

One day, Dad took Pickles out into the garden to play a game with him. Pickles loves playing games. "I will throw this stick for you to fetch," said Dad.

2. Pickles to throw Dad, the cou

IT'S HARD WORK MAKING BREAD IN THE BAKEHOUSE.

PHREW! THESE OVENS ARE SO HOT.

WORK IS FINISHED FOR SOME TIME!

THIS BEAR IS A REAL FIGHTER.

3. "Oh dear," thought Dad. "I laughed Pickles, as he raced across and bounded over the wall. On the other side of the wall was Mr. Robins' house."

5. But Pickles wasn't worried. He grabbed a stick - the one he'd thrown - and bounded back to Dad again. The stick, he knew some

JOHN BYRNE, 4TH YEAR VIS. COMM.

GOOD THINKING, BATMAN!

THE COMIC STRIP AS AN EDUCATIONAL MEDIUM...

LIKE THIS, EVEN

THEN YOU'LL HAVE TO SING SHORTER SONGS! YOU CAN'T WASTE SO MUCH HOT WATER WHEN EVERYBODY'S SUPPOSED TO BE CONSERVING WATER!

YOU COULD TAKE A SHORTER SHOWER OR A SHORTER BATH!

AND YOU'RE WASTING ENERGY BY RUNNING THE AIR CONDITIONER WITH THE WINDOW OPEN! YOU CAN'T COOL THE WHOLE HOUSE OUTDOORS!

IT TAKES POWER TO OPERATE THINGS, PAL! THAT'S THE ENERGY WE MUSTN'T WASTE! IT'S TOO PRECIOUS!

AW, YOU DON'T HAVE TO TELL ME!

LOOK - THE DOORS OPEN! FOLLOW ME, FELLERS.

WE'LL LOCK EM IN HERE. THEY WON'T FIND THE OTHERS, AND THEY'LL KNOW THIS RULE IS COMING UP IN A FEW MINUTES.

LEFT! SPLIT ON US!

HOW IT IS, I GUESS I DON'T NEED A CLEAN WASHRAG!

(GASP!) THAT'S ALL YOU'RE WASHING?

AW, MICKEY... YOU ENERGY WORRY! WHAT TAKES IS ALWAYS WHEN I FUP THE

SEE! BUT IT TAKES FUEL TO KEEP POWER READY FOR YOU AND YOUR LIGHT!

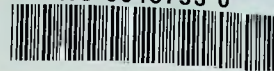
ONLY A SMALL PART OF OUR COUNTRY'S ELECTRICAL POWER COMES FROM WATER-POWERED GENERATORS.

MOST OF IT POWER STATIONS HAVE TO MEET OUR DEMAND

GIANT TASHMAN

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THE COMIC STRIP AS AN EDUCATIONAL MEDIUM

Submission For N.C.E.A. Degree in Visual Communications

Thesis By JOHN BYRNE 1986

THE COMIC STRIP AS AN EDUCATIONAL MEDIUM

Introduction

In this study, I shall explore the ways in which the comic strip medium has been used as an educational tool.

To those with only a passing familiarity with the comic strip, a discussion of the medium in a positive educational context may seem unusual since it has been the alleged detrimental effects of comic reading on educational development which have attracted most publicity.

The Gessel Institute's Report on Child Behaviour published in 1955 devoted a whole chapter to an exploration of parental concern: "...Children act as if drugged, looking up glassy eyed if spoken to from the book in hand" (Chap. 14 p261)

However, after detailing and discussing a variety of charges against the comics, the report concludes with the assertion that: "It has been our experience that, in the case of reasonably stable children, comic book reading is no more likely than is any other entertainment medium to produce delinquency or emotional upset".

Twelve years later, Carl R. Rogers in "Freedom to learn" (1968) alludes to the medium's positive educational value when he cites the case of "...the child who (having) labouriously acquired "reading skills" is caught up one day in a printed story, whether a comic book or an adventure tale, and realises that words can have a magic power which lifts him out of himself into another world. He has now really learned to read" (p4, Introduction).

In our current cultural climate with its emphasis on video games, video discs, and twenty four hour access to television, parents' objections to childrens' comic reading are negated by a sense of relief that they are reading anything at all.

However, it is not the unintentional educational value (no matter how effective) of mainstream comic books that we will deal with in the following pages. Rather, we shall concentrate on those comic books which are published with an avowed educational purpose.

There has been a great variety of such publications throughout the medium's short history, ranging from comic strip versions of historical events and classic stories (with various degrees of faithfulness to their original source material) to the more innovative use of the strip format to illustrate scientific principles, or interpret drama and poetry.

Whatever the potential uses of the medium, however, we must first look at the educational comic strip as it exists today. Our

first chapter will examine the 'pre-school' comics which are available in every newsagent and will try to assess their success or failure in their aim of encouraging reading skills in the very young.

Having examined the comic matter available to the young reader of today, chapter two examines the lot of his 1880's ancestor, who looked for edification as well as entertainment to periodicals such as 'Chums' and 'Boys Own'. By comparing both the earliest examples of educational periodicals (still mainly text based) to current picture based publications, we can assess the contribution that the comic strip's development has made to the overall effectiveness of educational publications.

Probably the most successful and definitely the most famous educational magazine to feature wholly strip orientated material was "The Eagle". In our third chapter we shall attempt to identify the element which made this example of the medium's educational value so effective.

Having established the principle that the comic strip can be of value as a educational tool, we shall see in our fourth chapter how one particular subject, religious education, has been addressed by comic strip producers over the years.

In the final chapter we shall not only look at the way in which a comic strip treatment may be used in the teaching of various school subjects, but we will also examine the variety of ways in a comic strip context that the particular educational problems connected with each subject may be addressed.

Overall, then, this study is an attempt to illustrate by examples that the comic strip, far from being detrimental to impressionable young minds, can be and has been used as an effective addition to the educator's "tool box", and that the comic strips potential as an educational medium should be exploited to the fullest as it exists already, while its further development in this field should be nurtured and encouraged.

Chapter one

CURRENT PRE-SCHOOL COMICS.

The long tradition of childrens' comic magazines in England and America is in sharp contrast to the continued sparse distribution of such publications throughout Ireland. Nevertheless, Irish children have always been a substantial source of revenue for foreign comic producers - some of them even going to the expense of overprinting an additional Irish currency price on their covers. Although the theory that the comic strip is an exclusively juvenile medium is one which will be challenged later in this study, the English imports do tend to concentrate on this market, dividing it into two basic categories: the pre-school and young school goer (approximate age 4 - 7 years) and the pre-teenager (8 - 12 age group). In this chapter, we will discuss the magazines which are available to today's young reader in the former category.

Before discussing specific examples let us consider some of the more general implications of our dependence on imported comic material, especially bearing in mind that the material under discussion is aimed at an audience which is in its formative years.

While there are many obvious benefits to be derived from exposure to different cultural input at any stage of development, many readers of the pre-school magazines will be still in the process of learning about their own culture. If there are exclusively presented with foreign visual imagery - the police helmet on the cover of 'Twinkle' (fig. 1) for instance - a good deal of confusion may result. Even the imaginary worlds such as the toyland of 'Teddy in Toyland' from Storyland (fig. 2) featured distinctly English soldiers and post men. As the child gains more experience of his environment he will learn the difference between Irish and English police uniforms and similar instances of confusion will hopefully be temporary. However, the pictorial depiction of stories in the pre-school comics may have a more lasting effect on a more subliminal level.

All but the youngest children should have some sense that the adventures of toyland or fairy characters are fictitious, or at least that they transpire in a different world to our own. However, there are also stories which purport to be depictions of children at play in the "real" world while the reality of the situations in which they are portrayed is often highly suspect. Obviously, it is ludicrous to advocate gritty documentary realism in pre-school comics or that every two page picture story be an indepth investigation of current social issues ("Toddler without a cause"?) but one wonders why every young protagonist in these stories comes from a well off middle class family with both parents present. Furthermore, both parents always seem in perfect health, are usually in their early thirties with Mummy always pretty and Daddy always strong (fig. 3). Needless to add Mummy looks after the house work and Daddy is the bread winner.

No. 922

September 21st, 1985

EVERY THURSDAY

20p

IR 30p (Inc. VAT)

Twinkle

The picture paper specially for little girls

My puppy wants to cross this path,
But needs some help, you see.
I'll wear my policeman's helmet, and
The "cars" will stop for me!



Fig 1: Twinkle

Teddy in Toyland



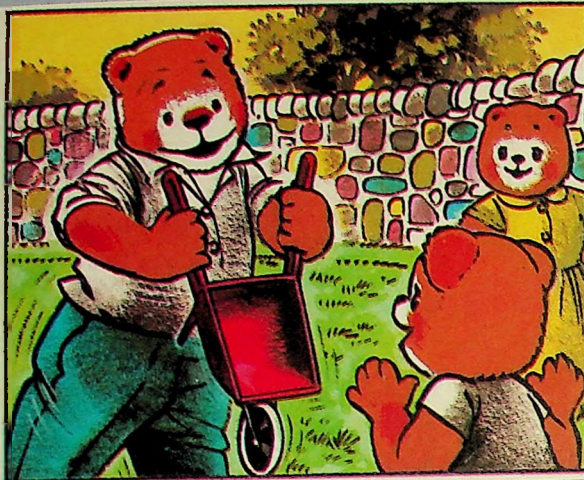
4. After that Teddy took a stick of rock to the soldiers at the fort. "I posted you a seaside picture post card *days* ago," said Teddy. "Have you received it yet?" "Not yet," replied the soldier.



6. Last of all Teddy took a stick of rock to the postman. "What happened to all those postcards I sent home?" asked Teddy. "Delivering them now," said the postman. "A bit late!" thought Teddy.

Fig 2 : "Teddy in Toyland"
Storyland Comic

Fig 3: Images of "Daddy":



Teddy Bear _

Baby Brother

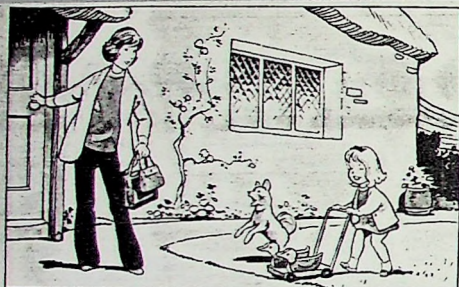


Our daddy's got a *greenhouse*, too.
All kinds of things he grows.
We watch the tiny seeds peep through
In neat and tidy rows.

Twinkle



Images of Mummy
Fig 3



1. Now, most Friday mornings, Patty and her mother catch the bus into town to do some shopping and *most* Friday mornings it is a rush to get out on time. Is it like that when *you* go shopping?



2. "Oh dear! Oh dear!" puffed Mummy, rushing into the garden where Patty was playing with her Ducky Pusher. "We shall never get down that hill in time to catch the bus." Patty spoke to her magic puppy.



Since these magazines have circulations in the hundreds of thousands it is reasonable to assume that a lot of readers will come from one parent families, families with parents unemployed, families in which Daddy's work keeps him at home while Mummy goes to the office. They may have very young parents, or retired parents. Since most English comics are exported to Malaysia not to mention sold in places like Brixton and Balham a sizeable proportion of the readership would be Asian or African yet very few of the children in the comics are non whites and most of them don't even have school friends from different racial groups.

Even if we were to assume that the entire readership is composed of middle class white children from well adjusted families and can therefore identify with the characters portrayed, surely it would be of benefit to their educational development to be made aware that other children live in different environments and circumstances.

Another sort of stereotype is evident in the depiction of the various roles within the stories. As we already noticed, women are almost exclusively seen in the context of house work, except when they do other 'traditionally' feminine jobs such as school teacher. Not only is Storyland's "Miss Muddle" (fig. 4) portrayed as being silly and helpless - incapable of climbing on to the roof to fetch a ball - but she is also depicted visually as the cliché school mistress; bespectacled, pale, bookish and probably repressed too, although this last might not occur to the younger readers.

There is another characteristic of pre-school stories that children may not consciously notice but which might have long term effect. This is that all "good" characters (Mummy, the good fairy, the Care Bears as in fig. 5) look pretty, cute and cuddly while the "bad" people (the weasles in Mr. Toad, Evil Edna in Will o' the Wisp, Grampa Fox, Glump and Haywood in the 'Care Bears' as in fig. 6) are invariably scruffy looking, crooked or downright ugly. This is a rather suspect view of life to be directing at impressionable minds. In real life, many disabled people are "ugly" in appearance though not in spirit, while someone handsome, pretty or friendly may not be the kind of person from whom we would want our children to accept lifts or sweets, ~~from~~.

The principle educational function of these magazines is to give reading practice to the beginner (as distinct from their usefulness to parents as a means of keeping their offspring amused and out of mischief for a while) and it is on the criterion of successful reading practice that they must be primarily judged. Obviously, an important factor in the attractiveness of a comic as reading matter is the standard of the illustration within. On the one hand, attractive, exciting drawings will encourage the reader to attempt to read the accompanying text. At the same time the ideal illustration would be as clear and as simple as possible so that the pictures may be of practical use in enabling



FUN AT SCHOOL WITH Miss Muddle



1. Now, Jolly Towers School, where dear Miss Muddle teaches, is one of those modern schools with a flat roof – and I am sure I don't have to tell you what keeps on happening there!

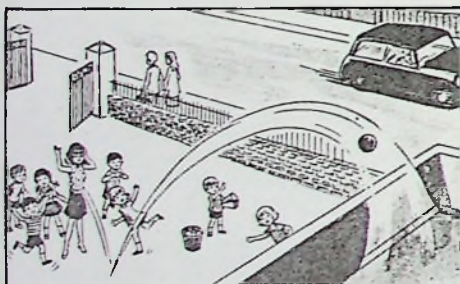
2. Balls keep bouncing up on to the roof and have to be left there. Every few weeks the caretaker has to climb up on to the roof and throw down the balls and sometimes a kite, as you can see.



3. Miss Muddle collected the balls, as the caretaker threw them down. One of the little boys in her class pointed at the smallest ball. "That is one of those extra bouncy balls," he explained.



4. "Really?" said Miss Muddle. "Well, let us see if it has lost its bounce after lying up on the roof in the rain." She lifted the ball up high. Can you see the caretaker taking the ladder away?



5. The caretaker thought he had finished, but he had reckoned without our Miss Muddle. Plop! The ball bounced on to the ground and – swoosh – up on to the roof. "Oh dear!" gasped Miss Muddle.



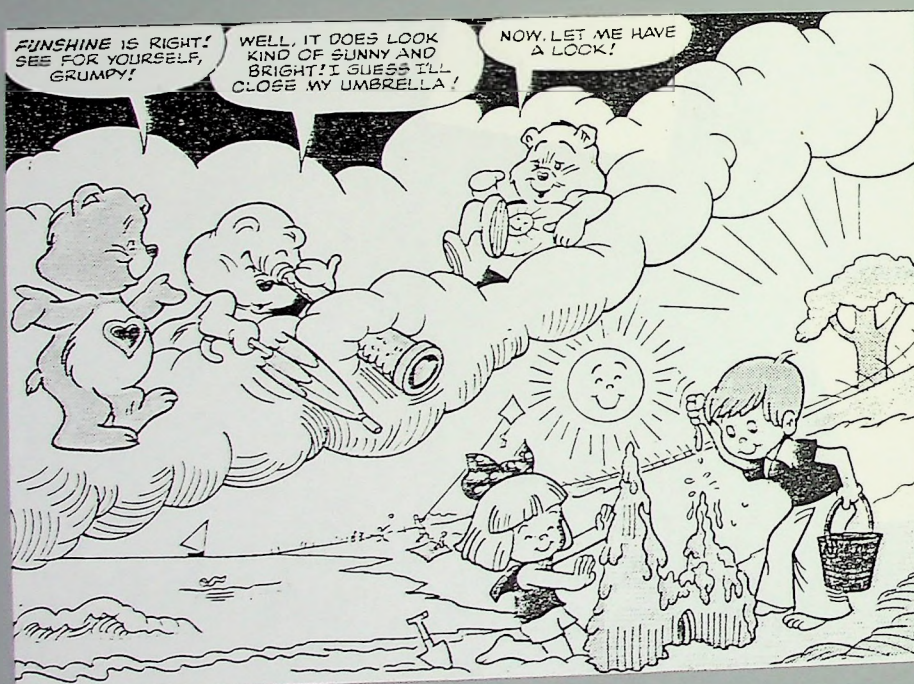
6. The caretaker had no sooner put the ladder away, than he had to fetch it out again. "I am sorry. I'm as bad as the children," sighed Miss Muddle. But the children all thought it was great fun.

Fig 4: Miss Muddle

Fig 5: "Goodies"



Storyland



Care Bears

Fig 6: "Baddies"



Mr Toad



Carc Bears

the reader to associate the words in the text with the images.

A good example of the difference between what might be termed the "classic" and the "modern" style of childrens comic illustration is provided by Harold Hare and Clara Cleaner (fig. 7 & 8) who appear on facing pages of "Playhour". Harold has appeared in numerous different comics published by IPC since the 1940's, obviously drawn by many different artists, but in a set ink and wash style. He reflects the 1940's fashion for anthromorphosised animals, with very English names (such as Dicky Dormouse) which suggests an affinity with Beatrix Potter as well as Walt Disney. Unlike the gentle Peter Rabbit, Harold has a brash devil-may-care attitude which matches the fast modern world in which he lives. But alas it is the "Modern World" of the 1940's and not the 1980's that Harold inhabits as indicated by his bathing costume, his car, the box camera and even the glimpses of architecture that surround him. Since there is no descriptive reference in the accompanying text this time warp is obviously the work of the artist.

It is standard and sensible practice to adopt a set style for the rendering of a particular comic strip character so that when the strip is passed from artist to artist, the sense of identity and consistency which is so important to young children is not lost. On the other hand, it is a pity that the more recent "Harold" artists have not taken the trouble to research and include small details (perhaps a modern camera or swimsuit) which would make Harold's more identifiable for today's child. This could easily be achieved without altering the style, personality or flavour of the comic strip. Many equally long lived and established characters, from Mickey Mouse and Superman to Bertie Wooster and Jeeves have kept pace with the times without any detriment to their basic identity.

As a reading aid Harold also has problems which again can be traced to the art. Although the drawings are undeniably cheerful and amusing they often sacrifice clarity for clutter. This may be an attempt to appeal to the reader by generating a sense of frenetic action and excitement or it may be simply a result of Harold's demotion from the two page strip of his heyday to his current single page status. In any event it must be extremely confusing for the beginner who is trying to match objects and actions mentioned in the text with those depicted in the pictures.

As a specific example of the effect of cluttered art work on a comic's educational value, let us take panel one of the Harold strip illustrated (fig. 7) the text of which informs us that a shop is selling seaside snap albums cheaply. The artist has included so much unnecessary detail in the picture however that the shop itself cannot be fitted into the panel so that it appears that Harold is buying his albums from a stall or news stand, which is a different thing altogether. So full is panel one that Harold's logo has to be shifted into panel two to no discernible advantage. To the younger reader, presumably



1. "Look that shop is selling seaside snap albums cheaply!" Harold said to Dicky. "It's too cold for seaside holidays now!" Dicky gasped. "Never mind about that," Harold said. "I'll have six albums."



2. "But you haven't any snaps to put in them!" Dicky said. "I soon will have," Harold smiled. He raced home for his bucket, spade and camera and got his car, Buttercup, out of the garage.



3. "Won't you be cold?" asked Dicky, as they drove to the beach. "I'll be too busy," Harold said. "I'll be posing for all the photographs you'll be taking of me swimming and building sandcastles."



4. It was cold and blowy on the beach and Harold gritted his teeth as Dicky snapped him paddling and making a sandcastle. "Now one of me eating an ice-cream," said Harold. But the kiosk was closed.



5. "Bother!" said Harold. Then he had an idea. There was a big pretend ice-cream cornet outside the kiosk, so Harold picked it up and pretended to lick it. "Take the snap now," he told Dicky.

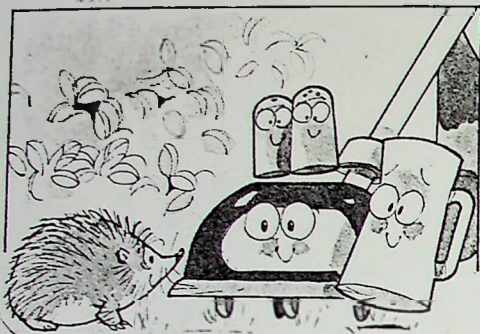
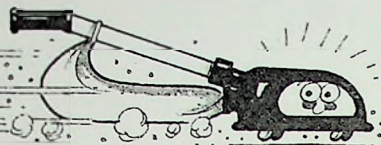


6. At last they went home with lots of seaside snaps for Harold's albums. "I say! They are jolly," Happy Hedgehog said, when he saw them. "I bet you enjoyed that ice-cream. It's enormous!"

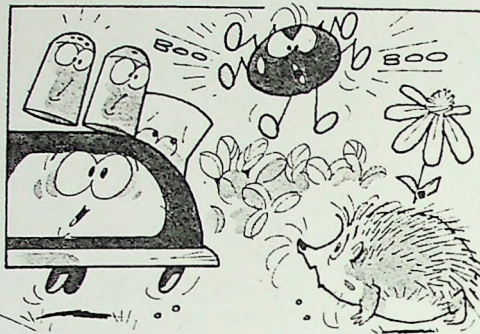
Published by IPC Magazines Ltd., King's Reach Tower, Stamford Street, London SE1 9LS. PLAYHOUR must not be sold at more than the recommended selling prices shown on the cover. Sole Agents for Australia and New Zealand: Gordon & Gotch Ltd., South Africa: Central News Agency Ltd. Subscription facilities (inland and overseas) are not now available. All rights reserved and reproduction without permission strictly forbidden. Printed in Great Britain by McCorquodale Magazines Ltd., Andover, Hants.

Fig 7: "Harold Hare"

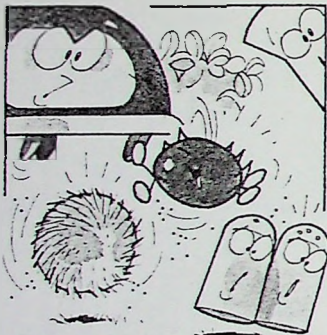
Clara Cleaner



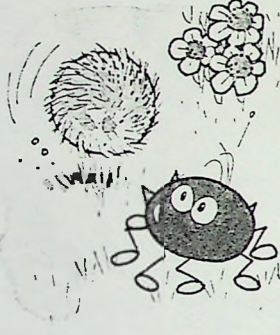
1. Clara Cleaner was out in the garden, one day, with Salt, Pepper and Milk Jug, chatting to their new friend – a dear little hedgehog called Prickles. Suddenly, they all heard a shout!



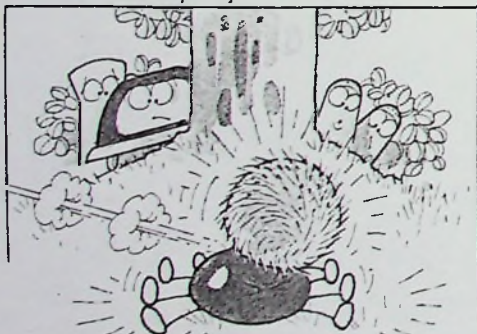
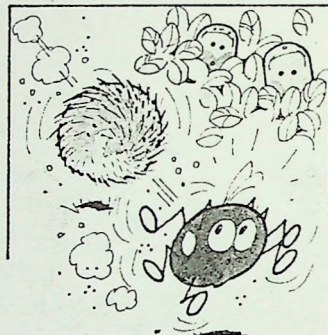
2. "BOO! BOO! I can scare YOU – HOOOO!" shouted Spider as he jumped from behind a bush, waving his horrid legs. Spider *did* scare them – and poor little Prickles was more scared than anyone.



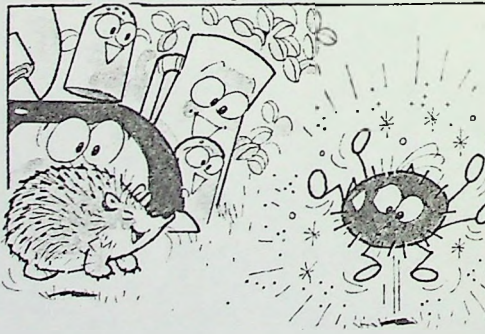
3. Now when hedgehogs are frightened, they roll themselves into a little ball – a little prickly ball. "Tee-hee! Scaredy-cats!" cackled Spider – then he noticed the prickly ball behind him!



4. Suddenly, that prickly ball began to roll down the sloping garden towards him. "Help!" Spider gasped as he scuttled away. "Help! Help! Go away!" But the ball rolled right on after him!



5. Suddenly, Spider tripped on a stone and went tumbling over. The prickly ball got nearer and nearer – then it rolled right over Spider's head. "OWWWWWW!" yelled Spider. "OWWWWWW! That HURTS!"



6. Prickles unrolled himself, but he had left lots of prickles still sticking in Spider. "OW! OW! OW!" he yelled, hopping up and down. "Oh, look," giggled Salt. "A dancing pin-cushion!"

Fig 8: "Clara Cleaner"

unfamiliar with the principles of layout and magazine design, it may appear to be part of Harold's garage. Any confusion here will not be helped by the hand lettered title which in attempting to be elegant and free merely succeeds in giving the impression that the character's name is "Howold" and would not find favour with any teacher of hand writing. In any case, even assuming young children can read script, elegance is not a quality one would associate with Harold judging by his method of mounting photographs as depicted in panel six. The point of the story is that Harold's photos cleverly fool Happy Hedgehog into believing he had wonderful weather on his holidays. This point could have been clarified if Harold was shown neatly mounting his photographs. Again, the artist appears to try to bolster his drawing's appeal by introducing unnecessary elaboration.

In contrast, the simple drawings of Clara Cleaner (fig. 8) and her friends, with their big round eyes and rosey cheeks (a clever effect considering the art is in black and white) have an instant appeal to adults as well as children.

Unlike the previous strip, 'Clara' features only the suggestion of background, yet the garden setting remains constant and believable throughout the page. The modern design of Clara and her fellow appliances locks the strip directly into the 80's, and the average toddler's direct experience.

As in Harold Hare, the strip features ink and wash drawings - but the wash is used far more subtly and to greater effect. The darkest tone identifies Clara, the main character and Spider the principal villain. The players are further distinguished from the background by a thicker ink line.

Although the drawings are simple, the artist includes details which enhance rather than detract from the overall appeal of the story. For instance, the fact that Salt and Pepper, true to their mass produced, functional natures, adopt identical expressions throughout the story. Clara is always seen from a small animals perspective, the only complete picture of her appearing in the clear and amusing logo design. A further interesting facet of the drawing, in view of the sexist stereotyping discussed earlier, is the fact that Milk Jug, Salt and Pepper are depicted as asexual.

It may seem strange to talk about "reality" in relation to a strip like this yet once we accept the convention of anthropomorphism (in the same way that we accept the absurd story line in Opera, or the fact that oil paint daubed on canvas is intended to represent an image), the 'Clara' strip is on its own terms much more realistic than Harold Hare.

As we have already seen, besides being sentient, the machines retain machine-like characteristics in design and personality, while Prickles is closer to a real hedgehog than Harold is to a real hare.

The story takes place on a smaller scale than does Harold's, and while Harold's story turns on some unlikely coincidences - the cheap albums, the giant imitation ice cream - Clara's story revolves around basically sound information - hedgehogs do roll into balls when frightened.

On the other hand, the artist is not afraid to take liberties with representation when the need arises - the spider is drawn a lot bigger in relation to Clara and Prickles than (we hope) would be the case in a suburban garden, but this is to add a sense of drama to the story, and means that his come-uppance at the end has a sense of moral justice, rather than showing a tiny insect being squashed by a mean spiky mammal. One hesitates to refer to this kind of exaggeration as "expressionism", but it does lend a sense of excitement and amusing animation to the story.

The layout of the page reinforces this sense of movement by deviating from the static six text captions/six picture format featured in many pre-school comics. Instead, the second tier of panels consists of the three pictures necessary to clarify the quick sequence of events.

An added bonus for the very inexperienced reader is that the story can be followed almost from the pictures alone. This means that the meaning of new words encountered in the text can often be worked out by studying the accompanying illustration, which in turn gives the young reader an important sense of confidence.

Probably the only part of this attractive story in which artistic license conflicts with educational value is the appearance of a six-legged spider. One sympathises with the artist in that eight legs are clumsy and tedious to draw (in the same way, Mickey Mouse only has three fingers). However since the number of legs on a spider is something that young children are likely to learn early on in life, this particular artistic short cut might cause some confusion. This is a minor point considering the story's success as a whole - in fact the absence of two legs may be the motivation for this particular spider's anti-social behaviour in the first place!

Overall, 'Clara Cleaner' represents the modern pre-school comic book at its most competent. It presents us with an artist who knows how to use the conventions of the comic strip to tell a simple story clearly and effectively. Such facility was not achieved overnight.

Having highlighted the comic strip at its current stage of development, let us look in our next chapter at the medium in its earliest educational applications

Chapter two

EDUCATIONAL MAGAZINES BEFORE THE COMIC.

Educational publications for the youth market are by no means a new idea - indeed, one of the earliest publishers to build up a successful commercial 'empire' was John Newbury, who in 1750 began issuing cheap editions of 'Mother Goose', 'Goody Two Shoes' and simple alphabet and counting texts. These Chap-Books incorporated as many simple woodcut illustrations as the early printing presses would allow. By 1770, Newbury could announce that his juvenile publications were outselling all of his other publications - and that his competitors were publishing deliberate imitations of his texts in inferior editions and at lower prices.

John Newbury retained his respectability and profitability despite competition from less scrupulous printers, and is remembered today when the Newbury medal is awarded annually by the Library Associations to the best new childrens books. As printing became more economical, a proliferation of popular texts, varying considerably in literary and educational value, culminated in the wide availability of "penny dreadful" type periodicals in which stories about Dick Turpin and Sweeney Todd were more popular for their salacious rather than edifying context. The increase in literacy among the young middle and upper classes as education became more widespread, meant that such dubious printed matter was easily accessible to them and that the detrimental effects of penny dreadfuls could only be offset by the provision of a wholesome alternative.

For the young Victorian schoolboy, wholesome literary fare was provided by the weekly Boys Own Paper. Unlike the notorious penny dreadfuls, Boys Own had the most respectable of sources - the publishers, the 'Leisure Hours' company had their offices in Paternoster Row, a street adjoining St. Pauls Cathedral, where bibles and religious books had been produced since the fifteenth century. Indeed, scribes had worked there even before the advent of printing. Further evidence of the publisher's intention to produce a magazine which would be a treasured reference work rather than a mere disposable confection is given by the page numbering which continues from issue to issue so that a run of consecutive issues could be bound into one volume.

Boys Own No. 76, published on Saturday, August 14th 1880, contains pages 721 through 736 of Volume two. The Boys Own Masthead designed by Edward Whysker (fig. one) gives a good idea of the kind of reader the magazine is aimed at - the boy who is interested in nature, sports (the cricket bat), collecting stamps or butterflies (the album). The engraving itself is finely detailed, again suggesting that the publishers were striving to produce a quality publication. The newspaper like layout of the front cover reflects the Victorian attitude to youth - as 'young adults' rather than as an individual group with its own identity and needs. It is notably similar to the text/illustration

combination used in *The Strand* magazine, where adults could follow the adventures of Sherlock Holmes.

The cover story in this particular issue is "where Uncle Dan made his fortune", a story set in South America, though the artist responsible for the accompanying illustration seems to have made little attempt to distinguish the dark-skinned inhabitants of the region from the African slaves, in North America. From a factual point of view, therefore, the illustrations' educational value is somewhat diminished. But what would those people who refer to macho supermen like 'Indiana Jones' as 'Boys Own' type heroes think of this cover illustration which depicts the hero 'sitting down and having a good cry'? The idea that an illustration of someone showing some real emotion would be enough to excite interest in the accompanying story might be 'old fashioned' but certainly shows a greater degree of respect for the readers' intelligence and discernment than do the interminable, and interchangeable action scenes which proliferate on modern comic covers. A later cover (No. 38) depicts the 'Fete Day at Apsley' (fig. two) and further illustrates the greater variety of subjects with which the Victorian artist could interest his audience.

The interior of the magazine juxtaposes articles on wholesome hobbies and activities such as aquaria and draughts, with adventure stories, often penned by authors such as Jules Verne who are famous even today. Both types of article are illustrated with highly detailed engravings (fig. three). However, the detailed nature of the pictures necessitates their being quite large in relation to the overall page size which in turn means that the number of illustrations per issue is limited (obviously, the time and expense involved in producing such illustrations would be another factor in this).

The magazine designer has attempted to enhance the magazines' pictorial content with the addition of small illuminated capitals and humorous illustrations inset at the start of each article. In the anthromorphic treatment of the Aquarium articles inset (fig. four) or in the macabre humour of the illuminated capital which introduces "An Old Travellers Adventures" (fig. five) we can see that the designer subscribes to the school of thought which advocates humour as a device to create an interest in and to add to the attractiveness of serious factual articles.

Unfortunately, single pictures are not enough to clarify the complicated moves and manoeuvres discussed by W. G. Grace in his article on cricket (fig. six). Here is a case where the sequential pictures of the comic strip format could have been used to break down Grace's descriptions into easy-to-follow illustrations.

The only 'comic strip' type articles in Boys Own however, are, like the 'Family Genius' (fig. 7), intended purely as comic relief. This particular story demonstrates the sequential format at an early stage in its development. The first four pictures are

THE BOYS' OWN PAPER

No. 76.—Vol. II.

SATURDAY, JUNE 26, 1880.

Price One Penny.
[ALL RIGHTS RESERVED.]

WHERE UNCLE DAN MADE HIS FORTUNE.

UNCLE DAN is our rich relation. He is the only one of all our family who made money. And he made it, where he lives, among the Spaniards in South America. But he has a British heart in his bosom, and since he has grown rich he

pays a visit to the "old country" every five or six years.

Uncle Dan brings over plenty of money, and generally stands treat wherever he goes, and whatever he does. And I am sorry to say it is not those of his relations who do him most credit during his absence who are the most assiduous in their attentions to him when he appears. You need not fancy that people who do not care to

earn money are not fond of it. Many of those who work hardest to get, only do so for the pleasure of giving. But if anybody is always greedy to take, you may be sure he does not believe it is "more blessed to give than to receive." "Give and take," boys, is the right motto. The world is going wrong for everybody when those two verbs get divided.

I can assure you our Uncle Dan reads his



"I sat down on it and had a good cry."

Fig 1

THE BOY'S OWN PAPER

No. 83.—Vol. II.

SATURDAY, AUGUST 14, 1880.

Price One Penny.
[ALL RIGHTS RESERVED.]

"JAM ROLEY-POLEYS;" OR, APSLEY FEAST-DAY.

CHAPTER I.

"No, no, my lad; I want a good stout pair of arms and a good head-piece. You are not quite man enough. You must go and eat plenty of pudding for two or three years, and then if my gardener

should happen to want a hand, maybe we'd talk about it." And with a kindly little word Squire Wood turned on his heels and walked off, thumping his stout gold-headed cane over an old wooden bridge in a sturdy, decided way, that seemed to say, "It's not a bit of use thinking any more about it."

"Plenty of pudding!" said the squire,

and poor Teddy Ashton's dejected face seemed to gather a shade of bitterness as he stood and looked at the old gentleman's plump, well-fed figure as he passed from the bridge into the avenue leading up to the manor house.

"All very well to say eat plenty of pudding," he thought to himself, "but where's the pudding to come from if nobody will



The Fete-Day at Aspley.

and her lips opened with muttered words clear enough to make the magician under-

myanga retreated, carrying both mother and child through the crowd, who re-

treated before him and made an open passage.

Alvez now felt that it was time to interfere. Already one of his prisoners had eluded his vigilance, and was he now to see two more carried off before his eyes? Was he to lose the whole of the expected ransom? No, rather would he see Kazonnde destroyed by a deluge than resign his chance of securing so good a prize. Darting forwards, he attempted to obstruct the magician's progress, but public opinion was against him. At a sign from the queen he was seized by the guards, and he was aware well enough of what would be the immediate consequence of resistance. He deemed it prudent to desist from his obstruction, but in his heart he bitterly resented the stupid credulity of the natives for supposing that the blood of the white woman or the child could avail to put an end to the disasters they were suffering.

Making the natives understand that they were not to follow him, the magician carried off his burden as easily as a lion would carry a couple of kids. The lady was still unconscious, and Jack was all but paralysed with fright. Once free of the enclosure, the *myanga* crossed the town, entered the forest, and after a march of three miles, during which he did not slacken his pace for a moment, reached the bank of a river which was flowing towards the north.

Here in the cavity of a rock, concealed by drooping foliage, a canoe was moored, covered with a kind of thatched roof. On this the magician deposited his burden, and sending the light craft into mid-stream with a vigorous kick, exclaimed, in a cheery voice,

"Here they are, captain! Both of them—Mrs. Weldon and Master Jack both! We will be off now! I hope these idiots of Kazonnde will have plenty more rain yet! Off we go!"

(To be continued.)



"The entire crowd joined in."

stand that his ears were in jeopardy. His position was evidently becoming critical.

An unexpected incident suddenly altered the aspect of affairs.

The *myanga* was quite tall enough to see over the heads of the crowd, and all at once pausing in the midst of his incantations, he pointed to a distant corner of the enclosure. All eyes were instantly turned in that direction. Mrs. Weldon and Jack had just come out of their hut, and catching sight of them, the *myanga* stood with his left hand pointing towards them and his right upstretched towards the heavens.

Intuitively the multitude comprehended his meaning. Here was the explanation of the mystery. It was this white woman with her child that had been the cause of all their misery, it was owing to them that the clouds had poured down this desolating rain. With yells of execration the whole mob made a dash towards the unfortunate lady, who, pale with fright and rigid as a statue, stood clasping her boy to her side. The *myanga*, however, anticipated them. Having pushed his way through the infuriated throng, he seized the child and held him high in the air, as though about to hurl him to the ground, a peace-offering to the offended gods.

Mrs. Weldon gave a piercing shriek, and fell senseless to the earth.

Lifting her up, and making a sign to the queen that all would now be right, the



"Here they are, captain, both of them!"

AN OLD TRAVELLER'S ADVENTURES.

BY DAVID KER,

Author of "The Boy Slave of Bokhara," etc., etc.

I.—BREAKFAST IN A KALMUCK TENT.



A! any one who has travelled much in Eastern Russia must have seen once and again, upon the great plain that stretches from the Volga to the Ural, a group of

these queer little lamp-shades of wicker-work and grey felt, with smoke oozing from their tops, in which live—if it can be called living—the descendants of the once formidable Kalmucks. Agreeable companions these worthy people can hardly be called, but, as a mere natural curiosity, there are few creatures upon the face of the earth better worth looking at. What the Samoiede is in the far north of the Russian Empire the Kalmuck is in the south—a sort of condensed and preserved essence of savagery, beside which the mere ordinary barbarism of the Russian appears absolutely civilised.

It is the second morning of my voyage up the Volga from Astrakhan, when, as we halt at the village of Tchorni-Yar, I espy on the bank a cluster of the well-known Kalmuck "kibitki," of which I have already seen enough and to spare on the long, low shores of the Don. Such a chance is not to be lost, especially with a two hours' halt in which to enjoy it. I march up to the nearest of the quaint little beehives, and, lifting the skin curtain that masks the entrance, step boldly in.

The interior thus disclosed is so exactly that of my old friends the Samoiedes, that for a moment I feel as if I had wandered into Siberia by mistake. The same smoky, Teniers-like atmosphere; the same welter of sacks, chests, skins, fish-spears, cooking utensils, and what not; the same wonderful omnium-gatherum of

Fig 4

day—a terrible sight, enough to dye all the world red for his eyes ever after. And remember those were Rosas's friends! 'The tender mercies of the wicked are cruel.' He escaped the country, with his daughter disguised in man's clothes, and he lived to be an old, old man wheeled about in a Bath chair among innocent English children on a Hampshire beach, and making fantastic rules for the conduct of his own funeral."

(To be continued.)

THE AQUARIUM;

HOW TO FORM, STOCK, AND KEEP IT.

BY THE REV. J. G. WOOD, M.A., F.L.S.



LAST year I gave in the *Boy's Own Paper* a short account of Shore and Pond Hunting, together with a few hints as to marine and fresh-water aquaria. So many letters were received from correspondents who wished for further instruction on the subject, that it was agreed between the Editor and myself to insert a series of papers on the first opportunity.

It cannot be pretended that an exhaustive work can be compressed into so small a space, but the reader may be assured that the hints which will be given are the result of personal experience, and will form a sufficient guide for those who really wish to study the subject.

In the first place, let me disabuse the reader of the very common notion that an aquarium is a costly and complicated edifice of glass and metal, and consequently out of the reach of most boys.

Of course there are such aquaria, and very pretty they look in shop windows; but they are quite needless, and the most ordinary appliances will answer for an aquarium, whether the water be salt or fresh.

Even glass jars are not needed, and, as a rule,

Fig 5

CRICKET, AND HOW TO EXCEL IN IT.

By DR. W. G. GLACE.
VI.—FIELDING.



FIELDING, like batting and bowling, cannot be acquired without assiduous practice. Its importance is too often under-rated, and many people seem to fancy that there is nothing easier than to field properly, and that it does not so much matter if a team is rather weak in that department. A good fieldsmen who cannot bat at all is worth more

in an eleven than an average batsman who cannot field—matches are won not only by the runs got, but by the runs saved.

it is hard, the reason being that when the ground is soft the ball rolls slowly, and fast runners can easily steal a run if the men are not pretty close in.

A great deal depends on the positions to which the different men are assigned, and on the varying play of the batsmen. Most batsmen have favourite strokes, and it is in the way in which these are noted and provided for that the efficiency of the field depends.

Not only should the fieldsmen watch every ball that is bowled, but they should particularly keep an eye on the batsman, so as to anticipate, if possible, where he means to hit the ball, and thus get a good start of it and save a run or two. The bowler also should be watched, especially by the out-fieldsmen, so that they can at once obey his signs when he wants them to change their positions to suit some particular manœuvre.

Long-stopping is a capital school for general fielding; a man who can long-stop well can field anywhere. Practise catching; get, if you can, some one to hit high catches from the bat. It is astonishing what a difference there is in the way a catch comes off a bat from what it does from a throw. Throwing catches afford good practice, and it is a good plan at the fall of each wicket during a match to throw about a few, more especially to the out-fielders.

you are not far from the wicket, throw the ball direct into the wicket-keeper's hands, and do not allow it to touch the ground, as it may shoot or break back (and generally does) before it reaches him. Such a mode of return is often most dangerous, and is just as reprehensible as the foolish practice of hurling the ball wildly at the wicket-keeper or bowler when there is no chance of saving the run or running the men out.

A wicket-keeper wears gloves to protect his hands, a bowler does not; and as it is of importance that the bowler should not be hurt, the wicket-keeper should receive as many balls as possible, and fielders should never throw in to the bowler's wicket unless for some very good reason. Throw low and throw straight; the greater the curve the greater the time the ball takes to get to the wicket.

All out-fieldsmen should be good throwers and good runners; fast running with a quick start is a great advantage for fieldsmen, and is the cause of the saving of a multitude of runs. For quick starting, you want a good foothold; it will never do to slip, and so spikes of some sort are requisite; there is plenty of choice as to variety, from ordinary hobnails upwards, but short spikes that screw into the boot are, I think, the best. Beeps are better than shoes, especially for bowlers.



A Match at Lord's.

A fieldsmen should be blessed with activity, strength, and pluck—if he shrinks from or funks a ball he is sure to miss it—and above all things he should always be on the alert and watch every ball that is bowled, never standing still with hands in pocket and eyes gazing on vacancy. He should not talk except when the wicket is down—there is nothing more demoralising to good play or more annoying to some batsmen than to hear gossip more or less, principally less, amusing going on while the ball is being bowled. A batsman has quite enough to do to attend to the game.

In placing a field, always bear in mind that the men should be stood either close enough in to save a single, or as far out as they can go to save a two, and that when the ground is soft you can place them nearer to save the single than when

A good fielder does not stay for the ball to come to him, but hastens to meet it, and does not throw his arm about and threaten to throw the ball, but picks it up and desches it in in one motion. He always tries at a catch if anywhere within a reasonable distance of him, and is never content to stand still and secure it on the long-hop if he can manage to run in before it touches the ground. No man can tell what balls it is possible to catch unless he tries at them.

"Throw straight at my nose!" Surrey Stephenson used to say, and no better advice could be given. The ball is thrown up by the field for the wicket-keeper to stop and put the wicket down with, if he can, and there is no object in fieldsmen taking shots at the wicket which do not hit it once in a hundred times. If, then,

In catching always give with the ball. Swift catches are frequently made by men who apparently miff easy ones, because their hands involuntarily give back with one and remain unmoved at the approach of the other, and the ball jumps out. Practise catching with either hand, but in a match always catch with the two hands if you can manage it; a ball with a twist on is most difficult to hold with one hand, but can easily be caught by two.

If you happen to miss a catch, do not stop and look astonished, but scurry away after the ball and save the runs; a man can be forgiven for missing a catch occasionally, "such things happen in the best regulated" teams, and the best players will sometimes let the ball drop, but it is unpardonable for a man in the field after missing a catch to sheepishly pick up the

A FAMILY GENIUS.



Fig 7

not sequential at all - rather, they illustrate specific scenes in the accompanying text story. "Accompanying" is the appropriate term, for the text and illustrations are not nearly as integrated as in the modern comic strip. Indeed, the two elements seem to be actually at odds with one another. Certainly, the 'shoe-horning' of the text material into the third tier of the page serves to disrupt the flow of pictures 5 - 7 which actually do follow in sequence and tell the simple story with sufficient clarity that the text becomes redundant.

This insistence on squeezing text matter into a comic page, more or less for its own sake, reflects the Boys Own attitude toward text and illustration i.e. that the latter was in a strictly supporting role to the former. If this policy suited the Victorian ideal that knowledge must be worked hard for, it did not do much for the development of pictorial matter as an aid to education.

Issue 124, vol. 3 of Chums (fig. eight), a magazine similar in spirit to Boys Own, but published a decade later, shows an increased awareness that a 'picture is worth a thousand words' when it comes to a striking cover design. The Masthead and cover drawing rely less on detailed cross hatching than do their equivalent in the earlier magazine. Instead the artist, George Soper uses tonal contrasts grey, white and solid black to catch the eye - not to mention the 'action scene' which is familiar to the modern reader.

The text story itself, however, is relegated to the inside pages, leaving the illustration to 'sell' the issue. Incidentally, having noted the sameness of childrens magazines' heroes in modern times, the dynamic action of disabled 'Tom Riplow' is doubly interesting.

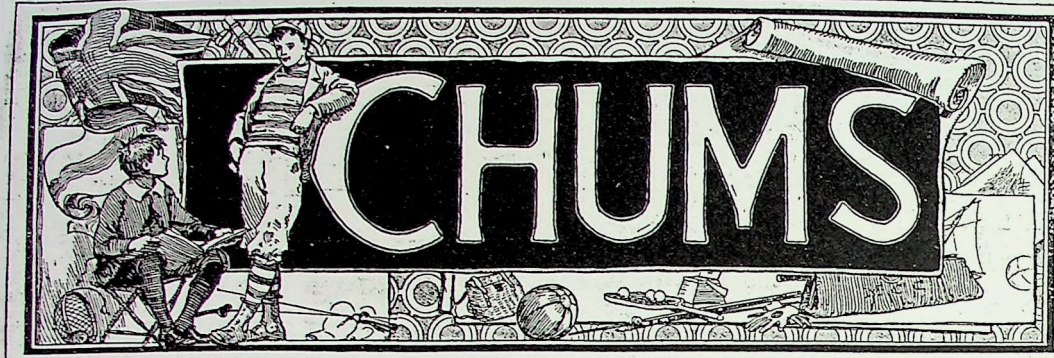
The interior of the magazine adds photographs to drawings and engravings, courtesy of turn-of-the-century technological advances in printing, as well as in the art of photography itself.

The centre piece of this particular issue is a coloured plate titled 'A Highland Ambush' credited to George Soper, the cover artist, but of a far lower quality than the black and white illustrations. The picture has no connection with any story in the issue, suggesting not only that the magazine's pictorial content had increased in importance since the days of Boys Own, but also that the audience was still at the stage where it was fascinated with new technology for its own sake, and a colour reproduction - any colour reproduction, regardless of quality - would suffice to hold their attention.

On the other hand, the comic strip had evolved to a stage where, as evidenced by "Too sensitive by far" by G. Glover (fig. ten) it could tell a brief story simply and clearly in sequential pictures. Furthermore, the text and illustrative material complement each other - the illustrations showing that all

PRICE ONE PENNY.]

ACROSS THE ATLANTIC ALONE.



No. 124.—Vol. III.]

JANUARY 23, 1895.

[ALL RIGHTS RESERVED.]



"TOM RIPLow's CRUTCH . . . SWUNG FULL UPON HIM WITH IRRESISTIBLE FORCE." (See page 338.)



Fig 9

reported speech (Waggles' letter for instance) should not be taken at face value.

The text matter and strip are fitted into the page design so as to make for a page which is balanced as a whole, while there is none of the ambiguity in the comic strip sequence that we saw in Boys Own.

Although the publishers of Chums seem to have realised the importance of pictorial and comic content to add interest to an educational magazine, there is still little attempt to integrate the two elements.

The comic strips are still intended as light relief while the "Meat" of the magazine is carried in the text features, a state of affairs that would continue in the youth magazine market for the next half century. This same emphasis can be found in magazines like the 'The Wizard' featuring text stories and educational articles while 'Knockout' and 'Radio Fun' used the comic strip to tell their slap stick stories.

It was not until the 1950's in fact that Marcus Morris was to recognise the effectiveness of the comic strip in conveying material that was something more than frivolous entertainment. His magazine 'Eagle' will be discussed in the next part of this study.

Chapter three

'THE EAGLE'.

Eagle magazine was first published on the 14th April 1950 by Hulton Press. The company was one of the most successful magazine publishers in Britain at the time, with such established best sellers as Lilliput and Picture Post in the adult market. This venture into the youth market was at the instigation of Marcus Morris a young parson whose only previous experience had been the editorship of a parish magazine, but who was determined to edit:

"...a paper which would be the natural choice of the child, but, at the same time, would have the enthusiastic approval of the parent and the teacher".

As may be seen from our previous chapter, this was more or less the same motive that had produced Boys Own and Chums, over half a century before. For Morris, however, the way to enlightenment was through the comic strip. True, part of his motivation was the desire to create an alternative to the type of comic magazine that was available to children at the time, but Morris' project was chiefly a result of his genuine belief in the potential of the medium for successful education:

"Many American comics were skilfully and vividly drawn, but often their content was deplorable, nastily over-violent with undue emphasis on the supernatural and magical as way of solving problems...But it was clear to me that the strip cartoon was capable of development in a way not yet seen in England...and that it was a new and important medium of communication with its own laws and limitations...A form which could be used to convey to the child the right kind of standards, values and attitudes, combined with the necessary amount of excitement and adventure".

Although the above quotations are taken from a retrospective piece by Morris, in the very first edition of Eagle the editor also made his intentions abundantly clear.

After first assuring his readers that Eagle was "an entirely new kind of strip cartoon paper ...using only the best authors and the best artists", Morris's editorial went on to detail some of the qualities of the ideal Eagle reader:

"Members of the Eagle Club will:

- (a) Enjoy life and help others to enjoy life. They will not enjoy life at the expense of others.
- (b) Make the best of themselves. They will develop themselves in body, mind and spirit. They will tackle things for themselves and not wait for others to do things for them.
- (c) Work with others for the good of all around them.
- (d) Always lend a hand to those in need of help. They will not shirk difficult or dangerous jobs".

Whatever about the readers, the above qualities were exemplified by all of the Eagle's main characters. Some, like "Luck of the

Legion" or Jeff Arnold in "Riders of the Range" plied their heroic trade in exotic locations such as the Sahara Desert or the Wild West, while others like P.C. 49 appeared in more mundane locations, in keeping with Morris's policy of retaining an acceptable balance between realism and fantasy in the magazine's content.

Even the space soaring Dan Dare, probably the magazine's most famous character had developed from an earlier version called 'Lex Christian - Parson of the Flying Seventh'.

However, Morris attributes the Eagle's success to one element in particular:

"I am sure that the success of Eagle (a sell out of 900,000 copies of its first issue) was due to the insistence on quality, where Eagle was concerned, the quality of the paper, printing, art work and writing set a new standard. There were bright colours, well drawn pictures and exciting stories. Technically, the Eagle strips marked an advance on the standards of that time (standards that had stood still for years) when most strips were not true strips but merely pictures with captions underneath. We tried to tell the stories mainly through the dramatic sequence of the pictures, with the help of balloons ... issuing from the characters mouths and heads".

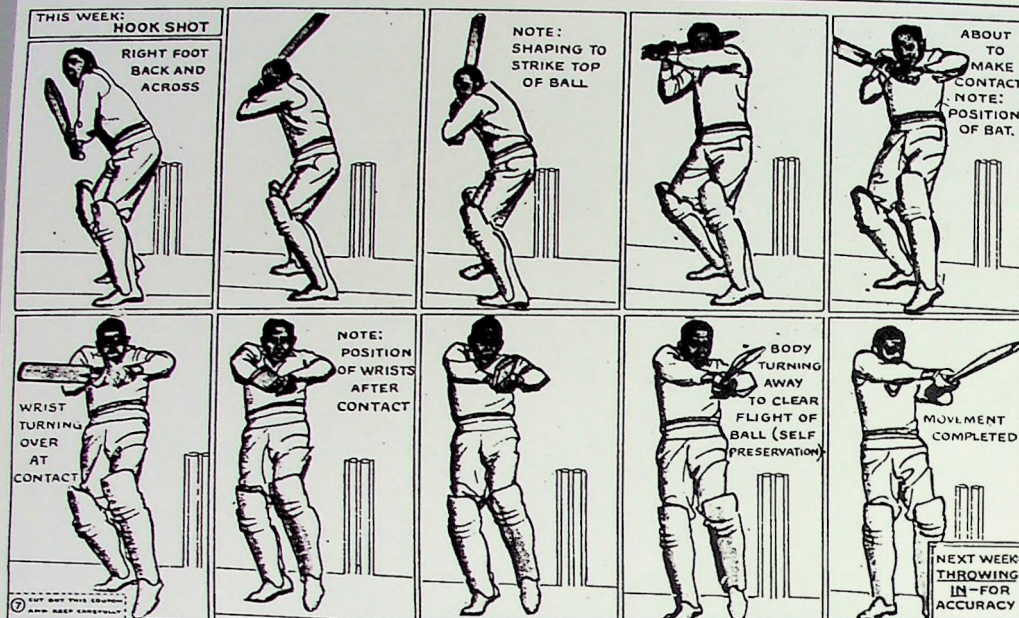
The publishers' commitment to quality was such that the printers, Eric Be/nrose Ltd., designed and built a new ten unit photogravure rotary printing press to accomodate the Eagle's weekly print run of one million copies.

In addition to its fictional stories, Eagle featured accounts of famous events, biographies of famous people and explanations of sports, science and general knowledge matters, all in picture strip form.

In later chapters we will compare and contrast the Eagle's comic strip treatment of educational material with that produced by contemporary and later publishers. However, having already examined the Boys Own method of sports instruction (as seen in W. G. Grace's cricket article cited in the previous chapter), a look at the Eagle's contribution on the same theme shows how sequential pictures are more effective than textual explanations of sports techniques. In addition to cricket articles (fig. 1), football (fig. 2) and boxing (fig. 3) strips, Eagle also ran articles (fig. 4) which used sequential photographs to illustrate their contents. The use of two different techniques to address the same communication problem highlights the Eagle's experimental approach to what has today become a standard ingredient of both adult and youth orientated magazines.

Comparing the drawn (fig. 1) and photographic (fig. 4) approaches, it is obvious which offers the clearest breakdown of ideal cricket techniques. The photograph, by its nature, records all aspects of its subject exactly, and with equal emphasis. This is not an ideal state of affairs when small details - the

CRICKET COACHING BY LEARIE CONSTANTINE



CRICKET COACHING BY LEARIE CONSTANTINE

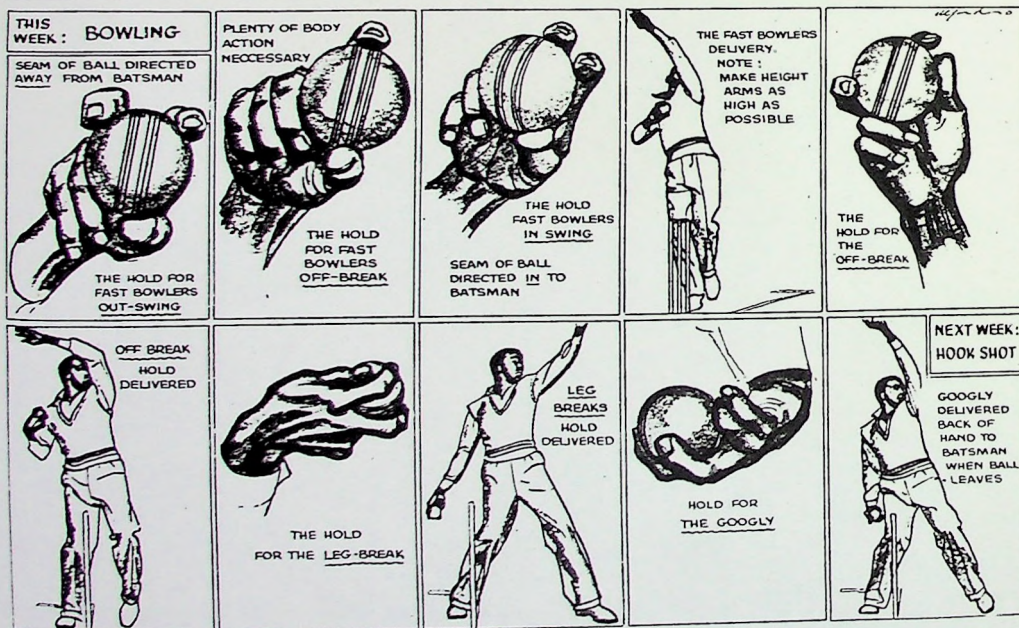
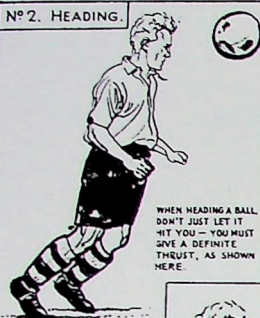


Fig 1

FOOTBALL HINTS BY **BILLY WRIGHT**

Captain of the Wolves and England

No. 2. HEADING.



BALANCE IS A VERY IMPORTANT POINT IN HEADING - WITHOUT IT YOU CANNOT GET DIRECTION. KEEP YOUR BALANCE BY USING YOUR ARMS LIKE A TIGHT-ROPE WALKER.



THE ART OF HEADING IS TO MEET THE BALL AT THE HIGHEST POINT OF YOUR JUMP. IN THIS WAY, A 5'8" PLAYER CAN BEAT ONE OF 5'11".

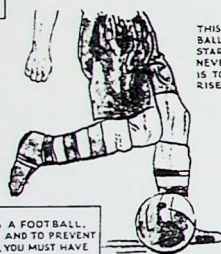


NEXT WEEK: DRIBBLING.

FOOTBALL HINTS BY **BILLY WRIGHT**

Captain of the Wolves and England

No. 7. THE ART OF KICKING



ALWAYS HIT THE BALL WITH THE INSTEP OF YOUR FOOT, AS SHOWN HERE. IF YOU 'TOE' THE BALL, YOU WILL LOSE ACCURACY, AND YOU MAY EVEN HURT YOUR FOOT.



DON'T STOP THE LEG MOVEMENT AFTER YOU HAVE KICKED THE BALL - ALWAYS FOLLOW-THROUGH.



NEXT WEEK: TACKLING

Fig 2

LEARN BOXING WITH *Proctor's Mills*

LESSON 1.

THE TARGET ON GUARD - THE STRAIGHT LEFT.

FIRST-THE TARGET

ON GUARD.

THIS IS HOW YOUR OPPONENT SHOULD SEE YOU. SQUARE ON YOUR LEFT FOOT - ON THE BALL OF YOUR RIGHT, AND SLIGHTLY CROUCHED.

LEFT FOOT TOWARDS OPPONENT. RIGHT ARM ACROSS CHEST. ELBOWS WILL TUCKED IN. THE FEET - A WALKING PACE APART.

READY FOR THE STRAIGHT LEFT TO THE POINT

THE START. WATCH THOSE FEET. LEFT FOOT REACHING FORWARD.

AND HERE IS AN ACTUAL SHOT FROM MY FIGHT WITH ENRIQUE BERTOLA - BUT THIS IS A STRAIGHT LEFT TO THE MARK. NOTICE THE FEET ARE WIDER APART AND REMAIN SO WHEN FULLY EXTENDED.

↑ "FULLY EXTENDED" PISTON MOVEMENT. THE FEET WALK NOW SLID UP INTO THE "ON GUARD" POSITION.

NEXT WEEK PARRYING THE LEFT LEAD

CRICKET WITH THE MASTERS BY Patsy Hendren



LEN HUTTON ON PLAYING FORWARD

Patsy Hendren gave you some sound batting advice last week, and he also had some nice things to say about me. What he did not tell you was that he reserves a share of the credit for the record Test score I made in 1938, for it was Patsy who looked after me on the morning of the last day when only thirty-five runs separated me from the highest Test score ever made, and I was as nervous as a kitten. "Don't worry," Patsy told me, "just imagine that you are playing an ordinary stump, and you'll get 'em." And so I did. How was it done? I can't tell you. But I do know that I would not have done it, or in fact played for England in any Test, had I not made a study of the basic principles of batting that Patsy mentioned last week. A comfortable, tidy stance, with the left shoulder pointing towards the far wicket, and hands gripping the bat the same distance from each other as from the top of the handle. Left foot in line with the leg stump, pointing towards cover, and right foot pointing towards third man. Weight of the body shared equally between comfortably spaced feet.

There are only two strokes in batting, back and forward, and the two strokes I am going to describe to you are the bases of all the brilliant variations such as the drive, the cut and the hook.

First, the forward shot, played to a medium paced ball pitched well up to the batsman on, or just outside the off stump, and virtually just outside the leg stump. Patsy's student, Ray, is demonstrating these two shots in the pictures below, and very well he is doing them, too.

For both shots get your stance right first, with your eyes toward the bowler. Then bring your backlift with the bat straight behind you as you shift your weight from the left to the right foot. At the top of the back lift, your elbows should be well away from your body to give maximum freedom of movement. Then as you come down with your bat, you should drive your left leg forward towards the pitch of the ball, your toe pointing in the direction you intend making the stroke, to the off or the on side. At the time of impact your weight should be fully on your left leg, left knee bent, and head well down over the ball.

Next week we will talk about "playing back."

RAY DEMONSTRATES PLAYING FORWARD TO THE OFF SIDE



1. Stance very good, eyes toward bowler. Hands together holding bat, feet evenly balanced. 2, 3. Good, straight back lift. 4, 5. Note left foot advancing towards mid-off ready for impact in 7. Here Ray has his bat a little wide, but he corrects himself in 8. Here he has elbows well up, head down over ball, commencing the follow through. 9. This shows the "further follow through". Note Ray's perfect balance after the stroke - there is not a shiver in him, and you could not push him over.

PLAYING FORWARD TO THE ON SIDE



1. Again a good stance. 2. Ray is lifting his legs prominently above the off stump, and, 3. advancing his left leg ready to play. 4, 5. Left leg advances still further to make impact firmer. 6. Impact. So far the stroke has been good, but as Ray plays the ball towards mid-on you can see that he has not lifted his right heel sufficiently to get full reach, and his left knee should be bent a little more to keep the ball down. The faults are slight, and it is evident that Patsy has a winner in Ray!

way a ball or bat is fingered, for instance - may be the pivotal elements in the success or failure of a sports manoeuvre.

The pen artist on the other hand is free to emphasise the important elements of the pose or position, while reducing the distraction of extraneous elements. In particular, the artist in the present examples clarifies his instruction by removing all background detail except for the wicket.

No matter how accurately an actual model may perform a move, there is bound to be some element of personal style which will be captured by a camera. The drawing, on the other hand, may be refined so that an ideal execution of the movement is shown for the reader to aim at. In moves such as the 'Hook shot', demonstrated in fig. 1, which requires special positions for feet and hands, the drawing allows a clearer look at the positions of both parts of the body in relation to one another as the move is executed.

To achieve this, of course, the artist must have the ability to stylise the figure in a way which is only possible from a clear knowledge of anatomical detail. All of the Eagle's artists had to conform to this high standard in order to satisfy Morris' insistence on quality.

Incidentally, having commented on the lack of multi-racial characters in children's magazines today (in our first chapter), it is interesting to note that Eagle chose to illustrate a black cricketeer in these instructional articles.

The artist's rendering skills come into play again when (figs. 2 & 3) football and boxing hints are distilled by Billy Wright and Freddie Mills, leading exponents of their respective sports in the fifties. Obviously, young readers will be more interested in acquiring knowledge which is proven successful by the action of their sporting heroes. The artist reinforces this association by keeping a likeness of the celebrity visible in every frame (something that the photographer cannot duplicate - experiments by animators at Disney studios have shown that the camera reads actions which take less than five seconds as a blur).

Despite the high quality of the art work in small articles like those discussed above, and in adventure stories like 'Dan Dare', the Eagle style was probably displayed to its best advantage in its reconstructions of biographies and famous events. Both subjects can have a 'history bookish' image which makes them unattractive to the schoolgoer, and the Eagle was not the first to use the comic strip format to try and 'sugar the pill'. In order to assess the Eagle's success however, it is best to compare its output with other treatments of the same themes.

"Negro Americans - The Early Years" (fig. 5) is an American publication, which being published in 1969, was obviously intended as a contribution to inter-racial understanding at a time when minority civil rights were a major social issue.

CLASSICS

GS

Illustrated

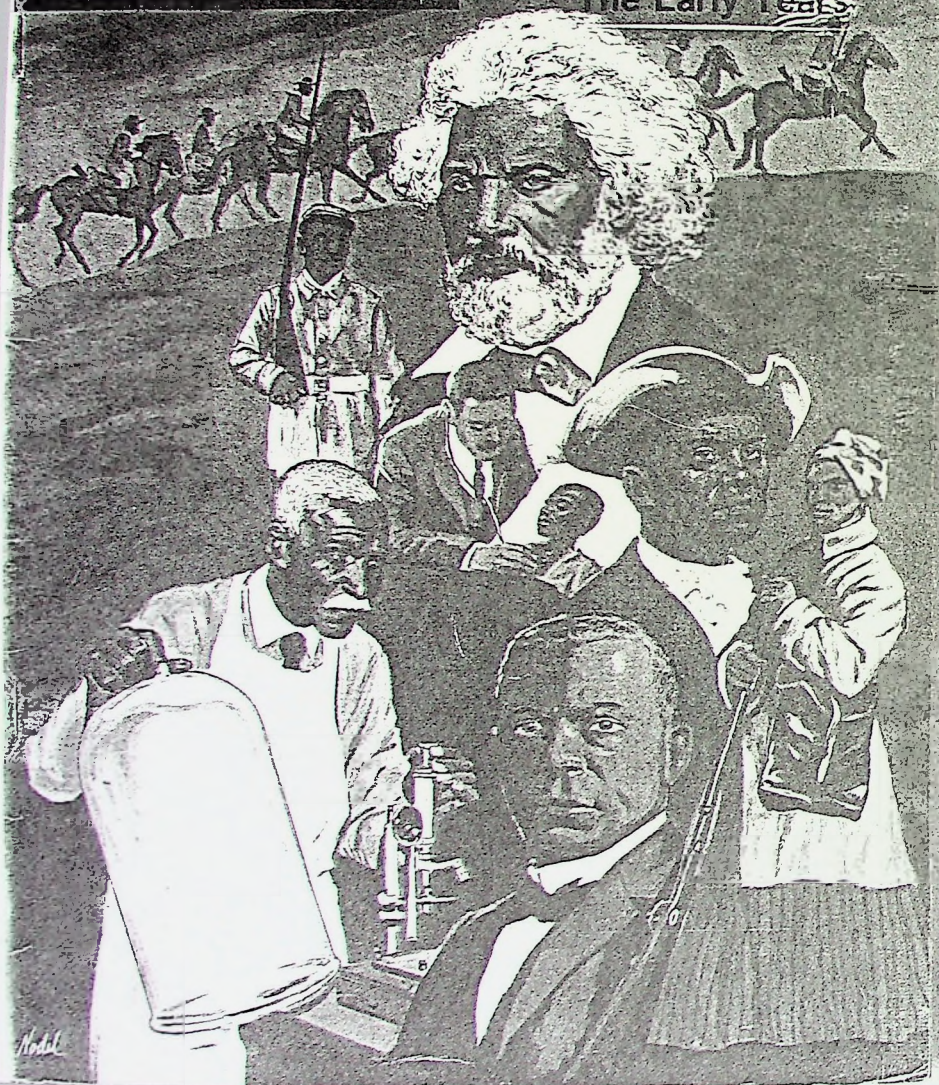
NO. 169

25c

FEATURING STORIES BY THE
WORLD'S GREATEST AUTHORS

NEGRO AMERICANS

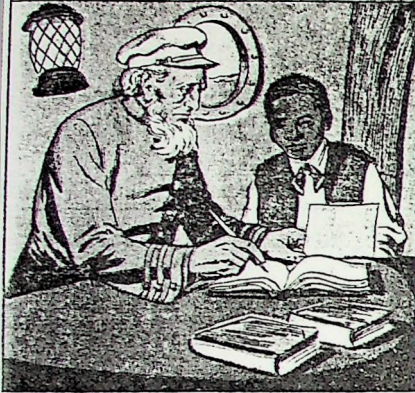
The Early Years



MATTHEW HENSON

Matthew Henson was born in 1866 in Maryland. When he was 12 years old, he ran away from his step-mother. He signed up as cabin boy on the ship, Katie Hines.

The Captain took an interest in young Matt and taught him to read and write. Five years later, the Captain died, and Matt left the sea.



Matt got a job in a hat store in Washington, D.C. In 1887, a young navy officer named Robert Peary came in to buy a hat. Peary liked Matt, and asked him to work for him on an expedition to Nicaragua.



Matt was a good worker, and was quickly promoted.



Peary's lifetime goal was to explore the North Pole, that frozen, undiscovered area at the top of the world. In 1891, Peary set up a trip to Greenland to try to find a route to the North Pole. He asked Matt to come along.



Fig 5a



Fig 5b



Fig 5c

Again, they pushed north. But nature stopped them — the ice split and open sea lay in their path. For 6 days, Peary and Matt waited for the sea to freeze so they could cross.



Slowly they sledged over the dangerous ice, fighting howling winds at every step. Only miles from the Pole.



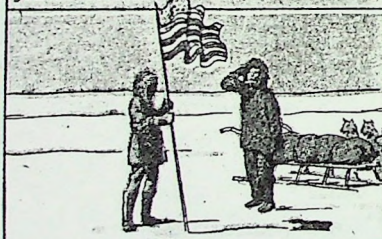
... an Eskimo pulled Matt out of the freezing water.



His clothes froze in the below-zero weather, but Matt did not stop to change — their goal was in sight!



April 7, 1909 — the North Pole at last! Matt planted the American flag in the ice — their goal was reached.



18 years of fighting ice and blizzards passed before Robert Peary and Matthew Henson stood at the top of the world — the first men to reach the North Pole.

Fig 5d

As the cover montage suggests, the magazine relates, in comic strip form, the stories of famous Black American Statesmen (Frederick Douglass), Scientists (George Washington Carver) and Explorers (Matthew Henson, figs. 5a - 5d).

The problem with presenting history to a young audience is that, when presented as merely a litany of dates and events, the subject is robbed of any human element to which the audience can relate.

A comic strip presentation, with its heavy reliance on pictorial content, would seem to be the ideal vehicle to present the background details, the sense of place and time and the participation of human beings - all the elements which would make historical events 'live' for the reader.

In the case of this particular publication, aimed at members of all racial groups, its potential for good would be two fold - for Black Americans, the 'success stories' of their own people are intended to be inspirational, while the white majority is encouraged to see its Black neighbours not as some amorphous racial group but as a collection of individuals each with their own contribution to make to society.

Unfortunately, the drawing of the strips militates against these laudable goals, and the magazine's potential is correspondingly unrealised.

In the first page of the Matthew Henson story (fig. 5a), the artist allows us no close ups of Henson - thereby precluding any sense of identification with the story's protagonist - in fact, and this is a fault of the book as a whole, the events of the titular hero's life are only seen in relation to the whites that he encounters. On the first page we don't get one clear look at the face of the adult Henson, although Robert Peary is given a detailed portrait shot in the second panel.

Though we finally get a look at our hero on page two (fig. 5b), he appears to have a limited range of expressions despite the fact that he suffers four failed expeditions to the pole on this page alone.

Again, by denying Henson any prominence in the illustrations, the artist prevents us from sharing the frustration and disappointment that the heroic explorer must have felt on being reduced to working as a pullman porter.

Thus, the story does nothing to awaken our interest in the events portrayed. There is no sense of involvement which should make us want to know how the expedition finally succeeded.

Eagle's venture into exploration, "They Showed The Way" establishes an air of anticipation and suspense from the very beginning (fig. 6). By beginning the story as Hunt and Co. are

EAGLE'S new true-life story!

THEY SHOWED THE WAY

THE CONQUEST OF EVEREST

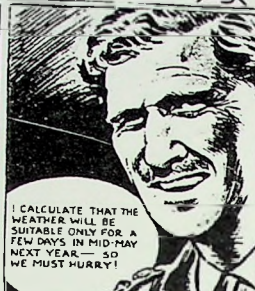
Between the years 1921 and 1952 eleven expeditions set out to climb to the top of the world's highest peak—the 29,002 feet of Mount Everest, in the Himalayas. All of them failed. Now, in the autumn of 1952, Colonel John Hunt has been appointed to lead another expedition.

Told by PETER SIMPSON
Drawn by PAT WILLIAMS

Hunt reveals his plan for the attempt on Everest to the Joint Committee of the Alpine Club and Royal Geographical Society.



MOST EARLIER ATTEMPTS HAVE BEEN MADE FROM THE NORTH, THROUGH TIBET—I INTEND TO TRY FROM THE SOUTH, THROUGH NEPAL!



I CALCULATE THAT THE WEATHER WILL BE SUITABLE ONLY FOR A FEW DAYS IN MID-MAY NEXT YEAR—SO WE MUST HURRY!

DON'T FORGET, HUNT—THERE'S A SWISS EXPEDITION ON EVEREST NOW—IF THEY SUCCEED, WE'LL HAVE TO THINK AGAIN.



In spite of the Swiss challenge, Colonel Hunt begins his search for the special equipment needed.



There is still no news of the Swiss attempt, and Hunt is given until 10th December to confirm orders for equipment. Hoping for the best, he goes ahead selecting men and, on 15th November, those who are to make up the Everest team meet for the first time.



LEFT TO RIGHT IN THIS GROUP ARE: WARD, NOYCE, BOURDILLON, WYLIE, BOND AND EVANS.



TWO NEW ZEALANDERS WILL JOIN US IN INDIA—LOWE AND HILLARY.

Next, the equipment is put to test in Switzerland.



MINUS TWENTY DEGREES CENTIGRADE—EVEREST WEATHER!



NEARLY THE TENTH OF DECEMBER, AND THERE'S STILL NO NEWS OF THE SWISS ON EVEREST.



Two days later... TELEGRAM FOR COLONEL HUNT!

THIS IS IT! NOW WE SHALL KNOW IF THE SWISS ATTEMPT ON EVEREST HAS SUCCEEDED.

Fig 6

THEY SHOWED THE WAY

THE CONQUEST OF EVEREST

In the autumn of 1952, Colonel John Hunt is appointed to lead an expedition to climb Mount Everest the following May. He, and other members of the expedition, have been testing equipment in the Alps when, on 8th December, John Hunt receives news of the rival Swiss attempt on Mount Everest...

Told by PETER SIMPSON
Drawn by PAT WILLIAMS

DESPITE GREAT BRAVERY, THE SWISS COULDN'T GET BEYOND 20,000 FEET.

SO LOOK OUT, EVEREST—HERE WE COME!

The day of departure approaches, but then...

I'M AFRAID THERE'LL BE NO SEA-VOYAGE TO INDIA FOR YOU, HUNT—THIS MEANS AN OPERATION!

DON'T SAY THIS MEANS THAT I CAN'T TACKLE EVEREST!

On 12th February, the main party sails from Tilbury on the first stage of their journey to Nepal, in Northern India.

SEA-LEVEL—AND TO THINK EVEREST IS 29,002 FEET ABOVE THIS!

Then, at the end of February...

THANKS TO YOU ALL, I'LL STILL BE IN TIME IF I FLY OUT TO INDIA!

Eventually, on 8th March, the whole party assembles at Katmandu, capital of Nepal, and here Hunt meets the two New Zealand mountaineers

I'M ED HILLARY, AND THIS IS GEORGE LOWE.

AND THERE'S TENSING—LEADER OF THE SHERPA PORTERS.

On 10th March, the King of Nepal sees off the first contingent...

COLONEL HUNT, PLEASE LEAVE ONE OF THESE NEPALI FLAGS ON THE SUMMIT OF EVEREST!

Then follow sixteen days' march through the foothills of the Himalayan Mountains

... until, at last, they reach First Base Camp, at Thyangboche, over 12,000 feet up. From now on, Hunt and his companions are faced by the real mountains!

MY GOODNESS, LOOK AT EVEREST! TO THINK WE'VE GOT TO CLIMB UP THERE!

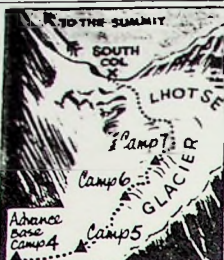
Fig 7

THEY SHOWED THE WAY

THE CONQUEST OF EVEREST

Led by Colonel John Hunt, the 1953 Commonwealth expedition to climb Mt. Everest - 29,002 ft. - is under way. Camps 5, 6 and 7 have been established on formidable Lhotse face. Thas Wilfred Noyce and Sherpa Annullu set up camp on South Col, and all is ready for the main assault on the peak.

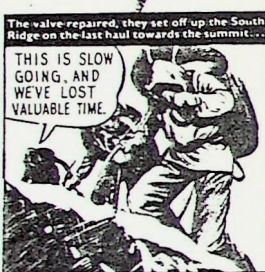
Told by PETER SIMPSON
Drawn by PAT WILLIAMS



Far below, at Base Camp, Evans and Bourdillon, the first assault party, and John Hunt, set out on their climb up to the South Col.



At such heights, a man's physique is tested to the uttermost. On 25th May, though the weather is fine, the tired climbers have to rest at the windswept South Col camp. On 26th May, the first assault team prepares to tackle the summit...



When they can go no further, Hunt and his Sherpa establish a dump of stores. Bourdillon and Evans leave their companions behind and go on into the unknown...



Fig 8

awaiting word of the Swiss Everest expedition, author Peter Simpson ensures that sufficient interest is maintained to sustain a much more detailed look at the preparations for their own expedition.

By his placing of the characters, Williams enhances the sense of involvement and realism of the story. In the last panel of episode two (fig. 7), the viewers position is at the end of the long line of explorers. It is as if we are looking over Hunt's shoulder as he stares at the mountain in the distance, and his comment could be aimed directly at us.

Similarly, the middle panel, second tier of the fourth episode (fig. 8) shows us the view down an icy crevice as if we were hanging onto the cliff face along with the other mountaineers.

The first panel on this page is a diagrammatic version of the Lhotse Glacier journey - further showing the range of effects employed by Eagle artists within the comic strip format.

Such consistently innovative work could not continue without a strong guiding influence, and when Marcus Morris left the Eagle in 1961, the magazine declined both in quality and sales.

For the duration of Morris' time as editor, though, the Eagle remains unique not only for its quality, but as the only regular educational magazine to make full use of the comic strip medium.

However the comic format has frequently been used to solve varied communication and education problems particular to many individual subjects and areas of study.

The fact that Eagle was instigated by a man of the cloth is no surprise, for religious instruction has proven to be one of the most prolific areas for the pedagogic comic strip, and it is this area that will be discussed in the next chapter.

FOOTNOTE

All quotations from Marcus Morris are, unless otherwise stated, from his introduction to the 1977 collection of "The Best Of EAGLE". See bibliography for publishing details.

Chapter four

COMIC STRIPS AND RELIGIOUS EDUCATION.

In its continued efforts to find ways of making its doctrines accessible (and acceptable) to young people, the Christian church has experimented with many of the media which can most readily be associated with youth. Excursions into the field of Rock Gospel (Jesus Christ Superstar, Godspell) and film ("Cross and the Switchblade") spring to mind. Comic strips therefore are a logical medium to use in furthering communication between the church and the young.

The fact that a great deal of the four gospels are made up of parables - simple stories in the (then) contemporary idiom which illustrated complicated theological principles - suggests that religious education distilled through the comic strip, one of the most contemporary of today's communications media, is not at all a new concept in evangelical thinking.

While it is easy, with the wisdom of hindsight, to belittle the efforts of many of the pioneering publishers in this field we must bear in mind that the concept of translating high religious ideals into a medium which was looked upon as at best juvenile and frivolous was, in the era of before church reform and Vatican Council, an extremely delicate operation. Any comic book which did not wish to ruin foul of the powerful catholic church had to go before the local Archbishop for the 'Nihil obstat' and 'Imprimatur' which would assert their suitability as reading matter for the faithful and their children. In France the Roman Church still had a particularly influential standing so the "Belles Histoires et Belles Vies" series of illustrated biographies published by Editoins Fleurus of Paris in the late 40's and early 50's were particularly respectful affairs. Under the general editorship of Abbe Jean Pihan each book was written by a member of the clergy. The principal subject matter of the series which ran to over fifty books was, probably for patriotic as much as theological reasons, the lives of predominantly French Saints.

Abbe Gaston Courtois, "St. Vincent de Paul" (fig. 1) illustrated by Robert Rigot is number six in the series and, typical of the overall series format, the story is told in sequential pictures with no danger of anything as vulgar as a speech balloon being used to convey information, the narrative (in the third person) being confined to text pieces beneath the pictures. The illustrator Rigot is a very competent draughtsman getting quite a lot of information into each small box and uses washes and tones to add visual interest to his monochrome drawings. Unlike many good illustrators Rigot has not forgotten that the comic strip by its sequential nature is something more than just a collection of unconnected illustrations strung together and, even if one's French was non-existent, the story could be followed reasonably well from the pictures alone.



1 C'est le 24 avril 1581 que naquit le petit Vincent de Paul, d'une famille paysanne habitant au village de Pouy, dans les Landes. (Regardez sur la carte de France où se trouvent les Landes, en bas à gauche, pas très loin de l'Espagne). Vincent fut baptisé peu de jours après sa naissance, car ses parents étaient d'ardents chrétiens, et pour rien au monde ils n'auraient voulu retarder le moment où leur petit enfant pouvait par le baptême devenir un fils de Dieu.



2 Les Landes, à cette époque-là, n'avaient pas encore la belle forêt de pins qu'on fait aujourd'hui la richesse. Le sol, plutôt sablonneux, était maigre. Il n'y poussait que du seigle et du maïs. Il fallait beaucoup de courage pour en tirer de quoi vivre, mais le travail, même dur, n'a jamais effrayé le paysan de France.

C'est avec entraînement Jean de Paul, le père de Vincent, se donnait à sa besogne pour nourrir sa nombreuse famille.



3 De bonne heure Vincent, comme ses cinq frères et sœurs, fut employé aux travaux de la ferme. Souvent il allait dans les pâturages garder les troupeaux.

Comme dans cette région plate le sol, à la saison des pluies, se transformait facilement en marécages, c'est du haut de ses échasses que le petit Vincent surveillait ses bêtes, à la mode du pays. Quel bon moyen de n'avoir jamais les pieds mouillés, mais il fallait savoir garder l'équilibre !



4 A la maison, l'installation était plutôt rustique. Ainsi, en ce temps-là, l'étable des bêtes, le plus souvent, n'était séparée de l'habitation que par une cloison en planches dont on faisait glisser les panneaux. Il y avait double avantage : en hiver, cela servait de chauffage central ; et puis il n'y avait pas besoin de se déranger pour nourrir les bêtes : les vaches passaient la tête par l'ouverture et rongeant leur ration de paille hachée et de maïs.

THE UGANDA MARTYRS



Catholic Review 4

Fig 1



33 Each day the missionaries watched the lake, for they felt that at any moment they could expect messengers from Mwanga, inviting them to return to Uganda.

One evening in June a cry resounded on the beach: "Look over there! Black spots!" and the black spots which they had seen were the canoes which were approaching rapidly.

Soon the joyous missionaries and Christians could hear in the distance the rhythmic songs of the rowers and the rippling of the oars over the water.

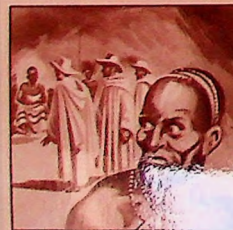


34 The encounter was touching, for there were a few Christians among the rowers, and the pagans themselves were happy to see the missionaries again.

The baggage was quickly loaded, and they set out on their triumphal return.

In Rubaga on July 12, 1885, it was announced that the canoes could be seen from a nearby beach, and in no time at all the boats were at the shore.

The people shouted and crowded the missionaries, and offered them gifts: "It has been one thousand fifty-one days since you left us," said one Christian. "How long the time has seemed to us!"



35 The encounter for the Fathers was a touching one. They had seen the canoes of the Christians and that they desired to return to their homes. They had seen the canoes of the pagans and that they desired to return to their homes. They had seen the canoes of the Christians and that they desired to return to their homes. They had seen the canoes of the pagans and that they desired to return to their homes.



The encounter for the Fathers was a touching one. They had seen the canoes of the Christians and that they desired to return to their homes. They had seen the canoes of the pagans and that they desired to return to their homes. They had seen the canoes of the Christians and that they desired to return to their homes. They had seen the canoes of the pagans and that they desired to return to their homes.

Fig 2

On the other hand, the very preciseness with which Rigot delineates his subject, coupled with the decision to print text and illustration in blue rather than black lends the book a certain air of austerity and coldness which, although consistent with the more reverent attitude to religion in the fifties, works against our identification with St. Vincent as a real person, and again we see that the lack of close ups tends to distance the characters and events of the story from the reader.

The "Belles Vie" series was, at any rate, popular enough to be translated into a number of foreign languages, including English editions of some of the most exotic entries in the series.

The "Uganda Martyrs" tells a story which although based on fact has all the sensationalist elements of a H. Rider Haggard or Edgar Rice Burroughs novel. Again the artist demonstrates (fig. 2) a control of tones and shadows which means that although printed in monochrome (black this time) the pictures are visually interesting. Unlike Rigot in St. Vincent, the (anonymous) artist of the "Uganda Martyrs" uses an almost expressionistic brush to tell his story - the style of drawing looks "African" thereby enhancing the sense of atmosphere and place for the reader. Close up shots like that in picture 35 communicate emotions like the Katikiro's hatred and suspicion of the missionaries with a force and directness that mere narrative does not possess. In picture 36, the menace of the meeting in the forest is underlined by the dark intertwining shapes of the foreground trees.

If the purpose of the educational comic book is to communicate facts and figures, both St. Vincent and Uganda Martyrs succeed in packing as much information and detail as possible into their pages. However, whether such information is likely to be remembered, let alone be inspirational, is largely dependent on whether it is the be all and end all of a sanitised story like St. Vincent's, or supported by excitement and atmosphere - the elements which make any story memorable-as in the Uganda story.

The Gospel story itself had been a staple theme for artists of all nations for centuries. It was inevitable therefore that comic strip versions should be produced.

It is not important from a educational point of view to list the many different comic strip Gospels - suffice it to say that they fluctuated widely between complete and 'edited' versions, and crude and competent art work - what is important is the fact that since the vast majority of readers will already be familiar with the facts of the story, the manner in which the story is told is what will determine its value.

"The Bible in Pictures" published by Editions du Basquet in 1984 is described, in its English translation, as being an expert and attractive retelling of a timeless tale. Certainly the layout by Pierre Thivollier (fig. 3) reflects a very contemporary approach to strip design, with no set number of panels or tiers per page and the panels running into one another as the pacing of the

story demands.

The story is told mainly through speech balloons (in the English version, dialogued by Fr. Patrick Rogers), with the actual Bible passage reproduced in text form beneath each double page spread. This last element suggests something of a lack of confidence either in the comic strips ability to stand on its own merits or in its being sufficiently interesting to the reader to encourage him or her to go and seek the original source material for themselves.

In this particular case, unfortunately, such doubts may well be justified, since as far as realism goes, the artist, Brochard commits the same error that European chronicles of the Gospels have been perpetrating for centuries - he completely ignores the fact that Jesus was a Jew. In Pilate's court he is depicted as the archetypical tall, immaculately robed, perfect featured one is tempted to say "Greek God".

Such idealisation has been practised throughout art history when the occasion demands, but it has no place in a publication which purports to take into account:-

"...the findings of history and archaeology".

Despite some sketchy background detail, there is little sense of reality or of Jerusalem as it would have been at the time - and city's population, like Jesus, is, to all intents and purposes, European with a slight tan. The Romans fare even worse, being portrayed as ape-like drunkards.

It is in the Crucifixion scene - emotional high point of the story - that the artist's shortcomings are most evident.

Brochard's weak perspective (fig. 4) in the first panel leaves us with two midget Romans hoisting Jesus on to a cross, which cannot be more than seven feet high. At the bottom of the page the poor panel composition means that Jesus is lost in the crowd an effect which is strengthened by the murky colour scheme of the entire book.

In The Road of Courage the Eagle employed the talents of their top artist, Frank Hampson, and there is a striking difference in quality when we examine his handling of the same scene, even though Hampson's version preceded Brochard's by 25 years (fig. 5).

Hampson's finely detailed figure drawing conjures up a crowded street teeming with different but authentic racial types, as befits a city of the great Roman Empire.

Jesus, in (Marcus Morris') storyline, is a quiet enigmatic figure. This story telling device puts the reader in the position of observer, almost as if he was right there on the spot when the events were taking place.

This effect is enhanced by Hampson's sense of storytelling which



John 18:1-9 - 18:1 from Caesarea Julius was and into the temple courtyard. This was not really morning, and the Jews themselves stood outside. The headquarters of David's command to kill the Jews on the Passover was. So Pilate went out to them and asked: "What charge do you bring against this man?" If he were not a criminal, they replied, "We should not have brought him before you, Pilate said. Take him away and try him by your law." They answered, "He is not a Galilean, but an Egyptian, born to death. Thus they executed the function of the words by which Jesus had indicated the meaning of his death.

Pilate then went back into his headquarters and summoned Jesus. "Are you the king of the Jews?" he asked. Jesus said, "It is your own language and the language of the Jews. What are you saying?"

As a Jew, I said: "Please, I love my nation and their chief priests are my Jews, you before me." I said: "Hear you Jews, Jesus replied: 'I, Kingdonos don't belong to the Jews. If it did, I would have to be fighting to save me from arrest by the Jews.' My kingly authority comes from elsewhere. 'You are a king, then?' said Pilate. Jesus answered: 'King? In your mind, yes. I am not a Jew; I belong to the world. For this was born. For I have come into the world to give light to the Jews and to the Greeks. But if I am not a Jew, I am not a king. What is truth?' and with those six words went out against the Jews. 'For my part,' he said, 'I find no sign against him.' But you have a custom that I release one prisoner for you at Passover. Would you like me to release the king of the Jews? Again the crowd rose. 'Not him, we want Barabbas.' (Barabbas was

5

Fig 3



20

Fig 4



designed by MARCUS MOORE • drawn by FRANK BRONKHORST

Fig 5



137

Fig 6

gives us close up shots of all the participants in the events of Holy Week, places us with the Pilate as he addresses the crowds (panel one, fig. 5) and then in the crowd as Jesus is brought out before us (panel two).

To get maximum benefit from his page per week format, Morris is not afraid to use literary license in his organisation of the events (Barabas fig. 6 watching the crucifixion for instance) while Hampson sets the mood of the story with sufficient assuredness that he can drop backgrounds altogether for panels such as the close-up of the centurion as he realises he has crucified the Son of God.

In contrast to the brutish and ape-like stereotypes of Brouchard's Romans, Hampson's fine deliniation shows us a man weary but intelligent - befitting someone who has achieved officer status, a believable individual as are all of Hampson's characters.

In the light of the Eagle's realistic portrayal of minor characters, it is a little disconcerting to note that Jesus, though well drawn of course, is closer to Charlton Heston in appearance than the short Jewish carpenter that recent study indicates.

Such idealisation is more understandable in Eagle which is after all twenty years earlier than the Brouchard version - as is clear from the page layout which, although well used by Hampson and Morris, is rigidly confined to pre-rule tiers and grids.

Coincidentally the most successful modern strip adaption of the Gospels is another French production, published in 1979 by Univers-Media and illustrated by the husband and wife team of Regine and Bruno Le Sourd.

The Easter story from this version is very modern in layout with no set number of panels per page, an expressive, rather than illustrative style of drawing and all the lettering, whether speech or narrative, hand drawn.

The very roughness of the line gives a feeling of gritty realism to the story, consistent with the real life - indeed 'low life' - environment in which Jesus actually moved.

At last the interpretation of Jesus is an individual one, not the classical idealised European stereotype, but a rough looking dark skinned man in shabby rather than shining robes.

The most striking feature of this comic strip is the use of colour and light for effect - the opulent reds and purples of the Sanhedrin, the golden sunset which lights the Last Supper Room (fig. 7), the contrast between moonlight and torch light which accentuates the confusion of Jesus' arrest in the Garden of Gethsemane (fig. 8), and the gloomy browns and greys which pervade the Crucifixion scene itself (fig. 9).

Fig 7

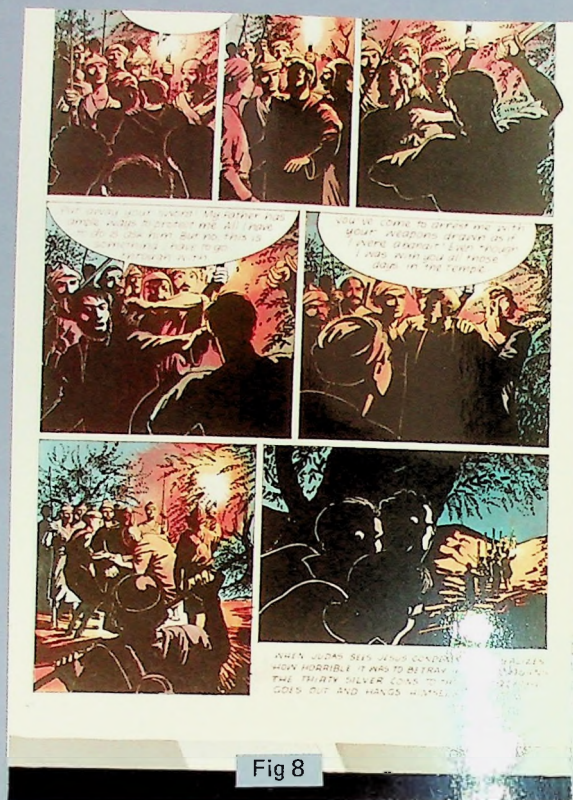


Fig 8



Fig 9

Here, via close-up shots we are given a chance to witness the Crucifixion at first hand. The artists make full use of the sequential nature of the medium, panning along like a camera in the last three panels on page 30, to involve us in the conversation between Christ and the two thieves, while the three panels at the bottom of the next page show Christ's final moments as he strains his head backwards to call God, starts to sag, finally giving in by dropping his head. The tight sequence of events in these three panels, and the fact that the head almost comes out of the panel in the last picture, give the whole action a realistic sense of weight and stress.

The sense of sadness, despair and injustice which is heightened by the muted colour scheme in these panels has been made personal for us by the sequence at the top of this page which lets us look at the scene from Jesus' own point of view.

Again, Mary, normally seen as a westernised, blonde haired maiden is more realistically portrayed here, dark skinned and dishevelled with grief.

Ironically, it is the expresiveness and imaginative use of the comic strip medium on the part of the Le Sourd, rather than staid and scrupulous illustrations, which make for the sense of realism and relevance in their retelling of the Gospel story.

The religious comics discussed so far have been more or less realistic in interpretation of their subject. While this style when carried off successfully has benefits both from a believability and from a historical point of view, it does tend to give the impression that the events portrayed are removed from present day experience, and perhaps not relevant to modern living, an effect which does not fulfil the inspirational aim of religious education.

We have already noted that parables, taken literally, relate to things like sheep and shepherds, wine and wine skins - their imagery is tied to the time and place of their origination.

In his series of comic books, published by Paternoster Press, the Australian cartoonist Paul White sets out to update the traditional portrayal of the Gospel message. Since his series of fables is intended for sale in all parts of the English speaking world from Europe to Asia, White makes jungle animals the main characters, thereby ensuring that his ideals are not tied to any one race or caste.

Some of his stories start out in the traditional way (fig. 10) as in "Out on a Limb"; the story of Zaccheus told in more or less realistic style quickly leads in to an animal story which is closer to Disney than to Frank Hampson. However, although the stories are fun to read, thanks to White's humorous and expressive cartooning style, not to mention his dialogue (last panel, page 3), the artist never allows the reader to lose sight of the deeper meaning of his stories.

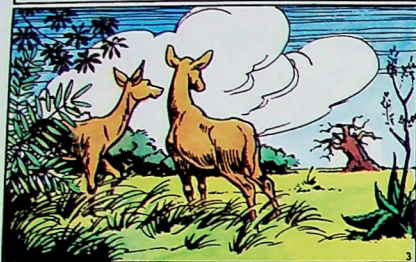


BECAUSE HE WAS BOTH SHORT AND UNPOPULAR, HE HAD NO WAY OF SEEING WHAT WAS HAPPENING UNLESS HE WENT UP AND OUT ON A LIMB...

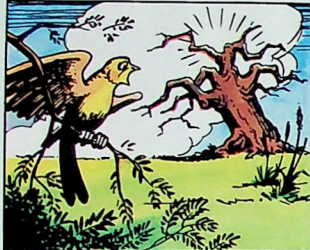


..... BUT THIS CAN SOMETIMES BE VERY DANGEROUS.
HERE IS THE STORY OF TABU, THE MONKEY WHO THOUGHT NOTHING OF BEING OUT ON A LIMB!

CRIES OF PAIN AND RAGE ECHOED THROUGH THE JUNGLE.....



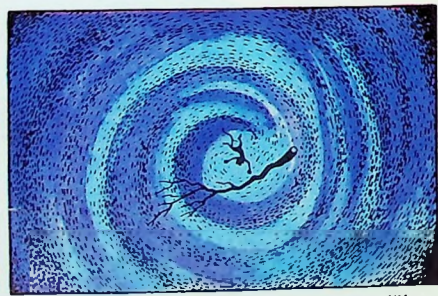
THEY SEEMED TO BE COMING FROM THE OLD BUYU TREE THAT GREW ON THE EDGE OF THE PLATEAU.



SURE ENOUGH, TABU, THE MONKEY WAS IN GREAT DISTRESS AS HE FELT THE FULL FORCE OF HIS UNCLE'S ANGER



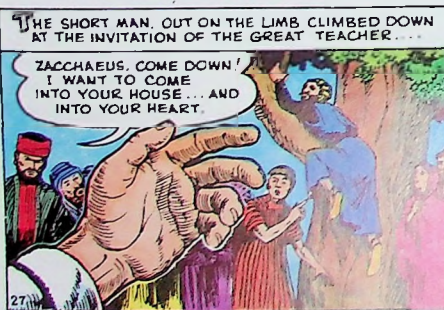
3



MONKEY AND LIMB HURTTLED DOWN... AND DOWN... AND DOWN...



FOR A MAN TO BE "OUT ON A LIMB" IS EVEN MORE DANGEROUS THAN IT IS FOR A MONKEY...



ZACCHAEUS MADE THE GREAT DECISION AND CHANGED THE WHOLE DIRECTION OF HIS LIFE.
HE INVITED JESUS INTO HIS HEART...



The monkey who went 'out on a limb' to do evil ends up by falling to a very real doom (fig. 11) although, it must be said, via a very striking spiral effect.

The effectiveness of White's cartoon treatment of serious theological issues points to a phenomenon which is apparent from the two comic strip versions of "Samson" one cartoonish, one realistic published by Standard Publishing and American Bible Society, respectively.

Somehow the literal, almost 'Rambo' style superheroics of Samson as drawn by the American Bible Societies' artist (fig. 12) culminate in a death (fig. 13) which is less poignant and affecting - we have seen the same thing in a hundred regular comic books - then does the demise of the artist Norman Lynch's cute little cartoon figure (fig. 14).

Again, one is, struck by the irony of a situation where the 'realistic' interpretation of a subject may only capture the surface detail while a looser cartoon version is free to interpret the less tangible elements - for instance, the 'realistic' Samson's strangling of the lion is shown as simply a feat of strength à la Tarzan.... it takes the cartoonist's eye to come up with an image for the 'Spirit of God' as Samson demolishes the pillars.

The logical extension of the palpability of cartoon characters is to use characters which are already popular with readers.

Al Hartley's spire comics mix the famous American teenage character "Archies" adventures with moral messages (fig. 15). It's technique which may not be considered wholly 'ethical' by some - the comics are identical in style and quality to the regular news stand comics - but there is no denying the techniques effectiveness as a 'carrot' to encourage receptiveness of the ideas the magazine wants to get across.

In the next chapter we will see how this and other comic strip styles and techniques may be applied to a variety of educational requirements.

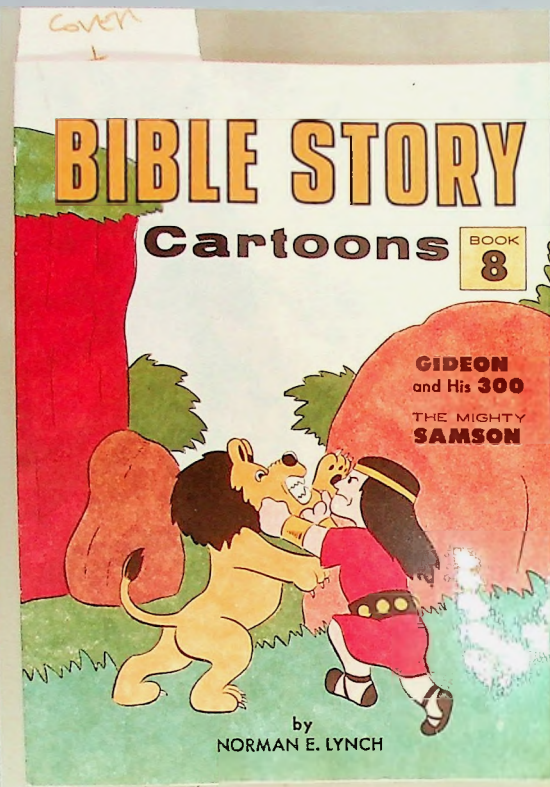
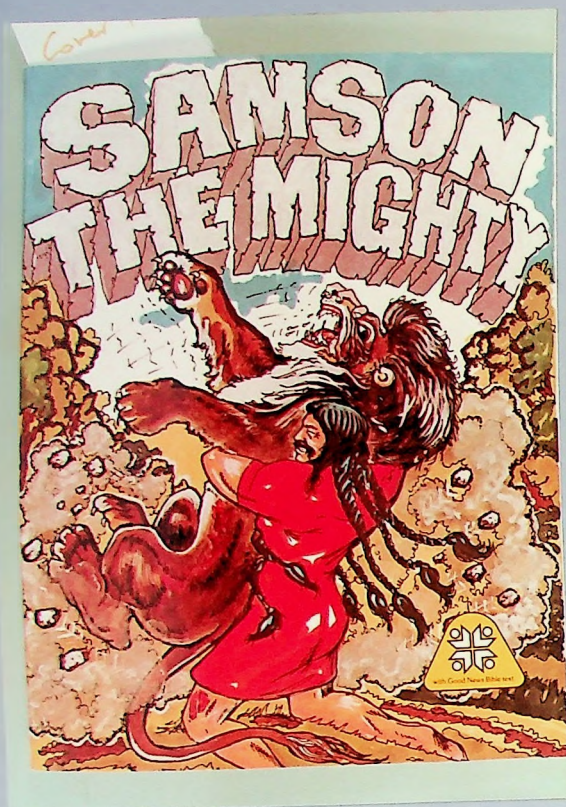


Fig 12





Fig 13



Fig 14

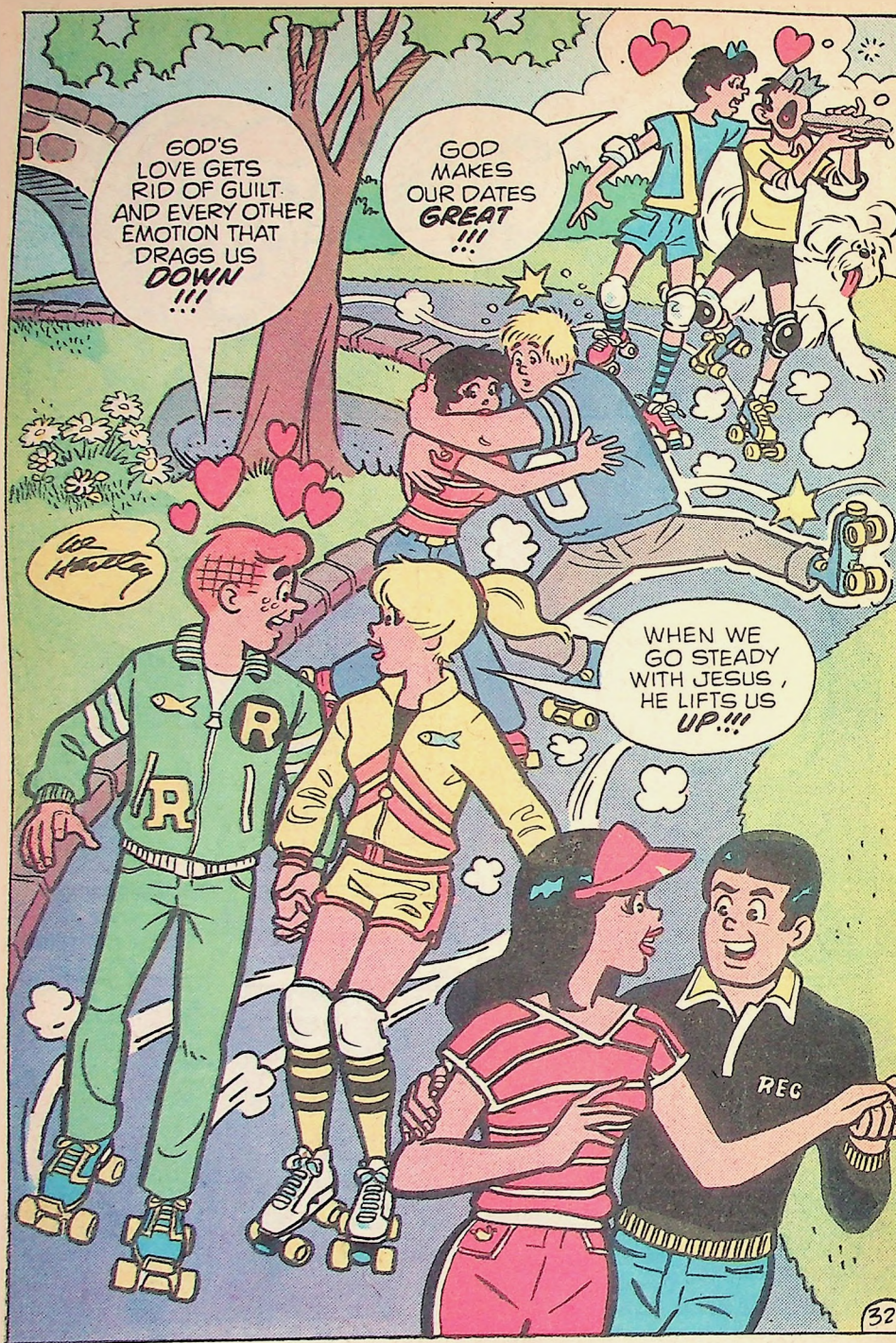


Fig 15

Chapter five

COMICS AND THE CURRICULUM.

When introducing the television programme, 'The Electric Company' to parents and teachers in 1971, Dr. Sidney P. Marland, Commissioner of the United States Office of Education wrote:

"When television's power to reach and hold (a young) audience is put to deliberate educational use, we know the results can be dramatic. Already 'Sesame Street' is a national institution and a major supplement to existing programs for very young children and... as a teacher, I view this resource as a significant additional tool in the teachers portfolio".

Both Sesame Street and the Electric Company make substantial use of animation and cartoon in their presentation, and it is significant that a large amount of the printed material which supplements the multi-media educational programs makes use of the comic strip format (fig. 1).

One of the principles proven by Sesame Street is that children will readily accept instruction from characters that they trust and recognise - Cookie Monster, Grover, Ernie and Bert.

We have already touched on the idea of using popular and established comic strip characters for instructional purposes. The technique is by no means new. During the war, characters such as Dandy's durable 'Desperate Dan' were pressed into service to encourage rationing and conservation (fig. 2).

Across the Atlantic, Milton Caniff's macho hero Steve Canyon was similarly acting as ambassador for the postal service (fig. 3).

Growing social awareness in our own time has meant that exhortations to fight tooth decay from Casper the friendly ghost and his friends (fig. 4) have been augmented by Spider-man's advice regarding child sexual abuse (fig. 5).

The appearance of such a topic in a children's comic, as in the other communications media, is not a manifestation of a new social problem, rather it is an indication that the medium has matured sufficiently to be able to address issues which were hitherto unmentionable. Child abuse is obviously a problem which the primarily youth orientated comic medium is well suited to tackle.

Drug abuse is another phenomenon which may have its beginnings in childhood and adolescence. Although the existence of this particular problem had been at least acknowledged in the comic book world for years, it was usually limited to areas such as the opium trade which was a standard criminal pursuit in many a 'Boys Own' detective adventure.

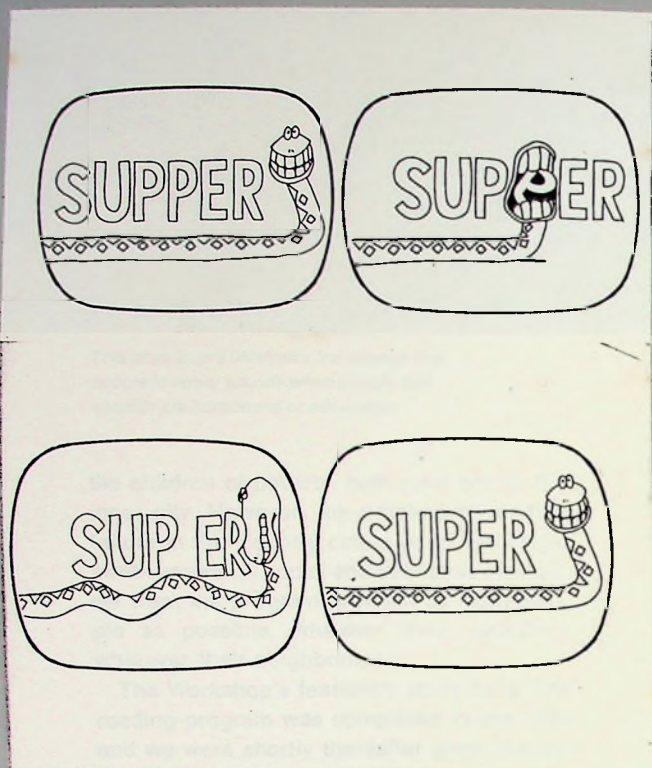


Fig 1



Fig 2

Dandy (1942)



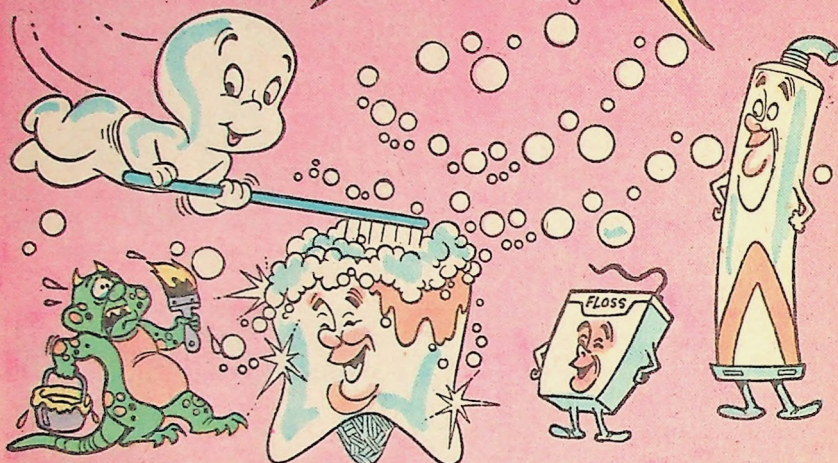
Fig 3

THE FRIENDLY GHOST
Casper®

HELPS THE
FRIENDLY DENTISTS

DON'T GIVE
PLAQUE
A GHOST
of a CHANCE

BRUSH
and FLOSS
DAILY



© HARVEY CARTOONS

...and remember...
VISIT YOUR FRIENDLY DENTIST
EVERY SIX MONTHS!

AMERICAN
DENTAL
ASSOCIATION
HARVEY COMICS
SPONSORED BY
THE AMERICAN
DENTAL
ASSOCIATION



Fig 4

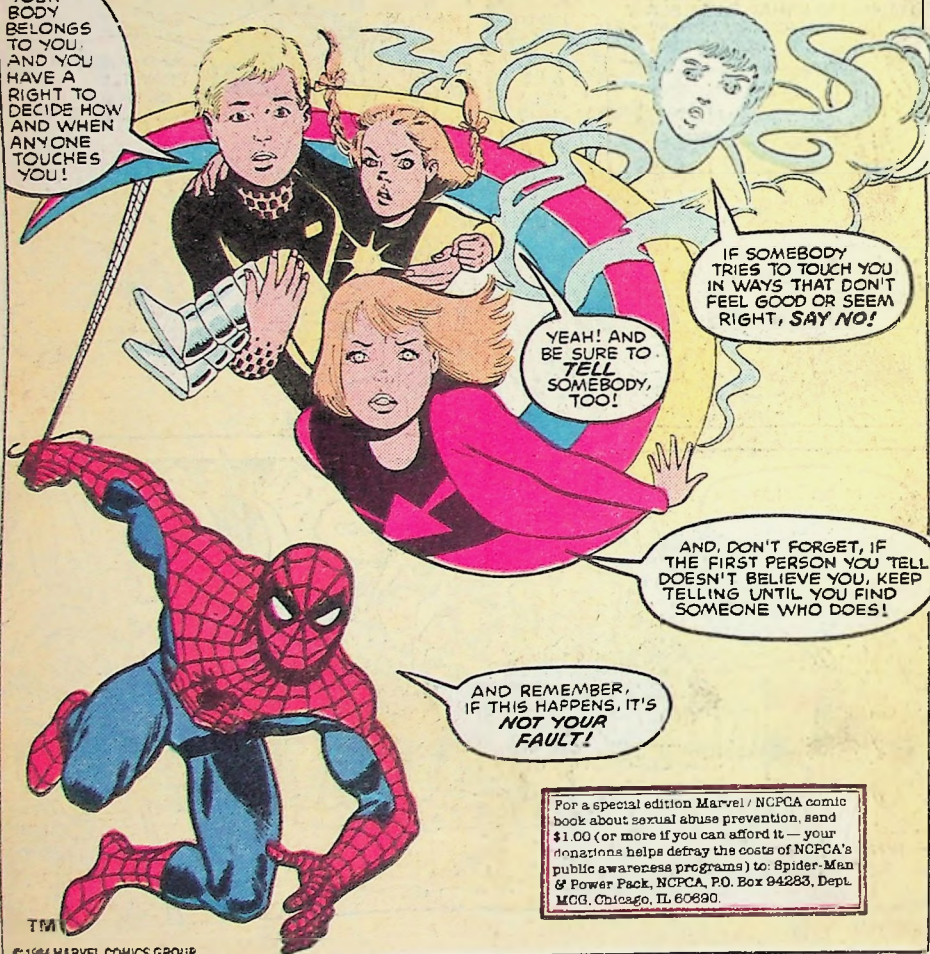
POWER PACK

These messages are brought to you as a public service by
Marvel Comics and the National Committee for
Prevention of Child Abuse.

AND the AMAZING SPIDER-MAN

WITH TIPS ON WAYS TO PREVENT SEXUAL ABUSE

YOUR
BODY
BELONGS
TO YOU,
AND YOU
HAVE A
RIGHT TO
DECIDE HOW
AND WHEN
ANYONE
TOUCHES
YOU!



YEAH! AND
BE SURE TO
TELL
SOMEBODY,
TOO!

IF SOMEBODY
TRIES TO TOUCH YOU
IN WAYS THAT DON'T
FEEL GOOD OR SEEM
RIGHT, SAY NO!

AND, DON'T FORGET, IF
THE FIRST PERSON YOU TELL
DOESN'T BELIEVE YOU, KEEP
TELLING UNTIL YOU FIND
SOMEONE WHO DOES!

AND REMEMBER,
IF THIS HAPPENS, IT'S
NOT YOUR
FAULT!

For a special edition Marvel/NCPCA comic
book about sexual abuse prevention, send
\$1.00 (or more if you can afford it — your
donations help defray the costs of NCPCA's
public awareness programs) to: Spider-Man
& Power Pack, NCPCA, P.O. Box 94283, Dept.
MGG, Chicago, IL 60690.

TM
©1984 MARVEL COMICS GROUP

Attempts to deal with the problem on a more realistic and relevant level were hampered by a stringent censorship code which enforced blanket prohibition on the depiction of the use of drugs, including their ill effects.

The late 1960's brought a relaxation of the more illogical code restrictions - not least because the outright ban on depicting 'illicit substances' was endowing them with the thrill of the forbidden rather than acting as a deterrent.

Perhaps as a reaction against the previous repression, early anti-drug stories tended to dilute their message through over sensationalisation - probably the children who were most at risk from ill-informed experimentation with drugs were ~~those who were~~ those who were led to believe, by comics like "Cross and the Switchblade" (and other media sources), that drug abuse was a problem peculiar to ghetto and underprivileged areas (fig. 6).

The 80's brought magazines written by people who were themselves familiar with the realities of the drugs issue. The 'Teen Titans', currently the most popular characters in the adventure comic genre, starred in a special 1983 comic book produced in collaboration with a rehabilitation and prevention agencies.

The contrast between traditional super heroics and realistic depictions of young people of all races and social status detailing the perils of addiction (fig. 7) served to point out the difference between the fantasy and the real aspects of the drugs issue.

Besides directly tackling such issues as drug abuse, comic books can play a part in combating one of the causes of young people turning to such comforts - the frustration that many feel when unable to grasp school subjects with the facility of their school mates.

We have already noted that parents and teachers have increasingly come to look at well written comic material as being a supplement rather than a detriment to reading practice.

French teachers have long since realised that the adventures of Rene Goscinny's 'Asterix' and 'Lucky Luke' in their original tongue are a far greater incentive to budding linguists than traditional 'la plume de ma tante' fare.

Because the comic strip is a combination of the visual and the literary, it is a medium ideally suited to making the grasping of complicated educational concepts a little easier.

Cartoons with an educational purpose were just one of the many areas in which the Walt Disney Organisation excelled. Their war time animated cartoons explaining army manoeuvres and economics and later films dealing with accident prevention in the home and work place are still popular. This area of the Disney output has continued beyond the death of Disney himself and into the medium



Fig 6



KEEBLER COMPANY
PRESENTS DC COMICS'



THE NEW TEEN

TITANS™

\$1.00



ALL proceeds from this issue will be donated to fight drug abuse

Fig 7

of the comic strip.

The presence of Mickey and Goofy in a comic book about energy is a certain guarantee that the subject will not be treated in a cerebral or off-putting way (fig. 8).

'Enny', the energy spirit is a very chummy looking instructor on the operation of solar panels while Goofy is on hand to ask all the silly, basic questions that the reader may want to ask, thereby saving him the embarrassment that often stifles the enquiries of slower learners.

The ~~cover~~^{PAGE} displays the cartoon medium's particular forte for illustrating concepts such as the relationship between supply and demand in amusing and easy to grasp fashion.

Characteristically, the Eagle had directed its attention to scientific explanations almost from its inception.

Professor Brittain (fig. 9) explained subjects like Radar with a quiet confidence and authority which was matched by the precisely cross hatched drawing style. Whenever possible, however, the series presented its information by way of everyday examples (in this case the portable radio) which would be familiar to the reader, thus giving him a sense that the principles under review were not so far removed from his own level of understanding.

Comics have always had an affinity for the exciting and spectacular, up to the minute world of scientific discovery, but the wonders of the past have been equally well documented.

Robert L. Ripley in his long running syndicated feature 'Believe it or not' (fig. 10) frequently included fascinating historical data along with the authentic oddities he gathered from all parts of the world.

The sad case of Lady Coventry, for instance, might provoke interest in the whole area of 18th century fashions.

For those who do want to further their knowledge of historical matters, the comic strip offers an opportunity to take a visual tour of a particular time or place.

Longman publications "Medieval London: a cartoon history" is a guided tour of the city as it existed between 1066 and 1666. More than that, the people of the city tell their own story while a simple 'eye' device indicates places and details which may be seen today. (Fig 11)

Although Caroline Evans is very capable of detailed pen work when necessary, as her rendering of St. Pauls Cathedral shows, she portrays the everyday life of the city in a cheerful almost naive way, which replaces the reverence and distance which often robs history of its realism and instead gives its subject a lively appeal especially suited to the young readers at which the book

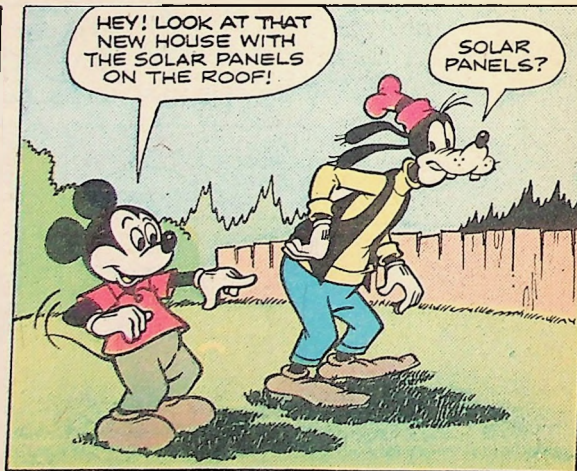
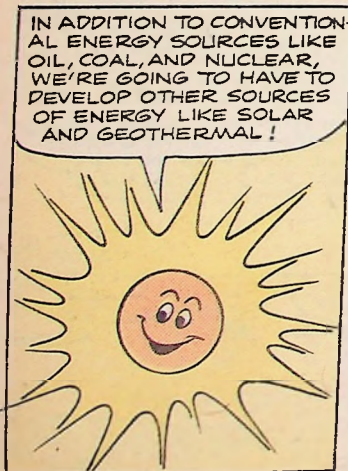
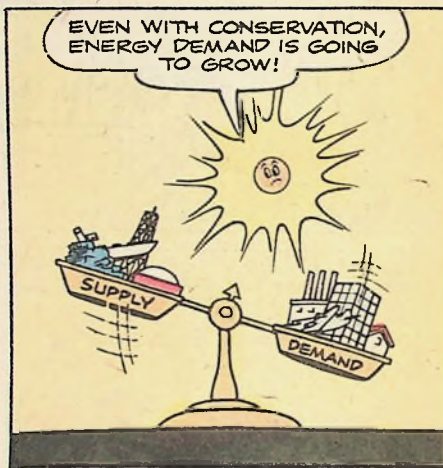
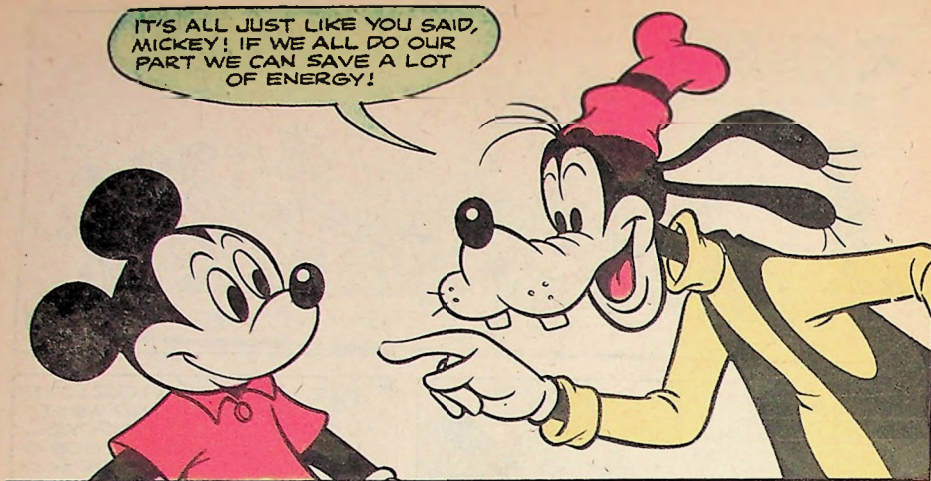
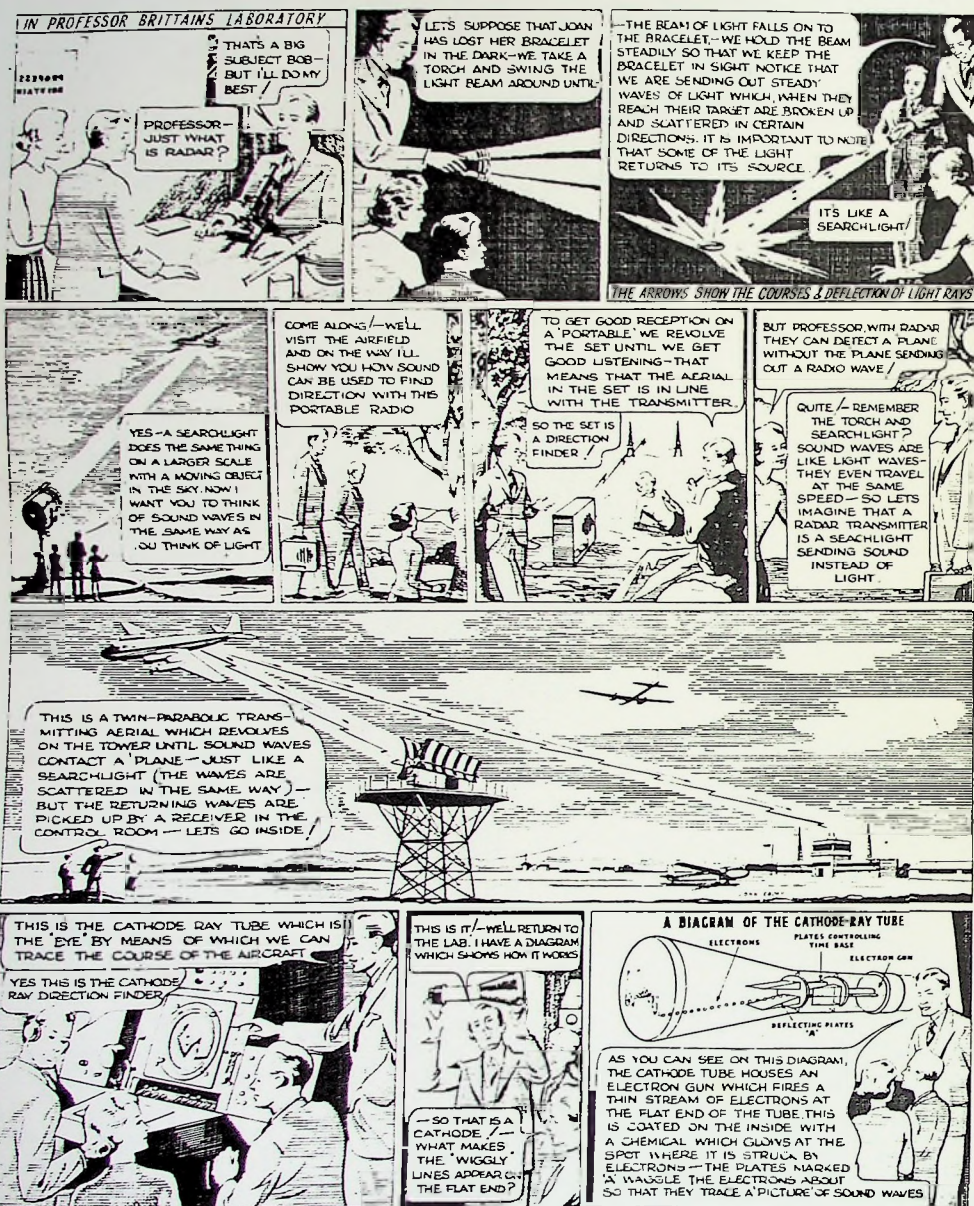


Fig 8

PROFESSOR BRITTAIN EXPLAINS: RADAR

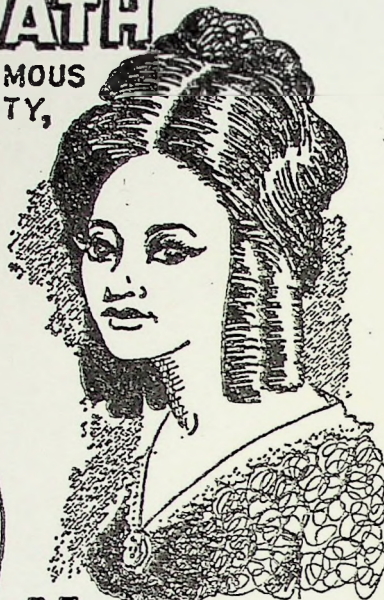


Any Questions?

Write to Professor Brittain, c/o EAGLE, if you have any questions or problems you would like him to deal with. He will be on this page every fortnight.

MASK OF DEATH

LADY MARIA COVENTRY, FAMOUS
18TH. CENTURY IRISH BEAUTY,
DIED THROUGH USING A
WHITE FACE MAKE-UP.
IT CONSISTED MAINLY OF
WHITE LEAD!

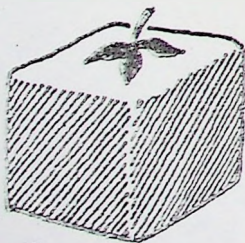


MUSTAPHA

SULTAN OF TURKEY (1717-74)
FATHERED 582 CHILDREN
—EVERY ONE A BOY!

MUSTAPHA PROMISED THE
EXALTED POSITION OF
EMPRESS TO ANY OF
HIS CONCUBINES
WHO COULD PRESENT
HIM WITH A DAUGHTER
—NONE EVER DID.

SQUARE TOMATOES WERE PRODUCED IN YORKSHIRE
RECENTLY—EASIER TO SLICE FOR SANDWICHES!



SOME
ATHLETE

THE FLEA IS ABLE TO JUMP
200 TIMES ITS OWN LENGTH

Fig 10



Fig 11

is aimed.

An even less detailed style marks the 'Poetry Comics' of David Morice (fig. 12). Yet by taking poems such as Keats' "When I have fears" and interpreting them through literal doodles, he encourages the notion that poetic imagery is not necessarily tied to the time and place of the original composition. In fact, this seemingly irreverent and superficial approach may actually serve to awaken in the reader an awareness of the possibilities of an interpretive and personal reading of poems which otherwise may be staid and unexciting memory tests on an examination course.

Even in present times the learning of lines of poetry 'off by heart' is still a requirement of many literary examinations. In this context, Morice's drawings are, at the very least, excellent memory aids, while the simplicity of the drawings might not only suggest that 'any one can do that' but may actually inspire some of its readers to search for their own imagery in poetry and help reinstate it as a lively mode of expression.

'Poetry Comics' are a relatively new application for the medium, while comic strip adaptations of prose novels and stories have appeared from the earliest days of the medium onward. Sometimes the practice of re-working literature for the comic book format was as much a result of the lack of good original material as the desire to further the development of either medium.

Worthier enterprises such as Gilberton's "Classics Illustrated" series which ran to some 169 adaptations from its inception in the 30's right through to the 70's included in its roster such diverse subjects as Hugo's "Notre Dame de la Paris", Homer's "Odyssey" and Twain's "Connecticut Yankee in King Arthur's Court".

Hampered by the standard comic book length of thirty six pages when featuring such lengthy tomes as "Wuthering Heights" or "David Copperfield", the classics comics strove to give the flavour of the original, always ending by exhorting the reader to:

"Now read the original story for yourself".

Although the classics comics were worthwhile in that they introduced the young reader to the cream of world literature and pointed him in the direction of great authors whose work he might otherwise have missed, it must be said that on their own terms, their scope was somewhat limited.

This is by no means the fault of the comic medium. Rather, it is a symptom of the essential difference between comics and prose. A truly great prose work should read so well in its original form that any pictorial illustration is redundant.

The exact opposite is the case when one considers drama which is the third component of the school course in English.

Plays are written to be performed and this is obviously the ideal

WHEN I HAVE FEARS

BY
JOHN
KEATS



DR.
BYRON
LOAN,
PSYCHIATRIST

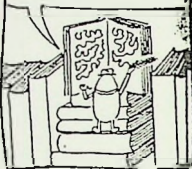
WHEN I HAVE FEARS
THAT I MAY CEASE
TO BE



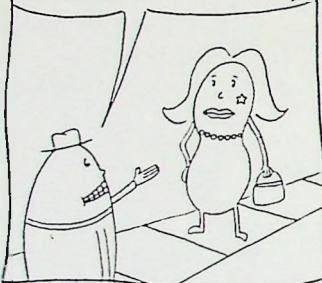
BEFORE MY PEN
HAS GLEANED MY
TEEMING BRAIN,



BEFORE HIGH-PILED
BOOKS, IN CHARACTER,
HOLD LIKE RICH GARNERS
THE FULL RIPENED GRAIN,



WHEN I BEHOLD, UPON
THE NIGHT'S STARRED FACE,



HUGE CLOUDY SYMBOLS
OF A HIGH ROMANCE,

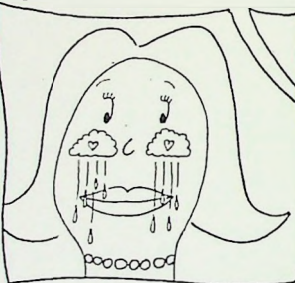
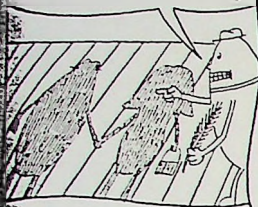


Fig 12

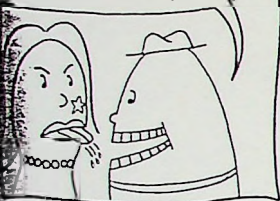
AND THINK THAT I MAY
NEVER LIVE TO TRACE
THEIR SHADOWS, WITH THE
MAGIC HAND OF CHANCE;



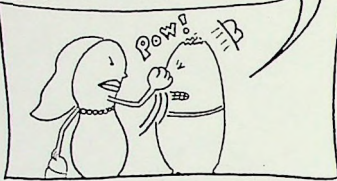
AND WHEN I FEEL,
FAIR CREATURE OF AN HOUR,



THAT I SHALL NEVER LOOK
UPON THEE MORE,



NEVER HAVE RELISH IN THY
FAERY POWER
OF UNREFLECTING LOVE!



THEN ON THE SHORE
OF THE WIDE WORLD
STAND ALONE, AND THINK



TILL LOVE AND FAME
TO NOTHINGNESS
DO SINK.



END

way to learn to appreciate dramatic work. Unfortunately in many schools the students are, either through lack of facility or lack of interest on the part of the school, forced to make do with a dry and sterile study of the play in script form only.

The comic strip with its combination of text and visuals is ideally equipped to present dramatic works in a way closer to that in which they were intended to be seen.

The classics series made the occasional foray into the dramatic sphere with adaptations such as Shakespeare's Julius Caesar (fig. 13).

Artist H.C. Kiefer literally interprets the drama with more or less accurate depictions of the Roman Empire, while the gaps in the original script necessitated by the strictures of space are bridged by narrative captions. There is no mistaking Shakespeare's text for it is rendered in careful hand lettering, while the 'additional' narration has an illuminated capital and lettering style more suited to Batman than the Bard of Avon!

Nevertheless, Kiefer's interpretation is a lot more faithful to the original than many other 'popular versions' of the same period. Like the novels in the same series, it is useful as a sample of the original if not as a definitive adaptation of the text.

Latterly, the trend in theatre has been towards a more free interpretation of Shakespeare's plays as regards settings and costuming. This is a trend continued in Ian Pollock's comic strip adaption of King Lear.

Pollock's expressive and disturbing illustrations, often bearing only a tenuous resemblance to reality are well suited to the mayhem and madness which pervades Lear (fig. 14).

Benefiting from a page count that allows him to use the play script in its entirety, Pollock's Lear, rather than being simply a slavish pictorialisation of the text, adds the Artist's own unique vision to Shakespeare's writing so that the two complement one another.

The Macabre humour that underpins tragedy is a hallmark of Shakespeare's writing, and Pollock amplifies this facet of the play by adding his own bizarre images. Although characters like the Duke of Albany appear in Elizabethan costume (fig. 15), Goneril, Lear's eldest daughter and villainess of the play, effects a 1920's style dress while the messenger who brings news of Gloucester's torture and Cornwall's murder is a modern postman, complete with satchel, cap and throbbing feet.

Not only is Pollock's version of the play unique in itself, but it suggests to the reader that all dramatic works are open to interpretive reading and in so doing can only be of benefit to the whole area of dramatic study.

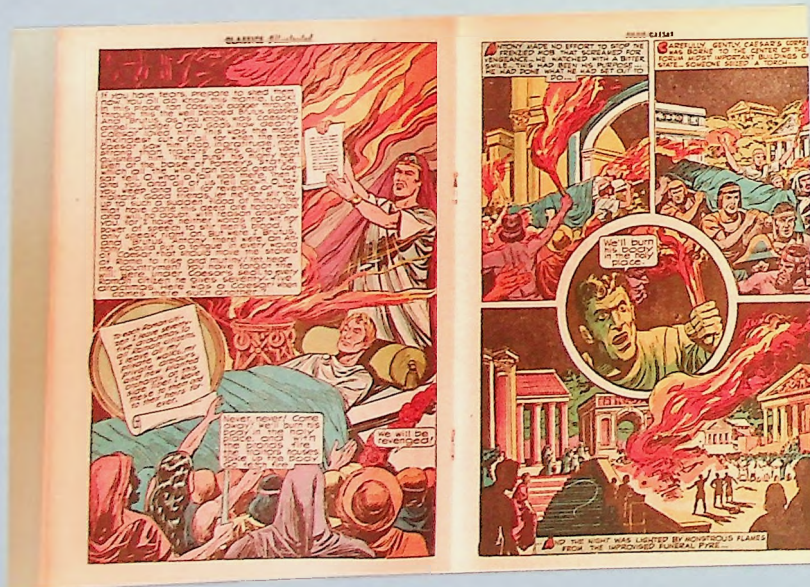
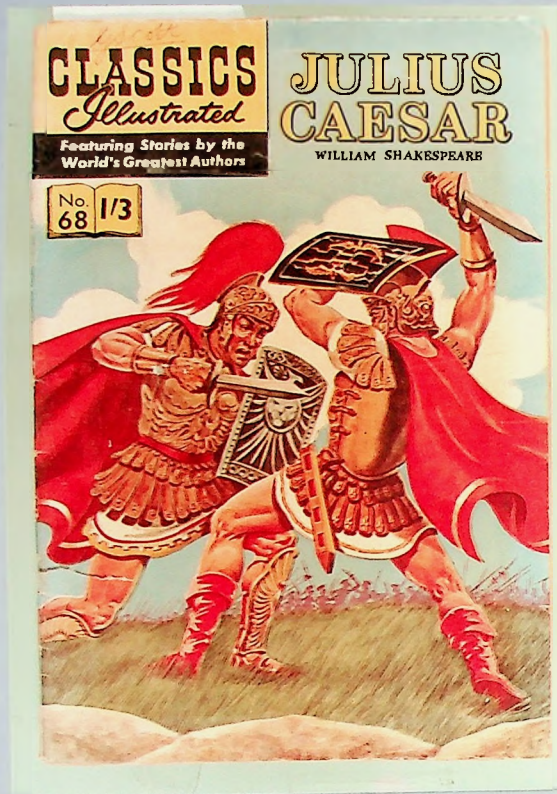


Fig 13



Fig 14



Just as importantly, Pollock's strange cartoonish figures and their distorted world could not exist in any other medium but the comic strip.

This Lear, then is not just a substitute or a 'sugar pill' for the original but is complete in itself as educational tool compatible with the established curriculum, an indication that the full potential of the comic strip form as an educational medium is at last being recognised and developed.

Hopefully, as the crude woodblock illustrations of the original children's chapbooks have seen replaced by technology capable of reproducing Ian Pollock's multi hued wash illustrations, continued stylistic and technical innovations of the medium will be paralleled by a widening of its educational applications.

For a medium which was once vilified as the cause of stunted literacy and juvenile delinquency, its growing respect ability (which, by the nature of the medium will hopefully never become pomposity) is a very hopeful note on which to end this study.

CONCLUSION.

The diversity of subjects addressed by the comic strip, as documented in various chapters of this study is an indication of the adaptability of the medium - an adaptability which has only just begun to be exploited by imaginative artists.

As we have seen in the early chapters, the first 'educational comics', such as the cartoon inserts in 'Chums' and 'Boys Own' or the 'Belles Histoires' were produced by publishers who, with the best intentions in the world, did not understand the medium they were trying to exploit, with a resulting weakening of the effectiveness of their educational packages.

Similarly, comic book publishers like Classics Illustrated with their documentary and 'cultural' publications as discussed in our last chapters did not have the necessary broadness of approach or experience outside the comic field that would enable them to imbue their comics with successful and lasting educational value. We have noted the 'Eagle' as an example of the successful combination of educational and comic material, due mainly to its insistence on the highest quality in every department. In many ways, in fact, Eagle represents the traditional comic at it's most polished and successful whether as an educational comic strip or as an example of comic art for its own sake.

This is not to suggest, however, that the educational comic book has no where else to go - our last chapter shows artists like Pollock using the format to solve specific educational problems in new and diverting ways, which are neither traditional comics or traditional educational aids, but which combine to form an extremely effective whole.

Programs like the 'Comic Strip Shakespeare', which are published by established academic publishers for use in the school room alongside standard texts, indicate that the comic strip medium has gained not only 'respectability' but recognition for its effectiveness as an educational tool.

Hopefully, this study, in investigating the forays already made by the comic strip into the educational field, has pointed out the potential that exists for further development in this particular area by innovators from within and outside the industry.

Such development is certainly something to be encouraged since it not only benefits educators pressing the comic strips particular appeal and attractiveness into the service of educational publishing, but by broadening the scope of the medium's subject matter and presentation will also be of great benefit to the comic strips development as an art form in itself.

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