this official iconographic control and that the makers of autobiographical illness comics, by portraying their own diseased bodies, are seizing power and changing the illness experience of others, altering their expectations and perceptions.

The way that illness is represented in popular media, and the way this influences patients conceptions of illness is not generally considered in medical education. The contemplation and discussion of graphic narratives could be a valuable edition to medical education and, indeed, health professionals and educators are beginning to use the graphic medium, with the past few years seeing the initiation of several courses on Graphic Medicine. This paper argues that the sophistication of the medium allows the articulation of subtle and complex insights into human behaviour and thought surrounding illness, which is often ambiguous or conflicted. Furthermore, the subjective portrayal of illness and disease by comics artists constitutes a valuable resource which can be more illuminating than 'tradition' medical illustration.

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Heather Wilson, Glyndŵr University

Why Girls Need Comics and Why Comics Need Girls

This paper aims to highlight and explore the reasons behind the relative lack of challenging, imaginative and successful comics for girls in the 8-12 age range being produced in Britain today; despite the country's rich history of girls' comics culture and increasing awareness of the format in schools, libraries and amongst the

general public. This situation is examined within the context of the comics industry's need to target more diverse readerships in order to thrive creatively and financially. Can comics hope to survive without young female readers? Are more female creators the answer to this problem? And why would girls need comics anyway? Through a series of interviews with comics academics and creators (including Dr Mel Gibson, John Allison, Emma Vieceli and others) we are able to gain a better understanding of the variety attitudes towards the subject within the field and gather suggestions of different courses of action that we might take towards solving the problem.

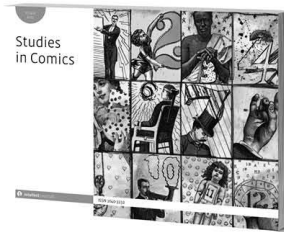
Careful evaluation of the comics and magazines marketed to girls in today's newsagents and supermarkets also made up part of the investigation. Including; comparing these modern comics with once popular titles in terms of style, stakes, storytelling and educational and moral values; questioning the affordability of comics to children and considering how accurately these publications represent girls' expectations and roles.

The research also touches upon girls' comics in other cultures (America and Japan) and the role of the internet for girls' comics. What this research contributes to the fields of comics, education and girl-culture is a heightened awareness of the issues surrounding gender and comics beyond the issue of representations of women in superhero comics. It also appears to affirm the potential for a thriving market for girls' comics, as long as the needs of girls are addressed properly.

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Aims and Scope

Studies in Comics aims to describe the nature of comics, to identify the medium as a distinct art form, and to address the medium's formal properties. The emerging field of comics studies is a model for interdisciplinary research and this journal welcomes all approaches and methodologies. Its specific goal, however, is to expand the relationship between comics and theory, and to seek to articulate a 'theory of comics'.

Call for Papers

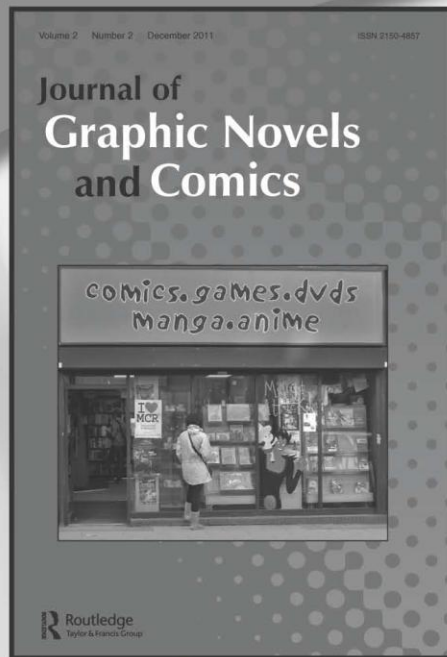
The journal includes a selection of world-class academic articles that explore the formal properties of comics, advance their own theory of comics or respond to an established theoretical model. We also welcome reviews of new comics, scholarship, criticism and exhibitions, as well as unpublished creative work.

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Comics and Education
Thursday 28 June 2012

9.00-9.20	Registration and coffee(EB301)	
9.20-9.30	Welcome(EB301)	
9.30-10.45	Comics as inspirational teaching tools (EB306) Chair: CM <ul style="list-style-type: none"> • Ian Williams, Artist and Physician, The Iconography of Illness: Comics and Medical Education • Nicola Streeten, University of Lincoln, and Dr Elisabeth El Refaie, Cardiff University, Comics as a tool for transformative meaning-making • Kym Tabulo, University of the Sunshine Coast, Australia, Developing Aesthetic Skills and Self-esteem using Conventional and Abstract Comics in Art 	Comics in college (EB302) Chair: DH <ul style="list-style-type: none"> • Paul Davies, University of Sussex, Comics Creation as Enrichment in an FE/Sixth Form College • Peter Wilkins, Douglas College, What's My Task? Comics and Document Use Literacy • Charles A. Stephens, Texas A&M University, Social (and Metaphysical) Justice: <i>Hellblazer</i> in the College Composition Classroom
10.45-11.10	Coffee (EB301)	

11.10-12.00	Undergraduate response and resistance (EB306) Chair: JO <ul style="list-style-type: none"> • Mita Mahato, University of Puget Sound, Academic Vices -or- Embracing the Stupid Things Students Say about Comics • Christina Meyer, University of Osnabrueck, Germany, Reading and Teaching the <i>Yellow Kid</i> Newspaper Comics 	Comics as resources for research and life (EB302) Chair: JR <ul style="list-style-type: none"> • Ian Hague, University of Chichester, Comics Forum: the plan • Heather Wilson, Glyndŵr University, Why Girls Need Comics and Why Comics Need Girls
12.05-1.00	Round table: The Place of Comics on English Degrees (EB306) Paul Williams, Exeter University Chris Murray, University of Dundee Matt Green, University of Nottingham Dean Chan, University of Wollongong	Workshop: Comics in the classroom (EB302) Mel Gibson, Northumbria University
1.00-2.00	Lunch (EB701)	
2.00-3.15	Teaching Socialization and Values (EB306) Chair: RS <ul style="list-style-type: none"> • Amine Harbi, Oklahoma State University, Using 	Teaching Literature (EB302) Chair: JR <ul style="list-style-type: none"> • Di Laycock, University of Sydney, Australia, Teacher tales from the graphic novel

	<p>the Comic Book to Teach Human Values as the Bedrock for Good Governance</p> <ul style="list-style-type: none"> • Kenan Kocak, Glasgow University, Comics In Education: Example of Cin Ali from Turkey • Michael Freund, Webster University, Vienna, Deconstructing Berzerkistan and other war zones: satire in <i>Doonesbury</i> as an educational tool 	<p>classroom</p> <ul style="list-style-type: none"> • Shari Sabeti, University of Stirling, Comic book adaptations of <i>Hamlet</i> for the Education market • Mel Gibson, Northumbria University, <i>Macbeth</i>: Adaptation, Teaching and Fidelity
3.15-3.45	Coffee (EB301)	
3.45-5.00	Plenary address: No artistic value that anyone can see (EB306) David Lloyd and Steve Marchant, Cartoon Classroom	
5.00 - 5.30	Wine reception (EB301)	
5.30-7.00	Movie screening: <i>Comic Book Literacy</i>. Dir. Todd Kent. (EB306)	Movie screening: <i>White Scripts and Black Supermen: Black Masculinities in American Comic Books</i>. Dir. Jonathan Gayles. (EB302)
8.30	Conference meal (1812, The Royal Exeter Hotel, Exeter Road, <i>Bournemouth</i> , Dorset, BH2 5AG)	

Comics and Multi-Modal Adaptation
Friday 29 June 2012

9.00-9.30	Registration and coffee (EB301)	
9.30-10.45	Analytical frames for adaptation (EB306) Chair: JO <ul style="list-style-type: none"> • Dru H. Jeffries, Concordia University, The Comic Book Film as Palimpsest • Simon Grennan, Independent Practitioner, Register in the guise of genre: instrumental adaptation in the early comics of Grennan & Sperandi • Bart Beaty, University of Calgary, Towards a Theory of the Site-Specific Comic: Dave McKean's <i>The Rut</i> 	Superheroes and adaptation (EB302) Chair: CM <ul style="list-style-type: none"> • Steen Christiansen, Aalborg University, <i>Kavalier and Clay</i> as Transmedial Storytelling • Phil Bevin, Kingston University, Superman at War? Adaptation and re-adaptation of Superman in comics, radio and animation during the early 1940s • Francisco Veloso, The Hong Kong Polytechnic University, and John Bateman, University of Bremen, Comic Book Adaptation and the Cultural Industry: <i>The Hulk</i> (2003) as a case study.
10.45-11.10	Coffee (EB301)	

11.10-12.00	<p>Pechakucha session: Comics, film and audience (EB306) Chair: IH</p> <ul style="list-style-type: none"> • Sam Burdock, Warwick University, Do Androids Dream of Electronic Media? Adaptation and Audience Response • Virginia Luzón, Quim Puig and Ferran Ramírez, Universitat Autònoma de Barcelona: How are the appropriations and influences in the adaptation of the comic book discourse to cinematic languages? • Paul Malone, Ontario University, They're Crazy Those Germans: Adapting <i>Asterix</i> • Daniel Gómez, Ramon Llull University, The uncanny adventures of <i>Tintin</i> (authored with Carlo E.Gallucci and Josep 	<p>Pechakucha session: Comics and multiple media (EB302) Chair: DH</p> <ul style="list-style-type: none"> • Nina Mickwitz, University of East Anglia, Sacco's <i>Footnotes</i>: Drawing the Limits of Factual Objectivity • Jayms Clifford Nichols, University of Hertfordshire, Pages and Screens; Reading changes and interactions • Andrew Smith, Indiana University of Pennsylvania, Victorian England via Japan: Kaoru Mori's 'Emma' and the Adaptation of the Victorian Novel 	<p>Pechakucha session: Myth and adaptation (EB303) Chair: RS</p> <ul style="list-style-type: none"> • Gaana Jayagopalan, Christ University, Bangalore, India, Textual Refraction and the World of the Storyteller: Neil Gaiman's 'The Tempest' and the Script of 'Calliope' • Hannah Means-Shannon, Georgian Court University, NJ, Towards an auteur theory of comics adaptation: the image as 'camera-pen' in P. Craig Russell's <i>The Ring of the Nibelung</i> and Gareth Hinds' <i>Beowulf</i> • Damon Herd, Duncan of Jordanstone College of Art
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	Rom Rodriguez)		and Design, <i>Unstable Molecules</i> : biography in superhero comics
12.00-1.00	Lunch (EB701)		
1.00-2.30	Joint plenary address: Adaptation and design (EB306) Ian Edginton (<i>Sherlock Holmes, Scarlet Traces</i>) and INJ Culbard (<i>Sherlock Holmes, In the Mountains of Madness</i>)		
2.30-3.00	Coffee (EB301)		
3.00-3.50	Theatre and adaptation (EB306) Chair: DH <ul style="list-style-type: none"> Paul Gravett, Comica, Choreographing Comics: Sidi Larbi Cherkaoui's <i>TeZuKa</i> Linda-Rabea Heyden, Friedrich-Schiller-University of Jena, Reflecting Adaptation: Comics, Canon, and Theatre 	Authorship (EB302) Chair: JO <ul style="list-style-type: none"> Ian Gordon, National University of Singapore, Moral Rights of Authors and Batman Brian Fagence, University of Glamorgan, Constructing <i>The Pier</i>: 	Race and adaptation (EB303) Chair: CM <ul style="list-style-type: none"> Pavel Kořínek, Czech Academy of Sciences, Institute of Czech Literature, 'And so they've killed our Ferdinand' Austro-Hungarian legacy and comics adaptations of <i>The</i>

		Writing for Comics within Transmedia Narratives	<i>Good Soldier Švejk</i> <ul style="list-style-type: none"> Michael Picone, University of Alabama, Trans-Atlantic representational adaptations of Africans and African-descended populations: parallels, differences, interactions
3.50-4.00	Break		
4.00-5.15	Storytelling and adaptation (EB306) Chair: RS <ul style="list-style-type: none"> Hannah Miodrag, University of Leicester, Beyond Intertextuality: Case Studies in Adapting Form Vidyun Sabhaney and Shohei Emura, Artists, New Delhi, Traditional Indian Picture-Based Storytelling Forms: A 	Adaptation and multimedia (EB302) Chair: PG <ul style="list-style-type: none"> Daniel Merlin Goodbrey, University of Hertfordshire, Digital Comics - New Tools & Tropes Tien-yi Chao, National Taiwan University, Transmutation of Worlds: 	Adaptation and Characters (EB303) Chair: JR <ul style="list-style-type: none"> Dave Huxley, Manchester Metropolitan University, Adapting <i>Dr Jekyll and Mr Hyde</i> Robert Shail, University of Wales, Anarchy in the UK: The Many Lives of <i>Beryl the Peril</i>

	<p>Study</p> <ul style="list-style-type: none"> Sebastian Bartosch and Andreas Stuhlmann, Universität Hamburg, Reconsidering Adaptation: the comic in between 	<p>Intertextuality between <i>Full Metal Alchemist</i> and <i>Conqueror of Shamballa</i></p> <ul style="list-style-type: none"> Joan Ormrod, Manchester Metropolitan University, Adapting the Federal Vampire and Zombie Agency from Website to Comic: History, Realism, Narrative 	<ul style="list-style-type: none"> Ian Dawe, Selkirk College, Canada, The Universal Grotesque: Multimodal Film Adaptations and Harvey Pekar
5.15-6.15	<p>Poster session (EB301)</p> <ul style="list-style-type: none"> Kwasu D. Tembo, University of Edinburgh, The Great Unmasking: Adaptation and the Problem of Identity Francisco Saez de Adana, Universidad de Alcala, Spain, The Influence of Roger Corman in Richard Corben's <i>The Fall of the House of Usher</i> Renata Pascoal, Coimbra University, Portugal, Archi-comics: Projectual exchanges between architecture and comics Stéphane Collignon, ESIAJ (Ecole Supérieure d'Infographie Albert Jacquard) Namur, Belgium, From 19th century print cartoons to 20th century animated cartoons: How caricature shaped animation aesthetics 		

	<ul style="list-style-type: none"> • Lena Merhej, Marion G. Müller and Martin Stommel, Research Center for Visual Communication & Expertise at Jacobs University Bremen, Germany, Style & Tile! Comics in Interactive Environments
6.15-6.30	Closing remarks (EB301)
6.30	Close (Drinks at Kayla Brasserie, opposite)