

Exhibit 07 08.11 **Graphic Novels**



Professor John Barber

DTC 338 Graphic Novels

Can digital graphic novels productively promote social consciousness and civic engagement?

If so, what forms might digital graphic novels assume?

The first question drove the action research portion of the course. The second question promoted theory into practice. Students read and responded to several digital graphic novels and demonstrated knowledge by conceiving and constructing digital graphic novels focusing on social consciousness and/or civic engagement as their final project.

Generally speaking, graphic novels are long-form works in the medium of comics noted for their ability to juxtapose images, text, visual rhetoric, and multiple literacies over a perceived timeframe to create a believable and sustainable narrative engagement with the reader.

Each work in this exhibit foregrounds significant and interesting changes as the traditional print-based forms of graphic novels are remediated by the narrative affordances of socially collaborative digital multimedia, and each proves that digital graphic novels might serve as effective media for promoting social consciousness and civic engagement.



Childhood's End

Alisha Rast & Matt Schwartz

PDF book and powerpoint, 12.4 MB
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“In the beginning, we wondered if a digital graphic novel could be a viable form for getting this story out into society. Ultimately, Alisha and I both agreed that it was. We feel that this is a new and exciting way to get people to take a look around at their world. As the old adage goes, a picture is worth a thousand words.” - Matt Schwartz

“There were some scenes that required Luke (the main character) to be pushed into a lake. Since the weather was too cold and we didn't wish our actor to fall ill, we changed the scene to him being pushed on dry land.” - Alisha Rast



Split Decision

Kyle Schaeffer, Melody Jensen, Jon Exe & Liz Wade

HTML/CSS/Javascript/Graphics website, 19.2 MB
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“Finding an artistic style takes time and experience. We eventually refined a style by creating sample sketches and just trying things out. Kyle's style changed from developing scenes completely with Illustrator (which was more cartoon like) to importing photos and altering them in Illustrator

(more realistic). Jon played around with each character's appearance (clothes, hair, accessories). He started out drawing the characters from scratch, with no references and changed to a more anime style using existing cartoons as a reference” -Jon Exe

“During our early brainstorming sessions, we wanted to include time travel and alternate realities. From the very start, we aspired to have a storyline that the reader could manipulate as they read through. One plan was to use alternate realities to display one string of the story and then, through reader involvement, open up other paths the story could take. Through the use of alternate realities, we also wanted to allow the reader to see from various points of view by being able to switch between the different realities.” - Kyle Schaeffer



Captured

Jacob Hochhalter & Brian McGovern

HTML/CSS website, Beetags for mobile, 17.1 MB
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“In our story, an un-named VanCougar photographer travels to certain places. The reader/user would need to go to those places to scan the Beetag. The Beetag takes the reader to the next chapter or panel to continue the story. This lets the reader/user be immersed in the story” - Brian McGovern

“I'm already starting to conceive a new concept for my next graphic novel. My sister had such a great time drawing in helping out she wants to draw for the next one to.” -Jacob Hochhalter.



El Encarcelamiento

Maria Konovalchik, Kerri Lingo, Josh Lovejoy & Christopher Morrison

HTML/CSS/Javascript/Photography website, 14.9 MB
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“The title, based on ‘incarceration’, denotes the common misconceptions standard Americans have toward Latinos and immigration from a legal standpoint. In order to create a localized and relatable view of illegal immigration and deportation, we chose to focus on Hector Lopez, a young

man who was deported from what he considers to be his homeland. Using Hector’s story as an internal framework, we will include research documentation that will help construct an experience that is both enlightening and a motivation for change.” - (from the group’s introduction)

“Comics is a powerful idea, but an idea that's been squandered, ignored and misunderstood for generations... It's time for comics to finally grow up and find the art beneath the craft.”

-Scott McCloud



Revolution

Nicholas Hill, Mikhail Oparin, Hunter Crawford, Margarete Strawn

HTML/CSS/Javascript/Graphics website, 18.6 MB
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“When designing our own digital graphic novel, it was in the wake of the shooting of Gabrielle Giffords. People were seriously questioning the vitriolic rhetoric of popular new pundits and some Tea Party politicians. We decided to work off of this as we drafted up a satirical

news organization. We also decided to mix video into occasional panel showing newscasts that might support for contradict the story.” - Hunter Crawford

“Revolution was conceived as a fictional story that explores one character’s awakening to the need to be critical of news sources. We created a design that utilizes digital technologies to explore the multimedia presentation of a graphic novel. We included a media type not normally found in graphic novels (video) and not only made it fit with the genre, but used it to advanced and enhance the theme of the story. We were able to accomplish this by adhering to a basic characteristic of the cartoon - amplification through simplification applied to a video animation. Maintaining the same visual style also helps in unifying the video with the comic panels.” - Nicholas Hill



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