Tintin in the Classroom
Engaging Students in the Study of the Past Through Comics

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Thank you

*Cover image: Tintin and Snowy (tintin.com)
Statement of Authentication

The work presented in this thesis, to the best of my knowledge and belief, is original except as acknowledged in the text.

I hereby declare that I have not submitted this material, in either full or in part, for a degree at this or any other institution.

Lucie Frances Abraham
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Abstract

Tintin in the Classroom
Engaging Students in the Study of the Past Through Comics

Leaners in the 21st century acquire as much knowledge about the past from films, novels, comic books and other popular forms of entertainment as they do from the classroom. Ongoing debate surrounding the use of alternate media to record and depict the past, coupled with the 2017 introduction of the New South Wales Education Standards Authority Syllabus presents an opportunity for an examination of popular media depictions of history to engage students. Approaching the syllabus through the familiar and entertaining medium of comic books potentially bridges students’ experiences of history in the classroom and representations encountered in everyday life, and can be used to develop analytical skills in historical enquiry, theories of history, as well as skills in communication and critical thinking.
Introduction

Australian learners are confronted with representations of history in a variety of popular media forms, most notably film, television drama, novels and comic books. Exposure to these media representations shapes a significant part of young learners' historical understanding. By incorporating the analysis of these media into the delivery of the secondary history syllabus we can move the concept of learning to incorporate experiences and interactions from outside of the classroom. To merge the boundaries of education and reengaging learners in the study of the past. This thesis seeks to examine the potential of comic books in the development of a learner ‘tool box’ for analytical and critical concepts employed for historical analysis. These skills and concepts relate to the selection and analysis of a range of sources, applying a range of historical terms and concepts relevant to an historical inquiry, and the communication of arguments and ideas through a range of media. They are essential components for learners to develop the 4Cs of 21st century learning – creativity, critical thinking, collaborating and communication. The 4Cs denote skills essential for learners to graduate secondary education, poised to be active and informed members of society. These skills dominate the 21st century workplace and are vital for workplace success. By examining the potential of introducing comic books into the New South Wales (NSW) Stage 5 syllabus through The Adventures of Tintin series, this thesis highlights the practicality of introducing learners to analytical concepts through popular mediums.

As an iconic comic book figure of the 20th century Tintin and his faithful Scottish Terrier Snowy are familiar to educators, learners and guardians alike. Created by the legendary comic artist Hergé, the classic Belgian comic series introduced the adventurous reporter Tintin and his faithful companion to audiences in 1929 as a serial in Le Petit Vingtième. Since then Tintin and Snowy have had 24 adventures published, been translated in 70 languages and sold

over 230 million copies worldwide. *The Adventures of Tintin* series suits the educational expectations of the syllabus as an artefact of history and as a medium to introduce learners to historiographical concepts and theories. The series, through its clear line artistic approach, is an easy introduction into reading comic books for learners. Functioning as both a historical source, commenting on the Belgian artists interpretation of the social and political overtones in the early 20th century period, and as an introduction to historiographical themes, such as continuity, perspective, objectivity, narrative and construction. The iconic figure of Tintin speaks to educator and learner alike, and is an entertaining series to grasp the new educational approaches outlined in the NSW syllabus.

The Australian classroom in 2017 has set the stage for a behind the scenes tug a war between old institutional values and teaching environments, and the drive to ensure that our education system adequately prepares young learners to enter the workforce as informed and active citizens. The introduction of the New South Wales Educational Standards Authority (NESA) in January 2017, as a replacement for the Board of Studies, Teaching and Education Standards (BOSTES), has brought with it a host of reforms, ranging from the introduction of a new syllabus for Stages 1 through 6 to new examination standards for the Higher School Certificate (HSC). As with any change this can often present a challenge on the frontline as schools and educators struggle to implement new initiatives in a positive manner with the least disturbance for learners and their guardians.

This thesis examines the exciting possibilities the NESA syllabus has opened up for the teaching of Stage 5 (Years 9 and 10) of the Kindergarten to Year 10 (K-10) History syllabus. The focus of the Stage 5 History syllabus is on the re-orientation away from a large body of knowledge and refocussing to a depth of knowledge analysis to reflect the skills of a historian. Learners are

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2 "Minimum HSC Standard," NSW Education Standards Authority, accessed August 4, 2017, 
introduced to a set of historical standards inline with introductory tertiary historical studies as they are taught through a syllabus focused on:

History as a discipline has its own methods and procedures. It is much more than the simple presentation of facts and dates from the past, history provides the skills for students to answer the questions ‘How do we know?’ An investigation of historical issues through a range of sources can stimulate curiosity and develop problem solving, research and critical thinking skills.3

The historical skills outline above in the NESA K-10 History Rationale are not syllabus specific; they are transferable and, when taught in the correct manner, can be adapted for any situation from informed social or political inquiry to full scale historical or topical analysis. Learners who are adept in research and critical analysis skills are better prepared to engage as active and informed citizens, and therefore adequately equipped to enter the workforce.

An essential component of the NESA History syllabus is the reorientation of the Stage 5 Learner Outcomes (for complete K-10 History Learner Outcomes see Appendix 2: Continuum of Learning) to reflect the ongoing historiographical argument surrounding media and the representation of the past. Learners throughout Stage 5 are not only expected to be introduced to analytical techniques through exposure to a variety of media (HT5-8)4 but to also be able communicate their analysis utilising a similar range of media for different audiences (HT5-10).5 Learners may be familiar with the media of

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5 HT5-8 “Student selects and analyses a range of historical sources to locate information relevant to an historical inquiry.”
5 Ibid.
5 HT5-10 “Students selects and uses appropriate oral, written, visual and digital forms to communicate effectively about the past for different audiences.”
written analysis, photography and basic film study as sources of historical knowledge through the earlier stages of the syllabus; this thesis seeks to examine the utility of a less recognised media source, comic books. By exposing learners to the analysis of comic books as a medium for historical representation, educators can challenge (and broaden) learner perceptions of historical sources and extend their analytical tools to the interplay of illustration and text in the construction of the comic book narrative.

By analysing the ongoing arguments in academic history and the concepts of 21st century learning, a niche is formed for the two lines on inquiry to merge and to open exciting possibilities for teaching the history syllabus. While there is an array of mediums that could potentially be introduced to learners in the Stage 5 of the history syllabus comic books as construct through image and text, offer learners alternative sources for the use of analytic tools and individual learning preferences. The workshops that form the final chapter of this thesis highlight the different applications of comic books in the NESA syllabus. This is not an argument for the dominance of comic book teaching in the classroom. Rather, I argue that comic books should form part of an educator’s arsenal working to excite, engage and challenge learners in their study of the past.

The comic medium has been extensively examined for its iconic construction through panel based illustration and text, which work together in the creation of the narrative. It is a media form that has excited and engrossed readers for much of the 20th century and continues to appeal to a growing international audience. Shifting from its origins as a short ‘funnies’ strip to dominate as a literary style in its contemporary comic book form, the comic form captivates the readers’ imagination and offers the opportunity for historical knowledge to be developed through close analysis of the comic book itself, and through wider investigation and analysis. Many of the media forms popular within pop culture are the same media with which students engage away from the classroom on a daily basis. The rise in global connectivity through digital technology is largely accountable for the rise in historic awareness forming outside of classroom. Technology enables not only cross
culture communication but also opens a vast repository of academic and non-academic knowledge through the click of a button.

The digitalization of texts, images, newspapers and paintings has created virtual repositories of knowledge that can potentially challenge our perceptions of history and open avenues which previously been inaccessible. This flood of knowledge, rather than obscuring the past, seeks to challenge shifting perspectives and renew interest, thereby, evoking new and challenging responses to the past reviving analysis and historical representation.\(^6\)

**Developing a Thesis**

The concept and frame of analysis for this thesis came about in 2014, as a consequence of research into the use of film as an aid in the classroom. An analysis of the statistics for learners undertaking Modern and Ancient History showed that learner figures have been in steady decline since 2010.

<table>
<thead>
<tr>
<th>Ancient History</th>
<th>Modern History</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HSC Year</strong></td>
<td><strong>Students</strong></td>
</tr>
<tr>
<td>2010</td>
<td>15,940</td>
</tr>
<tr>
<td>2011</td>
<td>16,031</td>
</tr>
<tr>
<td>2012</td>
<td>12,304</td>
</tr>
<tr>
<td>2013</td>
<td>11,936</td>
</tr>
<tr>
<td>2014</td>
<td>11,414</td>
</tr>
<tr>
<td>2015</td>
<td>10,918</td>
</tr>
<tr>
<td>2016</td>
<td>10,112</td>
</tr>
</tbody>
</table>

Figure 1. HSC Student Examination Figures 2010-2016.\(^7\)

The steady decline indicated in the table above is in stark contrast to the record number of HSC students for 2016, which rose to 77,163.\(^8\) Although the initial analysis only went as far as 2014 checking more recent statistics for this thesis has indicated that, apart from a slight jump in 2015, both subjects continue to

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\(^8\) "Overview," BOSTES.
be in decline. The question is, therefore, why uptake for HSC study in both areas was falling and, possibly more importantly, what impact would this have on future developments for the academic study of history.

While working as a HSC Modern and Ancient History tutor in 2015-2016, I became aware that students were often taught with an emphasis on a textbook as a basis of knowledge. The principal skill involved was remembering information rather than in developing analytical and critical thinking skills in the construction of historical inquiries. The overall aim of the thesis is to engage and excite learners in their study of the past and to ensure that they are developing the essential skills of a historian. That is, to develop research skills in the gathering and analysis of a variety of sources, the construction of critical analysis and arguments based on this research, and to effectively communicate these arguments to different audiences. These skills although fundamental to historical study, and closely identified with it, but are not subject specific. Nor are these skills classroom specific. Learners should be encouraged to adapt these skills when approached on an array of topics, developing research-based inquiry across syllabi. Whether in the classroom or outside these skills can be adapted to engaging in social or political discussion, workplace development or in everyday activities such as reading the newspaper or articles online.

The Federal Government initiative The Melbourne Declaration on Educational Goals for Young Australians released in 2008 isolated two key goals for Australian Education.:

1. Australian school promotes equity and excellence.
2. All young Australians become successful learners, confident and creative individuals, and active and informed citizens.

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9 "NSW Syllabuses: Objectives," NESA.
These two goals seek to set the Australian education system and the Australian Learner at the forefront of educational standards. The NESA syllabus, across all subjects, has incorporated these goals to transform the NSW approach to education towards learner directed capability and employability on the completion of secondary education. The Melbourne Declaration has formed the basis for all ongoing research into Futures Learning and has reminded the focussed outcome for Stages 1 to 6 education and, although being over eight year old, informs State and Federal educational reform.

The analysis for this thesis is focussed on Stage 5 of the K-10 History syllabus, Year 9 and 10, as it highlights the potential to reengage students at the final learning stage before undertaking the HSC. This serves two purposes: to encourage further historical study at both HSC, and to ensure that these skills in critical analysis are instilled in learners whether they intend to continue in tertiary or in vocational education. Although this analysis is focused on the use of comic books in the classroom the analytical concepts and the analysis of learner potential to mould the analytic tool development through exposure and engagement with this media can be reconfigured for use across a variety of media sources.
Chapter One

Comic Books as History

Introduction

History is all around us. We are continuously confronted with images of the past in film, literature, art, photography, architecture, and comic books, to name but a few. As a result of this exposure our young learners, and in a rising fashion, the wider population, draw much of their knowledge about the past not from the classroom but from popular entertainment. Through the development of technology and artistic forms the media we use to depict the past has branched out to include film, novels, television drama, documentary and comic books. It is essential that education should try to engage learners through these media forms and impart skills in learners to actively engage and analyse knowledge from these sources.

While quiet a lot of work has been done on the use of film to depict history, the comic book has only recently emerged in the early 1990s as more than a medium of children’s entertainment. Image and text combine in the comic book form to create an illustration of the past in a way that independently image or text alone cannot. The medium has been adapted, interpreted and pushed to the limit to address all variety of subject matter, social issues and quirky interpretations of current events. Ensuring that learners are educated to apply the same critical analysis that we currently reserve for our historical texts, will allow learners to develop a deeper understanding for the media, which they encounter day in, and day out.

The 20th and 21st centuries have witnessed an enormous surge in the development of digital technology, particularly in the entertainment industries. This has not only affected production, but also the distribution and consumption of media forms. Internet access has reached an all time high, with
the Australian Bureau of Statistics recording in 2015 that the number of Australian households with Internet access had increased to 7.7 million in 2014-2015, roughly 86% of Australian homes (up from 83% in 2012-2013).¹ Consumers, through this global digital connection, read, view and comment on a variety of media sources that depict the past. Access and discussion of a wider range of sources is fuelled by this global connectivity, providing an output for source engagement that, prior to the digital success boom, audiences had greater difficulty locating.

Championed by American historian Robert A. Rosenstone, much of the ongoing research into non-tradition mediums for the representation of history revolves around film analysis and categorisation. Historians and audiences seek to form a specific language sequence to discuss visual history and the analysis of the production and reception as a form for historical inquiry. The medium of the comic book in comparison has only recently been the focus of historical analysis, disentangling itself from the shadow cast by studies relating the behaviour and reading illiteracy in the mid 1950s.

The Comic Book: A History

Comic books rose to prominence as a form of entertainment in the early 20th century evolving from an origin as a short strip appearing in pamphlets and newspapers to dominate as a literary form in its collated comic book appearance by the century’s close. The medium itself has been adapted, interpreted and pushed to the limit to address all variety of subject matter, social issues, instruction manuals and quirky interpretations of current events. The medium remains, however, a latecomer within the field of analysis on non-traditional media in the representation of history. This is primarily due to the negative connotations that had overshadowed comic books from the 1950s, when American psychologist Fredric Wertham published Seduction of the

Innocent in 1954, and led the cry for the banning of the comic book for young readers. Wertham claimed through a clinical study of adolescents, that comic books affected mental, ethical and behavioural health: "in addition to their effect on children’s ethical growth, their character development and their social maturation, comic books are a factor in host of negative behaviour manifestations." Comic books were accused by Werthams’ study of affecting “that area of the child’s mind where right and wrong is evaluated … they become emotionally handicapped and culturally underprivileged." Wertham manifested himself as the ultimate nemesis of the comic book.

The study, conducted in New York in the early 1950s, influenced the United States Senate Subcommittee on Juvenile Delinquency between April and June 1954. The outcome of which was the creation of the Comics Code of Authority across the American industry, which incidentally was the leading publishing industry for the medium throughout this period. So influential was Seduction of the Innocent that comics were widely regarded as a leading factor in poor literacy rates and condemned in the teaching practices of western education systems. However, when Wertham’s research papers were released in 2010, research by Carol L. Tilley, assistant professor at the University of Illinois, uncovered questionable research practices applied by Wertham in the clinical study. Particularly the selection children from troubled and lower socio-economic backgrounds, and the transference in responsibility of behavioural disorders from broader social, cultural and environmental contexts to the recreational pastime of reading comic books.

The publication of Art Spiegelman’s Maus in the latter part of the century forced a re-evaluation of the comic book as a means of representing history. Maus appeared in ‘Raw’ magazine between 1980 and 1991, and because of its popularity, was published as a single album in 1991. The comic series received unprecedented praise and in 1992 was the first comic book to be

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2 Wertham, Seduction of the Innocent, 105.
3 Ibid, 94-95.
awarded a Pulitzer Prize. *Maus* is the visual representation of Spiegelmans’ interviews with his aging father Vladek, illustrating his survival through World War II and the Holocaust as a Polish Jew. The artist chose to depict Vladeks’ story through the imagery of Jews as mice and the Nazi regime as cats (figure 2). Stripping away the reader’s preconceptions to the well-studied events of the Holocaust, but not diminishing Vladeks’ story in the process.

Figure 2. Art Spiegelman *The Complete Maus*.5

Spiegelman through the release of *Maus* reinvigorated the comic book medium as a viable form for the narrative and visual means for historical representation and analysis. The comic provides the author the opportunity to jump between the narrative told through his father Vladeks’ own words, the engagement of father and son throughout the recounting of the events, and the author’s commentary, communicating directly with the reader. Working on a variety of levels, *Maus* as an historical artefact, operates as no other medium could, allowing Spiegelman to track the experiences of Vladek, from the

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contemporary setting of their New York home, through World War II and the liberation of the authors parents from Auschwitz.

Through *Maus* comics once again found a place within the literary world and in education. As students were increasingly exposed to non-traditional texts and as research into learning types of students advanced, the merits of comic books and graphic novels, particularly in primary education, flourished. Moreover, the work of graphic novels and historical comics was placed in the spotlight, challenging the supremacy of the comic book hero as the centrepiece of the comic world. Comics became vehicles for non-fiction big narrative history, encapsulating oral, written and visual historical forms.⁶

**Comic Books as History**

The comic book as we see it today, easily recognisable through its iconic panels and bursts of text, has been refined by comic artists throughout the 20th and 21st centuries to form the popular entertainment iconized through their association with spandex wearing, masked do-gooders. The comic book form we associate in its panel-based images and speech bubbles emerged from the pages of newspapers in the late 18th century, where they were used for social and political commentary. Comic artist Will Eisner surmises the blending process of illustration and prose over the past 70 years has achieved a “successful cross-breeding” throughout the art form.⁷ As the reader is required to apply both visual and verbal interpretive skills when they read comic books.

The comic book presents a perfect canvas for recording the past, as it remains not only a medium through which we can recount history, but also as a source of study through construction, production, meaning and reception. The comic form applies both forms of visual communication, blending illustration and text to tell a story and to transfer meaning to the audience. The comic book form immerses the reader as an agent of the story. Relying on the interplay of creator and reader in the continuation of the narrative, and

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through this interplay ensures that no two readings are ever identical. As described by comic artist Scott McCloud “the comics I ‘see’ in my mind will never be seen in their entirety by anyone else, no matter how hard I try,” and as the artist works to convey meaning – through mind, to hand, to paper, to eye, to mind – meaning and interpretation are ultimately entrusted to the reader as the final agent in the interpretation. Isolating specific construction elements within the comic book and analysing the techniques applied by the artist and the audience through production and reception isolates the specific functions of the comic book in teaching history through non-traditional media.

Sources such as comic books, in a similar fashion to film and documentary, rely on imagery to portray the past. This allows for the audience to simultaneously engage several senses at once, “image, sound, language and even text – elements that support and work against each other to create a realm of meaning as different from written history as written was from oral history.” It is this engagement of multiple senses that Alison Landsberg recognises allows the audience to identify with another’s motives and mind set, thereby experiencing a different time, location, experiences and motivations, effectively creating a collective consciousness of the past through the viewers.

The comic book itself is constructed as a representation of an event or series of events, depicting a time and place through its characters. It is foremost a cultural artefact, being created, produced, manufactured and consumed at a particular point in time. Each stage holds potential for analysis as a moment of history. Comic books are a source of historical analysis through three key areas: the physical representation of history through the artist’s illustration and short text; an examination of historical themes behind the story; and the investigation of historical theories to be examined throughout the depiction. As the techniques of art – perspective, symmetry and brushstroke – are

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9 Rosenstone, *History on Film/Film on History*, 182.
superimposed with the techniques of literature – grammar, syntax and plot – the reading of a comic book becomes both an aesthetic perception and intellectual pursuit.¹¹

However, as yet, there is no strategic or systematic approach to the analysis of comic books. From the mid 1980s comic artist and writer Will Eisner sought to formalise the approach to comic studies. *Comics and Sequential Art*, published in 1985, introduced the term ‘sequential art’ into the vocabulary of comic book analysis. Eisner signified a push by artists to re-evaluate and re-define the comic form as *Comics and Sequential Art* outlines the principals and methods he used to introduce comic studies at a tertiary level. Scott McCloud’s *Understanding Comics: The Invisible Art* sought to further define the constructional components evident in comic books, and the techniques used by artist in the sequencing of panels to create the narrative. Both works have help frame the study of comic books. The analysis of comic books is often approached through a literary frame, due to the application of text, recent research has re-oriented this study from composition to artistic form.

Art historians Ylva Sommerland and Margareta Wallin Wictorin through their work on the development of a systematic approach to the integration of comic analysis to incorporate features of art history, identifying that the “sequential and narrative elements of comic tend to place the media in literary and language studies, and acclaimed research results have been achieved by applying narrative, linguistic, structuralist, and semiotic theories and methods”¹² to comic book analysis. The linguistic approach to comic analysis stems from the work of Thierry Groensteen, acclaimed comic artist and leading figure in comic analysis, who published in 1999 *Systeme de la Bande Dessinee*, which was later translated and published in English as *The System of Comics* in 2007. Groensteen outlined the theoretical system of analysis for comic books, focussing on the features of the comic form aligning with literary devices. This analytic approach allowed comic books to be evaluated through their creative

¹¹ Eisner, *Comics and Sequential Art*, 8.
devices but often lacked an analysis of the interaction of image, text and construction. However, as Sommerland and Wictorin argue, comic book analysis needs to move beyond Groensteens’ analytical framework. Comic book research and analysis needs to adapt more tools to define and deconstruct images and the space occupied beyond the panel.\(^\text{13}\)

This new framework for comic book analysis requires the basic elements of formal art historical analysis: material, technique, colour, form, line/perspective, degree of abstraction, balance, order, movement, proportions, patterns and rhythm. But it also requires the formulation and codification of knowledge about how images have been constructed and read in different historical and contemporary contexts. It is here that Sommerland and Wictorin isolate the vocabulary of art history as an additional framework to analyse comic books.\(^\text{14}\)

Comic book studies continue to advance, as the merits of the medium continue to be brought into the spotlight. It is through the codification of a systematic approach to comic book analysis that the medium unlocks its potential as a viable medium for historical representation. Robert A. Rosenstone, argues that “visual media are a legitimate way of doing history – of representing, interpreting, thinking about, and making meaning from the traces of the past,”\(^\text{15}\) a similar case can be made for comic books to work not as a replacement to the traditional written form of the past but as an alternate media with its own unique ability to speak of the past.

A Case for Comic Books as History: Maus a Survivors Tale

Foremost in our minds as a source of history remains Art Spiegelman’s \textit{The Complete Maus}. Spiegelman’s comic book depiction of his father Vladek’s

\(^{13}\) Sommerland and Wallin Wictorin, ”Writing Comics into Art History and Art History into Comics Research,” 2.

\(^{14}\) Sommerland and Wallin Wictorin, ”Writing Comics into Art History and Art History into Comics Research,” 2.

experiences as a German Jew throughout World War II. Spiegelman’s work demonstrates a deeper depiction of historical representation than simple storytelling. As seen in figure 3 Spiegelman inserts himself in the narrative, merging the emotions of the present through the reflection of the past, transcending time to present multiple storylines for the reader. Through the construction of the comic book by this means, Spiegelman engages the audience on a deeper level, emphasising the lingering effect of the past on the present.

As we can see in figure 3, Art is reacting to the success of *Maus*, the ongoing difficulty of history pressing on Vladek, Art himself and their surrounding family. The recounting of Vladeks’ tale and the residual affects on Vladek and his later generations, speaks to the audience through the re-contextualization of time. It grounds the experience of Art and Vladek, overlaying one another in the creation of multiple historical representations within a single art form. The choice by Spiegelman of the comic book form for his depiction of his fathers’ history highlights the unique characteristics of the form for the representation of multiple storylines and direct audience reflection. Presenting the audience with a primary source on the experiences of German Jews throughout World War II, the representation also highlights the nature of source-based material.

Figure 3. Art Spiegelman *The Complete Maus*. Spiegelman illustrates the role of the artist/author in the recording of history.\(^{16}\)

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\(^{16}\) Spiegelman, *The Complete Maus*, 201.
Spiegelman works to highlight the strengths that the medium can play in representing history but also in its visual capabilities as an examination of history and historical representation. In figure 4 the audience can visualise how the comic book has been built on the stories of the past, and how the past effects the present. The comic form offers something written history cannot, a visual examination of events and interpretations of the past and an emotional connection to these events through the artist illustrations. Unlike film the static images of comic books can be consumed by the audience in their own time and returned to at any moment. Allowing the reader to linger on a panel or reflect imagery of the entire page to create meaning.

Figure 4. Art Spiegelman The Complete Maus. History is built on the experiences of the past. 17

The comic form offered Spiegelman many different visual tools to emphasize Vladek’s story. The artist’s use of the physicality of the frame throughout the recollections of the past, contains the horror of the event and the closed nature of the recollection (figure 5). The artists’ application of open space within the narrative of Artie directly correlates the closed frame nature of Vladek’s memories of Auschwitz, illustrating a sense of freedom in the confines of the panel. The physical distinction between to two narratives allows the reader to easily follow both storylines simultaneously.

17 Spiegelman, The Complete Maus, 201.
As figure 5 illustrates the artist contrasts the past and present in an alternating fashion the remind the audience of the discrepancy between Vladek’s recollection and the public perception of Auschwitz. The space of each panel contains a single moment for each narrator, but when grouped together to form a panel sequence create a rhythmic flow for the reader to follow and interpret. Panel sequencing in comics has no definite form. The artist relies upon the reader to continue the plot between panels. Sequenced panels will always be grouped together on the same page. Often similar in size or linked through subject matter, the creator attempts to flow the plot through each individual panel illustrating a particular scene. Within figure 5 we see that the panels denote a sequence as the artist engages movement through both narrators accompanied with the text. The imagery of Vladek and Artie moving forward contrasts the march of the prisoners and the occupation of the same space. Each correlating narrative panel denotes the progression in the storyline for the reader. The panel acts a divider for the page of the comic book. For McCloud this division highlights that the illustration of each series of icons does not provide a fixed meaning for the reader, “the panel acts as a form of

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The physical division of space by the panel perpetuates the reader through the storyline of the comic. This application of space allows the audience to transition through multiple storylines and sequences of time, perpetuating the inclusion of the reader in the events depicted by the artist.

The Shift of Comics as History into Education

Maus exemplifies the historical value to be found in comic books. It is one of the few comic books to be used in the Australian classroom, often introduced in Stage 6 (Years 11 and 12) of the History syllabus. However, there is a multitude of comic book series and production themes that offer themselves as sources for historical analysis. The largely overlooked comic hero Hergé and his The Adventures of Tintin series creates a contextual snapshot of Belgium in the early 20th century, an insight into the European colonial understanding of their colonies and the power play between the old European powerhouses and the new Capitalist nations from 1929 to 1976.

The series emerged in print on January 10, 1929 in Le Petit Vingtième the youth supplement of the Belgian newspaper Le Vingtième Siècle in weekly instalments The Adventures of Tintin was an instant success. It was eventually published in 70 languages and has sold over 230 million copies Tintin has become the most popular European comic of the 20th century. The series follows the adventures of Tintin, a young Belgian reporter, and Snowy, his faithful and quick thinking Scottish terrier, as they embark on a series adventures across the globe, righting wrongs and investigating the darkest secrets found in exotic lands. Twenty-four adventures were published before Hergé died in 1983, leaving a legacy as one of the most iconic comic artists of the 20th century.

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19 McCloud, Understanding Comics, 99.
For the original style and format of the serialised comics Hergé kept it simple, publishing in black and white. Hergé pioneered the use of strong lines and simple detailing for characters and backgrounds in his comics, the style which became known as *ligne claire* in French or simply, clear line. The clear line artistic style is iconized through the use of defined figures, objects and backgrounds using the same precise outlines. Illustrations are stripped of rendering or shading, which produces clarity for readability in panel-to-panel narration.\(^{21}\) From the mid 1940s Belgian publisher Casterman requested Hergé collate each adventure, reformatting the strips into a single album. Hergé complied introducing block colours to the illustrations to maintain his clear line approach. To broaden readership the series was translated into English and colour was added to appeal to an international audience.\(^{22}\)

It is the simple style and uncluttered representation of the narrative that allows readers process the information the artist is depicting and the message the narrative intends to impart. In an interview in 1930 Hergé outlined the approach he used for Tintin:

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I try to attract to a poster by making it striking, simple, and extremely visible. A drawing printed in black and white must show a lot of white, a lot of empty space. Nothing overloaded or heavy. [...] Simplicity is the most important thing.\textsuperscript{23}

Hergé’s simple design approach echoes the artist depiction on time throughout the series. Unlike Spiegelman, Hergé’s narrative follows a linear progression. The combination of these two simple approaches in \textit{The Adventure of Tintin} series makes it the perfect comic to introduce learners to comic book studies. It is also the reason that the series has remained a family favourite, as the series has been passed down from one generation to the next.

Hergé meticulously researched \textit{The Adventures of Tintin} series. Each adventure portrays the people, their values and their interaction in the wider continent of Europe and the globe with vivid artistic accuracy. The resulting comic is therefore valuable in presenting Hergé’s perspective of the time, place and culture depicted in each adventure. As we will see in Chapter Four these aspects of the comic series can be useful for introducing cultural and social studies in the classroom. The specific content of the adventures makes it suitable for learners to being to converse using theories of history, specifically through the concepts of perspective, continuity and change, and sensitivity with sources.

\textbf{The Value of Cross Media Representation for History}

As comic books are introduced to the discourse surrounding the media we use to depict the past, an analytic framework and approached to comic book studies will be further defined. It is the wider discussion of comic books as history that gives the medium value as a springboard to access the wider spectrum of media we use to study the past. Different media possess strengths and weakness in depicting the past, and as such require a unique set of tools in

their analysis. Developing historical knowledge through wider media analysis of source-based material will reengage and reinvigorate the study of the past, particularly when approaching the teaching of the history syllabus. Realigning the academic study of history with the educational needs of 21st century learners.

As Tessa Morris-Suzuki identifies, the most pressing issue facing 21st century historical education is the introduction and development of sensitivity, critical awareness and effective analysis by learners towards various media representations of the past. These include film, television drama, documentary, audio files, newsreel, live streaming, historical novels, comic books and manga and increasingly social media and the Internet. Analysis of construction and structure of these non-traditional historical sources in comparison to traditional written counterparts identifies the limitations and analytical potential each provide to the field of historical investigation and education. Morris-Suzuki asserts “the problem is how to equip people with the power to use various media creatively [and critically] in an endless process of relearning and re imagining history.”

Instilling this critical sensitivity and awareness throughout our History syllabus by introducing a variety of media depicting history will allow learners to develop sensitivity in their approach to future historical inquiry. It will also instil sensitivity and inquiry for learners as they engage with these media outside of the classroom.

By ensuring that our education includes an approach that allows for this sensitivity towards sources of history in learners, it will eventually lead to further progress in the study of the past. Learners will become our future historians, and develop new methods for presentation, engagement and critical analysis. Expansion into and inclusion of historical film, documentary, comic books, historical novels and other media used to depict history, provides an opportunity to revamp our approach to teaching history. Re-engaging our learners in the study of the past and install critical analysis and thinking skills.

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As we define our learner and the media they are confronted with as they learn about the past it becomes evident that through our educational approach we can ensure that learners have developed a well-rounded analytical vocabulary to communicate about the past. By utilising these different media forms learners will not only have the opportunity to be more activity engaged with the history that is all around them, but will also be able to apply these skills outside of the classroom. We know the study of the past is important we just need to realign our educational approach to reflect the needs of our 21st century learners.
Chapter Two

The Changing Face of Australian Education

Introduction

To efficiently implement comic books in the classroom we must first assess the pedagogical approach and media analysis currently employed throughout Year 9 and 10, pre Higher School Certificate (HSC), or Stage 5 of the NSW K-10 syllabus. The overarching content aim of Stage 5 is to engage learners and facilitate learning practices through the exposure to alternate media; challenging learner’s perceptions for historical representation. To create the next generation of historians, learners need to be engaged in the syllabus by employing 21st century learning practices. Analysis through the exposure to a variety of media sources introduces, cutting edge concepts and historiographical arguments. These learners will thereby be positioned at the forefront of historical inquiry. By unpacking the needs of 21st century learners in the Australian Curriculum, and examining learning necessities of environment, technology, pedagogy, learning theories and most importantly the learners themselves, analysis can be focused on repositioning learners at the forefront for further study and workplace readiness.

Learners in 2017 have benefited from an unprecedented technology boom. This technology, in particular digital and communication technology, has infiltrated into nearly all of our daily actions, informing and constructing the foundation for 21st century learning and life. Intensified by the advances in digital technology, the Internet and Information Communication Technology (ICT) learners have never before had so much knowledge at their fingertips, or the ability to venture and communicate globally with the click of a button. Educators are faced with the daunting process of engaging learners through this technology in an effort to prepare them to enter the workforce, where they
are increasingly required to be fluent in working with and communicating through these digital, multi-media platforms.

In this setting, particularly throughout Stage 5, educators have become less the holders of knowledge and more a facilitator for cognitive processing amongst learners. Although learners stand in an age of information our education system grasps on to the 18th century traditions through which it was forged. The classroom remains slow to embrace and apply the ever-changing technology through which learners communicate and operate daily. Classroom structure and assessment standards still reflect the workplace requirements of the industrial boom and, as the report *Preparing Young People for the Future of Work* report concludes, fails to adequately prepare learners to enter the 21st century Australian workforce. Released on the March 27 2017 by the Mitchell Institute at the Victoria University *Preparing Young People for the Future of Work* addresses learners transition from tertiary and Vocational Education Training (VET) emphasises the alarming employment figures amongst young Australians:

Youth unemployment has remained high since the onset of the Global Financial Crisis. The unemployment rate of young people (15-24 year olds) averaged 12.7 per cent in 2016, up from 9.4 per cent in 2007.¹

The report highlights the prominent employment sectors for Australians under 25 and the growth of overall employment sectors by industry. The findings of the report raise serious questions to the Australian Curriculum, Assessment and Reporting Authority (ACARA) relating to the adequate learner preparedness to enter either tertiary of vocational training on leaving secondary school.

Classroom emphasis should be realigned on the potential for learners to develop critical thinking skills, thereby aligning historical education and inquiry with the NSW Government Education Strategic Focus for an education

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system that “must equip young people with the capacity to think, solve problems and respond to and thrive in a changing society,” and ultimately aligning teaching pedagogy with ongoing debates and new technology utilised within the field. The 21st century classroom needs to reflect the 21st century workforce, into which learners will need to navigate once they have completed their education.

The 21st Century Learner

This research project is orientated to approach the research through the K-10 Syllabus, and as such both the learner and the educator are the primary agents in this framework. Many of the concepts and syllabus specific outcomes are drawn from Stage 5, encompassing the Year 9 and 10 syllabi. Learners at this stage in 2017 have been shaped by their use of technology. They are fluent in text speak, flow seamlessly between social digital platforms, are ‘plugged in’ from an early age, and spend large quantities of time on the Internet. For these learners the digital interweaves throughout their daily activity. Knowledge for these learners is easily accessible through their smartphone, iPad, laptop and desktop, accessible in vast quantities at any time, day or night. Gone are the days of looking through the pages of the family’s Encyclopaedia Britannica, which occupied an entire wall in the home. Flipping through the index of the textbook is a foreign and unknown concept to this learner. Vast repositories of knowledge are but a fingertip away, accessible 24/7 and in quantities that are doubling by the year. It is essential, therefore, that learners develop the skills to sift through this information overload, evaluating and synthesising the knowledge to formulate and communicate their own ideas and arguments.

The 21st century learner is essentially a reflection of our 21st century workplace and the civic demands they will have to meet once they leave the sanctuary of the secondary education system. To place this into perspective,

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learners entering the NSW education system for the first time, our 2017 Kindergarteners are fluent in iPad and smartphone usage, able to connect and engage with family and their favourite cartoon characters through apps and speaking fluently in tech. These are the children of the e-education, e-books, e-communication: the ultimate e-learner. This future learner has emerged from an age of almost complete digital emersion and our pedagogy needs to reflect this change. Shifting classroom perspective to a depth of knowledge and analysis rather than a breadth of knowledge acquisition. Equally important is the development of learner interaction across media, the ability to adapt analytical tools to the fit the knowledge presented.

But then, if our learner is a product of the 21st century how has our educator, the director of knowledge and learning, adapted? Although the majority of educators have re-trained to become tech literate it is important to note that this literacy forms a second language, of sorts. Although these educators have incorporated the digital within the classroom there remains, all too often, reliance upon strategies applied throughout their early tertiary education. For many of these educators, particularly those who have been teaching for longer periods of time, the approach to learning has remained similar to what it has always been, and an attitude is all too often adopted: what worked for previous generations will work for our current learners. None the less, they are able to operate and communicate through the media and technology of the digital world, but always at a slight disconnect from learners who have grown with the technology and have not been exposed to a lifestyle without the daily ‘plug in’. It is the job of our educators to become adept in communicating and educating through the style of their learners. In a few short years the first wave of 21st century learners will have graduated from tertiary education and entered the workforce. Many of them will enter the education system, keen to shape young minds, pass on a love for learning and a drive to bring the classroom into the digital age. This next wave of educators will be versed in the language and technology of the 21st century learner, and will work to further change the classroom to reflect 21st century learning and the new NSW syllabus.
21st Century Learning

Now that the learner has been defined, what exactly is learning? In truth, there is no single answer. Taking the standard Oxford Dictionary definition: “the acquisition of knowledge or skills through study, experience, or being taught,” it is apparent that it does not really fit our current educational needs in the 21st century? This definition is broad, open for interpretation and all encompassing. More importantly this definition places emphasis on the educator as the primary agent for learning to be achieved. Educators, governing bodies and even learners all have different interpretations of learning, and there is no single unified approach or unified understanding. It is this single hurdle through over which education, and in particular education based research, stumbles. From a psychological perspective, learning is foremost defined as “any lasting change in behaviour resulting from experience, especially conditioning” and the field neurology is devoted in its endeavour to understanding the processes engaging in learning.

For the purpose of this research we will be working with the definition for learning developed by Marc Prensky, the American researcher on the future education, and the correlation between education and technology. In the definition developed by Prensky, “Human Learning is the set of processes people employ, both consciously and unconsciously, to effect changes to their knowledge, capacities, and/or beliefs.” This definition removes the educator as the agent for learning and firmly places the learner in control. The placement of the learner is in stark contrast to the standard dictionary and psychological definitions, which situate the learner as a receiver rather than a controlling force. Prenskys’ definition allows for the understanding that learning is more

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than the single process or theoretical approach, while these processes can be enumerated they are foremost directed by the material to be learnt. Most importantly, knowledge, in this definition, is not identified as the sole output within learning. Expanding on the concept of knowledge as hard facts, factual groupings and the interrelation between facts, beliefs’ or theories and concepts as developed by the learner and the expansion learners’ capacity to process information is also included as part of the overall learning process. Through this definition of learning it is the learner with whom the action is centred and that learning is not something that can be completed by a parent, guardian or educator.

Regardless of the definition, learning is approached and measured through many varied theories. The guide to learning theory, *Learning Theories in Plain English*, outlines 81 different learner, behaviour and subject specific theories currently in operation within western classrooms. This research will be concerned with the theories that are relevant to the NSW K-10 History syllabus; 21st century learning, Bloom’s revised taxonomy for higher and lower order learning, Digital Citizenship and e-Learning. While each of these theories are not categorised within the K-10 Syllabus, elements of terminology, learning outcomes and physical structure are reflected throughout the NESA syllabus and the Federal Governments *Melbourne Declaration on Educational Goals for Young Australians* 2008.

Digital citizenship is a reference to all learners’ who are in a state of having access to ICT; digital learning theories involve the promotion of equal

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opportunity, democracy, technology skills and human rights through the access to these technologies within the classroom. This learning theory seeks to reconnect rural and metropolitan learners through digital learning spaces, and increase learner access to source based information.

Digital citizenship in education is promoted through the NSW Department of Education School Laptop Initiative, which provided a laptop to all High School students between 2012-2013. This initiative was altered to a Bring Your Own Device (BYOD) from 2014, but they still provide resources to schools to ensure all students have portable device access (regardless of family situation). The formal adoption of digital connectivity between educators and learners allows for communication and the classroom to be accessible anywhere. Enabling students to hand in assignments, homework and for the direct communication with their educators and between educators and parents. Many secondary NSW schools are currently utilising Google Docs to transfer unit information, textbooks, assignments, homework and general school communication, in an effort to bring learning outside of the classroom and give all learners the opportunity to excel.

This digital method for learning allows learners to utilise their digital knowledge and to work through the technology they have grown up with and will likely have to use when entering the workforce. However, this use of technology is in stark contrast to their examination procedures, particularly the HSC examination undertaken in a student’s final year, which is completed with pen and paper. Learners who have digital access through these means are exposed to a wider range of knowledge sources and content, viewpoints and a greater opportunity to engage in dialogue. It is therefore important for learners to develop 21st century learning skills as critical thinking and engage the higher-order learning skills so that they are able to synthesise the vast amount of information they are presented and move beyond memorising to analyse, evaluation and create new knowledge within the digital learning sphere.

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Davey, K. "Summaries of Learning Theories and Models."
Bloom’s taxonomy was developed in 1956 by Benjamin Bloom and collaborators Max Englehart, Edward Furst, Walter Hill, and David Krathwohl. Published as *Taxonomy of Educational Objectives* it outlined six major categories for learning: knowledge, comprehension, application, analysis, synthesis, and evaluation. Revised in 2001, *A Taxonomy for Teaching, Learning and Assessing*, Bloom’s taxonomy was restructured to identify knowledge as the base for learning and applies ‘action words’ associated with the cognitive processors through which learners encounter and work with knowledge as a progressive learning framework (figure 7). Bloom’s revised taxonomy is similarly divided into six categories, but unlike the original model, is associated with the cognitive processing of knowledge. Each stage of the taxonomy is identified as a block upon which the learner deepens the cognitive process to achieve higher order learning skills. The revised taxonomy also defines the different types of knowledge associated with the cognitive process: factual knowledge, conceptual knowledge, procedural knowledge and metacognitive knowledge. The higher-order learning skills analyse, evaluate and create ensure that learners aren’t focusing on learning and knowledge in the singular, but can adapt and communicate across syllabi with the knowledge and analytical tools.

The development of these skills prompts the learner to collaborate and incorporate other knowledge and beliefs to form new ideas, concepts and arguments. It is these higher-order skills that learners often fail to develop in their secondary education and have to adopt upon entering tertiary education, vocational training or the workforce. In moving beyond their ability to memorise, know and recall information learners will be able to find, sort, analysis, share, discuss and create information. The introduction of these skills in the syllabus will situate learners at the forefront of applying digital technology and including alternate media sources in the study of history and

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13 Armstrong, “Bloom's Taxonomy.”
encourage students to challenge the idea of the single right answer in historical representation and analysis.

The ACARA Australian Curriculum (version 8.3), released in November 2016, emphasises Bloom’s higher-order skills in the core subjects (specifically History, Geography, Civics and Citizenship, and Economics and Business). These subjects have been re-designed to promote “deeper engagement with abstract thought; [where] students are encouraged to question established conventions, practices and values and consider possible outcomes and consequences of actions using logic.” However, the national and international examination methods for the assessment of learning developed and implemented by ACARA are predominantly assessed through educator observation and standardised testing methods. These formalised tests throughout K-10 are predominantly multiple choice and short answer questions. Measuring learning through this framework orientates lower-order learning skills, particularly remember, as students learn to recount rather than engage with knowledge (figure 7). Research has shown that the application of these testing features for government measurement and statistical information directly or indirectly affects curriculum approaches and syllabus content. Furthermore, the state and national measurement and analysis of learning drives the creation of the test and overlooks other learning measurements due to the delivery of these methods and the skewed results. With the drive for learners to enter the workforce fluent in technology, analysis and understanding, industry and problem solving skills and collaborative global awareness, changes have been made in the learning mapping for learners.


15 “Australian Curriculum,” ACARA.

The Changing Face of the Classroom

With the changing approach to education and the consistent technological advancement that infiltrates our lives the traditional classroom no longer meets the requirements for learners to enter the 21st century workplace or even our own tertiary education. The extensive focus on literacy and numeracy objectives is no longer the sole focus of the skills required outside of the classroom. We no longer require learners to leave the education system with a dominance of effective skills in letter and essay writing, and the ability to recount vast amounts of fact based information. While the modern workforce will always require effective literacy and numeracy skills, greater emphasis is currently placed on the ability for workers to communicate across multi-media platforms, utilising and analysing a variety of media, collaborating on local and global scales, utilising digital technology in communication and documentation, and reaching global audiences through the ability to utilise complex, cutting edge technologies.17 Educational reforms across the globe are calling for learning to align with the content and technology of the workplace and applying skills relevant to engaged and socially aware citizens.

This call for education review is by no means a new concept. Educational theorists, psychologists, curriculum theorists, and testing and assessment specialists within diverse areas of the education spectrum, have petitioned for reforms in learning practices, educational environments and technology, and the adaptation of 21st century learning skills for all learners, across the primary and secondary spectrum since the turn of the century. The emphasis on 21st century learning remains with the 4Cs: collaboration, critical thinking, creativity and communication. These skills reflect the digital technology learners are fluent in using to engage with content and facilitate learning, but also emulate the higher learning order within Bloom’s 2001 revised taxonomy: the learners’ ability to analyse evaluation and create knowledge,18 utilising each of the different types of knowledge within cognition.

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18 Armstrong, “Bloom’s Taxonomy.”
also identified within Bloom’s taxonomy.¹⁹ More importantly, it is these skills that will transfer to an international workforce, enabling learners for the unknown of the future. The adaptation of 21st century learning is evident in the educational practices and curriculum of much of Western Europe, North America and Asia. Countries leading the Organisation for Economic Cooperation and Development (OECD) Program for International Student Assessment (PISA) rankings²⁰ have modernised their classrooms, embraced 21st century learning skills and still managed to dominate standardised testing.

Reorientating the educator as a knowledge facilitator and emphasising the learners themselves in the learning process 21st century learning reflects the need for learners to be able to “find, evaluate, synthesise, and use knowledge in new contexts, frame and solve non-routine problems, and produce research findings and solutions,”²¹ while fine-tuning problem-solving and communication skills that cross subjects and learning environments.

The NSW Government, Department of Education’s (DOE) presented dynamic changes to the NSW K-10 syllabus in 2014, affirming the NSW Governments stance on the importance of promoting 21st century learning across all learning stages and subjects. The then Secretary for the Department of Education, Dr Michele Bruniges, declared in early 2015 that “our education system must equip young people with the capacity to think, solve problems and respond to and thrive within a changing society.”²² The stance from the Dr Bruniges reflected the ongoing necessity for changes within the pedagogy for all stages of learning and is reflected in the developed of the DOE Futures Learning Strategy and the Innovative Learning Environment and Teacher Change (ILETC) innovative. Identifying that in this age of vast knowledge depositories and instant Google searches, the educator has to adapt to become a facilitator of learning rather than the director of knowledge.²³ The investment

¹⁹ Armstrong, “Bloom’s Taxonomy.”
²² Brunignes, “21st Century Learning.”
²³ Ibid.
into research within these areas ensures that through the application of collaboration, critical thinking, communication and creativity, students are engaged in Bloom’s higher-order learning outcomes as an adaptive learning approach, and educators are receiving effective training and support to facilitate these changes. This direct correlation from the NSW DOE and the necessity to prepare learners relates to the initiative to raise the OECD ranking of the country and align the education standards to the highest degree with the learning education curriculum from around the world. Furthermore the DOE declaration on 21st century learning seeks to apply more advance an industry appropriate technology within the classroom to meet the challenges “not just to harness the potential technology can offer to support quality pedagogy, but to use technology to extend learning opportunities and curriculum breadth for all students,”24 and to bridge the divide between metropolitan and rural schools.

The construction of a syllabus orientated towards address the requirements of the 21st century workplace through the learning preferences of 21st century learners will ensure the smooth transition from education through to the workforce. Repositioning Australian learners at the forefront of cutting ideas, concepts and technology.

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Chapter Three

21st Century Learners and the Skills of a Historian

Introduction

Learners are confronted with a rich and diverse array of media for entertainment, social connectivity and communication, so it is no surprise that the traditional classroom delivery and textbook teaching can often seem dull or boring and lack learner engagement. As we have seen in Chapter Two 21st century learners are adept at working with and communicating through a variety of digital and hands-on media. They are working to distil meaning under a constant barrage of information that is not only confronting them but also accessible through their fingertips. The focus of our history syllabus should, naturally, turn towards advancing learner skills in developing a historical inquiry. These skills focused on the selection and analysis of a range of sources, applying a range of relevant historical terms and concepts relevant to an historical inquiry, communicating arguments and ideas through a range of media. These fundamental skills work to break down the figurative barrier between classroom knowledge and real-world application, and allow learners to pursue topics of interest in their own time as a means to further hone the skills of a historian.

The launch in January 2017 of the New South Wales Education Standards Authority (NESA) syllabus is described by NESA chair Tom Alegounarias as “the major shift towards greater depth, rigor, and mastery of content learning.” The overhaul, across all six stages of primary and secondary learning, seeks to prepare learners for the present and future workplace, and to encourage

learning skills that allow learners to be active and engaged citizens.² Developed over four years, the NESA syllabus is designed to reorientate education environments and educators to better facilitate 21st century learners and 21st century learning practices.

Through this design aim the Kindergarten to Year 10 (K-10) History syllabus opens itself to the wider inclusion of skills in historical inquiry and the development of an awareness of historical theories amongst learners. The K-10 Stage 5 Statement emphasises the diverse media utilised to depict history and the research-lead focus designed for learner inquiry based assessment.

When researching, students develop, evaluate and modify questions to frame an historical inquiry. They process, analyse and synthesise information from a range of primary and secondary sources and use it as evidence to answer inquiry questions.³

There is no single method or medium for teaching history. The inclusion of comic books should not replace traditional textbook and lecture methods, but enhance teaching to encapsulate all processors for learning. The inclusion of The Adventures of Tintin in the classroom is one of a wide array of potential teaching tools that can be employed to engage students, to work beyond the text developing a distinct set of historical analytic techniques.

A Conjuncture in the Classroom

In March 2015, whilst undertaking a four-year review of the Board of Studies, Teaching and Educational Standards NSW (BOSTES), Dr Michele Bruniges, then NSW Government Secretary of Education, formally addressed the need for the teaching pedagogy to reflect and emphasize the 4Cs of 21st century learning and teaching: critical thinking, creativity, communication and

² Robinson and Armitage, "New South Wales HSC Syllabus Gets Overhaul with More Complex Topics."
collaboration. In her address Dr Bruniges highlighted the necessity for the NSW education system to adequately “equip young people with the capacity to think, solve problems and respond to and thrive within a changing society.” An educational objective reflected in the 2008 *Melbourne Declaration on Educational Goals for Young Australians*: “All young Australians become successful learners, confident and creative individuals, and active and informed citizens.” This reiteration and alignment of NESA and the Australian Educational Standards heralds the shift from the traditional classroom structure, based on an 18th century design, to reflect the requirements of our 21st century learners. This shift is evident across all aspects of the education process: from collaborative learning spaces, to interactive technology, global communicative space for information and collaboration, and to the reorientation of our education needs to better reflect the requirements of the workforce and tertiary education.

In the drive to prepare our learners for post-secondary-school life, whether that be entering the work force, vocational training or tertiary education, the NESA syllabus has been constructed to ensure that our education system has imparted the correct set of critical thinking and analytical skills to interact and contribute to our fast paced and ever changing society. Through these skills learners are encouraged to develop ideas and engage with a variety of media as sources from which information is then extracted and communicated. The comic books lies in this conjunction of the needs of the 21st century learner and the aims of 21st century history teaching. As a familiar and entertaining medium, the comic book not only challenges learner’s perception of the historical source but also presents itself as an alternative medium through which learners engage with history, as it is traditionally enjoyed.

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5 Brunignes "21st Century Learning."

outside of the classroom. The medium leads learners to challenge the approach to reading and analysis due to its ionic formation of panel based image and text. Many educators, learners and parents view the comic book as an almost radical symbol for education change. It has overthrown the educational shadow of illiteracy cast in the mid 20\(^{th}\) century, as outlined in Chapter One, and challenges learners and teachers in ways that text or image alone cannot.

The changing teaching and learning directives, and the expansion of media through which history is transmitted and analysed the NESA Stage 5 History syllabus has been specifically designed to allow for a teaching approach in all areas of study to reflect both arguments, reflecting the national objectives of the Australian Curriculum, Assessment and Reporting Authority (ACARA). The ACARA establishes a set of nation wide educational aims for all subjects and learning stages. As outlined by the ACARA Level Description “the history content at this year level involves two stands: historical knowledge and understanding, and historical skills.”\(^7\) The objectives for the development and delivery of the Stage 5 History syllabus further refine these skills for learners as a focus on the development of historical understanding, through key concepts, including evidence, continuity and change, cause and effect, perspectives, empathy, significance and contestability.\(^8\) The educational aims of the History syllabus at this stage is a move by ACARA to push learners beyond the transmission of information and is reflective of the learner moving towards developing their historical knowledge skills to better engage with concepts and theories that reflect the academic discipline. The development of these skills will better equip learners to move through to tertiary studies in history, where there is a call for a deeper engagement with sources in the development of ideas, arguments and concepts.

These skills are used in everyday life, from simple knowledge acquisition to fully-fledged historical inquiry. What I have in mind might best be

\(^7\) "Year 9 Level Description," Australian Curriculum, Assessment and Reporting Authority, accessed October 31, 2016.  
http://www.australiancurriculum.edu.au/overview/7-10

\(^8\) Ibid.
illustrated through the example the 1965-1971 CBS comedy classic *Hogan’s Heroes*. This well loved American comedy features a loose depiction of allied forces in a German Prisoner of War (POW) Camp in Nazi Germany during World War II. The storyline was written as a comedy and therefore makes no claims to historical accuracy as the cast work through a storyline of an underground counter offensive to the Nazi war effort. However, further analysis of the production, casting and storyline development unearthed a fascinating side argument. Three of the primary actors are Jewish and had either been interred in a concentration camp or else had lost close family to the Nazi regime. Further reading uncovered both their experiences throughout the war and while filming the series. Contrasting the portrayal of POW’s with those experienced by Jews throughout the war.

This brief sidenote demonstrates the intrinsic nature of these skills applied to everyday entertainment and the building of historical understanding, shows everyday application of historical enquiry skills essential for student development outside of the classroom. Watching something as light hearted as *Hogan’s Heroes* illustrates an interesting avenue for learners to study perceptions and representations of WWII, which forms part of the NESA Stage 6 (Years 11 and 12) Modern History core area of study.

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**Figure 7. Bloom’s Taxonomy for Learning (revised 2001).**

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Ultimately the arguments of 21st century learning and the academic discipline of history present the teaching pedagogy with the opportunity to challenge and embrace the higher-order learning skills as identified within Blooms Taxonomy for Learning and Assessment, figure 7. As previously discussed in Chapter Two, Blooms Taxonomy is a series of stages for the assessment of learning, and highlights the necessity to move beyond the recollection of information and the construction of a functional narrative for history and towards the development of ideas and arguments. The higher-order skills as identified in the top half of the pyramid in figure 7, are described by the education policy, practice and assessment researcher Linda Darling-Hammond, Faculty Directs of the Stanford Centre for Opportunity Policy in Education, as requiring learners to “examine arguments, make inferences, and find evidence that supports explanations.”10 Darling-Hammond in her arguments for the reformation of student learning assessment addresses these learning skills as the essential cross syllabus skill set that forms the basis of post-school workforce requirements facing our learners. It is precisely these skills that are developed through exposure to different media and developing skills in historical analysis and understanding.

ACARA outlines the key achievements for the Stage 5 learners will be able to “process, analyses and synthesize information from a range of primary and secondary sources and use it as evidence to answer inquiry questions.”11 It is a reference to Blooms higher-order learning skills and moving beyond basic knowledge regurgitation as an assessment of learning. It is through this stage of synthesis that Darling-Hammond assesses that learners compile information, and through the application of historical concepts and analytical skills, communicate knowledge. In history this has remained within the tradition isolated to the collection of primary and secondary textual sources for secondary students. If we have previously exposed learners to a wider range of

http://www.australiancurriculum.edu.au/overview/7-10,
media, this will allow them to further develop historical research skills and the communication of different analytical framework when working with non-traditional media sources, such as comic book, historical novels, film and television drama. Throughout this process the backbone of the syllabus remains with the textbook overlay, but in order to engage in Blooms higher-order learning skills, leading learners to weigh and balance evidence as they engage in research based learning activities and assessment.

The highest-order in Blooms Taxonomy allows for learners to develop ideas based on a set of rigorous standards, to present and defend their ideas and judgment of information. Moving beyond the search of a single right answer, and towards the constitution of historical arguments, which forms the standard of achieve within the history syllabus for the Australian Curriculum. These higher-order learning skills are the skills that the modern Australian workforce expects employees to be able to work through. In particular, employers require employees to demonstrate skills relating to knowledge and research based inquiry with the presentation of ideas and arguments through multi-media and the oral communication.

Learner engagement through the higher-order skills remains the primary goal of the Australian Curriculum and the subject of history, the achievement standard is focused upon the goal that:

Students develop texts, particularly explanations and discussions, incorporating historical arguments. In developing these texts and organizing and presenting their arguments, they use historical terms and concepts, evidence identified in sources, and they reference these sources.

These are the same achievement standards that are reflected in the Stage 5 NESA syllabus Rationale for educators to induce learners to the concept “that History contains many stories and that there is never only one uncontested

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12 Darling-Hammond, Next Generation Assessment, 17.
13 “Australian Curriculum” ACARA.
The development of these learning skills within Stage 5 places learners at the forefront to undertake further studies within the field of history. As we seek to move learners towards pursuing the subjects of history as they undertake higher levels of education.

A Space for Teaching History with Comics

The introduction of the NESA syllabus in January 2017 presented educators, guardians, administrators and learners with the prospect of an exciting and challenging new orientation for the Stage 5 History syllabus. The result of a four year review the NESA syllabus is designed for the 21st century learner, placing greater emphasis on the 4Cs—collaboration, critical thinking, creativity and communication. As former Secretary for Education Dr Michele Bruniges accentuates the primary objective of the new NESA as bridging the education practices of the classroom with the real world application in their everyday life, “it’s important that we value the knowledge students acquire outside of school and use those experiences to make learning relevant.”

Bruniges points to the necessity for learners to acquire and synthesise knowledge and to diversify knowledge gathering processes, to enable an efficient transition from secondary education through to tertiary studies or entry the workforce once they have completed the HSC.

The NESA Stage 5 history syllabus has been designed to reflect the key principals for learning 7-10 as outlined by ACARA:

The subjects of History, Geography, Civics and Citizenship and Economics, and Business in the Humanities and Social Sciences learning area also provide for deeper engagement with abstract thought, students are encouraged to question established conventions, practices and

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15 Bruniges, “21st Century Teaching and Learning”.
values, and consider possible outcomes and consequences of actions using logic.\textsuperscript{16}

The primary focus of the NESA History syllabus is for learners to develop and understand that “History is a disciplined process of inquiry into the past that helps explain how people, events and forces from the past have shaped our world,”\textsuperscript{17} re-orientating learners from the regurgitation of dates, names and events, to the designing and implementation of historical inquiries to develop new arguments and examine different representations of the past.

The other core area of the history syllabus as outlined by the NESA Rationale is that “students become aware that history is all around us and that historical information may be drawn from the physical remains of the past as well as written, visual and oral sources of evidence.”\textsuperscript{18} Learners and educators are required to develop skills based in identification, investigation, inquiry and analysis for a variety of media and sources. To engage with the knowledge acquired and present arguments centred on the analysis of this diverse array of sources to understand ongoing arguments in the field of history but to also develop historical knowledge skills, particularly relating to objectivity, narrative and construction. These skills are to be used in both the historical inquiry component of the syllabus and the analysis or assessment of knowledge demonstrated by the learner throughout the syllabus. The overarching rationale for the NESA syllabus remains for educators to develop learners understanding that:

History as a discipline has its own methods and procedures. It is much more than the simple presentation of facts and dates from the past; history provides the skills for students to answer the question ‘How do

\textsuperscript{16} "Australian Curriculum," ACARA.
\textsuperscript{17} "NSW Syllabuses: Stage Statements," NESA.
we know?’ An investigation of historical issues through a range of sources can stimulate curiosity and develop problem solving, research and critical thinking skills.\textsuperscript{19}

The NESA is primed to have the boundaries of learning pushed, to move all learners into a greater depth of knowledge and to ensure that they have the skills to move this knowledge and analysis across syllabi. The Rationale and design of the NESA syllabus is focused on the inclusion of media including comic books, film and television drama to develop analysis skills.

The use of comic books is perfectly poised in the development, delivery and assessment of the Stage 5 syllabus. Offering learners a familiar and entertaining medium for the introduction of new and challenging skills relating to historical knowledge. The primary area of study for Stage 5 is The Making of the Modern World and Australia (see Appendix 1).

The Stage 5 curriculum provides a study of the history of the making of the modern world from 1750 to 1945. It was a period of industrialisation and rapid change in the ways people lived, worked and thought. It was an era of nationalism and imperialism, and the colonisation of Australia was part of the expansion of European power. The period culminated in World War I (1914-1918) and World War II (1939-1945).\textsuperscript{20}

This core area of study encompasses a large body of knowledge spanning 195 years. There is a vast array of media and sources for educators and program designers to draw upon while delivering the content with The Making of the Modern World. The comic book format presents the big stories of historical study as well as the artists’ own history.\textsuperscript{21} It is therefore an ideal medium for learners to engage the presentation of the past overlaid with the analysis of the

\textsuperscript{19} “Rationale,” NESA.
\textsuperscript{20} “NSW Syllabuses: Content for Stage 5,” NSW Education Standards Authority, accessed July 23, 2017. \url{http://syllabus.nesa.nsw.edu.au/hsie/history-k10/content/1080/}
context in creation and reception of the comic book. As learners approach the comic book analysis lies not only with the illustration and narrative, comic books as a visually based medium reflect the context of their production and can therefore be analysed through the frames of construction, production and reception. This multi-layered approach is not reserved for comics, but the high level of reader injection, as outlined in Chapter One, alters the meaning with each reading and in each reader. Reader injection into the comic book highlights reader preference and contextual surrounding. These readerly functions highlight self-awareness in learners and allow learning approaches and knowledge extraction to be pushed.

Facilitating learners to engage historical theories and analysis with comic books also allows for the learner to digest information at a pace to suit their learning style. For unlike film or event content delivered in the classroom, comic books can be read at the speed of the learners’ cognitive ability to process information, lingering on images and panels to extract information and to link text and image to formulate a narrative; permitting each learner to analyse the source for its historical value through construction, narrative and reception to extend their knowledge and source analysis skills.

The format of the comic book with its interaction of illustration and short text permits learners to work according to their own individual level of literacy, rather than working to the larger group. Working with tertiary level learners and comic books, Stergios Botzakis, Associate Professor at the University of Tennessee, delineates comics as an invaluable tool for identifying personal limitations and abilities for literacy, as a source of literature and a content-area resource. Botzakis recognises that even in this latter stage of education it is often the higher achieving students who struggle to work with a source so radically different from text-based sources the majority of learners are used to analysing. Botzakis has found that by introducing comic books as a reading activity, learners became self-aware of their approach to text and image analysis. The combination of illustration and short text working together

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22 Stergios Botzakis, "Why I Teach Comics in Higher Education." Knowledge Quest 41, no. 3 (2013): 68.
highlights an approach to either mode when reading. Furthermore, as learners
discuss their reading patterns with comic books trends appeared in learners
with little to no previous exposure to comic books that struggled to approach
the medium through an analytical frame.

Educators who adopt a similar approach to developing self-awareness
through reading comic books will challenge all learner abilities in the
classroom. Discussing the comic form with learners allows for a visual
indication of how texts can be broken down and understood, merging
analytical tools of both text-based analysis and art history analysis within the
classroom.\textsuperscript{23} It also opens learners to alternate approaches in reading and
analysis, highlighting personal strengths and weaknesses. Pushing learners to
recognise and adapt their analytical approach to all media sources. Educators
who utilise comic books in the classroom are working to assist in the
development of self-aware and self-directed learning. As examined in Chapter
Two, our 21\textsuperscript{st} century learners are adept at engaging with multi media sources.
Often being more aware of digital sources than the traditional text based
media. 21\textsuperscript{st} century Education researcher Marc Prensky identifies:

What many people, particularly educators, often forget (or ignore) is
that writing and reading – although they have enjoyed great success and
primacy for several hundred years – are very artificial and unnatural
ways to communicate, store and retrieve information. As most teachers
are aware, reading is a skill that is difficult, and often painful, to learn
and master.\textsuperscript{24}

Prensky is referring to the use of imagery and pictures to communicate before
the introduction of the written word. The use of imagery is continued to the
utilised in communication across non-verbal and language barriers. But comic

\textsuperscript{23} Botzakis, "Why I Teach Comics in Higher Education," 68.
\textsuperscript{24} Marc Prensky, "Why You Tube Matters. Why It Is So Important, Why We Should All
books also allow the reader to process the information or story in their own
time and through there own learning practices. The reading of individual
images, panels and pages allows for different levels of cognitive processing,
formulating ideas and committing images to memory. Individual reading time
allows struggling readers to dwell on images or advanced readers to analyse the
narrative depicted. As such, comic books have recently been examined for their
ability to assist in developing reading efficiently amongst struggling readers and
for their ability to increase vocabulary and grammar amongst younger and
struggling readers. Analysis of comic books and their utility in the classroom
has remained focused on their specific ability to develop learning strategies for
learners. Particularly in the application of visual and textual learning to develop
high-order learning skills and the analysis of narrative and construction as a
successful teaching strategy to promote abstract cognitive learning.

The key historical Concepts and Skills as outlined by the NESA (see
Appendices 3 and 4), Organisation of Content are focused on the development
of historical theories for learners, and in the development of future historians
both in HSC and tertiary education, and outside of the classroom as learners
encounter sources through reading comics and graphic novels, or watching
films and television drama. Merging popular entertainment and historical
inquiry for learners. The introduction of concepts and skills aligned with the
academic discipline foster a sense of inquiry in the information presented
through entertainment. As learners develop historical inquiry skills through the
analysis of popular entertainment they become aware of the intrinsic nature of
these lines of inquiry. Popular entertainment highlights the every day
application of research and inquiry skills. Most importantly the exposure and
analysis of different media teaches learners about perspectives and the
communication of an argument. Both skills are essential for learners, as they

26 Syma and Weiner. Graphic Novels and Comics in the Classroom, 189.
will engage with a vast array of social, political and historical arguments throughout their lifetime. The application of these concepts and skills ensures that learner will be able to function as active and informed citizens.

The Stage 5 syllabus will focus on developing historical skills in learners for the following areas through their studies:

Continuum of Concepts in History K-10\textsuperscript{28} (see Appendix 3 for further detail)

- Continuity and change
- Cause and effect
- Perspectives
- Empathetic understanding
- Significance
- Contestability

Continuum of Skills in History K-10\textsuperscript{29} (see Appendix 4 for further detail)

- Comprehension: chronology, terms and concepts
- Analysis and use of sources
- Research
- Explanation and communication
- Empathetic Understanding
- Perspectives and interpretation

Incorporating the historical skills outlined in the Continuum of Concepts and the Continuum of Skills leads educators towards the blending of learner's understanding of popular media for entertainment and the tradition structuring and delivery of the history syllabus. Concepts relating the perspective, significance and contestability are often difficult for learners to grasp and the application of familiar, entertaining, and visual media can serve to support rather than confront the learner as they work to improve their


\textsuperscript{29} Ibid.
knowledge and application of these concepts and skills within the syllabus content.

**Comics and Self-Directed Learning**

Each learner brings with them to each classroom a diverse array of learning requirements, specialties and weaknesses. An essential part of developing our learners to undertake further studies at a tertiary level or to enter the workplace is to teach them to identify their own learning style and to manage their learning independently. The Australian Core Skills Framework places learning as one of the five core skills of education, taking pride of place as an essential component in developing young learners and assessable throughout all stages of primary and secondary education. The five core skills identified by the Australian Government Core Skills Framework\(^\text{30}\) are:

- Learning
- Reading
- Writing
- Oral communication
- Numeracy

Learning is incorporated as a central skill across the Australian education framework as it is “crucial to adapting to rapidly evolving environments is an individual’s orientation towards learning, and the range of strategies they can draw on to assist their learning.”\(^\text{31}\) The emphasis on learning in the Australian Core Skills Framework is grounded around two key Learning Indicators: \(^\text{32}\)

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\(^{31}\) Ibid, 20.

1. The awareness of the self as a learner, planning and management of learning.
2. The acquisition and application of practical strategies that facilitate learning.

(See Appendix 2 for further breakdown of the Learning Indicators by Level). Both Learning Indicators are focused on a reflection of individual learning needs of learners. The aim of addressing independent learning and self-awareness is aim at developing independent student driven learning. In each NSW classroom, a Stage 5 teacher can facilitate a class of up to 34 learners; 34 adolescents, with individual needs and individual learning styles and learning paces. The demand to assess each learners individual learning styles can potentially overwhelm and over stretch any educator. Leaners who can demonstrate their own self-direction and initiation in their learning will achieve high-order learning skills and prepare themselves for the post-secondary-school life, where they will be required to be self driven in either their studies, to meet assessment deadlines and manage their workload, or in the work place to independently manage tasks and achieve workplace goals. Both scenarios are often confronting for learners post HSC, as throughout their education they have been guided and moulded to meet all expectations, often relying on educators and parents to oversee and direct their educational milestones.

Comic books are not only an exciting source to be used with the traditional textbook or written source for the history syllabus, they also serve as an inclusive media form in the identification and understanding of different learning styles for students. As mentioned earlier in this chapter, Stergios Botakis has examined comic books for the mediums utility in breaking down texts for learners, as learner driven analysis often “takes turns that allow us to talk about how we break down and understand texts, how we work with struggling readers, and how we deal with readers attitudes.” Botakis and other

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educators who have utilised comic books in either secondary or tertiary studies isolate similar responses from learners, a familiarity with the form but often not read by a minority of students. Facilitating student discussion based on reading experiences can often highlight the challenges in reading comic books to that of key texts examined throughout Stages 4 and 5 of the syllabus. Having learners examine reading ability and analysis through comic books also allows learners to break down the text using similar text based analysis applied in both English and History studies. Breaking down the artists’ intention in the creation of the piece, narrative construction, textual, and contextual analysis. But unlike text based sources comic books also develop analytical skills centred on imagery analysis, iconography and the interrelationship between the text and image in the construction of the narrative.

The ability to adapt analytical skills across syllabi and media not only broadens learner engagement with diverse media, but also creates an analytical ‘tool box’ for learners. This ‘tool box’ is focused on developing the skills of a historian, to gather and analysis a variety of sources and construct and analytical response based on the knowledge.

Engaging Learners Through Comic Books

As previously discussed in Chapter One, comic books through a variety of analytical frames are a treasure trove for teaching history. A medium largely associated with the entertainment of children, comic books work in the classroom to excite and challenge learners. The comic book classic series The Adventures of Tintin by Belgian artist Hergé is a perfect example of the media’s potential to be included in the Stage 5 history syllabus. The Adventures of Tintin is a rich source of contextual historical information and a prime example of historical continuity and change.\textsuperscript{34} The original production in the 1930s has been contextually appropriated in later reproductions to reflect the social and political arguments of the time. Different adventures of Tintin and Snowy can be introduced as a source to peak learners interest and develop further

\textsuperscript{34} “NSW Syllabuses: Organisation of Content,” NESA.
historical analysis skills for the Stage 5 core area of study The Making of the Modern World, Depth Study One, Two and Five (see Appendix 1). Detailed plans for the delivery and teaching focus using samples of The Adventures of Tintin will be explored in Chapter Four. This section will examine the potential for learning in the introduction of two of Hergés' most iconic works: Tintin in America and The Blue Lotus.

The character of Tintin is an iconic figure for learners to identify with and learn through. The Comics Art Museum: Belgian Comic Strip Centre pinpoints the appeal of Tintin to readers as the character was designed by Hergé to have minimal facial features, as seen in figure 8. With no protruding features or adornments Tintin appears as a clear and fresh face in the adventure, instantly recognisable through his simply defined features and curl of red hair. Hergés' design for Tintin was to be by all appearances neutral and therefore the ideal recipient of the emotions felt and projected by readers. Throughout the series “depending on the circumstances, Tintin can be young or old, Scandinavian or Mediterranean, African or Asian. He’s a universal character. Tintin is everyman, Tintin is you.” This allows learners to be drawn into the adventure and engage with the comic book. The traditional and simple clear line artistic form is the perfect introductory comic book source for first

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36 The Belgian Comic Strip Centre.
time comic book readers and a classic read for those learners well versed in reading comics.

The core area of study for Stage 5 covers a wide breadth of history – 1750 to 1945 – and will rely on the topic’s overview taught through a basic textbook exposure, to assist learners in constructing a historical timeline and basic understanding of the area of study. Through this core area of study learners are primarily exposed to outcomes (see Appendix 2) relating to the selection and analysis of sources. Although the area study spans 195 years in the development of the modern world, the depth study areas allow for teacher focus on smaller more manageable areas of study (see Appendix 1). *The Making of the Modern World* is divided into two areas of overview study: *The Making of the Modern World* and *The Modern World and Australia.* The remainder of the Stage 5 History syllabus is made up of four of the six Depth Studies:

- Making a Better World?
- Australia and Asia
- Australians at War (World War I and World War II)
- Rights and Freedoms (1945-Present)
- The Globalizing World
- School Developed Topic

Depth Study 3 *Australians at War (World War I and World War II)* and Depth Study 4 *Rights and Freedoms (1945 – Present)* are both mandatory study area and are poised through their study depth to develop the Stage 5 outcomes relating historical concepts and skills, in particular HT5-3 “explains and analyses the motives and actions of past individuals and groups in the historical contexts that shaped the modern world and Australia,” HT5-4 “explains and analyses the causes and effects of events and developments in the modern

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37 “NSW Syllabuses: Content for Stage 5,” NESA.
world and Australia”\textsuperscript{39} and all importantly HT5-9 “applies a range of relevant historical terms and concepts when communicating an understanding of the past.”\textsuperscript{40} While different Tintin adventures explore avenues found in these areas of Depth Study this section will focus on Depth Study 1 \textit{Making a Better World?} and Depth Study 5 \textit{The Globalising World}.

Depth Study 1: \textit{Making a Better World?} offers educators the selection of three areas of study.\textsuperscript{41}

- The Industrial Revolution
- Movement of Peoples
- Progressive Ideas and Movements

While there are various comics that can introduces themes of study in Depth Study 1 this thesis will be examining the use of \textit{Tintin in America} and \textit{The Blue Lotus}. Hergé in this third instalment of the \textit{Adventures of Tintin} series \textit{Tintin in America} presents the United States as a lawless, rapidly urbanising, capitalist driven state. Serialised weekly in \textit{Le Petit Vingtième} from September 1931 through to October 1932, the adventure was collated and coloured in 1945. Hergé approached the adventure by undertaking vigorous research, engaging all manner of correspondents reporting for \textit{Le Vingtième Siècle} for their comments on the crime and capitalism gripping the United States in the early 1930s. Chicago is illustrated as a town dominated by crime, lawlessness and unconstrained greed, as seen in figure 3 the adventure opens with the gangster-dominated depiction of Chicago. The real life Chicago gangster Al Capone returns from \textit{Tintin in the Congo} to antagonise Tintin, sending him on a man hunt across the Wild West in an effort to bring the crime syndicate to its knees.

\textsuperscript{39} “NSW Syllabuses: Objectives,” NESA.
\textsuperscript{40} Ibid.
\textsuperscript{41} “NSW Syllabuses: Content for Stage 5,” NESA.
Figure 9. Hergé The Adventures of Tintin: Tintin in America. Opening panel. 

*Tintin in America* provides a visual representation of the rapid rise of the United States to a world leader following World War I and the growing concern of the old elite European powers. The adventure follows Tintin and Snowy as they traverse through the wild western frontier, tracking gangster Bobby Smiles through the rapidly industrialising west, escaping entrapment and death from a Native American tribe, The Black Foot, and overcoming the crime syndicate to depart an American hero.

Native Americans feature prominently throughout the opening of the comic and are depicted as savage, simple and easily influenced. The representation of The Black Foot tribe is one of the central areas of study for learners. Hergé and his illustration of The Black Foot tribe disclose the ongoing plight of the Native Americans as they grapple with problems raised by their oil-rich land and the rapid expansion of urban and industrial areas. *Tintin in America* also highlights the class difference experienced by Native American tribes. When oil is discovered on native land, a white business tycoon offers Tintin “twenty-five grand! Fifty Gs!! A hundred” to buy it. But when he realises it belongs to the Black Foot the offer changes to, “Hey, Hiawatha! Twenty-five dollars, and half an hour to pack your bags.” This page provides learners with an array of visualisations, of the attitude of colonising elites to indigenous populations, and the rapid nature of capitalism and urbanisation in the early 20th century.

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44 Ibid.
Figure 10. Hergé *The Adventures of Tintin: Tintin in America*. The plight of Native Americans, illustrations of capitalism and rapid urbanisation.\(^{45}\)

Learner centred focus on figure 10 is, in itself, an element of *Progressive Ideas and Movements* in the late 19th and early 20th centuries. The forcible removal of The Black Foot tribe and the exaggerated series of panels depicting the rapid urbanisation of the region orientate learners towards further study in the progressive ideals of change experience of indigenous peoples across North America. These dynamics have parallels here in Australia. This contrast of study develops learner’s historical inquiry skills as they work to connect ideas and movements through Tintin and other sources, contrasting the experiences of The Black Foot tribe to local indigenous peoples throughout the same time period.

*Tintin in America* is also a point to introduce learners to the historical concepts of contestability, continuity and change when dealing with sources. Learners examining the context of construction and changing social ideas influencing publication, can pursue an inquiry in the shifting representation of coloured characters appearing in the narrative. Focusing on narrative depiction, physical depiction and narrative development, highlights for learners the shifting social attitude entailed in the movement for Freedom of Rights in North America and Europe. This can be applied as a segue to contrast Freedom of Rights movements active throughout Australia in the same time period of the early 20th century. Following a similar line of inquiry learners can derive further examination of the presentation of ethnic minorities in popular entertainment at the time of the original publication. This would also highlight the social movements active in the 19th and 20th centuries.

As a contrast *The Adventures of Tintin: The Blue Lotus* sees our courageous hero travel from Belgium to the Asian continent of China. The exhilarating and beautifully illustrated fifth instalment of the series continues from the fourth adventure *Cigars of the Pharaoh* and sees Tintin and Snowy tackle and dismantle an international opium smuggling ring. As Tintin and Snowy travel through China they face treachery, conspiracy, a death sentence and madness, alongside routine encounters with physical threats and natural

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46 “NSW Syllabuses: Organisation of Content,” NESA.
disasters. Published in weekly instalments in *Le Petit Vingtième* between August 1934 and October 1935 the adventure was collated, translated and printed in colour in 1946. *The Blue Lotus* is widely regarded as one of Hergés’ greatest artistic achievements, and the adventure has been referenced in a variety of popular entertainment forms. Notably, the series is frequently referenced in the Marvel comic book series *The Avengers.*

Only in two instances prior to *The Blue Lotus* had Hergé included representations of Chinese people. They can be found in the previous adventures: *Land of the Soviets* and *Tintin in America.* Both depictions are of sadists specialising in torture and working for Evil. *The Blue Lotus* in comparison is an exploration of the Far East, as told through the pen of Hergé. In 1933 Hergé made a new acquaintance, Chang Chong-jen, a student at the Academy of Fine Arts in Brussels, and was introduced to the image of a culturally mature China, full of tradition and elements of the mystical unknown. Assisted by Chang, Hergé was able to recreate Shanghai, focusing on the costume and custom of the city. Jean-Marie Apostolides in his biography of Hergé and *The Adventures of Tintin* notes, “He [Chang] agreed with the point of view of the Chinese government and inscribed his faith in it on the walls of Shanghai. Even today, in the new version, the political slogans have not been deleted, allowing the reader to follow the adventure in its original context,”

(figure 11). Hergé’s esteem for Chang is highlighted as the young companion for Tintin in the later part of the adventure. *Tintin* and *The Blue Lotus* introduces learners to perceptions and early interpretations of the Far East from a European perspective, examining the European influence on the region and the oriental influence on European art, design and entertainment.

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Hergé illustrates the collision of East and West within *The Blue Lotus* as the reader witnesses a country facing the Japanese and an overwhelming influence from the West. Introducing learners to the rapid expansion of the nation of Japan, following the Meiji Restoration and its period of intense modernisation. Contrasting the representation of Japanese expansion across the region with clips from Choi Dong-hoon’s 2015 Korean blockbuster *Assassination*, learner-lead inquiry examines either Japanese expansion in the early 20th century or the Australian reaction to Japan’s assertive expansion policy in the same period.

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The final revelation of the Blue Lotus itself as an opium den highlights for students the crippling importation of opium into the country. Tintin throughout his adventure is confronted within colonialist stereotypes, which for the time of production were misconceptions of Europeans of the unknown East. Indeed, as Chang and Tintin discuss the misconception each had towards one another, in the panel sequence where Chang asks Tintin, as he pulls him from the river: “But … why did you save my life? I thought all white devils were wicked.” Tintin responds, “You see, different people don’t know enough about each other. Lots of Europeans still believe that all Chinese are cunning and cruel and wear pigtails, are always inventing tortures, and eating rotten eggs and swallow’s nests … They’re even convinced that Chinese rivers are full of unwanted babies.”

Figure 13. Hergé The Adventures of Tintin: The Blue Lotus. Tintin and Chang discuss cultural misrepresentation of the Chinese. 

In this series of panels Hergé is commenting of European misunderstanding of the East. Learners are able therefore to identify the representation of the East, particularly China, in Europe throughout the 1930s. The vast array of exotic back drops for the adventures and the time span of their production means that Tintin and Snowy can be brought in as a source across different topics. The examples outlined in this chapter are only the tip of the iceberg.

51 Hergé, The Blue Lotus, 152.
52 Ibid, 173.
53 Ibid.
Chapter Four

Teaching with Comics

Introduction

Teaching with comics should be enjoyable for both educators and learners. Comic books represent a form of entertainment for learners, and by introducing them in the classroom educators have the opportunity to teach learners about their own reading and learning styles. It is essential for learners to become self-aware and self-directive in their education, to perpetuate the skills they learn into further study and the workplace. The workshops outlined in this chapter are not designed to be the dominant mode of delivery for the Stage 5 History syllabus. Rather they have been designed to highlight the potential comic books can bring to the classroom. Comic books should form a piece of the puzzle in classroom delivery; one of an arsenal of tools an educator can call upon to deliver any topic. But they work to excite learners (and educators) as image and text jump off the pages and into reader imagination.

*The Adventures of Tintin* is familiar to learners, educators and guardians alike. Older generations of readers are likely to have encountered Tintin and Snowy throughout their youth. While not everyone may have read the adventures of the courageous young reporter and his fearless companion Snowy, they will be able to place the figure as a classic comic book icon. Tintin has been selected for this classroom analysis as the narratives work as a primary source: illustrating the state of Belgian international affairs in the early 20th century and as a source of analysis through the contexts of construction, production (as well as reproduction) and reception. *The Adventures of Tintin* works on a multitude of levels and, as a stark challenge to the traditional source based analysis of the history syllabus, offers an opportunity for further discussion outside of the classroom as learners and guardians reflect on the
adventures and pursue further lines of inquiry. Ultimately, however, the introduction of comic books into the classroom moves learning into an open space. By incorporating media learners interact with at home or online we are facilitating the application of skills to ensure that learners are capable of being active and informed citizens; that they are equipped to handle a barrage of information, and to formulate and communicate their ideas or arguments.

Classroom Workshop One

Progressive Ideas and Movements – Tintin in America

Workshop One is designed as an introduction to the module Progressive Ideas and Movements, which is the focus module Depth Study 1 Making a Better World? in the Core Area of Study Making of the Modern World¹ (see Appendix 1). While the focus of the workshop will be on the module there is an opportunity for learners to be introduced to the historical theories of narrative, construction and objectivity; and for a discussion of reading and analysis of comic books as a medium for depicting the past. The focus for the module is outlined in the Stage 5 textbook: Retroactive 2. Australian History Stage 5 for learners to understand and become fluent in discussing the concepts of:²

- Capitalism
- Chartism (1836-1860)
- Darwinism
- Egalitarianism
- Imperialism
- Nationalism
- Socialism

While these areas of study should remain the focus of the module delivery, learner discussion and further research should be encouraged to pursue less dominant movements and ideas present throughout the period of 1750–1945.

_Tintin in America_, the third adventure from the Belgian cartoonist Hergé, depicts his courageous hero Tintin and faithful companion Snowy as they travel across the Atlantic to the United States. Although originally published as weekly instalments between September 1931 and October 1932 in _Le Vingtieme Siecle_ the _Adventures of Tintin: Tintin in America_ emerged as a collected and fully coloured work in 1945, translated from the original French into English. _Tintin in America_ witnesses our hero immersing himself in the world of organised crime that is overwhelming Chicago, to dismantle the crime syndicate run by Al Capone. As readers follow Tintin and Snowy across the wild western frontier in the pursuit of gangsters, Tintin encounters the Native American tribe, The Black Foot, and witnesses the rapid urbanization taking a grip on the North American continent. The adventure highlights for readers the rapid pursuit of capitalism and urban development that gripped the continent in the early 1930s; and the plight of native peoples rights and property laws in this era of rapid industrial development.

_Tintin in America_ marked a distinct research change for Hergé, who for this instalment undertook extensive interviews across a broad spectrum of _Le Vingtieme Siecle_ journalists who at the time of production were reporting on the newly emerging world superpower, and read extensively on the crime world of Chicago. Hergé chose to depict Chicago as a city dominated by crime and capitalism by centering it on crime dominated figure of capitalization through the historical figure of Al Capone, the notorious mobster who in 1931 had been prosecuted for tax evasion. As such, _Tintin in America_ provides a contextual representation of Belgium’s apprehension of the United States and the capitalistic nature of its rapid expansion and quest for international political power following World War I. It provides insight from the perspective of a European colonial power into the nature of urbanization in the north American frontier and the interaction between native occupants and colonizing capitalist
forces. It usefully provides a contrast for learners to reflect on the displacement of indigenous peoples in both North America and Australia in the early 20th century. This dynamic of indigenous people and European colonisation is not unlike the other examples found in Tintin in the Congo and The Blue Lotus, and is useful for learners to expand on examples across Asia and Africa throughout the same period.

The inclusion of this text in the classroom works to engage students through both visual and text components, and provides a valuable primary source on European sentiments towards capitalist America in the interwar period. As a primary source Tintin in America is valuable for the teaching of colonization and the interwar period from a European perspective.

**Workshop Context**

Learners undertaking this module of study are faced with a large body of knowledge to cover over a short 2-3 week period. To engage learners in this module it is essential that educators deliver the content through a variety of media, to challenge learners’ perceptions of historical theories and perspectives, and to facilitate the skills of historical inquiry. The content and delivery of this workshop is designed to address the K-10 Life Skills Objective for learners to “develop knowledge and understanding of the nature of history and significant changes and developments from the past, the modern world and Australia,”\(^3\) and “develop knowledge and understanding of ideas, movements, people and events that shaped past civilization, the modern world and Australia.”\(^4\) Both objectives allow for knowledge development through alternate media sources for history and through the wider study of Progressive Ideas and Movements outside of Australia, to contrast with pre-existing or further study relating to similar ideas on indigenous rights and national movements here in Australia.

By undertaking this module of study learners will ultimately begin to

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\(^4\) Ibid.
“develop skills to undertake the process of a historical inquiry,”5 as they push
the knowledge through higher-order learning objectives to analyse, evaluate
and create knowledge. Workshop One aims to introduce Stage 5 Learner
Objectives HT5-5 “identifies and evaluates the usefulness of sources in the
historical inquiry process”6 and HT5-4 “explains and analyses the cause and
effects of events and developments in the modern world and Australia”7 as they
work to develop a set of skills in historical analysis. This workshop introduces
learners to the gather a range of sources, analysis the content, and to formulate
and communicate an argument based on the analysis. These can be adapted
and applied across a range of media. They also work towards communicating
arguments and concepts revolving around developing historical inquiries.

Teaching Aims

As this workshop is designed as an introduction to the topic Progressive
Ideas and Movements in Depth Study 1, teaching aims are focused on
familiarising learners with the parameters of the area of learning and on the key
concepts of the module. The introductory phase of Depth Study 1 through its
mixed media delivery is designed for educators to address the Life Skills
Objectives for learners to “investigate how people lived in various societies of
the past”8 HTLS-3 and “explore the significance of changes and developments
in the past”9 HTLS-6. The initial stage will require the educator to lead and
direct learner engagement with the content and historical sources.

Educators, through the delivery of Workshop One are approach the
workshop as a facilitator for learner collaboration, working to direct knowledge
production and the engagement with the contents rather than simply deliver
content to them. Educator focus for Workshop One remains firmly centred on
the development of 21st century learning skills, in particular critical thinking
and collaboration.

5 “Years 7-10 Life Skills Outcomes Tables,” NESA.
6 “NSW Syllabuses: Objectives,” NSW Education Standards Authority, accessed July 23,
7 “NSW Syllabuses: Outcomes,” NESA.
8 “Life Skills Objectives,” NESA.
9 Ibid.
Pre-Reading Activities

The pre-reading for this workshop has been selected to be manageable and enjoyable for learners, to move them away from endless reading about names, places and dates and into an introduction to media that they may or may not have previously engaged. As an overview to the topic learners are required to read and make notes on the following sections of the Stage 5 textbook *Retroactive 2. Australian History Stage 5: The Making of the Modern World and Australia: Overview 1:4 “Economic, Social and Political Ideas of the Modern World”* and *Topic 1C “Progressive Ideas and Movements.”* Spanning only 8 pages in total, these sections will provide learners with an introductory overview of the concepts and topics covered in the module, as well as, providing an anchor for further knowledge and a base from which they can challenge their perceptions of the past.

The other pre reading for this module sets learners up to move past simply reading *The Adventures of Tintin: Tintin in America* but directing them to be aware of the narrative and historical information being transmitted by the author through the comic form. Learners will be challenged and motivated to continue in the module through reading Scott McCloud’s *Understanding Comics: The Invisible Art*. For this workshop learners’ are directed to read Chapter One “Setting the Record Straight,” which introduces an analytic framework for working with comic books which will form part of their ‘toolbox’ of historical analytical skills and concepts.

The final pre reading for this workshop is the comic book itself *The Adventures of Tintin: Tintin in America*. Learners in their approach to reading the comic book should be able to apply basic historical analysis skills relating to content, context of production and to be able to frame their reading through the Depth Study 1 focus *Progressive Ideas and Movements*. Learners should also be advised to frame their reading of the comic through the concepts outlined in

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11 Ibid, 112-114.
Retroactive 2. The three pre-readings for this workshop have been selected to work together to contrast and highlight information for learners in an effort to introduce the learners to the skills of a historian and the engage the learner in further study of the subject.

Section One: Reading Comics

The first section of the workshop is focused on an educator-facilitated discussion on the learners’ previous experiences reading comics; whether that be in the newspaper or in comic book, manga or graphic novel form. This can be centred on the very basic conversation around whether or not learners enjoy reading comic books and whether or not they found reading to be challenging. This section also introduces learners to the features of comic books outlined by McCloud in *Understanding Comics*, specifically the inter functionality of panels, gutters, word balloons, the use of space (and of negative space) and shorthand symbols (sweat beads, exclamation marks and lightening bolts) in the visual codification of the narrative.

This section is also devoted to the discussion of the value found in comic books as a medium for the depiction of history, what the comic form offers further study and what aspects of the representation of Capitalism, Nationalism and Imperialism feature prominently in *Tintin in America*. This is also the point for educators to introduce a background to the comic book Series *The Adventures of Tintin* and in particular the original production contexts and the later reproduction (particular focus on the collation addition of colour and translation into English in 1945 by the Belgian publishing house Casterman) of *Tintin in America*.

A round table/group discussion provides learners with an opportunity to hash out ideas and compare notes. The learner lead discussion allows learners to expand on concepts or arguments they may not have picked up while completing the rereading section of the workshop. While educators facilitate this section of the workshop on comic books as a medium for history other media forms can also be brought in for comparable analysis. As a whole the discussion should leave learners interested in popular entertainment and history.
Section Two: Reading *Tintin in America*

Section Two is devoted to further learner-centred analysis of the text. By dividing the learners into two or three groups, learners have the opportunity to report back on the features of Nationalism, Imperialism and Capitalism found in *Tintin in America*. By breaking students into small focused groups to report back to the class learners are developing skills in communication and collaboration. Educators will find that different learners and groups isolate different examples and will bring a wider knowledge base for aspects such as comic book design and structure or historical knowledge relating to the topic of analysis. Learner focused discussion leads to better engagement from learners about the topic, as they are not being taught through a lecture based knowledge delivery system.

Section Three: Assessment of Learning

The final section seeks to further learner knowledge of historical sources and develop skills to develop their own skills in historical inquiry. Dividing learners into small groups of two to three and assigning each group one of the core ideas and movements in the module as outlined in the textbook *Retroactive 2. Australian History Stage 5*:

- Capitalism
- Chartism (1836-1860)
- Darwinism
- Egalitarianism
- Imperialism
- Nationalism
- Socialism

Learners are to research the movement or idea in their group. At the end of an allotted period of time students will report back to the larger class through an oral, written and multi-media presentation on the key features of the movement or idea, geographical pockets where the movement or idea...
featured prominently in the period 1750-1945, the effects on the development of Australian governmental, immigration or social policies, and finally whether the movement or idea is evident in current social and political movements across the globe. Each group is also required to present two sources that portray their movement or idea, to highlight the depiction or lasting image left behind by some of the movements or ideas (some of which may have died out throughout the period of analysis). Educators may use this section of the workshop as an assessable activity for learners or simply as a platform in developing Stage 5 Outcomes HT5-7 “explains different contexts, perspectives and interpretations of the modern world and Australia”\(^\text{13}\) and HT5-8 “selects and analyses a range of historical sources to locate information relevant to a historical inquiry.”\(^\text{14}\)

**Workshop Two**

**Changing Perceptions of the Past**

As part of the NESA Stage 5 syllabus learners are required to develop a repertoire of historical concepts and skills. Workshop Two is constructed to introduce learners the concepts of perspectives and interpretations when dealing with sources. Building on the analysis for the module *Progressive Ideas and Movements* in Workshop One, this workshop seeks to highlight the Stage 5 Continuum of Learner K-10 *Perspective and Interpretations*, which focuses learner development to “identify and analyse the reasons for different perspectives in a particular historical context”\(^\text{15}\) and to “recognise that historians may interpret events and developments differently.”\(^\text{16}\) *The Adventures of Tintin* were produced and originally printed in Belgium in the children’s section *Le Petit Vingtième* of the widely read *Le Vingtième Siècle*, as a European

\(^{13}\) “NSW Syllabuses: Outcomes,” NESA.
\(^{14}\) Ibid.
\(^{16}\) Ibid.
colonial power the original publications reflect the social and political context of that time. Subsequent publications intended for an international audience reflect social and political changes evident at the time of publication. By contrasting panels from different publications from *Tintin in the Congo*, *Tintin in America* and *Land of Black Gold* learners can visualise the changing social and political values over different production time scales to reflect the changing perspectives and global understanding of the production team and of the series readers.

*The Adventures of Tintin: Tintin in the Congo* the second adventure for Tintin and Snowy was serialised in weekly instalments between May 1930 and June 1931, in the children’s supplement of the Belgian newspaper *Le Petit Vingtieme*. Our courageous little reporter travels through the Congo to a Catholic mission, encountering an exotic array of local animals. Tintin and Snowy travel through the country on the tail of a diamond smuggling ring headed by Al Capone, an American gangster who reappears in *Tintin in America*. Following the success of Tintin’s first adventure *The Adventures of Tintin: Land of the Soviets* the Belgian government approached Hergé to set the next series in the Congo in an effort to increase interest in careers or holidaying in the colony. Hergé set the stage for latter publications undertaking vigorous research into the Catholic and Protestant missionaries operating in the Congo in the 1930s. Coordinating with reporters in the region, Catholic missionaries and visiting the Museum of Central Africa, in the Brussels suburb of Turvueren, Hergé constructed a vibrant and exhilarating adventure for Tintin and Snowy.

*Tintin in the Congo* and *Tintin in America* reflect similar social values in their original publications in the early 1930s. They illustrate the superiority of the white colonists over the Congolese and the lowly occupations of the black American population. Characters of African decent in both adventures are depicted with more ape-like features than that of their white counter-parts. Later publications of both adventures reflect the social change surrounding colonial interaction with indigenous populations and the Freedom Movement.

emerging in America.

*The Adventures of Tintin: Land of Black Gold* in contrast reflects the changing political context surrounding the original and later publications. The fifteenth adventure of Tintin and Snowy deeply reflects the ongoing political and economic tension in the Middle Eastern region in the 20th century. Weekly publication in *Le Petit Vingtième* began in September 1939 but was interrupted in May 1940 with the German invasion of Belgium *Land of Black Gold* did not resume until September 1948 and was complete in February 1950 in Tintin and Snowy’s new home the Tintin Magazine, which was published by Studios Hergé. Originally set in the British Mandate of Palestine Tintin’s adventure to rescue local Princes and outwit Arab insurgents is played out over the tension in the region to control oil supplies.

**Workshop Context**

This workshop is been designed to be delivered in a single class, however the concepts explored and developed by learners are to be re-examined throughout all Depth Studies undertaken as part of the larger Stage 5 History syllabus. The introduction of historical theories, concepts and ideas are an essential component in the development of the skills of a historian, and should be readdressed across Depth Studies to highlight versatility and application for learners. Throughout this workshop learners should be directed to focus on the different perspectives in particular historical contexts, and to be able to read, understand and analyse an array of historical sources applying appropriate terms and concepts. The introduction of these concepts and skills work together to achieve Life Skills Objective HTLS-8 as learners “use sources to understand the past.” By developing learner skills in changing perspectives and comprehension learners are working towards achieving the Life Skills

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19 “Continuum of Skills,” NESA.
20 “Life Skills Objectives,” NESA.
Objectives HTLS-11 “uses historical terms to describe the past”\textsuperscript{21} and HTLS-12 “investigates the past using historical skills.”\textsuperscript{22} Most importantly the concepts and research skills developed in this workshop can be applied across syllabi and into everyday application. Educators can set learners to perform similar analysis on international advertising and the delivery of the news (both internationally and locally).

**Teaching Aims**

Educator delivery for Workshop Two is orientated towards a demonstration of the versatility and application of historical concepts and theories as outlines in the NESA syllabus, relating to source perspective and interpretation. As the concepts are developed educators should aim to reintroduce the skills in the delivery of all other Depth Studies that make up the Stage 5 syllabus. Educators should deliver these lessons not as an introduction to these concepts and theories but rather to push learners understanding of their use and application in the analysis of historical sources. Workshop Two is designed to be facilitated by an educator but driven through collaborative learning in the classroom. Learners should work together in the analysis and discussion of ideas throughout the Workshop.

**Pre Reading Activities**

This workshop is designed to build on the skills and reading exposure from Workshop One. However, due to the nature of the historical concept under investigation by learners a pre-reading of *The Adventures of Tintin* instalments *Tintin in the Congo*, *Tintin in America* and *Land of Black Gold* are not essential for a learner to actively participate and contribute to the discussion of *Changing Perceptions of the Past*. The analytical skills and concepts developed by learners in Workshop Two are intended for cross-subject and area of study application.

\textsuperscript{21} “Life Skills Objectives,” NESA.

\textsuperscript{22} Ibid.
Section One: Changing Historical Perspectives

This first section of the Workshop is an introduction to the changing perspective and interpretations of historical sources. Learners are walked through the concept of perspectives when dealing with different media and in the depiction of the past as a key influence on the meaning and intended audience of the source through which they are work with. Learners are also introduced to the idea of changing contextual value surrounding the publication and audience for different sources. This can be a challenging concept for learners and educators are encouraged to ask questions and prompt learners for examples they may have previously encountered.

Learners can then be divided into three groups to work together to discuss the changing historical perspective evident in the reproduction of the single panel in figures 14 and 15 Tintin in the Congo,23 figure 16 Tintin in America24 and figure 17 The Land of Black Gold.25 Learners are required to contrast the panel and the original narrative of the panel with the later publication. Further analysis relating to production, context, subsequent publications and changing social or political values is required by each group. Groups are then required to report back to the larger class on each focus area, educators can facilitate further discussion as a class bring outside knowledge and contrasting the different Figures and the context of each publication.

As learners are shown figure 14 the educator can prompt a discussion on the image focussing on the interrelation of Tintin and the Congolese in the classroom. This section will require learners to draw on any pre-existing knowledge of the Belgian Congo, European missions and *Tintin in the Congo*. Figure 14 depicts Tintin and Snowy educating the Congolese in a Belgian mission about “your country Belgium.” This image is from the original publication that appeared in the children’s supplement of the Belgian paper *Le Petit Vingtieme* in 1930. This stage of the discussion can also move towards the relationship between colonial powers and indigenous peoples and the struggle to adapt to European ideals in the colonies. Learners can contrast figure 15 with the 1946 publication of the same series that appears in the collated and fully coloured *Tintin in the Congo*.

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27 Ibid.
Figure 15. Hergé *The Adventures of Tintin: Tintin in the Congo*. Later colour publication 1946.  

Figure 15 noticeably uses the same panel, however Studio Hergé has modified the lesson Tintin and Snowy are teaching; the colonial paternalism has been removed; it is now just basic addition. Educators can facilitate a discussion with learners around the changing social values between 1930 and the 1946 publication.  

Figure 16. Hergé *The Adventures of Tintin: Tintin in America*. Left, original publication 1933. Right, full colour publication 1945.  

Following a similar analytical approach in discussion of figure 16 learners

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can see that the original publication highlights the social status of black Americans in the crude depiction and lowly employment potential. The original panel from the 1933 publication *Tintin in America* also depicts the footman at an entrance to a building in the dessert, isolated and not near the urban centre. In the image on the right from the 1945 colour publication the footman is an upscale smartly presented white American with another white builder working on the building. Learners can contrast the depiction of black Americans and the Freedom movement in America on the later publication. They can also contrast the original publication’s critical depiction of the attitude of Americans towards its non-white citizens with the later publication that was released and popular in America, and as such, depicted Americans in a less hostile, more tolerant light.

![Figure 17. Hergé *The Adventures of Tintin: Land of Black Gold*. Left, original publication 1950. Right, 1972 publication.](image)

In contrast to figures 14 and 15, and figure 16, the final figure for analysis depicts political change rather than social change. The panel from *The Adventures of Tintin: Land of Black Gold* contains no speech bubbles, merely illustrating Tintin being escorted across the road to the local authority headquarters by two guards. The analysis for figure 17 will require deeper

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investigation by the group as the change from Scottish clad guards (iconized by their kilts) to locally garbed authorities. The original publication of *The Land of Black Gold* in the Tintin Magazine was published between 1948 and 1950. The image on the left is set in Palestine while the image on the right has been moved to the fictional nation of Khemed. The resetting of *Land of Black Gold* from Palestine to Khemed occurred from the 1970 publications onwards at the request of the Belgian Government. Learners should be encouraged to research the political motives behind Hergés’ transformation of *Land of Black Gold* and the ongoing international tensions in the area in relation to both Europe and Australia.

**Workshop Three**

**East Meets West – *The Adventures of Tintin: The Blue Lotus***

The interrelation of Asia’s position in the global political area in the 20th century, and the interaction of Australia and Asia forms the central theme of analysis for the NESA Stage 5 syllabus. Workshop Two has been designed to move learner awareness outside of the historical overview of events, and into perspectives and interpretations of the past. *The Adventures of Tintin: The Blue Lotus* is Hergés’ beautifully illustrated fifth instalment of the Belgian journalist Tintin and this white Scottish terrier Snowy. It picks up from the conclusion of *Cigars of the Pharaoh*, where Tintin and Snowy are invited to investigate a mystery in Shanghai, China. Originally published in *Le Vingtieme Siecle* between August 1934 and October 1935, it was translated and published in colour in 1946, *The Blue Lotus* witnesses Tintin travel through 1931 China, a time of Japanese occupation, to uncover a drug smuggling ring and outwitting ruthless spies. Hergés’ interest in the region reflects the larger interest of the West throughout this period. The relationship between Japan and China illustrated throughout *The Blue Lotus* reflects the events of September 1931, when Japan initiated military action in the Chinese region of Manchuria. Hergés’ depiction of the Japanese throughout the adventure echo’s the European sentiments of their military action in the region.
The beautifully illustrated adventure highlights for readers the mystique of the East for Western audiences in the early 1930 period. Hergé, through his new acquaintance Chang Chong-jen, a student of the Academy of Fine Arts in Brussels was introduced to stories and images from a perspective he had not yet encountered. This enabled Hergé to produce a more accurate and mature image of China. *The Blue Lotus* emphasises the elements of the traditional, as seen in figure 18 and contrasts with the mystic of the unknown East. The story also follows Tintin and his new friend Chang (named in honour of Chang Chong-jen) through the Japanese occupied region of China, where Hergé vividly depicts the military rule in the region, seen in figure 19.

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The Blue Lotus provides an invaluable sight into not only colonialist preconceived values of the Far East but also European interaction throughout the region. It remains an interactive source for the depiction of colonial values and interpretations of the Far East from a European perspective. Furthermore, through the political orientation of Chang the slogans depicted on the walls of Shanghai are authentic, protesting the Japanese occupation of Manchuria. These have remained in throughout the various publications.

32 Hergé, *The Blue Lotus*, 156.
Workshop Context

This Workshop is designed to be delivered over 2-3 weeks, building on the historical concepts and theories from Workshop One and Two as outlined by the NESA syllabus. Learners will be required to move beyond the ability to recite and overlay historical concepts and theories in their ‘tool box’ to select, evaluate and apply appropriate concepts through source based analysis. Workshop Two is part core area of study Making of the Modern World Depth Study 2 Asia and the World. 33

The theme for this Workshop is historical interpretation, understanding and perspectives: relating to learner identification of the “origin, content, context and purpose of primary and secondary sources”34 and to further develop an empathetic understanding towards “the actions, values, attitudes and motives of people in the context of the past.”35 Workshop is focused on the learner ability to approach sources through the analytical concepts and theories honed in earlier Workshops and outline in the NESA syllabus, as they analyse The Adventures of Tintin: The Blue Lotus as a western interpretation of the East in the period of 1910 – 1933.

Teaching Aims

This Workshop is educator facilitated and learner driven. Building on the introductory skills developed in Workshop One, and expanding on historical analysis skills in Workshop Two learners should be encouraged to work together in the analysis of Asia and the World in the early 20th century. Educators are required to facilitate learner discussion and analysis focused on the production context of The Adventures of Tintin: The Blue Lotus as well as the depictions of China, the occupying Japanese, and their interaction with the West. By undertaking this analytical task educators can introduce learners to historical inquiry skills as they work towards constructing a concise analysis of the text and the influences on its production.

34 “Continuum of Skills,” NESA.
35 “Continuum of Concepts,” NESA.
Pre-Reading Activities

The pre-reading for Workshop Three has been collated to build on previous work undertaken by the learner throughout the Stage 5 syllabus. The readings provide background knowledge of the content being delivered to assist the learner to locate their analysis and push their analytical skills when encountering variety of mediums in the depiction of the past.

As an overview to the topic learners are required to read and make notes on the following sections of the Stage 5 textbook *Retroactive 2. Australian History Stage 5: The Making of the Modern World and Australia*: Topic 2b “China and the World,” 2b.5 “Contact, Conflict and Change”36 and 2b.7 “China and the Modern World.”37 This will provide learners with an overview of the concepts, and topics covered within the module, as well as, providing an anchor for further knowledge and a base through which they can challenge their perceptions of the past.

The second pre-reading for Workshop Three is Chapter 9 “Putting It All Together”38 from Scott McCloud’s *Understanding Comics: The Invisible Art*. Written in comic form *Understanding Comics* seeks to define and develop a set of parameters for comic book analysis, and to highlight the perspective each reader brings to the comic book. This chapter introduces learners the role of the reader when reading comic books. The concepts outlined in this chapter can be adapted to any media source. This wonderfully visual depiction of interpretation and reader context is applicable when handling all sources, and is important for leaners in the development of the personal reading perspectives and on the effect it has on the perspective of other secondary analysis.

The final reading for Workshop Three is *The Adventures of Tintin: The Blue Lotus*. Learners should be directed to frame the reading through the analysis of the interaction of the East and West.

**Section One: The Comic Space: Putting it All Together**

The first section of the Workshop is designed to be delivered in conjunction with Section Two. However, it can easily be expanded into a separate workshop for learners to work on personal context and the analysis of sources or for learner contrast of secondary analysis and the contrast in readings of sources. For this section learners should be directed to focus on self-reflection when approaching sources. Factors that may influence their reading of a text should be identified and discussed. This personal reflection can then be contrasted with other learners. Working in a group or as a class discussion leaners can work together to highlight how each individual approaches sources. What factors they noticed first, whether they approach the source through text or image first, and outside information they may bring to the reading. This Workshop is also important in the development of self-awareness for learning.

**Section Two: A Western Fascination with the East.**

Section Two is focused on the analysis of *The Blue Lotus* and the interaction of the East and West, particularly the European colonials in the East. Learners can focus on two uniquely different frames of analysis. The first on the depiction of Easter culture, *The Blue Lotus* beautifully illustrates both Chinese and India cultures throughout the narrative, and the second is on the depiction of the characteristics of locals and Europeans and the interaction between the two.

Figure 13 is a wonderful illustration of the misrepresentation held by both parties as Chang and Tintin discuss their understanding of one another. Learners should work in a similar fashion to contrast the depiction of China in the West (focus on Europe and America) with that of Australian interpretations. As the educator separates students into smaller groups they can work to see how the two interpretations affected politics, migrations policies and trade between these large forces. This is also a chance for learners to undertake research on orientalism in art, home décor and fashion. If desired this Workshop can be developed into a research study for learner assessment,
but is designed as an introduction to the challenging concepts of self-reflection in analysis and interpretation.

**Workshop Four**

**Constructing a Historical Inquiry: The Blue Lotus**

An essential component of the Stage 5 syllabus is learner development of the skills of a historian, and constructing and undertaking a historical inquiry. Assessing learner knowledge application and historical inquiry skills needs to move beyond the traditional essay writing and into the construction of arguments and communicating through a variety of media, to a variety of audiences. Developing historical inquiry skills through the application of a ‘tool box’ of historical concepts and theories is designated as three of the ten Stage 5 Outcomes (see Appendix 2). Through the application of these Outcomes learners develop historical inquiry skills as they “select and analyse a ranger of historical sources to locate information relevant to a historical inquiry”\(^39\) (HT5-8) and effectively communicating arguments and ideas as learners “select and use appropriate oral, written, visual and digital forms to communicate effectively about the past for different audiences”\(^40\) (HT5-10). Building on the readings from Workshop Three learners will work with a variety of media focused on the perspectives of historical sources and on the analysis of sources using the historical concepts and skills developed through the Depth Studies, and highlighted in Workshops One –Three. Using *The Adventures of Tintin: The Blue Lotus* as a platform learners will be introduced to alternate media forms and perspectives on the Japanese Expansion Policy 1914-1933. By exposing learners to different mediums for representing the past they have the opportunity to apply the appropriate analytical scope as they work through the stages in approaching a historical inquiry.

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\(^40\) Ibid.
Workshop Context

This workshop is designed to build a learner’s skills as a historian by applying the ‘tool box’ of concepts and theories into an assessable historical inquiry. NESA advises educators to use inquiry-based research activities as a key assessment for Stage 5 and 6 learners: “inquiry-based research provides students with opportunities to investigate historical personalities, events and issues, to develop skills to undertake the processes of historical inquiry, and to communicate their understanding of history.”\(^{41}\) Undertaking inquiry-based research activities learners will develop skills enabling them to: \(^{42}\)

- Pose questions about the past
- Plan a historical inquiry
- Collect, analyse and organise sources
- Develop historical texts
- Communicate ideas and information
- Incorporate a range of communication forms and ICT

These skills are cross-syllabus applicable and will place learners in a good position to undertake Modern and Ancient History for Stage 6 (HSC) and to prepare their analytical skills for tertiary education. The skills listed above also lead learners to apply these skills outside of the classroom, ensuring that they are active and informed citizen. The skills outlined by the NESA if introduced and fostered in the classroom are adaptable to a multitude of scenarios and situations. These skills can be scaled down and moved around but ensure that learners are engaged with the information surrounding them and actively seek further knowledge on any subject base.

NESA advocates inquiry-based research techniques when used for assessing learner development as educators gather evidence about learners’


\(^{42}\) Ibid.
ability to:

• Locate, select and organise relevant information from a number of sources
• Interpret and evaluate sources for usefulness and/or reliability
• Use sources and relevant historical terms and concepts appropriately in an historical inquiry
• Select appropriate digital, oral, written and other communication forms to present the findings of their research to different audiences
• Compare information sources for accuracy and relevance
• Choose appropriate secondary sources and critically analyse these to provide explanations and evaluations
• Establish cause-and-effect relationships.

Educators will orientate this workshop to be delivered in the classroom over 3 weeks but it does require learners to continue the assessment as homework.

Pre-Reading Activities

The pre-reading for this workshop ensures that learners have a strong background understanding of both the Japanese expansion into Asia from 1914–1933, and on the concepts and skills of a historian to be used while undertaking a historical inquiry. Learners have been introduced to the historical concepts from Stage 4 of the NESA syllabus; by having learners read “The Historians Tool Kit”43 from Oxford Big Ideas Geography/History 8 Australian Curriculum they have the opportunity the re-familiarise themselves with the concepts. “The Historian’s Tool Kit” will also frame the learners’ analysis of the sources utilised throughout the assessment. This workshop has been designed to follow a Depth Study on Asia and the World from 1910-1935. Learners should have good background knowledge of the region throughout this time period but it is

always worth revisiting key areas of study. Depending on the curriculum textbook learners should re-read key chapters that relate to Japanese Expansion Policy. *Japan: Its History and Culture, “Expansion, Liberalism and Militarism,”* provides students with a concise overview of the topic, directing them to perspectives and sources on the events from 1914-1933.

The final pre-reading for the workshop is *The Adventures of Tintin: The Blue Lotus*. If the workshop is following on from previous workshops, learners should already be familiar with the text. In pre-reading *The Blue Lotus* for this workshop learners should be applying the historical skills and concepts to the reading, paying particular attention to the depiction of Japanese occupation of China.

**Section One: A Historian’s ‘Tool Kit’**

The first section of the workshop is designed to be informal and delivered as a learner focussed classroom discussion. Having completed the pre-reading learners should discuss the key concepts relating to a historical inquiry in the context of *The Blue Lotus* and Japanese expansion following the Meiji Restoration. The key concepts are outlined in the NESA syllabus as:

- Perspectives
- Continuity and change
- Cause and effect
- Evidence
- Empathy
- Significance
- Contestability
- Chronology, terms and concepts

Learners are not restricted to forming their historical inquiry based on these concepts, but it does provide a good stating point. This section of the workshop

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will form the foundation of the assessment. By engaging learners in a
discussion of the historical concepts and skills, learners will be able to hash out
difficult concepts and by working together to identify these concepts in The
Blue Lotus.

**Section Two: Perspectives of History**

This section of the Workshop will push learners to adapt their historian
skills across media to engage with different perspectives and analytical tools.
Section Two will introduce learners to Director Choi Dong-hoon 2015 film
Assassination. The Korean film is set in Japanese occupied Korea between 1911
and 1933. It is not necessary for learners to watch the entire movie in the
classroom; further analysis can be completed as homework.

The focus of this classroom activity is to have learners work together to
apply a similar analytical framework to that used on The Blue Lotus while
identifying the unique features film possess as a visual representation of the
past. Educators should use this classroom activity as a platform to have learners
push their historical understanding across a variety of media.

**Section Three: Building a Historical Inquiry**

This final section of the Workshop learner driven and directed.
Educators set learners the assessable task of delivering an interactive
presentation and written analysis of a variety of media and perspectives for
Japanese expansion in Asia 1914–1933. While this assessment will primarily be
undertaken as homework educators will still need to allocate time in lessons for
learner questions. It is also recommended that educators have progress updates
from learners throughout the assessment period.

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Conclusion

History is all around us. It is more than just an academic discipline, it is popular genre for entertainment, and we engage with it almost daily. It is through the exposure to the everyday popular entertainment that a significant part of historical knowledge and understanding is shaped in young learners. To re-engage learners, and re-invigorate the study of secondary educations history syllabus we should introduce popular media representations of the past. Incorporating non-traditional media sources in Stage 5 (Year 9 and 10) of the New South Wales Kindergarten – Year 10 History syllabus will break down the wall between classroom learning and popular entertainment. To develop a ‘tool box’ of critical and analytical concepts for learners to apply across a spectrum of inquiries, these skills are not subject specific. Skills and concepts relating to critical analysis, conducting research based inquiry and communicating arguments and ideas are an essential component for learners in the development of the 4Cs of 21st century learning – creativity, critical thinking, collaborating and communication. As learners are introduced to these skills they learn to think and approach inquiry based research applying the skills of a historian. These skills are not subject specific and are adaptable to everyday social, historical or political inquiry, or to developing a line of inquiry-based research. Learners who are adept in applying these concepts and skills are primed, not only to continue in higher academic pursuits in the discipline, but also to actively engage in society.

By introducing learners to these concepts through comic books like The Adventures of Tintin series into the New South Wale Education Standards Authority 2017 syllabus, educators will transition the familiar and iconic form into the classroom through well-loved characters and adventures. Comic books, since their early origins as a ‘funny strip’ in pamphlets and newspapers, have drawn on history, as a form of social or political commentary, a backdrop for the narrative, or, in some cases, as the medium to present the past. Comic books have come to dominate popular entertainment amongst adolescent
learners. The comic powerhouses of DC and Marvel have expanded to have their heroes and villains grace both the big and small screens, expos, like comic con can attract massive crowds, and the cosplay and franchise appeals to fans of any age. Introducing comic books into the NESA history syllabus learners can reengage with their study of the past.

Comic books are more than just a medium for historical analysis. Their introduction into the classroom works to develop a sense of self-awareness, towards learning preferences and reading styles, in learners. They form part of a larger ‘tool box’ of analytical concepts that can be adapted to a variety of media source, and acting as a springboard into analysing other media resources, expanding learners’ knowledge relating to historical representation and moving their knowledge base outside of the classroom.

The academic discipline of history has been grappling with arguments of historiography since the 1970s. Analysis of the limitation in written history and the potential of non-traditional sources, particularly film, have dominated the discipline. Largely overlooked for its historic value, the comic book has emerged from the early 1990s as more than a medium of children’s entertainment. The iconic blending of illustration and text combines to depict the past in a form that text alone cannot. The medium can be analysed for historical representation, through the depiction of contextual social and cultural orientations of the author and the intended audience. As this research has highlighted these arguments are primed to be introduced into the NSW classroom. The NESA syllabus was designed to redirect the large body of knowledge into a depth of concepts and theories. The inclusion of comic books in the classroom addresses the Outcomes of the syllabus. It also works to reengage learners in the study of history and encourage further education for HSC and tertiary study.

While this short thesis has been focussed on the potential of comic books in the classroom there remains a wide array of media that educators and learners should become conversant in throughout the NESA K-10 syllabus. The research and workshops outlined in the chapters above should work as a guideline or the infinite possibilities available for educators. These media are
encountered every day, including film, documentary, news reports, television dram, historical novels, art, online articles and advertising. Comic books are but one piece of a larger puzzle learners need to complete throughout their education. The ideas and the inspiration of this research and comic books in the classroom can be transferred across media, and the project was approached to highlight the use of comic books and part of a larger arsenal of education tools.

To address the decline in learners’ completing the HSC in Modern and Ancient History this research has focussed on Stage 5 of the NESA syllabus. However, the approach through comics and the analytical tools examined can be appropriated to any stage of the history syllabus. Stage 6 (Years 11 and 12) have a rich variety of sources to draw on, as World War II, Nazi Germany and the Weimar Republic remain popular settings for comic books and graphic novels. The research and workshops designed for this thesis are examine the potential of shifting our approach to teaching the history syllabus by engaging out 21st century learners through comic books. With the implementation of the NESA syllabus in January 2017 research such as this can move into a practical application. Educators and institutions will be looking for new ways to address the ongoing research into the workplace preparedness of Australian learners. Comic books should form part of a larger teaching arsenal for educators, making learning challenging and fun. History is important both for the study of the past for what we can learn from it, and because of the skills it teachers. Encouraging learners to study history can make important contributions as active and informed citizens and future historians.

Figure 20. Hergé The Adventures of Tintin. Snowy.
Bibliography


Berninger, Mark, Jochen Ecke, and Gideon Haberkorn. Comics as a Nexus of Cultures: Essays on the Interplay of Media, Disciplines and International


"Overview." NSW Board of Studies Teaching and Education Standards.


———. History on Film/Film on History. 2nd ed. New York: Pearson, 2012.


Appendices

Appendix 1: Stage 5 History Syllabus

THE MAKING OF THE MODERN WORLD (50 HOURS MINIMUM TEACHING TIME)

Overview

The overview is approximately 10% of the teaching time for The Making of the Modern World. The overview may be taught separately or may be integrated with the depth studies.

Historical context of the overview

The Industrial Revolution, developing first in eighteenth-century Britain, gave rise to economic changes that have had an enormous impact on society. An obvious result was urbanisation, but the Industrial Revolution also contributed to other population movements such as the slave trade, emigration and convict transportation. The Industrial Revolution also encouraged European nationalism and imperialism. While the Industrial Revolution created wealth for some and support for capitalism, it also created a new class of urban workers who were forced to endure poor living and working conditions. The resulting social discontent created support for new political ideas such as socialism. At the end of this period, a build-up of tensions among Europe’s great powers contributed to the outbreak of World War I, the first global war.

Students briefly outline:

• the nature and significance of the Industrial Revolution and how it affected living and working conditions, including within Australia
• the nature and extent of the movement of peoples in the period (slaves, convicts and settlers)
• the extent of European imperial expansion and different responses, including in the Asian region
• the emergence and nature of significant economic, social and political ideas in the period, including nationalism
• the inter-war years between World War I and World War II, including the Treaty of Versailles, the Roaring Twenties and the Great Depression.
Depth Studies

In Stage 5, four (4) of the six (6) depth studies are to be studied. **Depth Study 3 and Depth Study 4 are Core Studies, to be studied by all students.** The remaining four (4) depth studies offer internal electives. ONE elective will be studied in detail from each of the chosen depth studies. Depth study content can be integrated with the overview content and/or with other depth study electives.

Key inquiry questions:

- What were the changing features of the movement of peoples from 1750 to 1918?
- How did new ideas and technological developments contribute to change in this period?
- What was the origin, development, significance and long-term impact of imperialism in this period?
- What was the significance of World Wars I and II?

<table>
<thead>
<tr>
<th>Depth Study 1</th>
<th>Depth Study 2</th>
<th>Core Study – Depth Study 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Making a Better World?</td>
<td>Australia and Asia</td>
<td>Australians at War (World Wars I and II)</td>
</tr>
<tr>
<td>ONE of the following to be studied:</td>
<td>ONE of the following to be studied:</td>
<td>Mandatory study</td>
</tr>
<tr>
<td>• The Industrial Revolution OR</td>
<td>• Making a nation OR</td>
<td></td>
</tr>
<tr>
<td>• Movement of peoples OR</td>
<td>• Asia and the world</td>
<td></td>
</tr>
<tr>
<td>• Progressive ideas and movements</td>
<td></td>
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</tr>
<tr>
<td>Stage</td>
<td>Description</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Develop concept of the Industrial Revolution and the effects on society.</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Analyze the importance of the Industrial Revolution and its impact on society.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Compare and contrast the Industrial Revolution with other historical events.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Reflect on the lessons learned from the Industrial Revolution.</td>
<td></td>
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<tr>
<td>5</td>
<td>Apply knowledge of the Industrial Revolution to current issues.</td>
<td></td>
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</tbody>
</table>

**Appendix 3: NESA Continuum of Concepts**

- **Daylight and Dusk:** Importance of the Industrial Revolution and its impact on society.
- **Continuum of Concepts:** Development of industries, the effects on society, and the changes brought about by the Industrial Revolution.
<table>
<thead>
<tr>
<th>Skills Continuum</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comprehension and Communication</td>
<td>The ability to understand and convey meaning through language.</td>
</tr>
<tr>
<td>Research</td>
<td>The process of gathering and analyzing information to solve problems.</td>
</tr>
<tr>
<td>Persuasion and Interpretation</td>
<td>The ability to influence others and understand complex ideas.</td>
</tr>
<tr>
<td>Empirical Understanding</td>
<td>The ability to apply scientific methods to research and solve problems.</td>
</tr>
<tr>
<td>Creative and Critical Thinking</td>
<td>The ability to generate and evaluate new ideas.</td>
</tr>
<tr>
<td>Emotional Intelligence</td>
<td>The ability to understand and manage emotions.</td>
</tr>
<tr>
<td>Continuous Learning</td>
<td>The ability to continuously improve and adapt.</td>
</tr>
</tbody>
</table>

**Appendix 4: NESA Continuum of Skills**