



Candidates must complete this page and then give this cover and their final version of the extended essay to their supervisor.

Candidate session number

Candidate name

School number

School name

Examination session (May or November)

May ~~2014~~

Year

2014

Diploma Programme subject in which this extended essay is registered: Visual Arts

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: Beyond Words: How do the visual images in graphic novels, particularly in "Maus" and "Epileptic", enhance the narrative (written word)?

### Candidate's declaration

*This declaration must be signed by the candidate; otherwise a grade may not be issued.*

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature

## Supervisor's report and declaration

The supervisor must complete this report, sign the declaration and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator.

Name of supervisor (CAPITAL letters)

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

Candidate has presented an interesting unique topic discussed as an area of the Visual Arts.

The essay demonstrates good application of appropriate analytical and evaluative skills. Worked very independently in the investigation with occasional discussion of progress.

The EE is above the average in the intellectual initiative and insight.

Personal interest is evident in the topic selected.

This declaration must be signed by the supervisor; otherwise a grade may not be issued.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent 2.75 hours with the candidate discussing the progress of the extended essay.

Supervisor's signature:



## Student advisory exemplar – Visual Arts exemplar C

Criteria	Maximum mark	Descriptor level achieved	Comments
A Research question	2	2	Research question is clear. Parameters of the study are established.
B Introduction	2	2	Clearly establishes the study as belonging in the visual arts.
C Investigation	4	3	Sources may not be “imaginative” but they are certainly “sufficient” and academic.
D Knowledge and understanding	4	3	Could be a little more precise in locating the study in an academic context. Candidate tends to agree with more than interrogate the work of others.
E Reasoned argument	4	4	Ideas are well substantiated both in text and selected images.
F Analysis and evaluation	4	4	Chosen images and text demonstrate strong analytical and evaluative skills.
G Use of subject language	4	4	Language communicates clearly and precisely.
H Conclusion	2	1	Conclusion seems limited to one brief paragraph that could be strengthened by a few key examples – particularly as there were still 500 words at the candidate’s disposal.
I Formal Presentation	4	3	Good presentation with only a few small problems noted in marginal annotations.
J Abstract	2	2	The 3 required elements are present.
K Holistic judgment	4	3	While not particularly creative the essay does show intellectual initiative, insight, and depth of understanding.
<b>Total</b>		<b>31/36</b>	
<b>Summative comment</b>			This well-crafted EE is not particularly original, but it does demonstrate organised insight and depth of understanding through detailed research and reflection that consistently and effectively addresses the research question.

The title is clearly stated as a research question appropriate to the visual arts and is nicely limited to a manageable task.

**Beyond Words: How do the visual images in graphic novels, particularly in *Maus* and *Epileptic*, enhance the narrative (written word)?**

Word count is clearly stated.

Word Count: 3,479

## Abstract

Graphic novels are a form of both art and literature characterized by use of visual images along with words to create a narrative. As someone who has always enjoyed reading and art, I was interested in why graphic novels combine art and text to tell the story. This essay explores how the illustrated images in graphic novels enhance the narrative beyond what text can do, using the graphic novels *Epileptic* by David B. and *Maus* by Art Spiegelman.

The research question is stated in the abstract and the parameters of the study are established.

This essay looks at the historical details and symbols expressed through visuals, visual metaphors and parallels used in these graphic novels, and the format of graphic novels themselves. While the majority of the examples used are from the books *Epileptic* and *Maus*, there are also references to comic books, cinema, and art throughout history to explore the role of images in narrative and literature as a whole.

The abstract states how the investigation was undertaken and where the information was found.

Through this investigation of art and narrative, this essay finds that the additional details that can be included in the images of graphic novels and the freedom and fluidity of the format enhance the story for the reader beyond what can be done with text alone.

Conclusion is stated.

Word count: 191

Abstract's word count is clearly stated.

Appropriate introductory page number. Abstract is placed before the Table of Contents.

## Table of Contents

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Although listing this section simply as "Body" is adequate, it may have been helpful, as an organizational framework, for the candidate to use some subheadings, such as "Graphic Novels," "Framing," "Characterization through Illustration", etc.

Clear research question succinctly stated at the beginning of the essay.

How do the visual images in graphic novels, particularly in *Maus* and *Epileptic*, enhance the narrative (written word)?

In graphic novels and comics, especially historical or biographical works, the art itself, its composition, techniques, and details, enhance the experience for the reader and express more than text alone. I will prove my thesis using the graphic novel *Epileptic* by

Clear thesis statement growing from the research question.

David B. and *Maus* by Art Spiegelman as examples, as well as additional resources to back up my points. *Epileptic* details the journey of the author and his family throughout the course of his brother's epilepsy. As the novel, and with it the disease, progress, the art of the novel does as well. David also uses visual symbols and metaphors to represent the complicated nature of epilepsy and the emotions of the people affected by it. *Maus* is a dramatization of the author's family's ordeal under the regime of Nazi Germany.

Limits of the study are established.

Spiegelman portrays different races as different animals in *Maus*, as well as other visual symbolism to show the politics and horrors of the time. This will be an analysis, not of the novels themselves, but of the use of art in graphic novels as a whole, using *Epileptic* and *Maus* as examples. Analyzing the application of art as visual storytelling and how images

Clearly establishes the study as belonging in the visual arts.

add another level to the narrative. It is more than just illustrating the text, or adding

Context is explained.

pictures to look at, it adds an entirely new dimension and experience.

Graphic novels seem to be very similar to comic books, as they are both forms of sequential art. However, graphic novels and comic books are very different mediums.

Comic books are released as shorter periodicals, while graphic novels are published in some kind of complete volume or volumes. Comic books are episodic, often with

Clearly defines an important difference between comic books and graphic novels.

cliffhangers at the end of an issue, while graphic novels focus on an overall story arc. Both comic books and graphic novels can have several volumes released as a collection. Notable as well is the use of color in the two mediums. Generally, comic books are published with

full color illustrations, while graphic novels are done in black and white. There are exceptions to both of these, but traditionally this holds true. In *Epileptic* and *Maus*, the graphic novels investigated in this essay, are done completely in black and white. The best known comic books, those published by DC and Marvel, are printed with full-color illustrations, but there are series done in black and white. *Umbrella Academy*, a comic series by Gerard Way and Gabriel Bá, is printed in black in white with full-color chapter pages. There is no concrete rule regarding the use of color in graphic novels and comic books, so while the use of color is interesting to study, it is not a reliable way to differentiate between graphic novels and comic books. Content can be evaluated in a similar way; while most comic books are about superheroes and most graphic novels are not, this is not a hard-and-fast rule. What primarily distinguishes comic books from graphic novels is format and publication.

Although no specific rationale for the study is mentioned in the introductory pages we know that this is going to be a journey in which the candidate the thesis as stated on the previous page.

The images in graphic novels provide additional details, such as real historical artifacts, to subtly bring the reader deeper into the story. For example, *Age of Bronze* by Eric Shanower<sup>1</sup>. *Age of Bronze* is a retelling of the Trojan War. The Warrior Vase is an actual, well-known relic of the time, used by the author as an artistic representation of what things looked like at the time. Buildings include the Palace at Pylos, where the author used true details in his recreation of Nestor's throne room, the Palace of Mycenae, which is an important setting in the story. It is now just a ruin, but the author created a model of a reconstruction to put into the book. Boats in the story were for water travel (very important to the war) based boats off of real Bronze Age boats or paintings of them.

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<sup>1</sup> Shanower, Eric. "The Art of the Graphic Novel." *The ALAN Review* 32.2 (2005): 32-36. Print.

The format and footnote style is consistent throughout the essay, however, if a different font is chosen it should be consistent throughout the essay. (Note that this note differs from footnote 2 on next page).

This is a good scholarly peer-reviewed reference.



The author based face of Thetis, Achilles's mother, off a sculpture of a goddess from the Mycenaean era. Paintings from Bronze Age went into character design--if a piece strikes him, he works it into his work. He used a painting of Achilles binding Patroclus's wound as a model for his panel. The boar's tusk helmet, mentioned in the Odyssey, archaeologists later found artistic representations and remains of these. The Mask of Agamemnon was a gold death mask. It may not actually be Agamemnon's mask, but author used it as basis for his design of Agamemnon.



Figure 1

This and all subsequent images are well-placed in the body of the text and next to relevant commentary.

his stomach, and his eyes wide. With one word, the author shows how incredibly rare it would have been to have cake at that time, the extreme hunger they would have felt, and the disbelief that someone could even have cake. This would have taken many words to describe, and actually seeing the expression on someone's face creates a greater impact than reading about it.

Already it is evident that the candidate has good knowledge and understanding of the topic.

The author can draw visual parallels throughout the book that would not work with text. In *Maus*, on pages 27 and 127, Swastika imagery is very important in *Maus*, as it is a

<sup>2</sup>Ryan, Marie, and Jeanne Ewert. "Art Spiegelman's *Maus* and the Graphic Narrative." In *Narrative across media: the languages of storytelling*. Lincoln: University of Nebraska Press, 2004. 178-201.

Good evidence that the study is located in an academic context and that key references have been utilized.

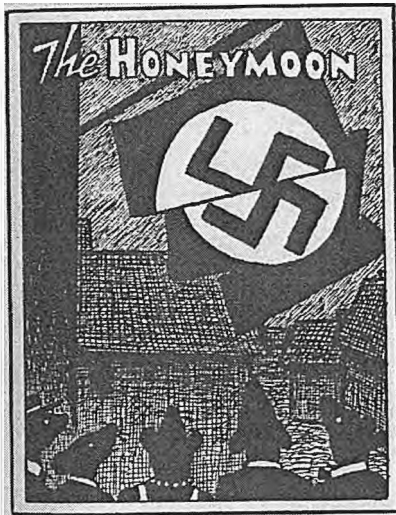
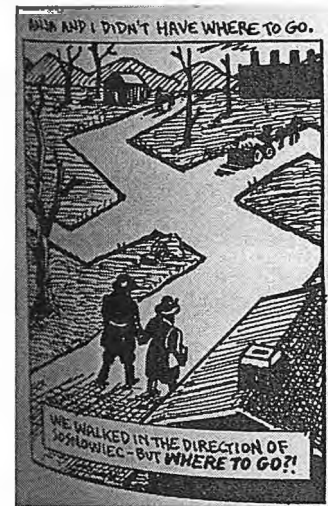


Figure 2

World War II novel. This imagery is present several times, both in a literal representation and a more subtle one. The literal can be seen on page 27 (figure 2), which shows a flag with the swastika emblem on it, which is a historical detail as well as symbolizing the Nazi occupation of Germany. Throughout the novel, it is present as a representation of the ever-present Nazis at the

time, a constant reminder of the danger the characters were in.<sup>3</sup> This symbolism, though very visual, could possibly be expressed through text, is powerful because it is not directly said. The author does not need to tell the reader with words that the Nazis have taken power, rather the reader must understand the image for himself. Page 127 (figure 3) has a more subtle representation of the swastika as Vladek and Anja begin a search for a safe place in the city. The path they face is a maze whose shape echoes that of the swastika. This



Again, well-chosen images next to relevant text.

Figure 3

shows the dangerous path they are about to follow, plagued by the constant Nazi presence. This symbol could not be adequately expressed through words, as it is a solely visual symbol. The path of the road does not literally look like a swastika, but it does enough so that the reader can understand the symbol. The subtlety of this metaphor cannot be matched with text. Ideas are being presented in a logical and coherent manner.

<sup>3</sup> Ryan, Marie, and Jeanne Ewert. "Art Spiegelman's Maus and the Graphic Narrative." Candidate acknowledges use of others' work.



Figure 5



Figure 4

Parallels are also used on pages 68 and 296.

First, on page 68 (figure 4), the image of Vladek and Anja being reunited after Vladek being a Polish prisoner of war, where they embrace in front of a “full

moon” background. This simple visual is that of a black background with a white circle in the center, cutting out any other background feature that may realistically be present. This shows the perspective of the characters,

how at that moment, they were the only two people in the world. This effect is then repeated at the end of the novel

when Vladek and Anja are reunited after the war (figure 5). This repetition is not only because it is an effective technique, but because of the parallel it draws, calling back to an earlier point in the novel. It creates continuity and, as it appears at the end of the novel, serves as a resolution.<sup>4</sup>



Figure 6

The author can visually present richer metaphors than can be portrayed through text alone. In *Epileptic*, on page 78 (figure 6), is captioned with an already strong metaphor--

”Like clockwork, imposing a rhythm on our lives”. But the image adds to the metaphor with

symbols present throughout the novel. For example, the hands of the clock are made up of the monsters that the author uses to represent his brother’s epilepsy throughout the work.

Analytical and evaluative skills are evident.

<sup>4</sup> Ryan, Marie, and Jeanne Ewert. "Art Spiegelman's Maus and the Graphic Narrative."

Jean-Christophe is balancing on the monster, symbolizing the way he must balance his life with his disease. His siblings are there, looking on, like they want to help but cannot. This



Figure 7

can be seen in the sister's body language; she has her hands half-raised, with an expression of concern on her face, like she wants to intervene but knows there is nothing she can do. This is the attitude of David and his sister throughout most of the novel, and really what the novel is about. As David is telling the story of his brother's illness from his perspective, these feelings of helplessness are central to the narrative and the illustrations. Page 77 (figure 7) features a panel with a lot of symbolism and small details, as well as continuity from the rest of the novel. Most prominent is the monster, representing epilepsy, that is wrapped around Jean-Christophe. It surrounds him, goes through him, and, in an easy-to-miss detail, wraps around his foot. This shows the nature of the disease, where it surrounds and suffocates the victim, trapping them and making it so they cannot

The images chosen are vital evidence that support the candidate's ideas, opinions, and assertions. In this case a larger image has been chosen to help the reader recognize the points being made in the text.

escape. Looking on is David, the bird-like figure that David uses to represent his deceased grandfather, and Master N., pictured as a tiger in the same way the author does throughout the novel. Page 44 (figure 8) is David's and the reader's introduction to Master N., a macrobiotic healer who is present throughout much of the novel. In his first panel, the narration says, "When I see [Master N.], he reminds me of a big cat". The author takes this metaphor beyond the text, however,

and whenever Master N. is present, he is shown as a humanoid tiger. This is an example of how the artwork in *Epileptic* shows how David perceived and interpreted the events unfolding in his life. In David's mind, Master N. was a large cat, so he illustrates him as such. The same metaphor expressed through text could not be so pervasive and ever-present in the narration without explicitly pointing it out each time Master N. appears.



Figure 8

It is important to carefully proofread.



Figure 9

racism as different animals. It shows a man in the concentration camp who claims to be

In *Maus*, page 210 (figure 9) presents a specific example of a metaphor present throughout the entire novel--the representation of different

German. Showing it within the narrative of the story, this man is a mouse, like the other prisoners. In the next panel, however, which shows Art outside of the narrative, asking his father if the man was really German. The background of this panel shows the man in the same pose, but instead of a mouse, he is shown as a cat, like the Germans in the novel are presented. But he does not look malicious, like the Nazis in the novel, but instead has the same pleading expression as he did in the previous panel, when he was shown as a mouse. This visually shows the reader that this man, though he may have been German, was a victim just like the Jews.<sup>5</sup> Page 215 (figure 10) has a more subtle example of metaphor and

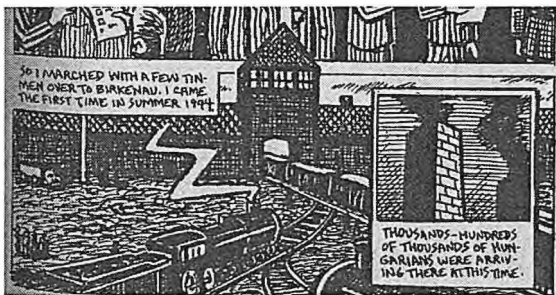


Figure 10

representation. It shows the camp Birkenau in 1941, and says in the corner of the panel, "Thousands--hundreds of thousands of Hungarians were arriving there at this time".

The panel, however, shows only the entrance to the camp and, in an inset panel, a

smokestack emitting a cloud of dark smoke. This says, without words, what was happening to the Hungarians as they arrived. The image, rather than a text description, has a greater impact on the reader. It is not outright apparent what is being shown, and it likely takes a moment for the reader to realize what is happening. Seeing visually the horrors of the camp rather than just reading it requires the reader to think about it more, and so creates a greater impact. This also has a purpose within the narrative, showing how ordinary this was for someone in the camps. It is not pointed out with text or any other indicator, instead present almost in the background of everything that happens in the camps. In a way, this

<sup>5</sup> Ryan, Marie, and Jeanne Ewert. "Art Spiegelman's Maus and the Graphic Narrative."

being subtle rather than obvious has a more horrifying effect, showing that the smokestacks and what they represent were so commonplace in the camps. This and similar visuals in the novel create the subtle atmosphere of terror constantly present for the prisoners of the camps.<sup>6</sup> This effect cannot be done with text alone, as the text is the only tool to create the narrative and set the scene, and using text does not allow for the same subtlety that an image alone does. **At this point it could be useful to discuss the use of black and white rather than colour.**

The art itself, its composition, techniques, and details, enhance the experience for the reader and express more than text alone. This can be seen from very early examples of sequential art. The Bayeux Tapestry (figure 11) is a 70

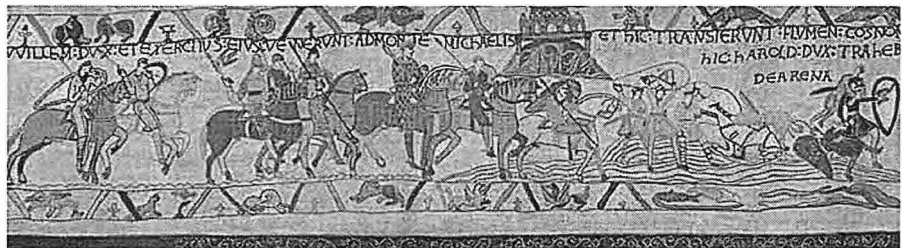


Figure 11 **Image could be better quality.**

meter long embroidered tapestry made in the 11th century. The tapestry details the conquest of England by William the Conqueror in 1066 at the Battle of Hastings. Though it contains words, the primary mechanism for telling the story is the images. Though the images are very simplistic, they tell a story that can still be read and understood today. **Not the right word.**

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<sup>6</sup> Ryan, Marie, and Jeanne Ewert. "Art Spiegelman's Maus and the Graphic Narrative."

Graphic novels use panels to contain the action and separate scenes and visuals. This is similar to the technique used in storyboarding. Storyboarding is the way that the visuals for movies and television shows are planned out. Storyboards are used in both animated and live action film to plan camera angles, lighting, dialogue, and other features of the film. In English Literature class in my sophomore year of school, my teacher did an



Figure 12

exercise where we would storyboard scenes from short stories we read. We had to look at the proper angles and lighting to show the scene visually. The final storyboard ended up looking similar to a graphic novel, with images within panels telling a story.

Figure 12 shows a sample storyboard from Walt Disney's *Alice in Wonderland*, showing how the illustrations in the storyboard tell a story without words. In graphic novels, however, the panels themselves are also manipulated to fit the story.

This page provides an effective transition to additional visual aspects which indicates careful planning of the investigation.





Figure 13

on their jacket. Vladek sees the persecution and knows that he can be taken too, the star on his jacket clearly visible. The third panel on the page is simple, but conveys the terror Vladek felt. The fear on his face is clear, his stance one of someone who wants to escape but cannot. The structure of the panel itself, however, has the most impact. The shape of the panel is that of a dark, shaded Star of David, which Vladek is trapped within. It echoes the

In *Maus*, page 82 (figure 13) manipulates the panels themselves to enhance the reading experience.<sup>7</sup> This page shows the Nazis attacking, rounding up Jews to take to the camps. The panel is brutal and chaotic, most figures in shadow with little detail, the main distinguishing feature for anyone being the Star of David

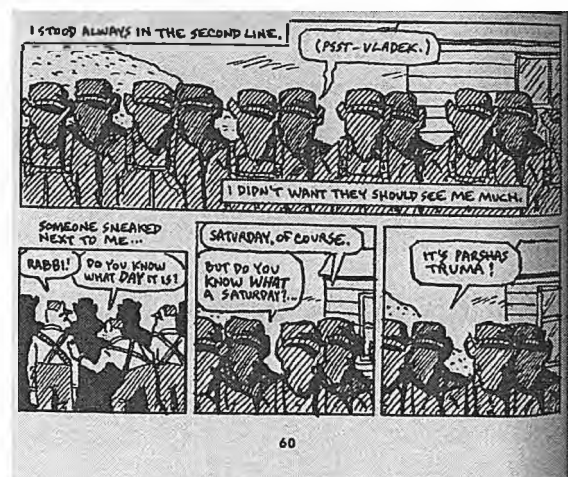


Figure 14

stars seen on the victims in the previous panels, and, as Vladek is the only figure within the panel, shows literally how Vladek was trapped and helpless. The blank surrounding the star suggests openness, in this case showing how enormous the conflict is and how alone Vladek is in fighting. This simple panel also contrasts the chaos of the first panel on the page, creating dramatic tension between the images. The reader not only reads about the

<sup>7</sup> Ryan, Marie, and Jeanne Ewert. "Art Spiegelman's *Maus* and the Graphic Narrative."

chaos and terror of the scene, but sees it in the format of the panels and the expressions on the faces of the characters. Page 60 (figure 14) shows the Prisoner of War camp that Vladek was in, and particularly an inspection. Though Spiegelman usually includes details to individualize the characters, in this scene, Vladek tries to blend in to avoid detection, and the art reflects that. Every character in the crowd looks the same, with shaded faces and no distinguishing characteristics. The moment, however, that Vladek is called out by name and rank, his face is no longer shaded. He no longer blends into the crowd within the narrative, and so visually becomes an individual to the reader.

Page 114 (figure 15) contains examples of characterization through illustration. In the scene, Lolek, Vladek's nephew, leaves their



Figure 15

hiding place to find food, but comes back with more books than food. Lolek, who is always pictured with book in hand, hunches over with his back to his uncle, showing his protectiveness of his books and his resentment for any sort of parental control. Vladek's posture as he yells at Lolek characterizes him as practical and brutally honest. This difference in priorities provides contrast between the characters, which also characterizes them. Vladek is more focused on what is needed at that moment and on taking care of everyone's needs, while Lolek cares more about things he is personally passionate about, like books. This is all shown with images, rather than outright stated. The structure allows the narrative to more freely and clearly move through and represent time.

Subject matter description is strong, but there is less attention paid to language describing "formal" aspects e.g., quality of line, contrast etc. Consequently an examiner might consider "3" rather than "4" for Criterion G. 12



Figure 16

of the story itself. In addition, the framing of the panels holds another level of meaning. The first panel is zoomed out to show Jean-Christophe seated at the kitchen table. As his seizure begins, it zooms in closer to Jean-Christophe, growing closer and closer until he reaches the climax of his seizure, where the panel shows a close-up of his face. As he comes out of the seizure, it zooms back out, until he is out of the seizure and the

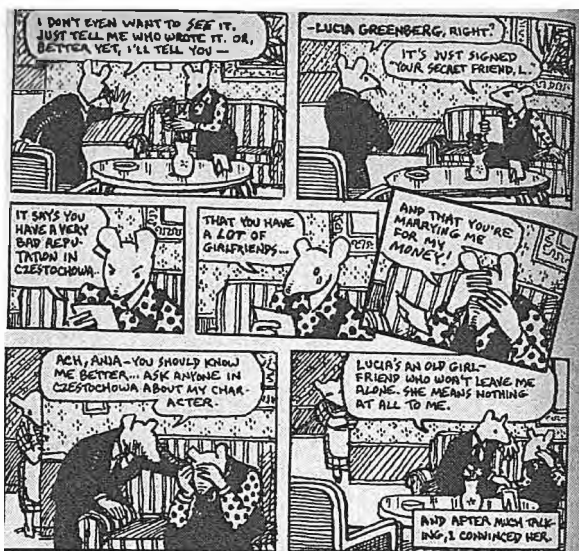


Figure 17

panel is zoomed out farther than when the seizure started. This visually shows the progression of the seizure, not only with the expressions and movement of the character himself, but with the view of the character the reader has.

In *Epileptic*, page 32 (figure 16), shows

manipulation of time through Jean-Christophe's seizures. A seizure could last only a few seconds, but it is detailed in six panels, which can take a minute or more to read. This results in the passage of time to the reader differing from that

of the story itself. In addition, the framing of the panels holds another level of meaning. The first

panel is zoomed out farther than when the seizure started. This visually shows the progression of the seizure, not only with the expressions and movement of the character himself, but with the view of the character the reader has.

In *Maus*, page 24 (figure 17)

shows Anja's reactions to a letter from Vladek's former lover. The panels are all short and equally sized, suggesting a

rapid progression, showing how quickly things fall apart for Anja. Her body language

shows the progression of her emotions, from angry, to sad, to devastated, but the skewed panel shows in another dimension how much her world has been turned upside-down.<sup>8</sup> This cannot be replicated using words alone, as the skewing of the panel is such a visual thing, with no equivalent in written text. The final panels are larger than the rest, slowing the reader down as the scene turns from sad to joyous. The size and position of the panels set the pace for the reader, as short speech bubbles are read more quickly than longer ones. The three middle panels, which show the rapid progression of Anja's emotions, have shorter text, making them quicker and easier to read. The reader follows Anja's quickly changing emotions at the same pace that she would be feeling them. The skewed panel catches the eye of the reader, making him stop and see better how Anja feels. This panel stops the flow of the page and disturbs the reader, making the panel have even more impact.



Figure 18

On page 107 (figure 18), Art and Vladék are walking, Art recording what Vladék says. The first panel shows them walking in the present, then the next shows a guardhouse and barbed wire, with Art and Vladék outside of the panel. Although, on page iii the conclusion is listed as pages 14 and 15, it is unclear where it actually begins.

The horizontal lines of the first panel are echoed in the second, making them flow into each other. This creates a parallel between the present and past, but that Vladék and Art are outside the second panel makes it clear *when* they are. This is also a

<sup>8</sup> Ryan, Marie, and Jeanne Ewert. "Art Spiegelman's Maus and the Graphic Narrative."

subversion of how panels traditionally work in graphic novels, as they usually contain the actions. This non-traditional use of the panel allows Spiegelman to show the past and present simultaneously. This goes with the format of the novel, which is Spiegelman's account of his father's experiences. By showing the past and present at once, the reader sees the story as it is told.

Graphic novels, as a visual medium, rely primarily on images to tell a story. Though text accompanies the images, most of the meaning and content of a graphic novel is held in the images and format of the graphic novel. As explored primarily through the graphic novels *Maus* and *Epileptic*, graphic novels allow for additional historical and contextual details and enhanced metaphors and symbols through the format of the medium and the use of visual images.

The conclusion seems to be limited to this one very brief paragraph which could be strengthened by the addition of a few key examples. The candidate had 500 more words available.

### List of Images

- Figure 1:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 121. Print.
- Figure 2:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 27. Print.
- Figure 3:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 127. Print.
- Figure 4:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 68. Print.
- Figure 5:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 296. Print.
- Figure 6:** B, David. *Epileptic*. Paris, France: L'Association, 2002. 78. Print.
- Figure 7:** B, David. *Epileptic*. Paris, France: L'Association, 2002. 77. Print.
- Figure 8:** B, David. *Epileptic*. Paris, France: L'Association, 2002. 44. Print.
- Figure 9:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 210. Print.
- Figure 10:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 215. Print.
- Figure 11:** "Britain's Bayeux Tapestry." *Britain's Bayeux Tapestry*. Reading Borough Council , n.d. Web. 2 Jan. 2014. <<http://www.bayeuxtapestry.org.uk/Index.htm>>.
- Figure 12:** "Victoria's interactive media experience." : *Storyboard and research*. N.p., n.d. Web. 2 Jan. 2014. <<http://victoriasinteractivemedia.blogspot.com/2011/05/storyboard-and-research.html>>.
- Figure 13:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 82. Print.
- Figure 14:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 60. Print.
- Figure 15:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 114. Print.
- Figure 16:** B, David. *Epileptic*. Paris, France: L'Association, 2002. 32. Print.
- Figure 17:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 24. Print.
- Figure 18:** Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986. 107. Print.

## Bibliography

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Maybe not an imaginative list, but certainly "sufficient."

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