Picturing the Pre-Confederation Canadian Past: Graphic History as a Critical Approach to Canadian History through Chloe Cooley and Slavery in Canada

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yellow brushstrokes of the background. As there is no clearly defined intention behind this contrast, the viewer must analyze and interpret this themselves. This simultaneously encourages conscious processing and displayed.

Further, the incorporation of symbolic elements, such as the three arms outstretching from Cooley's body, lends to a history by asking the viewer to consider why that choice was made. As exemplified in our seminar discussions, there are a multitude of unique meaningful analyses one can draw from this. It is this personal analysis, which informs how Cooley, and her act of resistance, is framed within the viewer's mind. The use of art in this medium invites people to critically engage with historical work by assigning meaning to visuals.

The use of graphics can place one into unfamiliar co2s1 $001442.39487 .99 \mathrm{Tm} 0 \mathrm{~g} 0 \mathrm{G}[(\mathrm{mea}) 6$ (ning t)-3
processes the emotional component in words while the poster utilizes images to do so. This stripping down of language makes the poster more accessible to those who struggle reading long passages and provides them with an alternative way of processing history. Overall, the use of art in this medium invites people who do not interact with lengthy academic articles to critically engage with historical work.

The combination of the straightforward text with complex visualization engages multiliteracies and leads to enhanced processing of the materials. It presents viewers with a different way of thinking about history, especially those who do not connect with traditional methods of historical education, such as textbooks. King argues that reading or writing a graphic text, a text that relies more heavily on images with minimal print text, entails new forms

