Voices Seen and Heard: Comics and Neo-Expressivism in the Writing Classroom

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Permitting, or encouraging, students to produce their own comics … opens up a whole new understanding of authorship and authority that may have transformative effects. (Sealey-Morris, 48)

Apparently, Peter Elbow is cool again. (Hilst, n.p.)

In the summer of 2014, I taught a unit on visual rhetoric to a group of gifted high school students, concluding with a hands-on comics activity. Students first read Scott McCloud's chapter "The Vocabulary of Comics" to learn more about the medium, and they marveled in class discussion at his complex investigation of human identity through icon (see figure 1). They then individually or collaboratively created comics that would teach future classes a

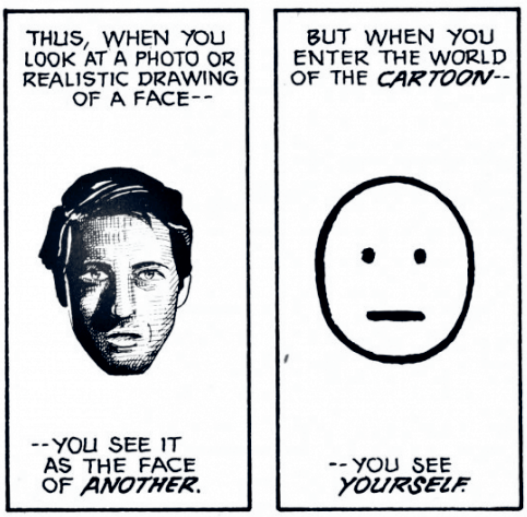

Figure 1. Scott McCloud argues that the abstract style of cartoons allows readers to superimpose their own identity. (Excerpted from McCloud's *Understanding Comics,* p. 36)

concept they had learned in the course.

The results were sophisticated visual-verbal summaries and applications of course content, from methods of rhetorical analysis to Robin Williams' principles of design.[1] Yet the student comics were also playful, strange, curious, and creative.[2] As a collection, they appeared simultaneously to inform, entertain, and self-express, borrowing from McCloud's vocabulary and techniques while employing a range of drawing styles and a wide cast of narrators. Specifically, students elected to narrate their comics by cartooning scholars we had read in class or by creating new characters, several of whom appeared to have features similar to the students themselves; additionally, nonhuman characters included a cactus, burnt toast, and a "fire-breathing attack llama" named Frank. After reading each other's work, the students expressed excitement and pride in our new class text, occasionally fretting over anything in their own contribution that didn't quite meet their standards of craftsmanship. Simply put, they seemed invested in their work, and in ways I didn't often see in the composition classroom.

The creativity and ownership displayed in this assignment reinforced a connection I have often seen between writer-focused (or "expressivist") ideals and multimodal composing across disciplines. For example, in my studio art practice, I have on more than one occasion heard peers explain their work and choices as a pursuit of authenticity or "being true to themselves." In the realm of comics, I've found frequent references to voice, selfhood, and process writing. To illustrate, Lynda Barry's *Syllabus: Notes From an Accidental Professor* encourages students to embark on a journey of self-discovery through drawing (see figure 2). In my own classroom, I focused on teaching applications of audience and rhetoric across modalities; yet my digital media composing students firmly maintained that they believed their assigned podcasts and video compositions were "works of art" in a way that their school-based essays were not.

In short, multimodal composing uniquely seems to encourage, in some composers, an exploration and expression of selfhood and

Figure 2: Lynda Barry invites students to draw "unselfconscious[ly]" again. (Excerpted from Barry's *Syllabus*)

identity. I therefore hypothesize that certain multimodal assignments can teach us more about how writer-focused values can function in the contemporary composition classroom.

A few years after my high school students created their class comic book, I sought to develop a comics-focused curriculum that could support undergraduate writing instruction. In a second-year undergraduate composition course, I assigned a sequence of comics assignments, and I return to these assignments now to investigate the neo-expressivist potential of multimodal composing within the writing classroom. First, I define neo-expressivism as a contemporary movement that integrates a writer-focused approach—emphasizing such interrelated concepts as discovery, creativity, expression, identity, self, and voice—with a socially situated, audience-focused approach to writing. I then analyze student submissions on one assignment in particular—called "the Comic Conversation"—to demonstrate how classroom comics creation can inform neo-expressivist pedagogy.

Neo-Expressivism

Although expressivism has generally fallen out of vogue within mainstream composition studies, it has gathered a handful of apologists along the way. In 1992, Stephen Fishman and Lucille Parkinson McCarthy defined expressivism as "the view that creating text involves exploring personal experience and voice" (647) and defended the scholarship of Peter Elbow in particular.

Seven years later, Wendy Bishop reminded composition scholars that expressivism has been defined by its opponents rather than its alleged disciples, with key players "cast as convenient straw-men ... slightly embarrassing advocates of a 1960s touchy-feely pedagogy" (10).

More recently, neo-expressivists continue to advocate for an unbiased reread of 1960s and '70s process scholars, and they extend expressivist theory and practice through contemporary lenses. Collections such as *Enculturation*'s 2012 essay cluster on "Neo-Expressivisms" and Tara Roeder and Roseanne Gatto's 2014 anthology *Critical Expressivism* reopen dialogue on such topics as voice, personal writing, and the self—concepts that remain ingrained within our field, if widely unacknowledged. In fact, in a 2017 *CCC* article, Eli Goldblatt demonstrates how current scholarship within our field "tacitly" reflects expressivist values while maintaining a contemporary research agenda. He argues, "expressivism is not gone but woven into our present ways of understanding writers and writing" (422). In a 2019 *Composition Forum* interview, Bruce Ballenger admires Goldblatt's argument and further suggests that expressivist pedagogy can activate writers' motivation and encourage them to use "writing [as] a mode of learning and discovery" (n.p.). While embracing the social turn, Ballenger frames expressivist pedagogy as a starting point for students to "explore topics that matter to them *and* that potentially have social significance" (n.p., my emphasis).

Above all, neo-expressivists remind us that "the 'social' and 'personal' are not two poles in a binary system" (Roeder & Gatto, 8). Daniel Collins writes, "Expressivist writing theory, it seems to me, upholds the idea that to write is to discover oneself amidst an array of others" (125). His essay advocates for expressivist pedagogies as "embed[ding] personal discoveries in social engagement" (126). Likewise, Goldblatt identifies the "paradox of composition/rhetoric ...: writers write alone but within a charged social space shaped by contemporary culture, ethnic and erotic identities, home language, economics, power dynamics, genre and gender expectations" (443).

This contextualizing approach reminds us that to engage with such concepts as voice, identity, or personal writing can still be relevant—even crucial—after the social turn.

Neo-expressivists therefore emphasize this "both/and" approach: writing can be both personal and social; therefore, the teaching of writing can emphasize both writer and audience. In fact, in 2007 Peter Elbow returned to his conception of voice to reiterate that we should think about writing *both* in terms of metaphorical voice *and* in terms of literal "words on a page"—even if these lenses seemingly contradict one another—"because each shows us something about language that the other obscures" (175). Likewise, Stephen Fishman and Lucille McCarthy propose that the "debate between rival philosophies of composition [expressivism and social constructionism] should be redirected to consider the mixed quality of actual classroom practice." To achieve such a "mixed" curriculum, Sheri Rysdam teaches necessary academic literacies and forms, but also "emphasize[s] the kind of low-stakes writing that [Peter] Elbow promotes…—to get familiar with and used to writing as a mode of creative and intellectual expression" (287). For Rysdam, critical expressivism does not "ignore the economic realities of the educational institution," but still promotes writing as "a metacognitive process that allows students to think through ideas, change their minds, and think about process" (285-6). Overall, then, neo-expressivist pedagogues can embed low-stakes, writer-focused composing *within* a socially situated rhetorical curriculum.

"Personal or Not": Options and Ownership

The curriculum from my comics-themed writing course took a similar kind of "both/and" approach, integrating not only low-stakes with high-stakes composing, but also multimodal forms with more traditional academic essayist genres. I believe the visual-verbal modality of comics used throughout the course helped to remediate—literally make visible—some of the abstract writing concepts we had discussed in class. It also invited students to reflect on the affordances and constraints of different media and modalities

as they practiced rhetorical composing. Further, I hypothesize that the strong cultural and historical associations between visual modalities and fine arts disciplines implied, for at least some students, an emphasis on neo-expressivist concepts such as self, creativity, and personal style and voice.

Notably, the course curriculum that I'll describe in this article did not require "personal writing" in a strictly autobiographical sense, beyond requiring students to reflect on their writing processes. Instead, my goal was to create opportunities for students to "opt in" to more personal and creative exploration *if they wanted to*, but without offering any grade incentive for doing so or inflicting any grade penalty for not doing so.

I want to clarify here that neo-expressivist pedagogy does not demand students reveal intimate life narratives and personal trauma. In fact, I believe pushing students into revealing such content can, however paradoxically, result in the polar opposite of the authenticity some self-motivated composers seek. In her chapter "I Was a Process-Model Baby," Nancy DeJoy reflects on her experiences as a composition student, recalling, "[A] group of us figured out that the way for females to get an 'A' from this man [the instructor] was to tell stories of sexual experience—particularly stories of sexual experiences that were frightening and/or painful. The code cracked, we proceeded to meet in the hall lounge to make up stories for the teacher" (163). Admittedly, the young DeJoy in this anecdote demonstrates an expert understanding of audience by anticipating her instructor's expectations, although we can surely agree that this anecdote is problematic in many substantial ways—including, but not limited to, the instructor ignoring the power dynamic and discrepancy between instructor-prompted and writer-motivated composing.

As Peter Elbow (2015) argues, "in fact there is no such thing as 'personal writing' in itself"; instead, the topic, language, or thinking can each be "personal or not" (15). I likewise argue that scholarly writing can be personal to the writer who feels ownership over their argument and writing craft. And while we can't know

for certain whether students actually feel that their writing is personal or authentic, we can build in low-stakes opportunities for students to explore their voice—by which here I mean, the unique expression of their creative, writerly, and/or scholarly identities—if they so choose.

Yet, undergraduate writing students are early in their academic careers, and their scholarly voices are often still in development; these voices may feel to them more or less performed, personal, or authentic depending on their goals, confidence, and skill level. Therefore, one objective of neo-expressivist pedagogy can be to provide opportunities for students to become aware of and develop their own scholarly voices while demystifying the conventions and conversations of disciplinary discourse. In this article, I will examine one comic assignment in particular as a neo-expressivist activity emphasizing both the personal and social components of writing and students' emerging scholarly practice.

Comics in the Writing Classroom

The student comics and artist statements I will discuss were created in 2017 at a large public university as part of a second-year composing class, the outcomes of which emphasized analysis and research. This class was a writing-about-literature section and satisfied a diversity requirement for students. My course theme focused on diversity portrayed in graphic narratives. Primary texts included *Asterios Polyp* (Mazzuchelli), *Maus* (Spiegelman), *Persepolis* (Satrapi), *American Born Chinese* (Yang), and *The Arrival* (Tan), as well as short texts authored by Lynda Barry, Ronald Wimberly, Chris Ware, and Alison Bechdel. Secondary texts included McCloud's *Understanding Comics* and Janet Gardner's *Reading and Writing About Literature*, along with an array of articles on comics and diversity. Over the course of the term, students wrote short essays analyzing literary texts and engaging with scholarly sources.

Students did not know course themes while choosing their section of second-year writing; therefore, they were not aware that this was a comics-focused course before the start of the term. In

the first week of class, I asked students to write a brief introductory reflection describing their comfort and experiences with comics/graphic narratives, visual analysis, and/or fiction and memoir. In a class of 23 students, 6 described themselves as having high or mid-level familiarity with comics; 5 students had encountered comics in the classroom before but still described their familiarity as low, and another 9 described their familiarity as basic (for example, limited to general awareness of newspaper comics or movie superheroes). Three students did not clearly indicate their previous familiarity with comics in an introductory reflection. Throughout their introductory reflective writings, students overall indicated curiosity and enthusiasm for the course theme.

During the semester, students supplemented their traditional analytical essays by producing low-stakes comics with accompanying reflections or "artist statements." The sequence of comics assignments is summarized in Table 1, below.

Table 1: Sequence of Comics Assignments

#	Assignment	Summarized Description
1	Introductory Reflection & Character Drawing	Reflect on the course theme in 250-500 words. Then, draw yourself as a character.
2	Process Comic (with Artist Statement)	In 1-2 pages, draw a comic that conveys your composing process.
3	Comic Conversation (with Artist Statement)	In 1-2 paneled pages, create a comic that depicts you and a secondary source author having a conversation about your topic.
4	Collaborative Comic (with Artist Statement)	In your small group, create a 3-to-5-page pedagogical comic (or a mini collection of individually authored comics), teaching future students about a topic of your choice related to comics or rhetorical composing.

Table note: The character drawings in Assignment 1 were not paneled or sequenced, and therefore do not fit McCloud's definition of comics; however, I include this assignment here because it was intended to scaffold future multimodal composing in the course, showing students that they

would occasionally be expected to produce low-stakes drawings. Assignments 2-4 also required students to turn in a 1-page reflective written component, or "artist statement," responding to a series of generative questions on process, modality, and/or the rhetorical situation.

Above all, the objectives of these assignments matched the objectives of the course. The course taught application of rhetorical concepts, analysis, and research practices; I did not assess skills outside of the scope of the course outcomes, such as displaying artistic skill or creativity. (In other words, students received the same credit for drawing or computer-generating stick figures and simple shapes as they did for creating highly rendered or stylized cartoons.)

More specific reasons for this assignment sequence were as follows:

• **To strengthen the relationship between reading and writing.** In composition classrooms, we frequently ask students to approach texts not only as readers but as writers and as peers (hence, peer review activities). In these courses, students develop reading and writing skills as interdependent literacies. Therefore, because I was asking students to analyze graphic texts, I wanted them also to consider a creator's perspective. Through their artist statements, students sometimes noted that they tried to apply concepts from McCloud's *Understanding Comics* and also that they came to better understand the labor that had gone into the comics we read in class.

• **To practice reflective multimodal composing.** Comics creation provided students with an opportunity to try communicating through combined image-text. Students then reflected in their artist statements on their rhetorical choices, as well as affordances and constraints of the modality compared to alphabetic writing.

• **As writer-focused process and discovery writing for larger concepts and assignments.** Each comics assignment invited students to reflect on or apply some aspect of course content. For example, by asking students to depict their composing process, Assignment 2 encouraged students to apply class readings and

discussions of the writing process to their own lives; Assignment 4 asked them to remediate threshold course concepts into comics form. Assignment 3, to which I turn now, required them to process and clarify their own ideas in relation to others'; specifically, they were to summarize and then respond to a source they had selected for their annotated bibliography, for potential use in their upcoming research paper.

Assignment 3: The Comic Conversation

The Comic Conversation prompt (included in the appendix) asked students to distinguish their own voice from that of a scholarly source they had selected. Students were required to draw themselves as a character distinct from their source author and panel out a conversation between the two. They were prompted then to reflect upon their process (including learning outcomes, challenges encountered, and comparison to their Process comic) in an accompanying artist statement.

The Comic Conversation encouraged less creativity—at least in a traditional, artistic sense of the term—than other comics assignments the students created during the course, a fact noted and even lamented by some students in their artist statements. I nevertheless identify the Comic Conversation as a neo-expressivist assignment because it encouraged students to explore certain writer-focused values in order to scaffold a larger, audience-focused project. Above all, the assignment's emphasis on scholarly identity and voice showed me how students were conceiving of their selves "amidst an array of others" (to borrow again from Daniel Collins).

By framing source integration as a conversation, this assignment implicitly emphasizes voice and distinct identity. In previous courses, I noticed that when students integrated scholarly sources into their essays, their own argument often disappeared; instead, they would merely report or summarize the source author's argument. Therefore, a primary goal for the Comic Conversation assignment was to encourage each student to envision their self and their project as distinct from that of their source author. In sum,

the assignment asked students to consider both self and others, to clarify their scholarly voice *in conversation with* other metaphorical "voices" in the field. Through this assignment, students made voice and identity "visible," in a sense; they used speech bubbles and other visual markers to attribute unique argumentative moves, thoughts, and personal characteristics to each "character."

Findings

Though *voices in conversation* was emphasized in my delivery of the assignment prompt, I was surprised by the range of ways that students negotiated the constructs of voice and identity. Tasked with drawing two distinct characters, students tackled this requirement in various ways, as shown in figure 3. The majority of students chose to represent their characters as stick figures or cartoons drawn with various degrees of simplicity, stylization, or realism, often incorporating various props or settings. About a third of students chose to represent characters abstractly: some hand-drew or computer-generated a geometric shape for each character (e.g. a circle, square, or triangle), while others selected pairs of

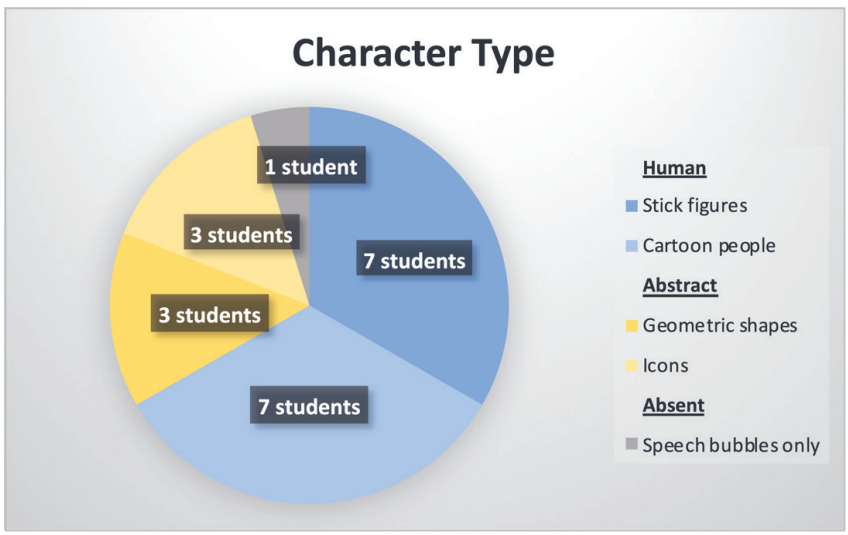

Figure 3. Breakdown of class character representation choice (human, abstract, or absent) in Assignment 3.

icons: a sun and moon; a donut and ice cream cone; or the first initial of each character's name, drawn as a bubble letter.

Most of the students who used abstract character representations did not comment upon this decision; however, one student acknowledged that her choice was "for simplicity," and another wrote that to avoid the challenge of drawing and re-drawing human characters, she simply picked something she enjoyed drawing. The remaining student did not draw embodied characters at all; instead, he identified characters only by distinct speech bubbles.

Across these responses, I was surprised to find that authenticity (or the illusion of it) seemed important to different students in different ways, especially with respect to their source author's identity. Specifically, in their reflections, a small number of students indicated their intention to represent a conversation with their author accurately. One mentioned using photo references of the author to create a stylized cartoon character. Another two noted their struggles to represent a person that they didn't know in real life. Of these, one wrote that she decided to set her comic on the author's campus, not knowing where the author spends her time otherwise; the other had chosen abstract characters but still expressed concern over creating accurate speech patterns and personality.

Students negotiated not only the portrayal of their conversation partner but of themselves. More than any written essay I have assigned, I found here that the combination of comic and artist statement taught me how students envisioned themselves as emerging scholars. Several students positioned themselves as intellectually inferior to their author. For example, in her artist statement, one student self-identified as a "nobody" who would not be having a conversation with a famous scholar in real life, adding that the assignment therefore elevated her own importance a little. Similarly, another student commented that her own opinion "usually…isn't worth that much." Yet another student pointed out how he had positioned his character on "lower ground," beneath the author's podium. The student who had drawn only speech bubbles depicted the author's text in a cloud shape and framed the

conversation as an invocation to a "sagely … celestial being." While not all the relationship disparities were quite so dramatic as these, most students drew themselves asking the author for help and/or thanking their authors for their insights. Creatively, one student even drew himself as a radio talk show host interviewing his author as a guest; he asked a series of questions and ended by thanking the author on behalf of his listening audience.

Among these students who "agreed" with their author, several did so robustly, interrogating the argument at length or offering a thoughtful application to their own primary source. Finally, a small number of students ventured to assert their own voice differently—displaying skepticism, disagreeing with the author outright, qualifying an argument, or even positioning themselves as intellectual collaborators. I now offer as examples the works of two such students who creatively imagined their scholarly voice in relation to their secondary source.

Two Case Studies of Scholarly Voice

Across seventeen submissions on this assignment, three students challenged some or all of their authors' claims, to different ends: to dismiss the source's usefulness, to qualify a minor point while overall agreeing, or, in TM's[3] case, to build a conceptual framework for understanding competing theories. Specifically, in his comic conversation (figure 5), TM questions his source author's explanation of secondhand trauma in Spiegelman's *Maus*. Like a newspaper comic, this brief piece ends on a punchline: "Dr. Phil" implies experiencing his own trauma from coming under TM's scrutiny. TM therefore uses this humor to apologize for contesting the author's claim; however, in his accompanying artist statement, TM reveals how he uses his skepticism creatively towards developing his own argument. He writes,

> *This [comic] helped me determine that the interpretations of the* ***some of the elements*** *of trauma* ***are up for debate****. While it is widely understood that Artie [the protagonist of* Maus*] went through*

*some unfortunate experiences … **the text is inconclusive** as to whether this is a result of being raised in a household in which both parents experienced an extremely traumatic adulthood, or whether they were caused by some variable independent of the Holocaust.* (my emphasis)

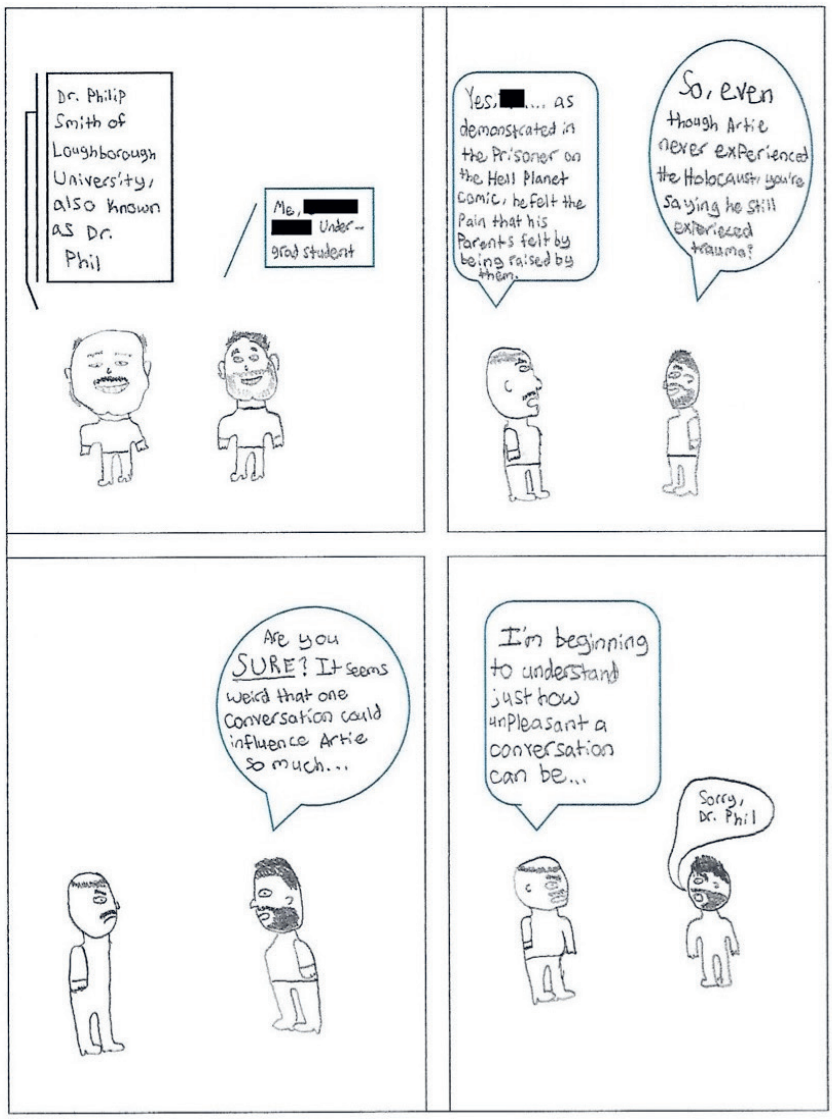

Figure 5. TM's Comic Conversation, with identifying information (student name and institution) redacted. Reproduced with permission.

In other words, rather than dismiss Dr. Phil's argument and select a new source, TM positions his author's voice as part of a larger conversation, or one of several potential explanations.[4]

While most students agreed with their authors, only one author was imagined as agreeing *with the student*; uniquely, ST placed herself on equal intellectual footing with her author. Her simple stick-figured comic, reproduced in figure 6, demonstrates sophisticated scholarly collaboration: Throughout the conversation, ST and her author both compliment each other's ideas as "interesting" and "neat," and they build upon those ideas to flesh out Yang's complex use of stereotyping in *American Born Chinese.* In her artist statement, ST compares her work in this comic to her previous "surface level" analyses of secondary sources:

> *In the past … I would take the ideas mentioned in the source, quote them, rephrase them in my own words, and then use the exact idea to apply to whatever I wanted to say in the text. Through the conversation comic, I had to think of another way to make the ideas mentioned in the source my own ideas – rephrasing wouldn't cut it. …* ***The biggest challenges for me included*** *coming up with the author's main point,* ***adding my own voice****, and structuring my comic. … [E]xpanding upon the text was not as easy as I thought it'd be.* ***I really had to think about how this text contributed to my own ideas*** *and create a direct connection.* (my emphasis)

This artist statement suggests that ST took seriously the exigence for this comic, critically reflecting not only on the author's main point, but also on what it would look like to establish one's scholarly voice in conversation. She used the assignment as an opportunity to reflect upon her own experiences, strategies, and textual ownership as a writer.

TM and ST's comics were two exceptional explorations of emerging scholarly voice, and their strategies (skepticism and collaboration, respectively) varied distinctly; and, I suspect,

Figure 6. ST's Comic Conversation. Reproduced with permission.

continued to shift and develop throughout their academic careers beyond my classroom. By building different relationships, these two comics demonstrate the "both/and" approach of neo-expressivist pedagogy; students are given room to "authentically" pursue their own ideas (rather than simply accepting and restating the author's argument) while negotiating a nascent scholarly identity. In sum, to be able to position themselves within academic discourse, these students must simultaneously consider both self and others, a summation of neo-expressivist goals.

Opportunities in the Neo-Expressivist Classroom

To offer a neo-expressivist writing curriculum is to build in opportunities for students to consider themselves as writers and composers—to reflect on and explore their own identities. As a whole, the class seemed to use this low-stakes, multimodal assignment as composing for process and discovery. Students overwhelmingly articulated that they had made new connections or realizations as

a result of the assignment. More than half of students indicated in their artist statements that they better understood their chosen source as a result of the exercise, read their source in a different way than they otherwise would have, and/or better understood how and why we engage with research in writing. Almost two thirds of students indicated that they had discovered more about their own argument through this exercise: clarifying, narrowing, or shifting their working thesis for their final assignment.

While most students indicated *discovery* as an assignment outcome, it is important to note that certain students may be more or less invested in pursuing writer-focused values in each assignment. Therefore, *option* and *opportunity* are foundational to neo-expressivist pedagogy. For example, in this particular assignment, I do wish that I had *allowed for* (though not required) greater artistic creativity. I had expected some students to be intimidated by the prospect of drawing during the course, and I therefore intended to make this particular task a bit easier for them by offering a panel template for this assignment. Yet, unexpectedly, a small number of students found the templated structure in itself to be a challenge: they indicated that they had hoped this multimodal assignment would allow greater opportunity for artistic creativity, or that they struggled to incorporate their own personal style in a way that satisfied them. These responses again suggest an implicit association between multimodal composing and writer-focused values, and they serve to remind us that individual writers have varied motivations, needs, and concerns.

Thus, neo-expressivism is not about imposing certain genres of "personal" writing assignments on our students. Instead, a neo-expressivist classroom recognizes that students have and are developing individually unique identities, skills, values, and arguments; therefore, it offers intentional opportunities for students to opt in and opt out of exploring writing-centered values as they navigate new discourse communities. Comics creation is one avenue for that exploration, allowing students to remediate and make visible their own values and voice.

Notes

[1]For more information, see Williams's *The Non-Designer's Design Book*.

[2]Regrettably, I do not have permission to share these student-authored comics.

[3]I have used initials in lieu of names to protect student privacy.

[4]Note: Another reminder that students are encountering new ideas and shaping their scholarly voices over time: By the time he wrote his final paper, TM seemed to have become more open to the idea of secondhand trauma; although he did not use this secondary source in his final paper, he integrated other sources that used similar theory.

[5]I did not conceive of this activity on my own; the assignment was "department lore" in my graduate program, and the original creator of the concept remains unknown to me. This version of my prompt was adapted from my colleague's, Dr. Emily Corey, version of the assignment.

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Appendix: Comic Conversation Prompt[5]

Objectives: Through this assignment, students will:

- Summarize a scholarly argument
- Establish their own academic voice by entering into conversation with a secondary source
- Sequence the delivery of information
- Reflect on research and composing practices
- Practice multimodal composing

Tasks:

Part 1: Comic. In 1-2 paneled pages, draw a comic that depicts you and an argument source author having a conversation about your exhibit source. Your comic must include "yourself" as a character, although you may represent yourself however you choose!

This comic is sequenced as a dialogue. Therefore, (1) your source author must summarize his/her main or relevant point(s) and (2) your character must respond. Question, qualify, extend, negate, complicate, or apply your author's argument. Engage with your author at least twice (e.g., author speaks, student speaks, author speaks, student speaks) to create a conversation. Make sure

also to make an explicit connection to your exhibit/paper topic.

You must convey a paneled dialogue between your author and your own character; how you choose to do it is up to you!

Part 2: Reflective Artist Statement. In an accompanying 1-page artist statement, reflect on the experience of imagining yourself in direct conversation with your source author. What did you learn from it? What was challenging? How did it affect your thinking about or approach to your source? With remaining space, you are welcome to reflect on how your experience of creating this comic differed from creating the Process Comic.

Criteria: A successful comic and reflective artist statement will:

- Meet the 1-2 page requirement
- Sequence images and/or words to summarize and enter into conversation with a scholarly source
- Present each character as speaking/contributing at least twice to convey a conversation
- Make an explicit connection to the student's paper topic
- Reflect upon new research processes.