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Résumé de l'article

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Future Identity Matters: The Essence of Adolescence with Comics

Dan Attic

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Dan Attic is an artist and art educator who has received a MEd from the University of Victoria, a BEd from McGill, and BFA from Concordia. Foundational to his interest in comic book-style art in education is that the essence of a story takes place through the blending of fiction with the personal. Looking to represent the dynamic of identities at play in an individual character, Dan Attic imagined himself as a three-headed monster, traveling through reflections and aspirations, exploring perceptions of time. Rhizomatic connections deeply rooted in experiences of the past developed into an individual tree, branching out into personal and social experiences, manifesting different ways of being. Recognized through this assemblage of influences, directional patterns connecting worlds he had previously kept separate began to shape new understandings.

In 2020, I piloted an art project involving a comic jam giving secondary students an opportunity to explore and express ideas related to identity. I would like to share this exciting teaching idea by presenting what I've learned about this approach and the research supporting the creation of comic book-style art as a means to help teens answer the question, "Who am I?". What began initially as a student meet and greet through their comic book-style creations, has evolved to a more complex framework where students consider hybrid identities while creating fictional characters using digital collage. In most instances, students have referred to past or present experiences in order to access their ideas related to identity. Recently, I recognized the importance of future thinking in adolescence, and that perhaps, through making comic book-style art and participating in comic jams, secondary students might also be able to consider a future self. In the process of becoming adults, teenagers must also be asking the question, "Who will I be?".

Keywords: *autobiographical avatar, broad cultural themes, comic jam, empathy, episodic future thinking, fictional cartoon character, multiplicity of belonging (hybrid identity), poetic inquiry, social emotional learning*

At the school where I teach, Visual Arts is a mandatory subject for three years recurring. While motivating my students to create each year, I try to convince them that art could play a role in their future, even if they don't all necessarily see themselves as artists. "The valuing of art as a mode of learning is important and even essential, as an aspect of the general development of individuals, regardless of their vocational orientations." (Thornton, 2013, p.53). While guided assignments in both production and appreciation provide opportunities for students to consider their future potential in art-related higher education and career paths, art as a school subject also continues to be perceived as recreational. For students who may not envision a connection to art as forthcoming, how do I make art relevant to their lives right now?

Benefitting from my art teacher super-power of semi-invisibility, I was able to discern that, through my students' uncensored lines of inquiry and awkward disclosures, their provoking and challenging of each other may be a form of questioning their identities. Building on Arnett (2011) and Erikson (1968) early ideas, Syed (2017) claimed that "creating and maintaining a sense of identity is frequently hailed as the central developmental task of adolescence and emerging adulthood" (p.105). Teenagers may not be completely aware to what extent they have been assigned with the task of identity negotiation, but somewhere in the scaffolding between interactions and enactments of adolescent behaviours, exists an inter-play of mixed emotions that, if better understood, might foster deeper learning about self and each other.

Naudé (2017) found that:

> The answer to the question 'Who am I?' is surprisingly complex. Balancing sameness and difference, exploring and committing to an identity is a lifelong process of incorporating aspects of the past, present, and future. In addition to this, a variety of social labels can describe a person's identity (e.g., gender, race, sexuality, and spirituality). (p.101)

Realizing the extent to which teenagers are absorbed by these matters of identity, perhaps secondary students could be brought to connect more meaningfully to their art-making experiences by having them consider more intently this principal formative occupation in their charge? I am sure that all art educators can attest to the fact that art talks. And, because of this phenomenon, researchers and teachers alike, have an incredible opportunity to access a critical method for listening to what secondary students are communicating, seeking to understand them through their art. Pondering this multiplex of inevitable challenges, I was inspired to have my students' channel their art studio conversations in the form of a comic jam.

Comic Jam

With little to no experience using comic art to engage teenagers, I first attempted a comic jam as an activity to fill-up some time left-over towards the end of a semester. I immediately noticed the effectiveness of this activity in capturing and sustaining my grade nine students' attention and interest. It was as though guidelines were hardly necessary. All I needed to say was that we were making comics and the activity was launched. As suggested by Michael Emme (2023), "Comic books and graphic novels, whether created by an individual or as groupwork, are a simultaneous meeting place for conventional and unconventional forms of expression from a variety of learning areas that teachers will recognize" (p. 47).

There are many possible variations to a comic jam. The general idea involves situations in which the making of comics takes place with different artists (students) adding their individual words and images to build collective compositions. Although our first approach was fun and generated an enthusiastic response, rules needed to be established in order to help determine certain educational outcomes. How

effectively would a comic jam serve students and art educators as a window through which they could look inward and out to unravel the intricacies associated with identity? Emme & Kirova (2017) invited middle school and high school students to identify questions they had about their school and community and research by gathering their Arts-based *Approaches to Collaborative Research with Children and Youth* in the form of a comic book. They stated that "the layered literacies and disrupted readings possible in the comic form that juxtaposes image, dialogue, narrator and different kinds of time, celebrates the literacy of each reader while inviting (and requiring) all readers to actively negotiate/play/invent meaning" (p.6).

Because of the multi-perspectives initiated by an arts-based approach like a comic jam, students might be able to extract more meaning from the results of their participation, becoming more cognizant of the dynamics involved in their sense of self, and their recognition of others' experiences.

The comics author's manifestation of a cartoon character opens at least two opportunities for explorations of identity: one in which the comics writer/author develops an empathetic identification with their "autobiographical avatar" (Whitlock, 2006) or fictional cartoon character (Bitz, 2009, 2010); and another opportunity is presented for the reader/other to negotiate identity by embracing and empathizing with the author/other's cartoon avatar (Morgan, 2009, as cited in Lawrence, 2017, p.23-24).

Adopting comic book-style art may also inadvertently encourage students to see themselves as more than artists producing work for aesthetic value, but also as researchers, exploring and discovering concepts of personal and social interest through art.

Broad Cultural Themes for Exploring and Expressing Identities

When I initially asked my students to define identity, culture was among the first of ideas called-out. Suggested among them was the notion that to have an identity, they had to have a culture, as though one defined the other. When asked to define culture, only two students answered. One offered ethnicity as an explanation while the other student's response was religion. Both critical aspects of culture

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worthy of exploring through art, no other student expressed an immediate connection with these ideas. Encouraging my students to interact with the concept of identity in more depth, I found that they were best able to recall their prior knowledge through doodling (Esselink, 2022). As their imaginations ran wild recognizing and appreciating their identities out loud and on paper as they began to emerge, mind-mapping also helped my students to organize their ideas, drawing connections, and charting their suggestions within a broader conversation (West, 2011).

Using doodling and mind-mapping as starter strategies helped orchestrate discussions with my students that led to the creation of the *Broad Cultural Themes for Exploring and Expressing Identities* (BCTEEI), a resource that provided students with an opportunity to consider expanding definitions of culture while recognizing a broader spectrum of identities relatable to self and others (see Figure 1).

Gaither (2019) found that a "flexible thinking mindset caused children to see more social categories in their world beyond just race and gender" and these methods caused children to move beyond their default thinking of either/or categories" (para.11). Navigating the layout of diverse ideas that work inter-changeably and inter-connected across categories, the inventory of themes and key-terms of the BCTEEI can work as building blocks for intersecting representations of identities.

Intercultural Fusion

In 2019, I piloted an art project called the *Intercultural Fusion Comic Jam* (IFCJ) for secondary students to explore and express ideas related to identity while initiating positive personal and social connections with identities that may differ from one's own. Acknowledging the importance of art making as part of my own process of social and self-identification, I am forever reminded of my experiences, living and

BROAD CULTURAL THEMES FOR EXPLORING AND EXPRESSING IDENTITIES

SCHOOL ☐	TIME/PLACE ☐	TRADITIONS ☐	MEDIA ☐	MATERIAL/ AESTHETIC ☐	CRITICAL/ DIFFICULT ISSUES ☐
These themes and key words representing ideas related to identity can also work inter-changeably or inter-connected across categories.					
Languages	Past Experiences	Origins	Music	Clothing Style	Gender
Math	Present Experiences	Customs/Practices	Games	Jewelry	Sexuality
Sciences	Future Expectations	Family	Videos or Internet	Hats	Emotions
Arts	Seasons	Names		Shoes	Physical Health
Reading	Temperatures	Religion or Spirituality	TV or Movies	Makeup	Mental Health
Writing	Holidays	Foods	Social Media	Hairstyle	Social Class
History	Night or Day	Others...	Digital Images	Tattoos	Environment
Geography	Vacation or Travel		Logos/Brands	Others...	Basic Needs
Sports	Indoors or Outdoors		Cellphones		Values
Others...	Nature		Peer Groups/Cliques		Others...
	Others...		Others...		

Figure 1. Categories of broad cultural themes and lists of keywords that are based on ideas related to identity that were generated in 2019 by grade nine students at Vanguard School in Montreal, during doodling and mind-mapping activities.

teaching on the Inuit territory of Nunavik from 2004-2006 (Attic, 2022, pp.26-35). Acting on the importance I attribute to the accessibility of artmaking initiatives for students in remote communities, I invited secondary students from Nuvviti School in Ivujivik (Québec's most northern municipality), to collaborate with my grade nine art students from the Anglophone sector at Vanguard School in Montreal to participate in the IFCJ.

Each group involved was instructed about the art project and guided through the process and production of the learning plan. As part of this meet and greet process involving interactions between their comic book-style characters, each participating student had the challenge of representing their choices of ideas related to identity through their creation of an individual comic book-style character using text and images. With their individual copy of the BCTEEI, each student of the IFCJ chose which ideas related to identity that they wanted to explore and express through the creation of their comic book-style characters, their selected backgrounds, and their writings as expressed in callouts (speech and thought bubbles).

Although students were free to choose as many possibilities as they desired, I recommended that they focused their attention on three main key-terms related to identity, while keeping in mind at least one of the broader themes. To engage the other and elicit a response, students either proposed a question, expressed a thought, or made a statement through their characters. In the spring of 2020, I travelled to the Arctic with the comic book-style characters of my Vanguard students for the teenagers in Ivujivik to respond. After a week, I returned to Montreal with the comic book-style characters of Nuvviti school students for my Montreal teenagers to answer.

Methodology of Multiple Arts-Based Modalities

With the teaching aspect of the art project practically fulfilled, my plan was to conduct qualitative content analysis research (Hsieh & Shannon, 2005) that would look for the meaningful patterns in the student's visual representations and written expressions.

Student input in the findings would be solicited through interviews, and would guide the final report on the impact of the Intercultural Fusion Comic Jam. Striked by the COVID-19 pandemic. the art project was interrupted and the research that was supposed to follow could no longer proceed as planned. Unable to recruit some students as research participants, there was no data to report. Without the interviews conducted to assess their experiences of the IFCJ, I lacked student responses towards the final visual and textual results of their interactions. Furthermore, because of the fragmentations caused by the pandemic I could not even obtain their consent, at the time, to show the visual representations of their comic book-style characters and interactions as part of the documentation. "With an unclear future and both short- and long-term uncertainty, finding purpose was crucial to moving forward" (Kapoor & Kaufman, 2020, para. 9). Obligated to reconsider my approach, I had to get creative!

As one of my quarantine activities, I curated a private gallery along the walls of my apartment, exhibiting the IFCJ artworks of the students involved. Visiting and revisiting the temporary student gallery on display in my dwelling, I had the opportunity to draw from this collection, connections between the visual and textual narratives at play. Analyzing this data, I resisted the tendency to focus my attention on the more popular choices. It was essential to consider each representation down to the ideas singularly explored and expressed. I recognized the nature of my interpretations of the students' comic narratives through what Weaver-Hightower (2013) called a multimodal way of scaffolding the analyst's cognition" (as cited in Kuttner et al, 2018, p.397).

To further acknowledge the student artworks and recognize their stories, I wrote a series of poetic interpretations that attempted to communicate the diversity that was explored and expressed. "Poetry is used in and for inquiry across disciplines and the methodologies as a form of qualitative inquiry in general" (Faulkner, 2018, p.209), and as discussed by Galvin & Predergast (2016) more particularly as a form of arts-based research (as cited in Faulkner, 2018). Even though I was left with 29 fully completed

Ficto-Critical Release
By Dan Attic

Luckily, we all had a chance to meet, well, at least once.
In the underwater arcade, playing games and listening to music,
we met a lot of friends, some introverted and some extroverted.
Two of them, avid readers, introduced us to non-fictional fantasy,
where we discovered a garden of estrangement.

We look forward to the future changes, but we have our concerns.
Grateful for what friendships could bring us and for the learnings we acquire through schooling,
we still feel that we lack some of the skills needed
to navigate awkward situations and to pass through difficult times.

Our fantasies contribute to our realities more than our realities contribute to our dreams.
If our laughter seems to be inappropriate, or is impulsively blurted out at an inopportune time,
we know that it's not always funny, but we don't know how else to react.

Having responded to your interests and your concerns, we are surprised that you left us hanging.
In the twilight we wait, like in a game of hide and seek,
somewhere between feeling fearful, from being left alone, and safer to be left unnoticed.

Come out, come out, whoever you are!
We hear you calling, but sometimes lack the courage to put down our arms in mid-fight.

The virtually synthetic compounds of social media that render you an outcast,
are best ignored than to summon the imbalanced nature of revenge.

There are more ways to take-off than one, but if you want to take off,
through art, you always have a way.

If silence speaks louder than words, then shut up and listen!
Everywhere, individual voices, are calling out,
trapped between the world they know and the ones yet to discover,

What is toxic?
Isolated for different reasons:
video games, the pressure to succeed, bombarded by media,
in it to win it; but it's lonely at the top.

To what extent are we willing to sell out; and at what cost: the planet?
As the world turns, like the revolving arrows of our recycled lives,
remember to travel and do what you love: paint!

Whatever you love to do, put your heart into it and you shall be free!

Figure 2. From a series of 14 poetic interpretations, the entirety of student comic book-style collaborations from the the Intercultural Fusion Comic Jam (IFCJ), were distilled through the writing of ficto-critical prose.

comic book-style collaborations, referring to all of them, including the half-completed and uncompleted interactions, provided me with ample information to compose a total of 14 poems. From a lens of "fictocriticism" (Favel, 2004; Muller, 2017), I condensed the entirety of my poems by writing creative prose (see Figure 2.). "As a genre which seeks critical engagement with a reader, fictocriticism is one which enables us to engage in playful and unique ways with material which might otherwise go unchallenged" (Muller, 2017, para.4).

Representing the comic book-style characters and the nature of their collaborative interactions through poetry allowed for a more "embodied experience" (Faulkner, 2018, p.226). Using poetic language, I interpreted the imagery of the student artworks as vividly as possible so that my readers may feel what the students communicated. I perceived that their shared and constructed stories, as Lopate (2013) explained, were "woven into the fabric of larger historical, cultural, political, and psychological patterns" (as cited in Sinner et al. 2018, p. 166). While showcasing student insights, commonalities, differences, and points of inter-relatability, through the analysis of my poems, I looked to articulate student concerns, "so that they became concrete and immediate" (Faulkner, 2018, p.226).

Organizing student experiences into metaphors, I "presented 'narrative or poetic truth' in which facts, as presented, should ring true, regardless of whether events, feelings, emotions, and images 'actually' occurred" (Faulkner, 2018, p.226). Stephen Banks (2008) wrote, "fiction is only more or less fictional" (as cited in Leavy, 2018, p. 191). Because my poetic interpretations of student work were based on ideas that students may have potentially identified with on a personal level, I also propose that my poetic analysis be considered in-part as a method of "Creative non-fiction (CNF) inquiry" (Sinner et al. 2018, p.165).

Interpreted Meanings and other Wonderings

Through my poetic inquiry based on the student comic book-style interactions of the IFCJ, visual and textual representations of emotions, preoccupations with body images, personality features, and strange obsessions with humour, were all depicted in different ways such as through facial expressions; body shapes and sizes; gestures; styles of clothing and shoes depicting brand names; styles of hair; and jewelry and other accessories. Students may have discovered that their characters, although entirely dissimilar in style, may have had many common points. While introverted students may have seen an opportunity to explore more outwardly, the more extroverted individuals may have taken a moment for thoughtful, personalized considerations.

For these students I perceived that making art was recognized for healing purposes, stress relief, and for problem-solving. Naming their feelings, giving their avatars tears, and allowing their characters to dissociate when things got complicated, were some of the positive choices made by student participants contributing to the regulation of their characters' emotions. From an outside perspective, even though a student might have been expressing confidence through their character, from the inside, there could have been fear and confusion. I found that in the foreground, background, and even somewhere in the middle lay landscapes of disquietudes concerning thoughts and feelings about forming friendships; gender identity and expression; health and wellbeing; and learning about emotions, identifying them, and expressing them. One solution to living in a world filled with judgement was to possess invisibility as a superpower.

Despite formed friendships, students may still be experiencing feelings of loneliness and desire deeper connections. Even in a crowd full of people, from within, it is still possible to experience aloneness. Even from in front of a computer game, feelings of isolation may have been experienced and expressed. In the IFCJ, some students attempted to reproduce characters from their online games and through these personas, they may have expressed connecting with new friends, while others have alluded to not developing any rapport, or expressing the inability to find anyone with whom to play. Teenagers seem to 'invent' and reinvent their identities online through the identity experiments they engage-in. According to Van Kokswijk (2008, p.207), "for some adolescents, their virtual personas are at least as important as their real-life image." (as cited in van der Merwe, 2017, p. 203). The same could be true for any comic book-style characters created by participants of a comic jam.

I perceived through some of their interactions, that some students may have been "making humour out of pain" (Bloemink, 2003, p.106). "Many forms of cartoon humor are not overtly funny; instead, they are characterized by an underlying nastiness that confirms a condition we know to be true, despite outward appearances." (Bloemink, 2003, p.95). While some characters' faces had no expression or no faces at all, others even lacked bodies. At first, I assumed that some may have been short of confidence in their ability to draw faces, but with deeper consideration, perhaps some students did not want to force the viewer into a too literal reading or judgment of their narrative because facial expressions could reveal all kinds of sociological information (Bloemink, 2003, p.108). Students may have also wanted to keep some information about their character's identity concealed. Like in hide-and-seek as played by one of the characters of the IFCJ, I interpreted the possibility that some individuals may have needed to be involved in the form of social transactions that either allow for some comfortable hiding, (alone or with friends) or afforded them some relief in finally being found (after having been hidden for too long).

"I found that in the foreground, background, and even somewhere in the middle lay landscapes of disquietudes concerning thoughts and feelings about forming friend-ships; gender identity and expression; health and well-being; and learning about emotions, identifying them, and expressing them."

Figure 3. The 2019 distance collaboration between my colleague Alyson Moore in Alberta and myself in Quebec, following the same guidelines as engaged with by students who took part in the IFCJ. The top panel represents the interaction that I initiated (three-headed tree creature) to which Alyson (elderly woman with dog) responded and the bottom panel to which I responded was initiated by Alyson.

Inter-Colleague Collaboration

Wanting to relate on a more personal level to what students may have experienced through their participation in the IFCJ, I invited my colleague Alyson Moore to collaborate with me following the same guidelines as engaged with by students in the art project (see Figure 3). As for the research, deconstructing our comic book-style interaction together through distance communication, we entered into a "profoundly powerful and imaginative what-if intellectual discourse, driven by the content (data) of stories, in which meaning-making resides in metaphors, similes, allusions, conflicts, paradoxes, and more" (Sinner et al. 2018, p.167). Depending on the level to which students were engaged with the IFCJ, their interactions could have taken on many forms. For some it could have been as simple as an exchange of interests while for others it may have gotten deeper and more personal.

In the collaboration experienced with my colleague Alyson Moore, we were able to negotiate the different levels of our responses. Although I had not originally conceived of the IFCJ as an art project for students to learn about empathy or grounds for developing skills in establishing healthy relationships, Alyson's observations encouraged me to expand my perceptions. She suggested that while getting acquainted with individual and collective selves, perhaps students could become more motivated to deliberately seek to engage with other students that identify with experiences or have opinions that are different from their own. "To feel and display empathy, it's not necessary to share the same experiences or circumstances as others. Rather, empathy is an attempt to better understand the other person by getting to know their perspective" (Bariso, 2018, What empathy is (and what it's not), para.2).

Engaged in the process of the IFCJ, through the recognition of a mixed combination of exclusivity and mutuality in shared experiences, I would be pleased to discover that a student's response, on an emotional level, was to feel what a collaborating student was feeling. On a cognitive level, I would be impressed to

learn that a student's response was to identify and understand what a collaborating student was feeling. I would be humbled to behold a compassionate response between student participants to the extent that if a collaborating character's experience of who they are was being compromised or threatened, that this would be enough to prompt action towards a positive outcome. Studies by (Bitz, 2009, 2010; Norton, 2003; Tilley, 2014) indicate that "student investigations with comics help them to develop literacy, empathy, and conceptions of identity that can assist in negotiating issues of bullying, cyber-bullying, engagement and community through the participatory possibilities of the medium in the classroom" (as cited in Lawrence, 2017, p. 21).

Since the most important contributions to this research was the secondary students' cultivations of their growing sense of self, characterized by their artistic explorations, I am very grateful to have been recently given permission to publish in this article the outstanding work from some past student participants of the IFCJ (see Figure 4).

Expanding Distinctions and Time Travel

Having generated many ideas related to identity through the IFCJ, I am more and more perceiving the images created by secondary students as catalysts for insight and understanding, or social change. The potential for a teacher to guide students towards specific areas of social awareness has engaged new interests in using comics artforms with my students. Through further talks with teens, I have encountered more students looking to explore and express a multiplicity of belonging. "With rises in immigration, increases in interracial marriage, and shifts in language surrounding biracial and transgender populations, it is essential for research to acknowledge that we are all lots of things at the same time" (Gaither, 2019, para.14). Continuing with the BCTEEI we have elaborated new approaches exploring and
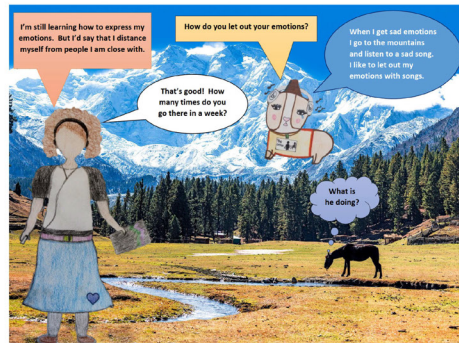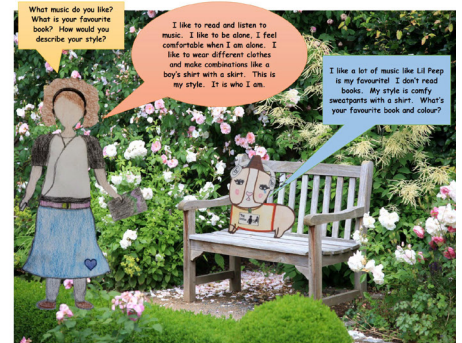
Figure 4. Some of the original collaborations from the 2020 IFCJ between Vanguard School students in Montreal and Nuvviti School students in Ivujivik.

expressing multiple identities while creating fictional characters using digital collage (see Figure 5).

Clark (2003) stated that:

> We are all hybrids made out of a combination of factors, including genetics and biology, environment and experiences. Therefore, comics and identity make a powerful pair, allowing artists to blur and to break through boundaries, to be comfortable with change, to reveal that binary oppositions only exist in abstract thought and that we are faced with multiple realities, multiple truths, multiple views, and complex interrelationships among all of the above. (p.41)

Looking for other directions to take with the IFCJ, I pondered the future thinking of my secondary students and discovered that "for a successful transition to adulthood, it is crucial for adolescents to integrate their thoughts of the future with their present, in order to set goals and make decisions that have the power to influence important opportunities in later life (Nurmi, 1991)" (as cited in McCue et al, 2019, para. 1). When exploring ideas related to time and place as a theme in the BCTEEI, I noticed that students referred mainly to past or present experiences which left me to wonder about the absence of their future considerations.

When reading that "episodic future thinking (EFT) refers to the capacity to imagine or simulate experiences that might occur in one's personal future" (Schacter et al, 2017), I immediately thought of how comics forms could encourage EFT through the combined visual and textual capturing of episodes in individual panels (see Figure 6.).

> Some of the key cognitive evidence supporting a role for episodic memory in future imagining comes from studies using the Autobiographical Interview (AI; Levine, et al, 2002). In this procedure, individuals recall the past and imagine future personal experiences. The details that they produce are then categorized as either internal (episodic details such as what happened, where it happened, and so forth) or external (facts/ semantic details, commentary)". (as cited in Schacter et al, 2017, para. 5)

Lunning (2000) suggested that the set of characteristics that are brought together to create what is known as one's identity "are subject to the specificity of time and space: a mediating concept between external and internal considerations of the self" (as cited in Clark, 2003, p.27). In my next comics approach with secondary students, I will consider guiding questions to accompany key-terms in the BCTEEI. Inciting a deeper reflection while negotiating selves may facilitate connections between imagined futures and remembered past and present experiences.

Even though some teenagers could not see art as part of their future, it has become more important for me to get them to see their future in their art. Imaginative comic book creation that draws on personal identity (but also allows for character creation) can function as a playful environment for both making sense of the past and present, and speculating about the future. At that point in life (adolescence) when youth are losing (or moving away from) approaches to play that they embraced when they were younger, I propose a comic jam as a method for secondary students to time travel!

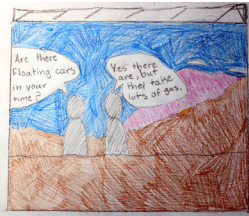**Maven Lester,** Vanguard School

Felix Sevigny, Vanguard School

Figure 5. Looking to explore and express a multiplicity of belonging in January of 2023, grade 11 students at Vanguard School in Montreal created fictional characters using digital collage.

Jake Fage, Vanguard School

Jake Fage, Vanguard School

Jake Fage, Vanguard School

Ari Tsopeis, Vanguard School

Maxim Pallascio-Beaucages, Vanguard School

Ari Tsopeis, Vanguard School

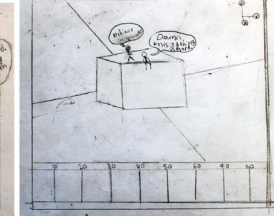Montana Gosselin-Bessette, Vanguard

Ari Tsopeis, Vanguard School

Trystan Poris Hogan, Vanguard School

Ryan Higginbotham-O'Shea, Vanguard

Hailey Goodfellow, Vanguard School

Matheo Fezzuoglio, Vanguard School

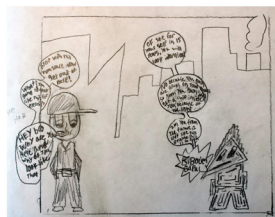Matea Bonomo-Brunet, Vanguard School

Océanne Touchette, Vanguard School
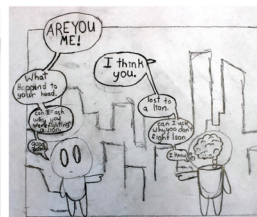
Kayla Mrozinski, Vanguard School

John Polcari, Vanguard School

Roberto Arduini, Vanguard School
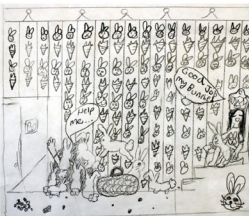
Roberto Arduini, Vanguard School

Gavin O'Connell, Vanguard School

Ari Tsopeis, Vanguard School

Georgia Stavropoulos, Vanguard School

Kayla Mrozinski, Vanguard School

Ethan Pharand, Vanguard School

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Figure 6. Pondering future thinking and exploring ideas related to time and place in May of 2023, grade 9 students at Vanguard School in Montreal imagined their past or present-self meeting their future-self and what would they have to say to each other. They created comic book-style artworks to represent these interactions.

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