EXPLORING THE INTERTEXTUALITIES IN A GRADE 7 STUDENT'S GRAPHIC NARRATIVE

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Abstract. This article features a case study of the graphic narrative that was produced by Santino, a Grade 7 student. The analysis of Santino's work focuses specifically on the intertextual strategies of appropriation, parody and pastiche. The graphic narrative was created when Santino was a participant in a classroom-based research project that explored how developing students' knowledge of literary and illustrative elements affects their understanding, interpretation and analysis of picturebooks and graphic novels, and the subsequent creation of their own print multimodal texts. Ecological and sociocultural perspectives on teaching and learning in classrooms framed the research. During an 11-week period, Santino participated in interdependent activities that offered him opportunities to learn about metafictive devices, some art elements, and a few compositional principles of graphic novels. Santino had the opportunity to apply and represent his learning by creating his own multimodal print text as the culminating activity of the research. The content analysis of Santino's written and illustrative text revealed that Santino's participation and engagement in a particular classroom community of practice affected his learning of the content and concepts under study, that his graphic narrative is a plurality of other appropriated and parodied texts, and that the pastiche nature of his work reflects the influence of texts that Santino had read and viewed outside of school.

Keywords: case study; graphic narratives; intertextuality; multimodal text; remix

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According to Chandler (2002), "no text is an island entire of itself" (p. 201). Intertextuality describes the dialogical relationships among texts. As is evident from the brief theoretical review below, intertextuality is defined, interpreted and employed in various ways in the professional literature. In this article, the term intertextuality is used to describe text-to-text connections, recognizing the diversity of texts that exist in today's society (e.g., literature, movies, songs, television programs, YouTube videos, 'sayings,' famous buildings, artwork, brand names). The term is also used in a manner that resonates with those scholars and researchers who believe that the text and the reader/viewer/writer are synergetic constituents of intertextuality.

During a study that I conducted in a Grade 7 classroom, the students were introduced to the semiotic notion of intertextuality because the focus literature used in the research included contemporary picturebooks and graphic novels that feature metafictive devices. Waugh (1984) describes metafiction as "fictional writing which self-consciously and systematically draws attention to its status as an artefact" (p. 2). Indeed, metafiction is concerned with "fiction-making itself" (McCaffery, 1995, p. 182), and through a number of devices or techniques authors and/or illustrators of metafictive texts concomitantly construct and expose "fictional illusion" (Waugh, 1984, p. 6). Intertextuality (McCallum, 1996; Nikolajeva & Scott, 2001; Waugh, 1984), "parodic appropriations of other texts, genres and discourses" (Stephens & Watson, 1994, p. 44) (Lodge, 1992; McCallum, 1996; Waugh, 1984), and "a pastiche of illustrative styles" (Anstey, 2002, p. 447) or literary pastiche (Waugh, 1984) are three of the many metafictive devices that have been identified in adult, young-adult, and children's literature (Pantaleo, 2006a, 2008).

By participating in the classroom-based research project, the Grade 7 students had opportunities to develop their understanding and appreciation of some of the techniques that authors and illustrators use when creating picturebooks and graphic novels. This article presents a case study of the written and illustrative text produced by one student, Santino (pseudonym), and discusses examples of intertextuality in his book, focusing specifically on appropriation, parody and pastiche. Since at the beginning of qualitative research "the researcher does not know what will be discovered, [nor] what or whom to concentrate on" (Merriam, 2001, p. 162), my decision to focus on Santino's text, "Graphichool," occurred after I analyzed all of the Grade 7 students' multimodal books. When compared to the other students' work, "Graphichool" does not exhibit the most metafictive devices (analysis of the multimodal text revealed that it contains 16 of the18 metafictive devices taught during the unit), but in my opinion, Santino's work is unique because it is created in the medium of comics or graphica (Thompson, 2008), and it includes a remarkable array of intertextualities.

Due to the nature of Santino's work, a brief discussion of the terms comics, graphic novels and graphic narratives is provided below. A discussion of intertextuality is included in order to develop reader knowledge about intertextuality, and its significance in understanding the complexity and sophistication of Santino's text.

Explanations of the theoretical frames that guided the study, the research context, and the research investigative procedures are followed by a description of "Graphichool." The analysis of the three intertextuality strategies evident in Santino's graphic narrative is followed by a discussion of the significance of the findings, which includes a consideration of how intertextuality can be taken up by writers, and how the character of "Graphichool" reflects writing as remix (Lankshear & Knobel, 2006). Further, the findings underscore the importance of generating in-school literacy activities that provide students with choice, that include interesting texts, that are engaging and motivating, and that recognize and value students' out-of-school literacies.

1. COMICS, GRAPHIC NOVELS OR GRAPHIC NARRATIVES?

The terms comics, graphic novels and graphic narratives are used in varying ways by researchers, theorists and educators. Comics, "plural in form, used with a singular verb," has been defined as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer" (McCloud, 1993, p. 9). Comics is a medium (Chute, 2008; Wolk; 2007), and Comics Studies is a field of scholarly research (Ndalianis, 2011; Smith, 2011). Brenner (2011) uses the term "comics" as an umbrella term to remind readers that the differences among comic strips, comic books, and graphic novels are not in the "storytelling technique but in length, from (approximately) four panels to 30 pages to anywhere from 100 to 1,000 pages" (p. 257). These graphica texts are also similar in their multimodal nature because the mode of writing and the mode of image (Kress, 2003) are combined in many different ways, and both semiotic resources are necessary for the representation and construction of meaning in these texts (except in wordless texts).

Although those writing about graphic novels agree that it is a format, and not a genre, opinions vary about how to define the format. For example, graphic novels have been described as "book-length comic books that are meant to be read as one story" (Weiner, 2003, p. xi). According to Thompson (2008), the graphic novel is just one format within the larger medium of graphica, "a medium of literature that integrates pictures and words and arranges them cumulatively to tell a story or convey information" (p. 6). He identifies comic strip, comic book, trade paperbacks and manga as other formats of graphica. As well as containing more pages, Thompson (2008) notes that graphic novels, unlike comic books, have "full-length story lines … and are bound like a book" (p. 9). Some people have noted the problematic nature of the term graphic novel due to the meanings of and the connotations associated with both words (Schwarz, 2007; Wolk, 2007). Chute (2008), for example, expressed concerns with the word "novel" because many graphic novels are works of nonfiction. Finally, Labio (2011) conveys her objections to how some people use the idiom graphic novel as a superordinate term for comics.

According to Chute (2008), the term graphic narrative, "a book-length work in the medium of comics" (p. 453), includes graphic novels and works of nonfiction. Although others agree with Chute's use of the term graphic narrative and include comic books and manga as well in their definition (Gardner & Herman, 2011), Labio (2011) states that the term graphic narrative privileges "the literary character of comics over the visual" (p. 126).

Santino's "Graphichool" is created in the medium of comics or graphica but it is not a comic book. His work lacks the length (i.e. number of pages) to be considered a true graphic novel, although his "story starts and ends within the same book" (Thompson, 2008, p. 9). After much consideration, I decided to refer to Santino's work as a graphic narrative because it seems that this term is being used in a broader way to refer to both medium and format.

2. INTERTEXTUALITY

Julia Kristeva (1980) is credited with coining the term intertextuality. She wrote that "any text is constructed of a mosaic of quotations; any text is the absorption and transformation of another" (p. 66), and noted that a literary work "is not simply the product of a single author, but of its relationship to other texts and to the structures of language itself" (Keep, McLaughin & Parmar, 2002, para. 1). In Allen's (2000) opinion, intertextuality "is one of the most commonly used and misused terms in contemporary critical vocabulary" (p. 2); his book on intertextuality provides an historical overview, describing how various theories and scholars have applied and interpreted the term.

Barthes (1975) stated that every text is "itself the intertext of another text" (p. 77); he wrote that a text as "a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations" (1977, p. 146). Barthes also explained how a reader is a plurality of other texts; the reader exists and works "within an intertextual field of cultural codes and meanings" (Allen, 2000, p. 89). Indeed, identifying an intertext is a hermeneutic activity, an act of interpretation by a reader; an "allusion only makes sense if the reader is familiar with the hypotext (the text alluded to)" (Nikolajeva & Scott, 2001, p. 228). Because a reader brings to a text, all of the other texts she has read, as well as her own cultural context, in many cases intertextualities are culturally dependent (Nikolajeva & Scott, 2001).

Several scholars have written about both categories and strategies of intertextuality. For example, Wilkie-Stibbs (2004) has identified three general categories of intertextuality:

> (1) texts of quotation which quote or allude to other literary or nonliterary works; (2) texts of imitation which seek to parody, pastiche, paraphrase, 'translate' or supplant the original …; and (3) genre texts where identifiable shared clusters of codes and literary conventions are grouped together in recognisable patterns. (p. 181)

The six strategies of intertextuality described by D'Angelo (2010) in his essay on the rhetoric of intertexuality – adaptation, retro, simulation, appropriation, parody, and pastiche – connect with the categories described by Wilkie-Stibbs. Adaptation is the recasting or transposing of material into a new form. Hutcheon (2006) lists a variety of media that can be adapted, and describes adaptation as "repetition without replication" (p. 7). She also states that when a work is called an adaptation "we openly announce its overt relationship to another work or works" (Hutcheon, 2006, p. 6). Retro or recycling is "related to *nostalgia*" (D'Angelo, 2010, p. 35) and involves "reappropriation and recontextualization of older forms and styles" (Sim, 2005, p. 350). Simulation, a form of imitation, involves considering how reality can be (and is) manipulated or mediated, and explores issues around originality and the "copy" (D'Angelo, 2010).

As noted previously, appropriation, parody and pastiche were the three strategies of intertextuality that were used to guide the analysis of Santino's graphic narrative. Appropriation in the art world, according to Sartwell (1998), refers to the intentional incorporation or use of material "that derives from a source outside of the work" (p. 68). Appropriation can be a humour-trigging mechanism such as when artists create "new work by adapting an image from a previously known art form, or from other realms of human expression" (Roukes, 1997, p. 16). Just as "no artist starts from scratch; every artist derives material from the past" (Sartwell, 1998, p. 68), no writer starts from scratch – he/she borrows from other works. Sanders (2006) stated that, "art creates art" and that "literature is made by literature" (p. 1). In the musical form of hip-hop, artists sample, incorporate and remix 'bits' of music from other sources. As noted at the beginning of this article and discussed below, "Graphichool" is indeed a remixed artifact.

Many individuals have written about the intertextual nature of parody (Dentith, 2000; Lewis, 2001; Rose, 1993; Stephens, 1992; Waugh, 1984). A parody "reminds us of something known, then gives fresh pleasure by duplicating form that contrasts to new and humorous meaning" (Lukens, 1999, p. 224). Dentith (2000) defines parody as "any cultural practice which makes a relatively polemical allusive imitation of another cultural production or practice" (p. 37), "with varying degrees of mockery or humour" (p. 193). He also notes the paradoxical effect of parody as it preserves the very text that it imitates. Thus, parody is "doubled or multilayered in meaning" because a parody repeats/imitates the original but with some difference (Brand, 1998, p. 444). Further, parodies can be specific, "aimed at a specific precursor text," or parodies can be general, aimed at "a whole body of texts or kind of discourse" (Dentith, 2000, p. 7). To Roukes (1997), parody in visual art "seeks only to amuse by the comic interpretation of human nature and customs, behaviours, silly fads, products, icons and art. Parody is entertainment, pure and simple" (p. 135).

Unlike parody, pastiche "repeats without difference" (Brand, 1998, p. 445). Brand (1998) describes pastiche as a textual imitation, "a borrowing of words, phrases, visual, or musical motifs form the original that are reproduced in an imita-

tion" (p. 444). Indeed, the term pastiche can be used to describe creative works in music, art, drama, architecture or literature that are imitative of the style of a previous work, or that are a mixture of fragments or pieces 'borrowed' from different works. In "literary usage, pastiche denotes the more or less extended imitation of the style of manner of another writer or literary period" (Dentith, 2000, p. 194).

3. RESEARCH ON INTERTEXTUALITY

Several researchers (e.g., Pantaleo, 2004, 2006b; Oyler & Barry, 1996; Sipe 2000, 2008) have described the "intertextual" connections made by children in response to picturebooks. Sipe's (2000) extensive research, which explored young children's responses to picturebooks, revealed how primary-age students used intertextual connections to not only interpret and analyze the story, but also to enter the story and to play, perform, and create new stories. Oyler and Barry (1996) documented the rich array of intertextual connections Grade 1 children made in response to informational texts. Research by Short (1992), working with elementary students in literature-rich environments, and my (2004, 2008) research with students in Grades 1 through 5, have demonstrated the wide array of intertextual connections made by students when the classroom context encourages them to make connections between and among texts.

Other research has reported on the influence of literature read or heard by elementary students on their written texts (Beach, Appleman & Dorsey, 1990; Cairney, 1990, 1992; Dressel, 1990; Lancia, 1997). Elsewhere (2008, 2009, 2011, 2012) I have written about how students in Grades 3, 4, 5 and 7 drew upon the content, conventions and format of the literature they read when they created their own texts. The students also made intertextual links to other cultural texts (e.g., famous actors, characters or events from other books or movies, songs, sayings, Internet sites, brand names), and to one another's multimodal print texts. The students' writing was embedded in a specific context of social interaction and activity that was generated due to their engagements with particular kinds of texts. Thus, similar to other research findings (Bloome & Egan-Robertson, 1993; Oyler & Barry, 1996), the social nature of intertextuality was most evident in these particular research classrooms.

4. ECOLOGICAL AND SOCIOCULTURAL PERSPECTIVES

Appreciating the multifaceted nature of intertextuality requires understanding the influence of social, cultural, historical and institutional contexts on readers and writers and the texts that they read, view and create. Barton (2007) embraced the use of an ecological metaphor to explain how literacy is "a set of practices associated with particular social systems and their related technologies" and to under-

stand how literacy is embedded in "social life and in thought, and its position in history, language and learning" (p. 32).

Consistent within a broader ecological framework, a sociocultural perspective on reading and writing recognizes that all literacies take place in social contexts. Therefore, any study of literacy must be situated and studied "within the contexts of the readers and writers being studied" (Kist, 2005, p. 7). Reading and writing particular kinds of texts involves particular social practices where participants read and talk about "texts in certain ways, hold certain attitudes and values about them, and socially interact over them in certain ways" (Gee, Hull & Lankshear, 1996, p. 3). Thus, a classroom of students can be viewed as a discourse community as the students have literacy events (including texts) and practices in common with each other.

In the Grade 7 research classroom, the literature that the students read, wrote about and discussed influenced the multimodal print texts that they created as the culminating activity of the research. The research on intertextuality described above has documented how membership in particular "social/textual communit[ies]" (Kress, 2003, p. 159) has affected students' oral and written responses to and interpretations of the literature they read, as well as the content of their writing. Indeed, a sociocultural theory of writing recognizes how an "individual's writing practices and identities [are] shaped by the social, cultural, and ideological contexts he or she inhabits" and how "his or her writing, in turn, shape these contexts" (Schultz, 2006, p. 365).

As both a teacher and the researcher, I acknowledge my influence on the Grade 7 classroom community and on the students' learning. I recognize that the "ideologies demonstrated and valued" (Rowe, 2008, p. 70) by both myself and Mrs. K., the classroom teacher, influenced how the students approached, discussed and wrote about the literature they read, as well as how the students composed and created their own work at the end of the study. The students' ongoing learning throughout the study affected their participation in the activities, my pedagogy, and the social nature of learning in the research classroom. Adopting an ecological approach and a situated learning perspective recognizes how student participation in the literacies events and practices that are described below contributed to their evolving collective identity, and to their understanding and use of a particular discourse to talk about the focus literature and other texts.

5. RESEARCH CONTEXT

Santino attended a Grades 6-8 public school, located in a predominantly upper-middle class area of a city in British Columbia, Canada. The middle school's culturally and ethnically diverse student population speaks approximately six different languages, other than English. For 11 weeks from September-December 2009, I worked with Mrs. K. and her Grade 7 students five mornings/week for approximately 390 minutes/week. Of the 25 student participants, 16 were girls and 9 were

boys. My collegial relationship with Mrs. K. was well established because we had worked together on previous classroom-based research projects. Although I took the lead in teaching the lessons during the project, Mrs. K. was integrally involved in the delivery of unit.

5.1 Research investigative procedures

Overall, the purposes of the descriptive, naturalistic study were to explore how developing students' knowledge of literary and illustrative elements affects their understanding, interpretation and analysis of picturebooks and graphic novels, and the subsequent creation of their own multimodal print texts. The contextual information below, which provides only a glimpse of the richness and complexity of the investigative procedures that transpired during the research, is fundamental in order for readers to understand and appreciate Santino's work.

5.2 Personal response and small group discussions

At the beginning of the research a series of teaching and learning activities focused on the notion of "response." Student participation in various activities served as common experiences to discuss with the students how humans are constantly responding to multiple stimuli in their lives, and that there are various kinds of responses and ways to respond. Anonymous examples of responses, written by students in the Grade 7 classroom and from other classrooms, were shared with the students to identify and reinforce the qualities of a "good aesthetic response" (i.e. articulating one's opinions, emotions, thoughts about the selection and supporting the latter with reasons/explanations). Time was also devoted to engaging in activities that focused on small group discussion etiquette with the goal of developing a communal understanding of the expectations for "successful" discussions, including the generation of a set of guidelines.

5.3 The picturebooks: Metafictive devices and art elements

Before reading *Willy the Dreamer* (Browne, 1997) the students viewed and discussed several coloured overhead transparencies of artwork featured in the picturebook. Browne's book was used to introduce the students to the semiotic notion of intertextuality, and to underscore the importance of looking carefully at illustrations in picturebooks. The picturebook also served as a catalyst for discussing examples of intertextuality in a variety of other print and digital texts.

The sequence of the other picturebooks used in the research was as follows: *Shortcut* (Macaulay, 2005), *Flotsam* (Wiesner, 2006), *Re-zoom* (Banyai, 1995), *The Red Tree* (Tan, 2001), *Voices in the Park* (Browne, 1998), *The Three Pigs* (Wiesner, 2001), *Chester* (Watt, 2007), *Chester's Back* (Watt, 2008), *Black and White* (Macau-

lay, 1990) and *Wolves* (Gravett, 2005). In partners, the students read and talked about *Tuesday* (Wiesner, 1990) before reading *The Three Pigs*. The students also read and discussed *Why the Chicken Crossed the Road* (Macaulay, 1987) in partners so that they would be familiar with the character Desperate Dan before reading *Black and White*. As the focus picturebooks were read and discussed, vocabulary terms for various peritextual elements and other features of picturebooks (e.g., recto and verso, double-page spread, typography, full bleeds, and gatefold) were introduced to, or reviewed with, the students. The students quickly began taking up the language of picturebooks and using the discourse in both their conversations and written work.

For most of the focus picturebooks, the students read the book independently, completed a written response, and participated in digitally recorded peer-led, small group discussions. Generally the students were given a few focus questions to guide their dialogues but the students knew that they could (and should) generate their own discussion topics/issues. Following the small group discussions, the students revisited the focus picturebooks and participated in partner and whole class activities that focused on various metafictive devices used in the literature. Some of the metafictive devices received more instructional time than others due to the nature of the literature. Additional picturebooks with metafictive devices were also brought into the classroom for the students to peruse during their free time and according to Mrs. K., these selections of literature were accessed whenever possible by the students.

With respect to art elements, the students participated in some activities that provided them with opportunities to learn about a few semiotic resources of the mode of image (Bezemer & Kress, 2008). The students completed an exercise described by Molly Bang (1991, 2000) that involves the building of an illustration from Little Red Riding Hood. By following Bang's (2000) instructions for sequencing a picture construction, the exercise effectively reveals several art principles by requiring students to change the size, colour, shape and perspective of objects on their pages. Other mini lessons, which were limited in depth due to time constraints, were devoted to discussing the cultural meanings of various colours, and to developing an awareness of perspective (i.e. how to create depth and distance), point of view and line. Overall, significant instructional time was consumed by introducing the students to just a few art elements.

5.4 Graphic Novels: Compositional principles and elements

In general, the Grade 7 students indicated familiarity with graphic novels, although several individuals stated that they had never read a graphic novel. The sequence of the graphic novels read by the students was as follows: *The Arrival* (Tan, 2006), *Babymouse: Queen of the World* (Holm & Holm, 2005), *Amulet Book One: The Stonekeeper* (Kibuishi, 2008) and *Coraline* (Gaiman & Russell, 2008). Although the students communicated their familiarity with speech bubbles, pedagogical activities

with the picturebooks had developed the students' understanding of how typography can be used to communicate meaning. The students were introduced to the terms panels and gutters when working with *The Arrival*. Much of the initial instruction and discussion about graphic novels focused on *Babymouse*. The students discussed the use of narrative boxes, the use of sound effects, and the use of line to show emotion and motion/action (see Pantaleo, 2011, 2012 for more detail). Finally, time was devoted to discussing techniques to create intensity in panels (McCloud, 2006). During their small group, digitally recorded discussions about the graphic novels, the students were expected to talk about the graphic novel features, the art elements and the literary devices described above.

Once all of the selections of literature had been read, the students completed a questionnaire that asked them to identify their favourite picturebook or graphic novel that they read during the study, to describe their processes of reading picturebooks, and to generate comments to convey to those individuals who might not appreciate the level of knowledge that is required to read and understand graphic novels.

5.5 Students' multimodal texts

The culminating activity of the study required the students to apply and represent their learning by creating their own multimodal print texts. In addition to the three compulsory requirements of typographic experimentation, intertextuality and parody, the students were instructed to include a minimum of 10 other metafictive devices in their work. Other mandatory aspects of the final products included the use of colour, line, point of view and perspective that revealed student understanding of these art elements. Finally, those students who created a graphica book or included pages that were graphica in nature needed to demonstrate their understanding of panel shape, size and layout; techniques to create intensity; speech bubbles; and line that communicates action/motion and feelings/emotions.

Overall, the final assignment was extremely open-ended with respect to topic, format and subject matter. Although approximately 11 Language Arts classes were allocated for the students to work on the assignment, all of the students devoted out of class time to work on their books. Both Mrs. K. and myself observed how during both the planning and designing of their books, the students offered ideas and suggestions to one another, and how the students' conversations about their books extended beyond the classroom and the Language Arts block.

During an individual and digitally recorded interview with me, the students talked about their books, showed and explained to me the metafictive devices that they had included in their work, and described how they had addressed the other required elements identified above. These conversations enabled me to gain an appreciation of the students' authorial and illustrative processes and choices, and to assess their understanding. The interviews varied in duration from 15 to 42 minutes, but most were 20 to 22 minutes in length as the students had much to

share (and I had the time to devote to these conversations). Finally, on an end-of-study questionnaire the students described themselves as readers and writers, and identified and explained the aspects of their books that they were most pleased with.

6. DATA ANALYSIS

The teaching and learning activities described above generated a wealth of data during the multifaceted study. Although I could have adopted a multimodal lens and analysed Santino's use of graphica compositional features and conventions, this article focuses on the intertextualities in "Graphichool." As is revealed below, Santino imaginatively and humorously wove together multiple visual and linguistic intertextualities to create a new text.

Content analysis, "a flexible method for analysing texts and describing and interpreting written artifacts" (Hoffman, Wilson, Martínez & Sailors, 2011, p. 29), was used to analyse the strategies and types of intertextualities in Santino's multimodal text. I read his graphic narrative multiple times and each reading was a focused analysis, recording on three separate charts intertextualities that were examples of appropriation, parody and pastiche. The content analysis also involved a consideration of the synergistic nature of these three strategies of intertextuality. I read the transcript of Santino's 42 minute interview several times and used this text to assist me with the analysis of "Graphichool." Further, I engaged in research to build my background knowledge in order to identify and understand some of the intertextual connections in Santino's work (e.g., the characters and connections in Asterix).

Santino's work is rich with intertextual connections and textual and visual humour, and the description of his graphic narrative below conveys only some of the extensive examples in his graphic narrative. Further, the description and analysis of "Graphichool" does not communicate information about the quality of Santino's artwork.

6.1 The Case of Santino and "Graphichool"

On his December report card Santino received a B in Language Arts. On the final student questionnaire twelve-year-old Santino wrote the following comments about himself as a reader:

> "I like to read when it's nice and quiet and read books at the dinner table. I could not really tell if I am a slow reader or a fast reader because it sort of depends on what situation the story is in. For example, I read fast when there's a lot of action going on because it needs to be read fast in a weird sort of way. If it's a nice and easy slow conversation going on, I read slow."

He wrote the following comments about himself as a writer:

> "I also like to write when it's nice and quiet because it helps me to concentrate on what to write. Whenever I write a response, I think of the story and what should I write as my response to it. What I do to write is I write the sentence and then stop. Then I think of another good sentence to write and then write it and then stop and think again."

Unlike most of his peers, Santino did not identify the sources of ideas for his writing or his preferred medium for writing (i.e., computer, pencil, pen).

6.2 "Graphichool". Front matter

Santino created all of the artwork in "Graphichool" with a black lead Staedtler pencil and only the cover is coloured. Excluding the front matter, "Graphichool" is 14 pages in length. The frames of the panels were outlined with an ultra fine black Sharpie™, they vary in size and shape, and all but two have straight borders.

The cover portrays the outside of Graphichool and above the front doors of the school is the banner: "Welcome New Students! No H1N1 Here!" The images on the front and back endpages are black and white photocopies of three different comic strips (Garfield, Peanuts, and Calvin and Hobbes). Santino's book is dedicated to Bill Watterson and the full-page illustration on the dedication page, drawn by Santino and outlined in black Sharpie™, is a copy of an illustration by Bill Watterson. In the bottom left-hand corner of the page Santino credits the illustration to "Watterson & Santino" and Watterson's name is written in his trademark signature style. At the top of the following page, "WARNING!" is printed in large capital letters that consume approximately one-quarter of the page. Underneath the single word is printed the following text: "You must have the HINI flu vaccine shot before you read this book. And this book does not include an alternative ending because it has been moved to my friend Blake's book called: *Kiplin Wants to be a Star*. You have been warned. A message from the Government of Canada. And from the author and illustrator Santino B_____."

6.3 Page 1.

The first of the 23 panels on page one situates readers on a street, looking at the outside of a house. Above the residence is a speech balloon with the text, "JACK! It's time to go to school!" The second panel depicts the inside of the house. Jack, who is watching television, conveys to his mother that he does not want to go to school because he is watching the final season of "Chris Devil Mindfreak." His mother is insistent and literally kicks Jack out of the house, across two panels, and onto the street. Jack muses in a thought bubble, "I wish the H1N1 never existed because all my friends have got it. It's closed down all the schools in the _____ School District except for one school. I hate to go to … Graphichool."

In the next panel plot events are foreshadowed by the text in Jack's thought bubble: "Weird name but I have heard a lot of incidents have happened there."

Figure 1. Page 1 – Panels 14-23.

The bus drives by Jack and he must run and chase it (see Figure 1). Jack boards the bus and his expression, as well as his speech balloon, "Uhhh…", reveal his surprise at the identity of the bus driver. Otto Mann, the character who drives the Springfield Elementary School Bus on the animated television series The Simpsons, remarks, "Whoa! A new student. Hop in man!" Jack is surprised further by the identity of several other passengers who peer at him as he walks down the aisle of the bus; Bart Simpson, Martin Prince, Lisa Simpson, other characters from The Simpsons, as well as Babymouse (Holm & Holm, 2005) are traveling to Graphichool. The passenger at the next stop, Calvin, protests vigorously as his mother attempts to physically put him on the bus. Otto Mann comments, "Lady, you may need to feed the kid some chloroform!"

6.4 Pages 2-3

After 15 minutes of arguing between Calvin and his mother, Calvin eventually boards the bus and sits besides Jack on page two. In the fifth panel Jack comments to Calvin, "Nice toy you got there." and Calvin replies, "WHAT!?" In the following panel Calvin states, "Why, that's an insult! Hobbes is a real live tiger! I bet he will rip your lungs out right about … NOW!" Jack observes Calvin engage in a 'battle' with Hobbes in panel seven. The bus finally reaches Graphichool, and the tenth panel, which is very narrow in width and spreads across the page, shows the bus in the background, and only the heads or the top of the heads of the passengers (Jack, Charlie Browne, Linus, Calvin, Babymouse, Jack, Bart Simpson, Lisa Simpson, Martin Prince) are visible as they walk towards the school. The eleventh and final panel also spreads across the page and it consumes over one-third of the page. The illustration, although smaller in size, is nearly identical to the image of Graphichool depicted on the book's cover.

The first of the 15 panels on page three shows Jack's surprise ("A ... Animals?") when he sees Snoopy and Garfield walking into Graphichool. Snoopy asks Garfield why he is attending Graphichool and over the next eight panels, Garfield explains how Jon informed him about the negative reviews written about his comic strip. Jon also told Garfield that he should stop staring into the television and fighting over the "universal remote." Panel 12 shows the principal, Mr. Parker, welcoming the students to school and in the next panel, he introduces three of the school's teachers: Professor Tintin, Dr. Bruce Banner and Jeff Albertson (aka the Comic Book Guy, another character from The Simpsons), who tells the students that his name is William Shatner. Principal Parker questions William Shatner about the authenticity of his name: "Mr. William Shat - - Hey! You said your name was Jeff Albertson!" The subsequent panel shows Albertson/Shatner defending his name: "My name has always been William Shatner and it will be for the rest of my life! And the name Jeff Albertson: Worst. Name. Ever!"

6.5 Pages 4-6

Page four is comprised of 17 panels. Once the students receive their schedules, Jack and a few other characters head to their classes. Jack needs to take the elevator to his first class "Universitory" that is taught by William Shatner. Two panels show Jack riding in the elevator with another student who is in fact Santino.

Page five contains 15 panels with the three bottom panels occupying approximately one-third of the page. Once Jack steps out of the elevator he is unsure of the location of his class. He realizes that he must step through some type of vortex to reach his destination. As he moves across panels into the classroom, William Shatner says, "So in Fat Man issue #43 …" Jack's apology for being late, "Sorry, Mr. Shat - -" is interrupted by the teacher, who in the next panel yells, "That's Mr. Osbourne!" Mr. Shatner/Osbourne instructs Jack to sit down and warns the class about the pencil sharpener that is emitting "Grrr" sounds: "And be careful with that pencil eater that Mrs. K. lent me." When he introduces his assistant Dr. Bruce Banner in the twelfth panel, one of the students (a character created by Santino when he was in Grade 2) makes a joke about Banner. He becomes angry and transforms into the Hulk.

The first panel on page six shows Mr. Osbourne diving behind his desk and shouting to the students, "Take cover!" Hulk rips through the second panel and the next image (in the third panel) shows characters looking down at the Hulk through a torn hole. Mr. Osbourne comments, "Saturn's moons! He has broken the fourth wall!" Three-quarters of the page is filled with a huge image of the Hulk who roars, "HULK free!" Spider-Man (a.k.a. Principal Parker), who is making an entrance in the bottom right-hand corner, comments, "Sigh. I wake up at 2:00 a.m. to save hostages from a bomb plan and now this!" On the left-hand side of the page, David Wiesner's three pigs transgress diegetic boundaries and enter the story world of "Graphichool." However, the pigs' assessment of the unfolding scene results in a speedy return to their own story world because as one pig observes, "This place is too crazy."

6.6 Pages 7-10

On page seven, nine panels occupy the top one-third of the page. The rip in the fourth wall enables the students in Mr. Osbourne's class to hear and feel ("rumble … rumble") the ensuing physical conflict between Hulk and Spider-Man. Mr. Osbourne dismisses class early and the students make a quick exit. Jack checks his schedule in panel nine, the only panel in the third row, and discovers that his next class is gym with Asterix. To the right of the ninth panel is written, "LATER …" and the rest of the page shows the outside wall of the gymnasium, with a huge hole in it. Mo Willems's character the Pigeon (2003) is depicted in the bottom left-hand corner, looking directly (and knowingly) at readers. Inside the gym Asterix greets the students, "Welcome to gym class."

Page eight is comprised of 15 panels. Asterix informs the class that the day's lesson will focus on lifting rocks, and explains that his friend, Obelix, is responsible for throwing the rock that created the hole in the gymnasium wall. The class is also introduced to Dogmatix, Obelix's pet, but no mention is made of the character Getafix, who appears in a few panels on this and the following page. The students learn that they need to drink a potion to enable them to throw the rocks. Calvin is thrilled and agrees to try the potion (see Figure 2). Panel 15, which consumes approximately one-quarter of the page at the bottom, shows Calvin out of control, zooming around the gymnasium, drawn in several places at once to show the speed of his movement, throwing rocks, and colliding with people. Succinctly, Getafix describes Calvin's actions: "He has made destruction."

Each of the three horizontal panels on page nine spreads across the page. The first panel shows rocks crashing through the side of the gymnasium and Calvin escaping with his super speed. The middle panel shows the gymnasium collapsing with the word "CRASH" written above the destruction. In the third panel, which takes up nearly one-half of the page, Obelix lies prone on the ground, Getafix stands amidst the rumble and Asterix states, "Class dismissed …".

The narrative box on page 10 reads, "After break." Jack and another student are shown in the medical room receiving attention due to the events in gym class. As Jack walks down the hall checking his schedule, he walks by various posters displayed on bulletin boards. One poster reads, "Found! Three Pigs" and another large poster features an acrostic-like poem using the word EVIL (Every Villain Is Lemons – Gov. of Canada). When Jack opens the door to his Science class in panel six, he sees some other students but the teacher is absent. Panel 10 depicts Jack sitting at his desk, the sound effects of "Tic Toc," and a poster above Jack's desk about Babylon. As well as more "Tic Toc" sound effects, panel 11 shows the teacher's desk with a book titled, "Are U Angry?" on top.

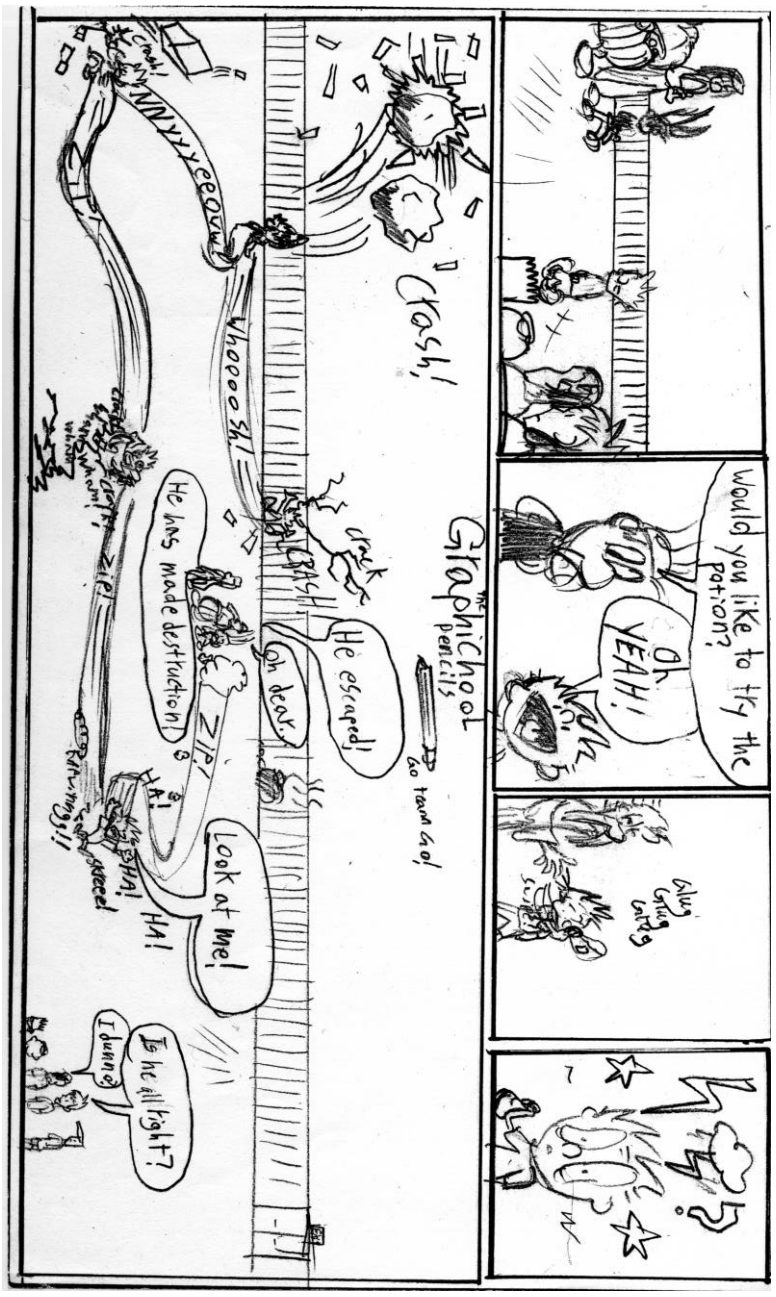

Figure 2. Page 8 – Panels 11-15.

6.7 Pages 11-14

The first of 14 panels on page 11 shows Dr. Bruce Banner, the Science teacher, climbing back into the book, stepping into the first panel in the first row. He apologizes for his lateness but when the same student makes fun of Banner again, the Science teacher quickly transforms into Hulk. Spider-Man swings into the sixth panel with a "six pack" and after consuming some of the alcohol, Hulk is subdued and returns to his original form.

In the first panel on page 12, Spider-Man dismisses Science class, and the students make an excited and hurried exit from the room. Jack comments in the fourth panel, "Wow. That's the third class that's been dismissed early today." He decides to take the stairs to his next class, Social Studies. The Pigeon, depicted in a couple of the panels on this page, unobtrusively observes Jack's actions. Upon reaching his destination, Jack discovers that he is early for class and that his teacher is Professor Tintin.

The first text on page 13, written in the left-hand corner, reads, "1 hour later …" Professor Tintin has extra time in Social Studies and offers to tell the class about one of his adventures. The students are enthusiastic and Professor Tintin begins his narration in the third panel, "Okay, well … I was having a marvelous stroll through the woods with my friend Captain Haddock and my pet, Snowy, when - - " The sound effect "BAM!" in the bottom right-hand corner conveys information about events in the subsequent panel. Calvin, who has returned to class after his rock-throwing experience in gym, has imagined himself as Spaceman Spiff battling aliens with his ray gun known as "zorcher." He exclaims, "All right you blood sucking mutant chromosomal disasters! Nobody move! I'm outta' here!" When Professor Tintin requests that Calvin hand over the rubber band that he is using as "zorcher," Calvin replies, "I said nobody move!" Tintin must deal with Calvin's inappropriate behaviour but by the time Calvin is sent to the principal's office in panel eight, the bell rings, indicating that class is over. Professor Tintin examines his wristwatch, comments on the time and dismisses class.

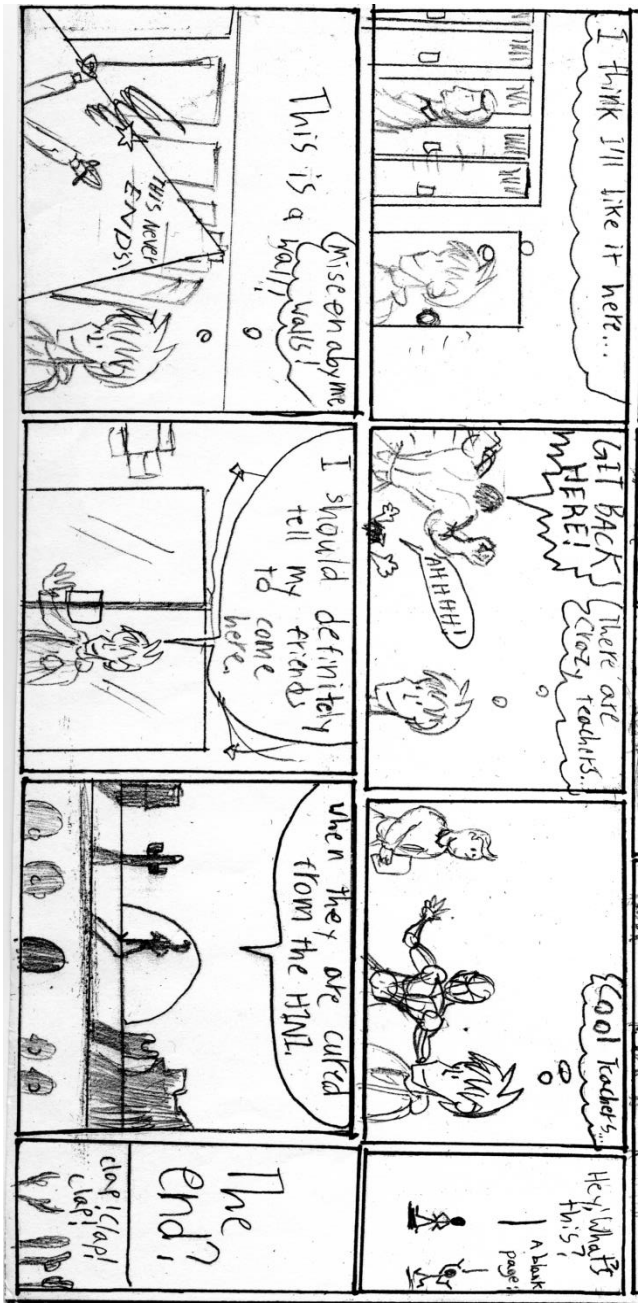

Figure 3. Page 13 – Panels 11-18.

As Jack leaves class he thinks to himself, "That was the best S.S. class I have ever had!" In panel 11 (see Figure 3) Jack muses, "I think I'll like it here." He watches the Hulk chase a student down the hall in panel 12 and observes, "There are crazy teachers and …" and when he sees Spider-Man and Professor Tintin in panel 13 he thinks, "Cool teachers." Panel 14 is blank and two stick figures, that have appeared in other panels throughout the book commenting on Santino's work, remark, "Hey! What's this? A blank page!" In panel 15, the first panel in the fifth row on this page, Jack remarks on the architecture in the building: "Mise-en-abyme walls!" As Jack walks through the school doors in panel 16 he comments, "I should definitely tell my friends to come here . . ." In panel 17, the backs of five heads watch Jack walk into the sunset on a movie set. The setting depicts a cactus and rock formations reflective of the geographical location of a 'Western' movie. Jack finishes his statement from the previous panel, "when they are cured from the H1N1." The final panel, with the words "The end?", shows hands clapping and the sound effects written "Clap! Clap! Clap!" Two of the hands are showing "thumbs up."

Page 14, the final page of the book, has no panels. Readers see Mo Willems or Santino just finishing drawing the Pigeon's tail. The Pigeon is flapping his wings and articulating complaints in two separate speech bubbles, "WAIT A SECOND!" and "Santino didn't add me in the book at all!" In the bottom right hand corner of the page is an announcement of a new book coming soon, "Don't Let the Pigeon Appear in Graphichool."

6.8 Analysis of Santino's graphic narrative

"Graphichool" is replete with examples of appropriation, parody and pastiche and the analysis below of these three types of intertextuality is selective due to space limitations.

6.8.1 Appropriation

Although Santino appropriates many visual and linguistic texts, most of the examples of appropriation in "Graphichool" are visual. Appropriation in art involves "transforming or reinventing an appropriated subject by redrawing or restyling it, or by setting it into a new context" (Roukes, 1997, p. 16). Santino appropriates fictitious characters from comic books, comic strips, graphic novels, picturebooks, and television programs, as well as real life characters, into a new context. The fictitious characters he appropriates are not restyled in any way as the characters' physical appearances and textual identities remain the same as in their original diegetics. The list of appropriated comic book and comic strip characters in "Graphichool" includes Spider-Man, Incredible Hulk, Calvin, Hobbes, Calvin's mother, Tintin, (Captain Haddock and Snowy are also mentioned), Asterix, Obelix, Getafix, Garfield, Snoopy, Charlie Brown, and Linus.

Santino conveyed to me that he is an aficionado of Bill Watterson. As described above, he appropriated a drawing of Watterson's and used it for his dedication page. Santino acknowledged the source of the artwork by signing it "Watterson & Santino." He explained to me,

> "This is like from the end pages of the Calvin and Hobbes book I had. I just copied it."

Santino also appropriated three of Watterson's characters: Calvin, his mother, and Hobbes. Calvin is an adventurous and precocious six-year-old boy and Hobbes is his sarcastic stuffed tiger. Although Calvin sees Hobbes as a living tiger, other characters in the comic strip see Hobbes as a stuffed toy and often comment on the latter. This recurring motif in the comic strip's diegetic was also appropriated and parodied in "Graphichool" when Jack comments to Calvin on the bus, "Nice toy you got there." Two other appropriations from the comic strip include the scene of Calvin's mother dragging him to the bus and forcing him up the bus stairs, and the scene in Social Studies class where Calvin imagines himself as Spaceman Spiff (one of his alter egos in the comic strip) battling aliens with his ray gun known as "zorcher." Santino explained to me that each of these examples also includes appropriated discourse from Watterson's comic (e.g., Ottoman's comment to Calvin's mother, "Lady, you may need to feed that kid some chloroform.").

> Santino: Where Calvin just … like the spaceman, that's like he just created this in his mind, and this is just copied from a Calvin and Hobbes book.
>
> Me: The same idea?
>
> Santino: Yeah.
>
> Me: Does he do exactly the same thing?
>
> Santino: Yeah, he says the same thing. I just copied it like, "All right you blood sucking mutant chromosomal disasters! Nobody move! I'm outta' here!"

Santino appropriated both characters and events from Tintin and Asterix. In the comic strip series Tintin, which was created by Georges Rémi who wrote under the pen name of Hergé, Tintin is a Belgian reporter who has many adventures. In Social Studies class Professor Tintin starts telling the class about one of his adventures that includes his best friend Captain Haddock (his best friend in Tintin) and his faithful canine companion (in Tintin), Snowy (a fox terrier).

Asterix, a series of French comic books written by René Goscinny and illustrated by Albert Uderzo, follows the exploits of a village of ancient Gauls, who are able to resist Roman occupation by consuming a magic potion that gives them Herculean strength. In the diegetic of Asterix, Asterix is a small but fearless warrior, and Obelix, who has always had superhuman strength since he fell into a cauldron of magic potion when he was a baby, works as a menhir (upright standing stones) sculptor and deliveryman (i.e. he carries rocks on his back and throws them!). Getafix is the village druid who is the creator of the magical strength-enhancing potion for the village people. Thus, Santino cleverly incorporated the original textual identities of

the Asterix characters into the gym class segment of "Graphichool." Another idea borrowed from Asterix was the visual depiction of action in the gymnasium.

> Me: This scene actually reminded me of something that I've seen before. How you just made Calvin go like crazy around the gym.
>
> Santino: I got the idea from Asterix because I just, and I did it as well because they're in Asterix's world.

Santino appropriated characters from literature as well. Babymouse, the main character in the graphic novel series originated by Jennifer and Matthew Holm, appears on the bus traveling to Graphichool and in several panels at school. Picturebook characters include Scaredy Squirrel (Mélanie Watt), who appears on the cover of "Graphichool," the Pigeon (Mo Willems), who is depicted on several pages in the book (as well as on the cover), and the Three Pigs (Wiesner), who, as described below, are featured in several parodic ways throughout the book.

Characters appropriated from the television series "The Simpsons" include Otto Man (the bus driver), Bart Simpson, Lisa Simpson, Martin Prince and Jeff Albertson (commonly known as the Comic Book Guy). A long running gag on the television series was that the Comic Book Guy, proprietor of "The Android's Dungeon & Baseball Card Shop," was nameless. When Jack and the other students are first introduced to the character, he instructs them to call him William Shatner. However when Jack arrives at class, he tells Jack to call him Mr. Osbourne. In the panel when Dr. Bruce Banner transforms into the Incredible Hulk, the blackboard in the background reveals other monikers that Jeff has "tried" including Mr. Clark (Super-Man), Mr. Luther (Luther Drake – a troubled man who becomes a costumed vigilante "hero" by accident and media pressure), Mr. Octopus (Doctor Octopus – greatest enemy of Spider-Man), Mr. Shatner, Mr. Stark (Iron Man), Mr. Wayne (Batman), Mr. Pitt, and Mr. Depp.

As well as Santino's reference to well known actors, other real people make visual guest appearances in his book: himself, Mrs. K., me, his friend Blake (on the Warning page) and Scott McCloud (2006). Santino explained,

> "Well you're in there, Mrs. K. is in there, and me I'm in there. They're like cameo appearances. I'm in the scene where Jack is with the elevator."

David Wiesner's name appears in the newspaper depicted on the first page in the third panel, and "Who is Alfred Hitchcock?" is written on the blackboard in Professor's Tintin's classroom.

Another visual appropriation in "Graphichool" involved a bulletin board display in the Grade 7 classroom about Babylon, the city state of Mesopotamia (which was being studied in Social Studies). A miniature copy of the Babylon bulletin board is featured on the wall above Jack as he sits in his desk in Science waiting for Principal Parker. Another appropriation was evident in the architecture of Graphichool itself as Santino incorporated structural features of his school's library. As we looked at the cover of his book he explained,

> "Oh and these windows, this is the library right here like, in our library here, and you can see the window sills."

Finally, as described above, the last panel of the graphic narrative shows an audience member giving the two thumbs up gesture. (Roger Ebert and Gene Siskel's widow have trademarked the "Two Thumbs Up" phrase.)

6.8.2 Parody

Although not all intertextual connections are parodies, all parodic appropriations are intertextual in nature. As described above, parody describes a range of practices that are imitative of other general and specific cultural forms (Dentith, 2000). Santino's parodic appropriations are postmodern in nature as the parodies in his graphic narrative are comic or humorous (Rose, 1993). On the front cover of "Graphichool" a banner over the school's front doors reads, "Welcome New Students! No H1N1 Here!" At the time of the research (Fall 2009), there was much anxiety (and alarm) in the world about the contraction and spread of the H1N1 flu. Santino's parody of the H1N1 flu 'hysteria' is also evident in the Warning of the book. (The Warning in Santino's book also parodies the Warning in Macaulay's *Black and White*, 1990, one of the focus picturebooks read by the students during the research.)

Page 1 of "Graphichool" features several specific parodies such as Chris Angel, The Three Pigs (Wiesner, 2001), the *Toronto Star* and Toys R Us. As described previously, Jack does not want to go to school because he is watching the final season of "Chris Devil Mindfreak." During his interview Santino explained to me that Chris Devil is a parody of Criss Angel, the illusionist, escapologist, stunt performer, and musician.

> "Well in the first page of the story, you know Criss Angel the famous magician? I say that's Chris Devil so I just made the opposite of angel to devil and mindfreak. And here [points to the third panel] the newspaper, Fonto Star, which is a parody of Toronto Star. It says like, [reads headline] 'Three Pigs Gone! Have They Disappeared to the Third Dimension?' and it's supposed to say, 'Farmer Wiesner Disappointed.' And this is a toy catalogue and it says, 'Toys Are Overpriced' instead of 'Toys R Us.'"

In Wiesner's postmodern version of The Three Pigs the pigs exit their story and transgress the ontological boundaries of other texts. Santino played with Wiesner's original idea of the Three Pigs's ability to break narrative boundaries and visit other diegetics. As well as the parodic headline in the Fonto Star, the porcine trio enters the storyworld of Graphichool on page six during the first transformation of the Hulk. Another humourous twist on the Three Pigs occurs on page 10 when Jack walks by a bulletin board that displays a poster with the notice "Found! 3 Pigs!"

As noted above, on page 10 one of the panels features a large poster with an acrostic-like poem using the word EVIL (Every Villain Is Lemons – Gov. of Canada). Santino explained the source of his inspiration for the text of the poster.

> "Did you realize that EVIL means every villain is lemons. I actually copied if from Sponge Bob Square Pants. It's just like a news report going, it's the evil, every villain is lemons, so I just wrote down like a message from the Government of Canada."

Santino also parodied the public service message discourse of "A message from the Government of Canada" on the Warning page.

Other parodic appropriations involve the Pigeon and Garfield. As well as the Pigeon's complaints about his lack of appearance in "Graphichool" on page 14, the title of the forthcoming book, "Don't Let the Pigeon Appear in Graphichool," is depicted in the bottom right hand corner. This title, which parodies the titles of several picturebooks starring the Pigeon, is written with a font style similar to the one used for the covers of Willem's Pigeon books. As described above, Garfield also attends Graphichool and he explains to Snoopy that his comics have received negative reviews. The following reviews of Garfield's comics that Santino wrote and included in "Graphichool" are parodic in nature as each consists of 'in jokes' that make additional intertextual references: "Too fat." Jon (which Jon says to Garfield in a comic strip "You're too fat, Garfield."); "Stop killing spiders!" Spider-Man; Cats do not eat lasagna!!" Chester.

Other parodies include the title of the book, "Are U Angry?" that sits on the desk of Mr. Banner/ HULK, the brand name Fony (vs Sony) on an electronic device, the subject "Universitory", and the school's name Graphichool. Not surprisingly, the school's team is called the Graphichool Pencils. Two other parodies involve Mr. Shatner/Osbourne. On the Simpsons, Comic Book Guy/Jeff Albertson is well known for his catch phrase, "Worst. Noun. Ever." Santino parodied this discourse on page three by having William Shatner/Mr. Osbourne state, "And the name Jeff Albertson. Worst. Name. Ever." When Jack arrives at the classroom of Mr. Shatner/Osbourne, he is warned about the pencil sharpener. Mr. Shatner/Osbourne states, "And be careful with that pencil eater that Mrs. K. lent me." In Mrs. K.'s Grade 7 classroom, the pencil sharpener was 'aggressive' in nature and the latter was a standing joke among the students.

On page 13 Jack encounters mise-en-abyme walls as he exits the school. The text, "This is a wall!", written above the doors of the hallway, is another parodic appropriation. Before Santino and his peers read *Willy the Dreamer* (Browne, 1997), they viewed several overhead transparencies of Magritte's artwork, including the paintings, "This is an apple." and "This is a hat." The artwork was shown to the students so that they would know the hypotext of several of the visual parodies in Browne's picturebook. Indeed, one of the parodies in Browne's book is the note, "This is not a hat." on the Mad Hatter's hat in the Alice in Wonderland parodic illustration. Finally, at the end of the "Graphichool" Jack walks off into the sunset. During his interview I asked Santino about this genre parody. He stated,

> "Yeah, it's sort of like in an old west type of thing."

6.8.3 Pastiche

As explained above, the term pastiche can be used to describe textual imitation that is stylistic in nature, or to describe creative works that are a mixture of fragments or pieces borrowed from original work. The description of Santino's book and the analysis of the examples of appropriation and parody reveal the pastiche nature of "Graphichool." During the interview we conversed about how Santino had imitated the art style of several comic book and cartoon creators, and picture-book artists by appropriating various characters and events.

> Me: When we go back to pastiche I would say that your book kind of reminds of Anthony Browne's Willy the Dreamer because you know how he used different styles of painters? And this part of your book is like Asterix style.
>
> Santino: My book is sort of like all the famous cartoonists' style added.
>
> Me: Yes. So who else's style have you taken up? That's Asterix.
>
> Santino: Uh, Hergé who's the artist of Tintin. Uh, what's his name again … and Davis of Garfield. Bill Watterson, Matthew Groening. Jack Kirby – he drew Spider-Man.
>
> Me: Anybody else that I might not know? You've got a little Wiesner in here.
>
> Santino: Yeah, I don't know the brother and sister team of Babymouse.
>
> Me: Oh, yes, Holm. Matthew and Jennifer.
>
> Santino: Oh, and I almost forgot. Charles Schulz.
>
> Me: Schulz, exactly. Charlie Brown.
>
> Santino: Mo Willems. Scott McCloud. [Santino consulted McCloud's book when he was creating the artwork in his book.]

Pastiche is a "form of borrowing, imitating, and pasting together other forms" (D'Angelo, 2010, p. 41). In "Graphichool" Santino juxtaposes several diegetics and time periods as well as media. Santino mixed and pasted together characters, events and discourse from comic books, cartoons, animated series, picturebooks, graphic novels, and real life. He even included two of his own original characters that he had created in previous grades. During our interview Santino explained,

> "Jack is my original character. I started drawing him in my Agendas in Grade 5 and I just sort of did a cartoon me of it. Then I sort of realized it doesn't look like myself. . . . Also when I was like in Grade 2, I started to do my own little comic that…where is he? He is the one with the long hair. He was like my first cartoon character. I was hoping I would do a comic of him. See there he is right there, but then I realized he wasn't that 3-dimensional."

Thus, as is evident by the description and analysis of "Graphichool," Santino's graphic narrative exists within a large "'society of texts' in various genres and media" (Chandler, 2002, p. 201).

7. DISCUSSION

Reflecting the ecological and sociocultural perspectives discussed at the beginning of this article, Schultz (2006) noted that written texts from classrooms "reflect not only the audiences and purposes of the author . . . but also the history, values and intentions the composer brings to the piece, as well as the assignment and context in which it was written" (p. 368). Throughout the research the texts that Santino and his peers read, discussed and wrote about were framed by other texts: the selections of literature referred explicitly and implicitly to other texts with respect to content, language, style and genre. Further, the on-going instruction and review of the metafictive devices and art elements created intertextual links among the focus texts. Finally, as explained previously, the Grade 7 students were required to include intertextualities in the multimodal print books they created at the end of the study, and although all of the students' work featured intertextual connections, Santino's graphic narrative was exceptional with respect to both the quantity and the creative incorporation of intertextualities. As well as the analysis of Santino's graphic narrative showing how his work was affected by particularities of the classroom context, the analysis also revealed, as noted by Schultz, the influence of other texts Santino had read and viewed outside of school, and his conscious choice to include these texts in "Graphichool." Thus, the complex and synergistic relationship among text, reader and context must be considered when researching the intertextualities in student-created texts.

McHale (1987) wrote that one of the most effective devices of foregrounding an "intertextual space and integrating it in the text's structure" is to borrow "a character from another text – 'transworld identity,' Umberto Eco has called this, the transmigration of characters from one fictional universe to another" (p. 57). "Graphichool" is full of transmigrated characters from other fictional diegetics. Since writing is intricately connected to, and reflective of who we are, it is not surprising that Santino's written and artistic work revealed information about his reading and viewing history and predilections. Scholes (1982) described readers and writers as "intertexts" as other texts "lurk" inside them shaping meanings, whether they are "conscious of this or not" (p. 145). Santino's graphic narrative provided insight into his textual history as a reader and showed how he is a plurality of other texts. His appropriating, imitating and remixing of other texts reflected his knowledge of, and respect and admiration for various artists and authors.

Writing specifically about appropriation and adaptation, Sanders (2006) stated that the capacity of these two intertextual strategies "for creativity, and for comment and critique" (p. 160) should be celebrated. Jenkins, Purushotma, Clinton, Weigel and Robison (2006) wrote that, "building on existing stories attracts wider interest in their [i.e. students'] work, allowing it to circulate far beyond the community of family and friends" (p. 33). As well as expressing their appreciation of Santino's artwork, his peers' commendations about "Graphichool" communicated the "pleasurable aspect of recognizing the intertextual relationships between ap-

propriations and sources" (Sanders, 2006, p. 160). Indeed, "Graphichool" provided his peers with aesthetic pleasure and entertainment as the students identified the intertextualities and enjoyed the humour created by Santino's remixing of cultural artifacts (and his original ideas). Thus, Santino's graphic narrative communicated to him and to his peers how audiences can be affected by intertexts, and how strategies of intertextuality can be a "source of invention for writers" (D'Angelo, 2010, p. 44). When asked to identify the features of his graphic narrative that he was most pleased with or proud of on the final questionnaire, part of Santino's answer included the following:

> "What I am really proud of the book is that it is not the drawing but the humour. Now I know why everyone wanted to read my book. I really did not know [that] I had a good sense of humour! I really didn't know!"

7.1 Intertextuality and Remixing

"Graphichool" is a mosaic of other texts. Santino strategically sampled from real life "texts," as well as from a variety of print and digital texts. Although originating in music, the term remixing is currently used in broader ways to describe the manipulating and mixing of other forms of text. Remixing has been explained as a "practice of taking cultural artifacts and combining and manipulating them into a new kind of creative blend" (Lankshear & Knobel, 2006, p. 106). To remix is to create texts, whether they are print, digital, visual, aural or a combination, that are intertextual in nature.

Focusing on practices of remix in writing, Lapp and Gainer (2010) describe how sampling requires a writer to "strategically select specific parts and incorporate them into the new material to fulfill specific purposes" (p. 199). Santino's selective sampling and remixing of text and image included copying, reworking and combining cultural artifacts both with each other and with his original work. Indeed, Santino's writing process and the character of "Graphichool" reflect writing/composing as remix as described by Lankshear and Knobel (2006): "learners take words [and images] that are presented as text in one place or another and they use these words and texts and the tools of pen and pencil to make new texts or to remix texts" (pp. 106-107). Further, as well as being an example of a redesigned text, Santino's graphic narrative could be referred to as hybrid remix (Knobel & Lankshear, 2008) as he combined characters from different mediums (or species) and he crossed characters from within the same format or species (e.g., comic books).

Jenkins et al. (2006) have also written about remixing and sampling in their discussions of the skills needed for students to participate in "new media literacies: a set of cultural competencies and social skills that young people need in the new media landscape" (p. 4). They included appropriation, "the ability to meaningfully sample and remix media content" (p. 4), as 1 of the 11 skills "that young people should acquire if they are to be full, active, creative, and ethical participants in this emerging participatory culture" (p. 56). According to Jenkins et al. (2006), for "be-

ginning creators, appropriation provides a scaffolding" (p. 33). Appropriation, as well as other strategies of intertextuality, can also provide writers (and readers) with "ideas about genre" and about "arrangement, especially narrative structure" (D'Angelo, 2010, p. 43 & p. 44).

In learning about sampling and remixing, which are similar in compositional process to the intertextual strategies of appropriation, parody and pastiche, students can also learn about the ethics involved in using others' work. Jenkins et al. (2006) observed that although sampling and remixing are pervasive contemporary cultural practices, "school arts and creative writing programs remain hostile to overt signs of repurposed content" (p. 33). Lawrence Lessig (2008) believes that it is fundamental to differentiate between professionals and amateurs engaging in copying and remixing practices. Although Lessig's arguments are about digital remixing, his observations and opinions are germane to Santino's "Graphichool." Among other fundamental revisions to current copyright laws, Lessig argues that amateurs, like Santino, should be able to remix for "free," and that the extraordinary knowledge that is required to engage in remix practices should be both acknowledged and respected. Similarly, Sanders (2006) wrote that literary adaptation should be viewed from a "positive vantage point, seeing it as creating new cultural and aesthetic possibilities that stand alongside the texts which have inspired them, enriching rather than 'robbing' them" (p. 41). Santino's "Graphichool" is an excellent example of an 'aesthetic possibility' that emerged when a writer and an artist sampled and remixed other visual and linguistic texts with each other, and with his original images and writing. Although digital technologies provide writers and artists with multiple possibilities for and facilitation at creating, sharing and remaking multimodal texts, as is evident by Santino's work, many opportunities for remixing exist with print and static texts as well.

8. CONCLUSION

Although Santino was highly engaged throughout the instructional unit, he was deeply motivated by the opportunity to create his own multimodal print text at the end of the study. Santino's skills as an artist, combined with the research focus on art elements and the use of picturebooks and graphic novels as instructional texts, contributed to his high level of engagement. Even though the culminating activity was assigned and Santino created "Graphichool" for an extrinsic reason, I believe that Santino experienced a flow event. According to Csikszentmihalyi (1990), "when a person feels that skills are fully engaged by challenges, one enters the state of flow, even if only temporarily" (p. 128). For Santino, the creation of "Graphichool" was an autotelic activity, intrinsically rewarding in itself (Csikszentmihalyi, 1990) and thus highly motivating. The creation of his graphic narrative mattered to Santino; his behaviours indicated that he viewed the culminating activity as a "meaningful challenge" (Csikszentmihalyi, 1990, p. 129) as he allocated a significant amount of attention, time and effort into creating his book. I believe that Santino felt re-

warded by his efforts and the remainder of his answer to the question that asked him to identify the features of his book that he was most pleased with or proud of reflects his sense of accomplishment:

> "I'm also proud of how much time and effort I have put into Graphichool! I thought I'd never be able to finish the book because I counted how many panels were on my rough copy of the book and there were about 163 panels in the book and I added a few extra panels in the good copy! That's when I thought, 'Oh geez! How on earth am I going to finish this book?' But if you add enough time and effort, you can finish things."

Santino's graphic narrative emphasizes the importance of acknowledging and appreciating students' out-of-school literacies. As stated previously, Santino is a comic book aficionada and he loves to draw. At the end of project I requested permission to use two photographs of him in my work at the university. In his e-mail reply to me, Santino's father wrote,

> "Santino has truly enjoyed your classes and feels like he has learned a great deal about an industry he is very interested in." (Personal Communication, December 9, 2009).

Related to connecting with students' out-of-school literacies is the importance of talking with students about their work and interests. My conversations with Santino during the creating of "Graphichool" and at the end of the research revealed information about the rich reservoir of texts that he was drawing from and about his composing processes. The final interview with Santino demonstrates the importance of students having the opportunity to talk about the content of their multimodal texts, as well as the processes involved in the designing of their texts. During the interview Santino was able to inform me about aspects and to identify intertextualites in his work that I would not have understood or recognized if I had read "Graphichool" independently. Alternatives to engaging in one-on-one interviews with students about their multimodal texts, include teachers modeling a book interview with a volunteer, and after debriefing the latter, distributing interview/conversation prompts that will guide/assist the students as they digitally record themselves talking about their books. In addition, student dyads or triads could digitally record their conversations as they used prompts to interview one another about their books.

Another pedagogical implication involves the recognition that intertextualities and remix artifacts can be both inclusive and exclusive for teachers and students in classrooms. As noted previously, it is the reader or viewer or listener who identifies the intertextual connection and similarly, "discourse knowledge is often key to understanding a remix" (Knobel & Lankshear, 2008, p. 28). Developing metacognitive understanding of how intertextualities and remixing can contribute to the composition and meaning of print and digital texts can be agentive for students. Indeed, understanding strategies of intertextuality and remix practices can develop student awareness of how texts are constituted by and mean through their complex rela-

tionships with other texts both within and between different modes of meaning (New London Group, 1996), mediums, genres and formats.

Further research could explore how developing student understanding about strategies such as appropriation, parody and pastiche can facilitate students' comprehension, interpretation, design and production of print and digital texts. As discussed above, much can be learned about student literacy practices (and hence student identity) by talking with students about their work. Research could examine the nature of appropriated and parodied texts in students' work and their reasons for including particular intertextualities. Teachers' knowledge of, attitude about, and pedagogy surrounding sampling and remixing of texts could also be explored because as Jenkins et al. (2006) note, these practices are pervasive in contemporary society; an unreceptive stance to appropriated content may negatively affect student attitude and further separate in-school and out-of-school literacies.

BIOGRAPHICAL NOTES

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