

The University of San Francisco

USF Scholarship: a digital repository @ Gleeson Library | Geschke Center

Master's Projects and Capstones

Theses, Dissertations, Capstones and Projects

Spring 5-15-2020

Using Graphic Novels to Teach English and American Culture in Japanese Middle Schools

Jenna Pollack
jpollack11@gmail.com

Follow this and additional works at: <https://repository.usfca.edu/capstone>



Part of the [Educational Methods Commons](#), [Language and Literacy Education Commons](#), and the [Secondary Education Commons](#)

Recommended Citation

Pollack, Jenna, "Using Graphic Novels to Teach English and American Culture in Japanese Middle Schools" (2020). *Master's Projects and Capstones*. 987.
<https://repository.usfca.edu/capstone/987>

This Project/Capstone is brought to you for free and open access by the Theses, Dissertations, Capstones and Projects at USF Scholarship: a digital repository @ Gleeson Library | Geschke Center. It has been accepted for inclusion in Master's Projects and Capstones by an authorized administrator of USF Scholarship: a digital repository @ Gleeson Library | Geschke Center. For more information, please contact repository@usfca.edu.

University of San Francisco

Using Graphic Novels to Teach English and American Culture in Japanese Middle Schools

A Field Project Proposal Presented to
The Faculty of the School of Education
International and Multicultural Education Department

In Partial Fulfillment
Of the Requirements for the Degree
Master of Arts in Teaching English as a Second Language

By
Jenna Pollack
May 2020

Using Graphic Novels to Teach English and American Culture in Japanese Middle Schools

In Partial Fulfillment of the Requirements for the Degree

MASTER OF ARTS

in

TEACHING ENGLISH TO SPEAKERS OF OTHER LANGUAGES

by
Jenna Pollack
May 2020

UNIVERSITY OF SAN FRANCISCO

Under the guidance and approval of the committee, and approval by all the members, this field project (or thesis) has been accepted in partial fulfillment of the requirements for the degree.

Approved:



Instructor/Chairperson

04/27/2020

Date

Committee Member*

Date

*Added only if there is a second reader

TABLE OF CONTENTS

	Page
Acknowledgements	iv
Abstract	v
Chapter I – Introduction	1
Statement of the Problem	1
Purpose of the Project	4
Theoretical Framework	5
Significance of the Project	6
Limitations of the Project	6
Definition of Terms	7
Chapter II – Review of the Literature	10
Introduction	10
Teaching in Japan	11
Culturally Relevant Teaching	15
Graphic Novels in the Classroom	20
Summary	25
Chapter III – The Project and Its Development	27
Description of the Project	27
Development of the Project	28
Chapter IV – Conclusions and Recommendations	32
Conclusions	32
Recommendations	33
References	36
Appendixes	39

ACKNOWLEDGEMENTS

The amount of support I have received during my journey in USF has been invaluable. Without it I could not have created this project or be where I am today. Thank you to my professors for providing a wonderful learning experience, patience, kindness, wisdom, and encouragement. Thank you to my colleagues for sharing your life and teaching experiences and for sharing this journey with me. Thank you to USF and the IME/TESOL Program for providing quality education and continuing to create spaces for students whose voices need to be heard. I am humbled by the amazing educators and human beings I have met during this journey and am inspired to become the best educator I can. Finally, thank you to my friends and family who have been an outstanding support system and who have been just as excited as I am about my studies. I dedicate this field project to the teachers, assistant language teachers, second language learners, and students who persevere in their journeys of cultural identity and cultural exchange.

ABSTRACT

English proficiency in Japan has historically been lower than other Asian countries despite students learning English as a core subject beginning in elementary school. To help address this, Japan has brought thousands of assistant language teachers (ALTs) from native English-speaking countries through both government and private companies to help teach English and promote foreign cultural exchange. These teachers often experience cultural misunderstandings and microaggressions from both colleagues and students yet must continue to respectfully teach culture as cultural ambassadors. The purpose of this project is to design a handbook that guides ALTs working with middle school students in how to incorporate graphic novels, or comic books, in the classroom to practice speaking, listening, reading and writing, as well as to touch on aspects of American culture. The project is intended to provide interesting, fun, and authentic materials for Japanese English learners by using activities and graphic novels of various genres.

The project provides example lessons plans that can be immediately implemented or adapted, including the necessary materials, and resources such as a rubric for evaluating the usefulness of graphic novels and a list of recommended graphic novels to use in order to help teachers navigate the potentially overwhelming world of comics and graphic novels. Each lesson integrates the skills of listening, speaking, reading, and writing in ways that support the lessons found in Japanese English textbooks used in Japan. The lessons also address grammar patterns from the textbook and introduce new vocabulary. Overall, graphic novels are authentic, engaging materials that can help Japanese students improve their English abilities and potentially improve motivation by giving them comprehensible input and a connection to their own popular culture.

CHAPTER I INTRODUCTION

Statement of the Problem

Japan's current goal of improving their English proficiency rates by the year 2020 is currently not going well. According to a study by the Education First (EF) English Proficiency Index for university students, Japan ranks number forty-nine out of eighty-eight countries and number eleven out of twenty-one Asian countries. Of the East Asian countries included in the index, Japan's scores are ranked the lowest ("EF English Proficiency Index", 2019). This trend continues when examining Test of English as a Foreign Language (TOEFL) and International English Language Testing System (IELTS) exam scores. Comparing Japan to other Asian countries, the 2017 TOEFL and 2016 IELTS scores show Japan scores to be lower than many of other the other countries (Lee, 2019). The Japan Times reported according to the 2016 survey on English education, only a third of 3rd year students in junior high school achieved a proficiency in English of Grade 3 or above on the English proficiency test in Japan, despite having English as part of the mandatory curriculum starting in elementary school (Aoki, 2017). The survey consisted of 12,850 junior high and high schools from all over Japan.

As a participant in the Japan Exchange and Teaching Programme (JET Programme), I was sent to Japan with the goal of being an assistant language teacher. My job was to help the English teachers in the city; I was assigned as an English expert and cultural ambassador. During my time there, I noticed the curriculum used in middle school classrooms was heavily textbook-based with little to no deviance from the textbook materials. This kind of classroom environment was very different from elementary school classes where English was primarily focused on fluency of speaking and learning through games. The goals of the program seemed to be focused

primarily on writing and reading so that students could pass their English proficiency exams (*Eiken* Test) and high school entrance exams. Due to this, I observed that my students often did not become proficient in the objectives of the class and many reported they did not enjoy learning English as the required foreign language. In addition, it is the feeling of many ALTs that they are ineffective and underutilized in the classrooms as a result of the lack of communication, or due to the difficulties of team teaching (Turnbull, 2018).

Another issue is the racism and microaggressions faced by foreigners in Japan. According to the Japan Times (Hurst, 2017) around 30% of foreigners living in Japan have received derogatory remarks due to their background from strangers, colleagues, and bosses. ALTs have also reportedly experienced various microaggressions by teachers and students alike (Hupp, 2017). Hupp's report, based on interviews done with American ALTs located all over Japan, described these perceptions of microaggressions as instances of being stared at intensely, being avoided on public transportation by students, having hair or skin objectified, being touched without permission, etc. These experiences could be related to how the Japanese overall see Americans. According to a Pew Research Center Survey (Stokes, 2015), more Japanese people viewed Americans as aggressive and selfish than honest and hardworking. Another reason is history. Japan has historically been a society closed to foreigners before opening their ports to first the Portuguese in 1571 (Lee, 2019). The Japanese have since maintained their traditional culture while adapting foreign products and ideas (*ibid.*). Society has also remained predominantly Japanese and many people do not often have contact with native English speakers in their daily lives (Yamada, 2013). Schools and English schools are one location where students can interact with foreign teachers with the number of assistant language teachers from the U.S. being greater in number than other English-speaking countries. According to the JET Programme

website, there were 2,958 Americans out of 5,234 total ALTs teaching in Japan through the JET Programme as of August 1, 2019. (“Participating Countries JET Programme,” n.d.) There are other private programs and companies other than the JET Programme that hire assistant language teachers and full-time English teachers, such as AEON, Interac, and By Education, Through Communication, and For Community (ECC). These private companies do not publicly publish the geographical breakdown of where their teachers are hired from.

As cultural ambassadors, it is our job as an ALT to educate our students about our home cultures and countries by answering our students’ questions and dispelling stereotypes to promote international exchange (Turnbull, 2018; Amaki, 2008). Part of the issue is that we must do so in a culturally sensitive way as we are visitors in another country (Hammond, 2007). We must develop cultural competence, the ability to teach students belonging to cultures different from our own, by adapting, taking interest in our students, treating our students as individuals, embracing challenges, and accepting feeling uncomfortable (Dwyer, 2019). Finding a way to expand a test-based curriculum in fun, interesting, and authentic ways while teaching culture and being culturally competent is arguably a goal of all teachers of ESL (English as Second Language) or EFL (English as Foreign language). It is important as the world expands globally and we build connections that we as teachers do our best to engage our students, bring fun and authentic materials, while teaching them to think critically about said materials.

In summary, the rate of English in Japan compared to other Asian countries has historically been low despite implementing English as a subject from elementary school onward. In order to address this, the Japanese government and other private agencies have brought many foreigners to teach in schools as teachers and ALTs. Despite this, ALTs may be not presented with the opportunities they expect to help in class and are often met with microaggressions from

colleagues and students. However, ALTs are still a prevalent presence in Japanese classrooms and must continue their job as cultural ambassadors. As teachers, we must find a way to teach English and culture without substituting Japanese culture and ideals with our own.

Purpose of the Study

The purpose of this project is to provide a handbook for Assistant Language Teachers (ALTs) in Japan. This handbook seeks to guide ALTs in using graphic novels to teach English, American culture, and helping students build critical thinking skills when consuming visual media. The handbook will cover various strategies in using English translations of Japanese manga and American comics in order to practice the core language skills: listening, speaking, reading, and writing. The handbook will also aim to provide ALTs with additional resources for choosing graphic novels and activities to use in the classroom. This handbook is specifically tailored to those working within Japanese middle schools. The intended audience are American ALTs and teachers working in Japan through programs such as the JET Programme or other private companies. The reason for this specific project is because there are a significant number of English teachers in Japan who must work respectfully with the curriculum provided. ALTs must also be cultural ambassadors and teach culture with language while being sensitive to the culture they are in; thus, the content of the handbooks will consider the grammar patterns and content used in Japanese English textbooks. Many ALTs, specifically in the JET Programme, enter the program with little to no teaching experience and this handbook aims to provide guidance for these teachers by providing example lesson plans that can be adopted or adapted for different classrooms. Finally, this project seeks to provide interesting, fun, and authentic materials for the English learners in Japan by incorporating the use of activities and graphic novels of various genres into every day English lessons.

Theoretical Framework

The following theories support this field project: The Comprehensive Input Hypothesis, Self-Determination Theory (SDT), and Culturally Responsive Teaching. Krashen (1982) in his Comprehensive Input Hypothesis, asserts acquisition of language occurs when language has structure just beyond a learner's current level of competence ($i+1$). This is done with the aid of context, current knowledge of the world, and extra linguistic support. When language becomes more complicated and begins to shift from concrete to abstract or beyond the current level of students, teachers will use pictures and realia to provide more context. Above all, input given to students should: be comprehensible, be relevant and/or interesting, not be grammatically sequenced, and be provided in sufficient quantity. Students will not acquire language if they do not understand what the message is. Students may be more motivated to learn if they might forget the fact that the message is in a foreign language if the input given is extremely interesting or relevant. In addition, teachers need not consciously make an effort to present $i+1$ as when comprehensible input is successfully understood, $i+1$ will be automatically present. Graphic novels work well for presenting $i+1$ because they provide a narrative in which individual sentences and utterances have specific meaning and illustrations to give visual context.

The Self-Determination Theory (SDT; Ryan and Deci, 2000) states there are two types of motivation: internal motivation and external motivation. These are known as intrinsic and extrinsic motivation. Students who are intrinsically motivated will study because the subject is interesting or enjoyable to them. Students who are extrinsically motivated will study because there is a separate outcome (e.g. passing a test). There are different types of extrinsic motivation, some self-endorsed and others not. Both forms of motivation are valid, however intrinsic motivation better facilitates high-quality learning, creativity, and achievement. Japanese students

are well accustomed to extrinsic motivation as the current education system stresses the importance of passing exams (Amaki, 2008). Some students may genuinely want to do well for personal reasons, but some students feel they have no personal interest or reason to learn English (Yamada, 2013). By using graphic novels, this project aims to foster intrinsic motivation in students by presenting materials that are interesting and enjoyable.

Finally, the decision to use graphic novels for this project is informed by the theory of Culturally Responsive Teaching (CRT) or Culturally Relevant Teaching. Ladson-Billings (1995a) defines Culturally Responsive Teaching as a pedagogy of opposition that is specifically committed to empowering the collective. Students must be successful in their academic careers, develop cultural competence, and develop critical consciousness in order to challenge the norms of society. It is about injecting a student's culture into every aspect of learning by connecting home, community, and culture (Ladson-Billings, 1995b). By using graphic novels, this project aims to stimulate interest in learning English and American culture by utilizing a material similar to manga, Japanese comics, which are ingrained in Japanese pop-culture and make up a large percent of books and magazines sold in Japan.

Limitations of the Study

This project is informed by my own experiences, the experiences of field experts whom I spoke to, as well as information gathered from my literature review and therefore cannot be generalized to a wide population. In addition, the field experts were sampled from a personal pool and the majority had experience teaching in Japan through one specific program. The experiences they shared also cannot be generalized to all teachers and students in Japan. Finally, the lesson plans created for this project's handbook are specifically tailored to teach American

culture, a culture which encompasses a diverse population, so some aspects of the culture will be generalized.

Significance of the Project

The main objective of this project is to provide guidance to teachers in Japan by developing a strategy to incorporate graphic novels into lesson plans as a way to teach English and American culture. This handbook aims to assist teachers and ALTs in finding ways to adapt graphic novels to the current curriculum in their classrooms. A second goal of this project is to provide students with learning materials that better transitioned them from the materials and environment from elementary school to middle school. The meaning-focused nature of elementary school English classes (Sakamoto, 2012) is often lost in the exam oriented middle school English classes and students are left to feel English is boring (Amaki, 2008). It is important to keep students interested in what they are learning to foster intrinsic motivation, which will in turn make them more successful in learning (Ryan & Deci, 2000). In addition, graphic novels allow students to experience authentic materials that are a form of media which is already a significant part of Japanese culture. They will be familiar with not only the structure of graphic novels, but possibly the types of the narratives as well.

A third goal of this project is to use graphic novels to give a better representation of who Americans are and the various cultures that make up the population. It is important to include diversity not only to dispel the myths and stereotypes that many Japanese people have about Americans (Hupp, 2017; Stokes, 2015; Yamada, 2013), but also to allow students to think critically about the diversity in their own society (Yamada, 2013). This will hopefully allow students to engage better, not only with the minorities living in Japan, but with English and foreign language speakers globally.

Definition of Terms

ALT – Assistant Language Teacher. ALTs serve as supporting teachers to the JTE by providing native-speaker input and creating opportunities for students to practice their English skills (Turnbull, 2018).

CRT - Culturally Responsive Teaching (Culturally Relevant Teaching) is a pedagogy of opposition committed to collective empowerment that connects culture, home, and community into every aspect of learning (Ladson-Billings, 1995a; Ladson-Billings, 1995b).

EFL – English as a foreign language. “English learned in a formal classroom setting, with limited or no opportunities for use outside the classroom, in a country in which English does not play an important role in internal communication” (Richards, 2013, 180).

Eikaiwa – English conversation (Kubota, 1998).

ESL – English as a second language. English is the second language of anyone who learns it after their native language and learns in a setting in which English plays an important role in everyday life (Richards, 2013).

JET Programme – Japanese Exchange and Teaching Programme. The JET Programme is an international exchange program that aims to promote internationalization at local and private schools throughout Japan (“Introduction | JET Programme,” n.d).

JTE – Japanese Teacher of English. Lead the English classes as the primary teacher (Turnbull, 2018).

SDT – Self-Determination Theory. Theory of motivation that states there are two types of motivation. These are known as intrinsic motivation or internal motivation and extrinsic or external motivation (Ryan & Deci, 2000).

TESOL – Teaching English to Speakers of Other Languages. Used in situations where English is being taught as a second or foreign language (Richards, 2013).

TEFL – Teaching English as a Foreign Language. Used in situations where English is being taught as a foreign language. See TESOL (Richards, 2013).

CHAPTER II REVIEW OF THE LITERATURE

Introduction

Japan's English education has in the past as well as presently, focused more on teaching through grammar-translation methods rather than communicative language teaching (Sakamoto, 2012, pg. 412) and teaching toward the test (Amaki, 2008, pg. 60). Some ALTs report these methods cause their students to feel they cannot communicate in English and it is not fun (ibid., pg. 60) In addition, the relationship among language, culture, and the diverse backgrounds of English speakers is rarely explored despite having foreign Assistant Language Teachers (ALTs) in the classroom. In an attempt to address these issues, this project explored how we can use graphic novels to teach English language and American culture in the classroom and aimed to provide materials that will be engaging and authentic for students. The purpose of this literature review is to connect this project to existing culturally responsive pedagogical practices and research findings that will help English educators in Japan expand classroom materials, connect with their Japanese students, as well as enhancing the teaching of culture through the English language.

In this chapter, I first briefly examine the history of English education in Japan, how history has formed the ideologies of English within Japan, and the attitudes of Japanese students toward English. Secondly, this chapter explores culturally responsive pedagogies, how these pedagogies have been effectively used in the United States, and how these pedagogies are connected to the internationalization of Japan. Finally, this chapter investigates the use of graphic novels in English classrooms with students of various ages around the world and

connects these usages to this particular project. To understand why Japanese classrooms are structured as they currently are, first I look at the history of teaching English in Japan.

Teaching English in Japan

Teaching English through classes and *eikaiwa* (English conversation) has long been a part of foreign language acquisition in Japanese society since America began trade with Japan in 1853. The ideologies of English language learning have formed over time into the classroom practices and attitudes of students today, practices and attitudes that affect how effectively an ALT or Japanese Teacher of English (JTE) can encourage students to acquire English as an L2. Kubota (1998) in her study on “ideologies of English in Japan”, compared the different positions regarding “issues of ideology” (ibid., p. 295) in teaching English in Japan, discussed the ideas of *Nihonjinron*, “translated as ‘theories on the Japanese’” (ibid., p. 300) and *Kokusaika* (internationalization) as lenses to understand the “ideologies of English in Japan.” Kubota proposed a critical pedagogy to educate Japanese people on the history of English in Japan, the ideologies of *Nihonjinron* and *Kokusaika*, and the status of English in Japanese society. Kubota found that, historically, English has been viewed as superior to Japanese by English speakers and the materials have reflected this as well as cultural biases against non-native English speakers. In addition, Kubota found the content of English education in Japan is superficial in nature and does not address deeper issues such as inequality and does not provide students the chance to develop critical thinking about the language and culture they are studying.

Secondly, *Nihonjinron* and *Kokusaika* ideologies are opposed to each other by promoting Japanese nationalism and the Japanese identity through the exclusion of the West and learning the communication mode of English. Kubota explained these two opposing ideologies shape the attitudes toward English in Japan. Finally, Kubota proposes teaching outer circles of English to

promote true *Kokusaika* and raise critical consciousness of how English is used in Japanese society. Kubota's study is important because it shows the historical struggle of Japan to maintain its identity as it strives for internationalization and how it is possible students have developed an association of English with Whiteness. This attitude that foreign languages is associated with English and the image of White Westerners being English speakers still prevails presently in the country and, as demonstrated by the next study, can be connected to how students perceive non-White English teachers in Japan.

In their study, Rivers and Ross (2013) investigated the indirect influence of race upon desirability of foreign English teachers in the university level in Japan. Rivers and Ross first discussed the attitudes of Japanese towards race through a socio-historical lens before explaining how the Japanese associate the word "foreigner" with America, English, and White. The study consisted of 80 students majoring in subjects other than English from four different EFL classes at a university in Japan. The study's parameters were based on a pre-study survey which aimed to identify the attributes students thought an ideal English teacher in Japan should have. Students could choose from specific attributes under the various categories such as gender, race, teaching experience, etc. The study itself was divided into one control group and three experimental groups that favored a teacher of different race in each group.

The results of the study showed when all the attributes of the prospective teachers were standardized according to those indicated by students on the pre-study survey, students appeared to have a racial preference. However, when the idealized attributes were manipulated to favor one teacher over the others, the impact of race was seemingly negated. Overall, while other attributes such as English language ability and teaching experience are considered more ideal in prospective teachers, race still plays a role in how students view their teachers as the pre-study

suggested students had a strong “preference for White male teachers aged 30 to 35, originating from the United States, possessing conversational Japanese abilities, and having 5 to 10 years of teaching experience” (pg. 334). Though the study conducted was limited to a specific school in Japan and cannot reflect the opinions of students across the whole the country, the results do reflect the idea that English is associated with whiteness (Rivers & Ross, 2013; Kubota, 1998). This result should be considered as many native English speaking teachers in Japan are not White and must navigate their respective schools knowing they may not be looked upon as the same by their students as their White peers. The implicit preferences that students have about their teachers may affect how they communicate in English class. In addition to the attitudes of Japanese students towards foreign teachers, we must also look at students’ attitudes towards communication in English as well.

Maftoon and Ziafar (2013) demonstrate how attitudes of Japanese English language learners, and other factors such as anxiety, values of Japanese culture in the classroom, student motivation and learning style, etc., can influence classroom interaction between students and teachers by exploring the existing literature in the field. Based on the existing literature, it is important for teachers to factor in the sociocultural, psychological, and linguistic backgrounds of students to better optimize interactions in the classroom. Maftoon and Ziafar conclude that Japanese students' silence is a product of these different factors and that anxiety may stem from English use being limited in Japan. In addition, traditional knowledge is passed down from teacher to student, making the normal environment teacher centered. In order to promote a willingness to communicate (WTC), teachers should try cooperative learning in their classrooms. Though the conclusions of Maftoon and Ziafar are not based on a study they themselves conducted, the pedagogical implications and observations made are visible in other studies done.

Other scholars have expanded on the concept of WTC as we can see in the next study, which addresses affecting factors of WTC outside of anxiety and classroom structure.

Yashima (2002) in her quantitative study of Japanese university students studying English as a foreign language explored the relationship between second language learning and communication variables within Japanese EFL context through the lenses of the Willingness To Communicate (WTC) model and the Socio Educational Model to understand the general and overall attitudes of Japanese students toward non-Japanese communities and language learning. The participants of the study were 377 first-year information science majors who had chosen to study English as their foreign language. The study consisted of questionnaires designed to measure the following: intercultural friendship orientation, motivational intensity, desire to learn English, approach-avoidance tendency, interest in international activities, interest in foreign affairs, willingness to communicate in English, communication anxiety in English, and perceived communication competence.

Yashima found that the inclination to be more interested and/or have a positive attitude toward the internationalism that English symbolizes and confidence in communicating in their L2 directly influenced students' willingness to communicate. Finally, Yashima found the results suggested "EFL lessons should be designed to enhance students interest in different cultures and international affairs and activities as well as to reduce anxiety and build confidence in communication" (ibid., p. 63) in order to motivate students to increase their participation and communication in English. These studies are relevant as they address the ongoing issues of Japanese students' hesitance to communicate with English speaking teachers in the classroom and how educators can address this issue by enhancing students' interests in international

communities and different cultures. Increased communication will increase fluency and foster a better environment for cultural exchange between teachers and students.

The studies of Kubota (1998), Rivers and Ross (2013), Maftoon and Ziafar (2013) and Yashima (2002) demonstrated how the history of teaching English in Japan and the attitudes of older students have contributed to the notion of English being associated with whiteness. In addition, these scholars have suggested teachers expand students' interests in different cultures and the international community at large in order to foster more willingness to communicate with foreigners, better intercultural competence, and communication competence. However, the literature examined does not address the younger population of students in elementary school middle school nor do these studies present specific techniques of how to lessen anxiety or lower the affective filter in students and foster interest in international communities as a whole.

Culturally Responsive Teaching

Within education, there are various methods of teaching and theories or pedagogies that form the foundation of these methods. In the previous section, the issue of teacher-centered classrooms was briefly addressed as an obstacle to communication within the classroom. How then do educators engage their students in more meaningful ways that will not only facilitate learning, but facilitate a connection between the classroom and the students' environment or society at large? One way is to connect the culture of the students to what is being learned in the classroom, or culturally responsive teaching. First, we examine the definition of culturally relevant teaching and how this pedagogy is being used in schools in the United States.

Gay (2000) in her book on culturally responsive pedagogy, defined culturally responsive pedagogy as validating because it “makes classroom instruction more consistent with the cultural orientations of ethnically diverse students” (pg. 29). Characteristics of cultural responsive pedagogy include: 1) acknowledging the legitimacy of different cultural heritages as approaches to learning; 2) building connections between the home, school, and sociocultural experiences; 3) using a variety of teaching strategies that connect to different learning styles; 4) teaching students to understand and appreciate each other’s cultures as well as their own; and 5) incorporating multicultural resources, information, and materials into the curriculum. Gay illustrated the benefits of culturally responsive pedagogy with studies done with students whose population has generally been underserved in schools. She concluded culturally responsive pedagogy helps students develop competence, confidence, and efficacy in areas of ethnic identity and cultural affiliation as well promotes academic success and a sense of community.

Ladson-Billings (1995a) in her study discussing culturally relevant pedagogy, explored studies attempting to look at the relationship between school and culture. She then examined teachers who successfully utilize culturally relevant teaching with students who have been underserved by the public-school system to illustrate the theories behind culturally relevant teaching. Ladson-Billings found that teachers should connect the students’ cultures to the materials and curriculum in the class. Additionally, teachers should strive to meet their student’s academic needs, ensuring they still achieve success while still allowing them to express their culture and be themselves. Finally, students must go beyond their own individual academic success and cultural grounding to become critically conscious. They must critique societal and cultural norms or institutions that allow for social inequities to be continued. In another work,

Ladson-Billings conducts another study of teachers who have successfully utilized a culturally responsive pedagogy that focuses specifically on teacher attitudes and practices.

Ladson-Billings (1995b) in her qualitative study on programmatic reform that proposed a culturally focused pedagogy, expanded on the discussions of anthropologists around ways teaching can better serve students of color by creating a cultural “fit” between culture, home, and community. In addition to these discussions, Ladson-Billings suggested rather than having a good fit, there must be a method of producing students who were successful, culturally competent, and could think critically about society. Ladson-Billings found from observing the teachers in her study that success in culturally responsive teaching is grounded in three factors. First, teachers must feel they truly belong in some fashion to the community they teach, feel they are contributing something of value back to said community, and believe all students are capable of success. Second, teachers must build a community within the classroom and connect with the students. Finally, teachers must have enthusiasm for learning and knowledge, must assess learning in multifaceted ways, and must build bridges to facilitate learning.

The work of Gay (2000) and Ladson-Billings (1995a, 1995b) were useful for this project because it provides a foundation for teachers on how to better interact with students who are from a different cultural background. Their work also stresses the importance of the attitudes of teachers to make cultural connections in order to empower students and promote confidence academically and in the students’ identities. Culturally responsive teaching could be an effective way to promote confidence in learning a foreign language while still maintaining one’s own identity as well as confidence in cross-cultural communication. Though there is plenty of literature done on underserved groups in the U.S. such as African American populations, Latino

populations, and Native American populations, there is far less literature about the status of cultural relevant teaching in Japan.

Tsuneyoshi (2018) in her study of the internationalization of Japan, examined the policies of multiculturalism and internationalism and identified the inconsistencies of what is being promoted. Tsuneyoshi found that “English” and “foreign language” are being used interchangeably and Japanese students often associate “foreign” with “English only.” By excluding other foreign countries, Japanese classrooms are excluding the Japanese ethnic minorities and other ethnic minorities. Finally, the concept of foreigners seems to change when talking about them in a historical context which makes it harder for these other foreigners to be included. Despite promoting internationalism and Japan becoming increasingly international, Japanese classrooms still lack diversity of teaching practices and addressing culture in meaningful ways in the English classroom. In contrast, in the U.S. where diversity in the classroom is an important topic in society, pedagogical practices have been developed to use culture to connect with students who are being marginalized within the school system. Tsuneyoshi’s recent study illustrated that even though Japan is becoming increasingly international with the growth of foreign population as well as Japan’s own ethnic minorities, there is still a lack of culturally relevant pedagogy. In addition, Japanese students continue to equate “foreignness” with “English,” which may also include equating “foreignness” with “White” (Kubota, 1998; Rivers & Ross, 2013). It is important then for teachers who are coming from America to Japan to teach English to figure out a way to promote multiculturalism and cross-cultural communication within their classrooms. The next study will explore how ALTs can potentially do this.

Hammond (2007) in his analysis of culturally responsive pedagogy in Japanese classrooms, discussed the differences of teaching styles in the U.S. and Japan and how culturally relevant teaching could be used to create improved interactions between foreign ALTs and students. Hammond explained how the idea of what a good student is, cultural codes of communication, responsibilities of the listeners, decision-making, and conversational styles are very different in Japan than the U.S. and are all a part of a deeper level of culture than usually examined. Hammond suggested that ALTs identify the ways in which their students feel comfortable learning and communicating to better engage them in learning and practicing the language. In addition, this will let teachers slowly move toward student-centered teaching styles. Hammond concluded ALTs should “observe, accept, and build on the influence of Japanese culture in the classroom” and reflect on one’s own culture in order to share with students to give them “a culturally responsive perspective to language learning” (pg. 49). Though the way Hammond approached culturally relevant teaching was different than Gay (2000) or Ladson-Billings, it is a good beginning to how teachers can start to implement culturally relevant teaching in Japanese classrooms. By adapting teaching styles and materials that are familiar with students, teachers can better engage their students and give them a better chance to be successful in learning a new language. In addition, teachers should bridge the cultural gap by also teaching about their own culture.

For this project, teaching American culture means teaching about the diversity of the U.S. and the struggles that come with diversity. These lessons could potentially serve as a chance for Japanese students to reflect on the inequities of the Japanese culture through similarities and differences with the U.S. By using graphic novels, both American and translated from Japanese, students would be able to learn about American culture via a media they are culturally familiar

with. By using manga that is translated to English, students would be able to see their own culture through the linguistic lens of another culture. However, in choosing graphic novels, it is important to consider how graphic novels can be used, what aspects of culture to teach, what language skills are also being targeted, and if they are an effective tool to use in the classroom. The next section of the literature review will explore these concerns.

Use of Graphic Novels in the Classroom

The use of graphic novels or comic books in the classroom is not a new technique in the field of education but is one that has gained more merit in more recent times. Studies dating as far back as the 70s have demonstrated the advantages of using graphic novels in the EFL classroom. Much of the research conducted has been done in the previous decade and though studies continue, there have not been as many within the past ten years let alone within the Japanese school system. Of the studies observed while creating this literature review, many were studies done to examine the benefits of having graphic novels in school libraries and teaching vocabulary and literacy by using graphic novels. In the following section, I examine several studies that investigated graphic novels as a tool in the area of L2 acquisition.

Brown (1977), in his qualitative study using popular graphic novels in language classrooms, proposed a theoretical framework in which teachers can use to teach language through graphic novels in the classroom. Brown also reviewed different categories in which European teachers have created techniques for teaching language based on graphic novels. Brown found that comics can be used as linguistic entities in which scholars aim to use comics to help students develop speaking skills, and skills in manipulating or practicing the target language. Culture is the second category as comics can visually teach subtle differences in

culture. Finally, teachers used comics as literature because comics are a form of narrative and one that can be easily transferred to literary text by using images that easily convey the story. Brown's qualitative study provides important groundwork for using graphic novels as literary devices to teach culture and speaking skills. However, the study does not cover all skills of language acquisition and speaks very broadly on the topic. To expand on the use of comics to improve vocabulary, comprehension skills, and to teach culture or history, and to provide recent background for the basis of this project, I will review the following studies which explore and build on the topics Brown covered.

Ludewig (2017) in her study of using the graphic novel *drüben!* with a beginning German class over the course of a semester, explored the use of graphic novels to teach German language, culture, and literacy, with a focus on visual literacy. The novel is a fictionalized historiography and tells the story of a multi-generational family who were affected by the German Democratic Republic history. Ludewig used *drüben!* to illustrate the differences in form of language that are visually represented throughout the novel and how the novel visually represents its genre of semi-autobiography. In addition, students learned about the history and cultural of Germany's past. The main focus of Ludewig's study was visual literacy and how graphic novels can teach students about the different visual conventions are used to create a narrative and perspective. Ludewig also focused on cultural-specific visual literacy by discussing the gestures that depicted emotions and how gestures could provide emotional context or be used to hone intercultural communication skills. The results of the semester showed students felt motivated to learn German as they felt they were reading an authentic text that differed greatly from other readings they felt were "textbook language." The students were also capable of reflecting on the history presented in the novel and were able to reflect on their previous opinions

about the negative stereotypes society had towards Germany at that time. However, students also felt the formal teaching of language and time with the main textbook were inadequate due to the amount of time it took to discuss *drüben!*

Though the study was limited to one class and was a study on German as a second language, not EFL, Ludwig's study still presents important ideas about using graphic novels to motivate students, provide authentic language materials, and use visual cues to teach students about intercultural communication. These ideas build upon those mentioned in Brown's (1977) study. Ludwig's study also shows the points teachers need to consider when using graphic novels with a beginning level class such as the students' comprehension abilities versus their ability to express their ideas as well as maintaining an even balance between explicitly teaching grammar and using graphic novels to illustrate the usage of language. The next study also discusses using graphic novels in a multiliteracy context.

Chun (2009) in his pilot study of high school ESL students reading the graphic novel *Maus*, discussed graphic novels as a vehicle to deepen students' engagement with reading within the context of a multiliteracy approach where students will learn the multiple modes of communication within a social and cultural context. Chun found by teaching *Maus*, students' interest in engaging with the text was greater. The students asked questions about puns, idioms, and metaphors that combined to increase reading engagement. Secondly, reading aloud allowed the students to highlight non-standard English used in the text. Finally, the students were enthralled with the history presented in the graphic novel and could identify with the struggles and journeys depicted. They were also able to connect personal stories to power relations in society. Chun's study is important because it demonstrates the students' ability to connect to the narratives being portrayed in the graphic novel. It also speaks to how graphic novels can use

forms of English that are not standard, thus allowing students to learn both standard and international English in social and cultural contexts. The next study also addresses engagement by connecting the creative process of developing a graphic novel to students' own personal stories.

Danzak (2011) in his report on the Graphics Journey Project, a graphic comic project in middle schools, reflected on the implications of this project to depict students' immigrant stories as comics and discussed recommendations for integrating multiliteracies pedagogy with academic English language instruction. Danzak found the students were guided from start to finish in the writing strategies (planning, composing, revising, and editing) and were able to successfully build a foundation for writing due to the project being engaging and meaningful to the students. Danzak also found students could engage and relate to the stories and comics being used as examples as well as identify with social or personal issues presented in the stories. Finally, Danzak found the project provided a safe space for EL students to express their changing identities, promoted multiculturalism, and increased engagement in schoolwork. Danzak shows students are able to improve their writing skills by engaging with different writing strategies that are involved with creating their own graphic novels. Students are also able to use graphic novels to illustrate their own personal stories and give the students a voice, which creates interest and a culturally relevant connection to the materials. However, Danzak's work focuses on multiculturalism well, it also lacks a connection to reading and speaking skills. These skills, as well as vocabulary have been explored in studies from other countries as in the next study.

Öz and Efecioglu (2015) in their study on graphic novels as a tool in teaching EFL with Turkish 10th grade International Baccalaureate (IB) students, investigated whether using graphic novels in the classroom enhanced student performance in reading and whether reading graphic

novels made a difference in students' critical thinking, vocabulary, reading, and writing skills. Öz and Efecioglu found the use of graphic novels made it easier for students to complete the reading tasks, understand the overall meaning of the text, and ultimately contributed to better language learning. The study also found that while students' reading and writing skills were not significantly affected by the use of graphic novels, the novels did provide significant help in understanding symbols, setting, foreshadowing, inference, and vocabulary. Finally, the study overall found graphic novels helped increase reading motivation and participation in reading classes. Though the studies mentioned thus far are useful in providing examples of how comics have been used to improve students' reading comprehension, vocabulary, and understanding of narrative devices in the U.S. and other countries, there have not been as many studies conducted within Japan, let alone with younger middle school students. However, there have been some studies conducted within the Japanese university setting.

Jones (2010) in his study of a reading program at a Japanese women's university that used materials modeled after comic books, discussed the changes in attitude about reading in English. The study also discussed the response to using materials with a comic book style throughout the semester. Within the extensive reading program, the readers with the comic book style were only available for the beginning level. Jones found that 84% of students in the program viewed this style of reader positively and that comics may have been a factor of some students' positive attitude change toward reading. Overall, the study lent support to other research that shows comics, comic style readers, and/or graphic novels helped students form meaningful connections between the writing and meaning, helped general reading comprehension, and motivated a number of students to read more materials in English, including comic books. Though the data from this study is still inconclusive, it illustrates that there is a

positive response to using graphic novels with students who previously felt a less than positive attitude towards reading in English. This shows the possibility of having a similar result when using graphic novels with younger students in Japan as well.

Summary

This literature review first examined a brief history of English education in Japan, how history has formed the ideologies of English within Japan, how race plays a role in Japanese students' preferences towards English teachers, and what factors affect Japanese students' willingness to communicate in the classroom (Kubota, 1998; Rivers and Ross, 2013; Maftoon and Ziafar, 2013; Yashima, 2002). Second, this chapter explored the characteristics of culturally relevant teaching, how it connects students' cultures to the class curriculum, what teachers can specifically do to successfully implement culturally relevant teaching, and how culturally relevant teaching plays a role in Japan currently (Gay, 2000; Ladson-Billings, 1995a; Ladson-Billings, 1995b; Tsuneyoshi, 2018; Hammond, 2007). Finally, this chapter investigated the use of graphic novels in English classrooms with students of various ages around the world and connected these usages to this particular project (Brown 1977; Ludewig, 2017; Chun, 2009; Danzak, 2011; Öz and Efecioğlu, 2015; Jones, 2010). These studies primarily found that graphic novels help students with overall language comprehension, engagement with the material, and an increased interest in learning English.

In summary, the attitudes of Japanese students as well as the incorporation of teaching international culture, in this case the diverse American culture, was very important to the project as the project addresses the interaction between foreign teachers and students. In addition, it is important to bring in culturally responsive teaching as it promotes connections between the students, materials, and their own social environments as well as holds teachers accountable for

facilitating critical thinking and a connection to the community. Finally, the various studies of the use of graphic novels will help support the methods of teaching with graphic novels explored in this project.

CHAPTER III THE PROJECT AND ITS DEVELOPMENT

Description of the Project

This project is a handbook for Assistant Language Teachers in Japan which consists of several example lesson plans using different graphic novels to teach ESL or EFL. The handbook is divided into five sections. The first section gives a brief introduction of the problem the handbook is attempting to address as well as a brief explanation of the theories behind the choice to use graphic novels in the second section. The third section, the largest, gives example lesson plans of how to incorporate a graphic novel into a lesson. Each lesson plan is specifically made for a different level of English (Beginning, Intermediate, and Advanced) that are separated by the class year and focuses on a different theme of American culture. These lesson plans will have all the materials necessary, excluding the full version of the graphic chosen, to conduct the lesson in a classroom.

The fourth section discusses other methods in which graphic novels can be used outside of the classroom as well as the methods used to choose the graphic novels provided in the lesson and provides a rubric of how to assess whether a graphic novel is appropriate for students. The fifth and final section outlines a list of graphic novels that may be appropriate to use for the classroom as well as a list of recommending readings if teachers wish to do more research on the subject. Some of these readings were used to inform this project and some, while not used, provided interesting and relevant information.

The topics of the lesson plans included in this project focus on 1) using graphic novels to teach vocabulary, grammar, and authentic speech patterns; 2) using the visuals of the narratives

and text to breakdown aspects of the story and American culture; and 3) comparing the culture and language presented to the students' own culture and society.

Development of the Project

I decided to create this project due to my experience teaching as an ALT in Japan and the frustration I experienced with classes in which the students did not feel engaged with the materials being presented to them. I wondered what else I or my partner teachers, my JTEs, could have done to make things more engaging and how to better exchange cultures rather than give a few cultural PowerPoint presentations each term. In addition, during my time as an M.A. TESOL graduate student at the University of San Francisco, I studied the different methodologies of teaching ESL/EFL and the methods within those methodologies that would better engage students than the traditional translation methods of the past. My goal became to learn from my experiences and the experiences of other teachers to create and provide materials that could help the students become more engaged. I aimed to give back to the community in which I worked and wanted to provide support to the new teachers and ALTs who may not have experience teaching -- something I wish I had when I first started.

With these goals in mind and the knowledge of different teaching techniques of using visuals to aid the understanding of language, I decided upon researching into the use of graphic novels in the classroom in order to synthesize the methodologies and techniques of teaching a second language with the experience of teachers and previous research in a handbook that will help other educators to engage their students with the English language and American culture.

One source I gathered information from was my own personal experience. Though I nor my JTE never used graphic novels in our classes, I would talk to my students between classes

and during breaks in the library where they were often reading manga or novels that were based on manga storylines. When asked, they would be pleased to explain the story, sometimes even attempting to explain in English, which they were often hesitant to do. Observing their enthusiasm about their own reading choices and their dislike of reading from the textbook, I thought it would be more engaging for everyone if we could use materials that would align more to the students' interests in class. In addition, I reached out to field experts who are currently teaching in Japan about this project and was given feedback based on their own experiences using graphic novels with their students.

The largest source of information came from the existing literature in the field. In addition to the scholarly work addressed in the literature review, I read many articles that spoke about the use of comics in classrooms and libraries. The most helpful of these sources were Pagliaro's article (2014) which provided a rubric of how to assess the literacy merit of a graphic novel, Stephen Cary's book (2004), *Going Graphic: Comics at Work in the Multilingual Classroom*, that described the various types of texts from comic strips to graphic novels and the different possible activities one could use in the classroom. Pulling from these two sources, I designed a lesson plan that attempts to take the strengths from these studies and readings.

Finally, the last component I considered was the use of the textbook. While I taught in Japan, the three main textbooks used were New Crown, Sunshine, and New Horizon. During my three years, we first used Sunshine and in my last year switched to New Horizon. Many ALTs I spoke to during my time in Japan did not have the flexibility to plan and teach their own lessons. The lessons we were able to lead/create usually had to stick closely to the grammar points in the textbook. Many of my JTEs whom I worked with did not feel comfortable with deviating too far from the textbook material. Therefore, I wanted to create lessons that could be used with the

textbook grammar points and give teachers an idea of how to do so throughout the year. I was able to find unit examples for both New Horizon and New Crown, so I based the planning of the lesson plans around these two textbooks.

I first decided to plan the lessons towards the beginning of the year, so that new year could start with using graphic novels and would provide time to use one novel throughout the year. I decided to make the First Year lesson begin around the time when the students are learning “He is/She is” grammar points. This decision was based upon the idea the students would have some time to adjust to their new school environments, teachers, and classmates as well as having time to review the alphabet and phonetics, which make up the first unit of the textbooks. This also gives the teachers and ALTs to adjust to the students and possible new coworkers or schools. Depending on the program, these materials may not correspond perfectly to the ALT’s arrival. Some may arrive in March/April, and some may arrive in August, the middle of the school year. However, I attempted to keep the lessons simple enough to be easily adaptable for various lessons. This way, a new ALT could get an idea of how to make a lesson plan and JTEs could incorporate these lessons from the beginning of the year.

Once the timing of the lesson was decided, I chose the corresponding graphic novel primarily based on theme and illustrations. The world of graphic novels is vast and endless, so when I began my journey, I used the most accessible resource available to me: the public library. I chose novels from both the children’s section and young adult’s section. Each novel was graded using the rubric by Pagliaro (2014). Though some novels may have scored lower overall, I chose novels that scored high in illustration category as I felt providing clear pictures for context was very important. The themes of culture from each of the novels I chose were subtle, but I believed they allow for flexibility, student observation, and discussion.

The Project

The project can be found in the appendix on page 39.

CHAPTER IV CONCLUSIONS AND RECOMMENDATIONS

Conclusions

There are several issues that Japan's English education faces currently. Students are lagging behind other countries in proficiency scores even with English education starting in elementary school ("EF English Proficiency Index", 2019; Lee, 2019; Aoki, 2017), students often find English classes boring or unnecessary as they do not have frequent contact with foreigners (Yamada, 2013), and many students are motivated to learn English only to pass tests (Amaki, 2008). The Japanese government, as well as other agencies, in response have brought ALTs from all over the world to Japan to help promote English education and cultural exchange. These ALTs often encounter cultural miscommunications and prejudice from their colleagues or students (Hupp, 2017; Hurst, 2017; Turnbull, 2018), yet must use these encounters as teaching moments to respectfully promote cultural exchange.

This project sought to address these issues by providing authentic and engaging lesson plans utilizing graphic novels in a handbook for ALTs to use in their classrooms. By using graphic novels, ALTs would be able to bridge the gap between cultures by using materials that are an ingrained part of Japanese culture. By moving slightly away from the textbook, students would be able to interact with more authentic materials, language, as well as be exposed to visuals and themes of American culture. In addition, both ALTs and JTEs would benefit by having ready-made lesson plans that could be used immediately or easily adapted.

The project was based on the Comprehensive Input Hypothesis, the Self-Determination Theory (SDT), Culturally Responsive Teaching. Pictures and realia are important for presenting new information in context and help ensure that the language being taught to students is just

above their current level or *i+1* (Krashen, 1982). It is also important to understand the students' cultures and connect their learning to their culture, community, and outside world to foster engagement, empowerment, and the ability to be critically conscious (Ladson-Billings, 1995a; Ladson-Billings, 1995b). Finally, these teachers can motivate students with grades or rewards for learning, but true learning and engagement occurs when students are intrinsically motivated, motivated by their own desire to improve and learn (Ryan and Deci, 2000).

This project aimed to incorporate these theories by using a material that potentially meets these ideals. Graphic novels are essentially words in context as they tell a narrative with text and illustrations, each as important as the other to understanding the whole. The lessons created for this project aimed to utilize the grammar patterns learned in the textbook and use them within the context of the story presented. In addition, this type of material is already familiar to almost all Japanese students as graphic novels are an integral part of their culture. The lessons also incorporated other aspects of popular culture in an attempt to engage the students in lessons. Finally, by using graphic novels, this project hoped to motivate students to become interested in learning English for reasons other than passing exams. By giving students fun, engaging materials, they will perhaps be motivated to read outside of class or seek other means of studying that are enjoyable for them.

Recommendations

This project aimed to provide teachers in Japan with examples of how to incorporate graphic novels into the classroom. The target audience was primarily American ALTs who must help making lesson plans and often must come up with fun, engaging lessons to practice the grammar points and share their culture. The target students were middle school students in Japan.

As the world of graphic novels is vast and can be overwhelming, this project attempted to provide a basic beginning of how to incorporate comics into the class as well as provide additional resources to help get started.

There are several considerations to keep in mind when implementing these lessons and activities. First, a teacher must choose the graphic novels to use in class. For this purpose, I have provided a list of recommended titles within the handbook as well as a method to grade a novel's literary merit to grade novels that teachers choose on their own. I also recommend choosing English translations of Japanese manga, so students are already familiar with the story. However, English translations may not provide as much cultural material to discuss if the goal is teaching some aspect of American culture.

Second, a teacher must consider what comics are available and through what means. Many books are available through Amazon and other international shopping sites. However, this may be more difficult for teachers who are already in Japan. I recommend looking at local bookstores, libraries, and local online sites first to see what is available before ordering from Amazon or other sites.

Third, one must consider the technological capabilities of teachers and students in Japan. Depending on the school, classrooms may not have access to technology in the classroom. Most classrooms have access to a TV and a computer for PowerPoint presentations and videos; however, the students often are not allowed to use computers or cell phones in class. This limits many activities to physical materials. Thus, the materials provided for this project use both physical handouts, pictures, and PowerPoints.

Finally, a teacher must consider how much time to dedicate to the graphic novels in class. The novels can be a core part of the class or used as supplementary materials to the textbook and

used to provide contextualized practice for students as well as expose the students to authentic materials. I recommend teachers assess their own teaching styles, objectives for the course, and students' level of interest to decide what level of incorporation will work for their classrooms.

This project is an attempt to repay the ALT community for the support I was given during my own experience as an ALT as well as the desire to make English engaging for students who are much like the students I taught. However, students change, student's interests change, and ALTs are a diverse group of people with different levels of teaching skill. Thus, this project can be improved in many ways. In order to make these improvements, it would be necessary to receive feedback from teachers in Japan and students who implement these lesson plans or components of these lesson plans in their classrooms. Based on feedback, the best and most useful parts of the project could be kept and improved upon while editing, or perhaps, discarding the activities that do not work. Activities that teachers find helpful could also be added to the project if they are currently absent. This feedback would be especially helpful as there are not many current studies being done about using graphic novels with middle school students in Japan and could serve to expand the existing literature.

Graphic novels are a wonderful resource that provide full narratives as a regular novel would but have the added benefit of visual representations. Graphic novels are best used as a whole, using illustrations and text together to create a unique story-telling experiences, but can also be broken down separately into images and text. By using these authentic and rich materials, teachers can potentially motivate students to take a deeper interest in English and culture by connecting learning to their own popular culture.

REFERENCES

- ALT Insider. (n.d.) *Grammar review game - envelopes*. ALT Insider.
<http://www.altinsider.com/envelopes>
- Amaki, Y. (2008) Perspectives on English Education in the Japanese Public School System: The Views of Foreign Assistant Language Teachers (ALTs). *Educational Studies in Japan: International Yearbook*, 3, 53-63.
- Ahmed, S., Garrón, J., & Curiel, D. (2019). *Miles Morales Straight Outta Brooklyn*. New York: Marvel.
- Aoki, Mizuho (2017, April 6) *Japan's latest English-proficiency scores disappoint*. Retrieved from <https://www.japantimes.co.jp/news/2017/04/06/national/japans-latest-english-proficiency-scores-disappoint/#.Xd7WS-hKiUI>
- Brown, J.W. (1977). Comics in the Foreign Language Classroom: Pedagogical Perspectives. *Foreign Language Annals, New York*, 10(1), 18-25.
- Cary, S. (2004). *Going graphic: comics at work in the multilingual classroom*. Portsmouth, NH: Heinemann.
- Chun, C.W. (2009). Critical Literacies and Graphic Novels for English-Language Learners: Teaching Maus. *Journal of Adolescent & Adult Literacy*, 53(2), 144-153.
- Danzak, R.L. (2011). Defining Identities Through Multiliteracies: EL Teens Narrate Their Immigration Experiences as Graphic Stories. *Journal of Adolescent & Adult Literacy*, 53(3), 187-196.
- Daley, M., Daley, A., Crafts, T., & Crafts, E. (2017). *The Not-So-Secret Society: Tale of the Gummy*. Los Angeles: KaBOOM!
- Dwyer, S.C. (2019). University Educators' Experiences of Teaching Abroad: The Promotion of Cross-cultural Competence. *The Canadian Journal for the Scholarship of Teaching and Learning*, 10(3), 1-13.
- EF Education First (2019). *EF English Proficiency Index*. Retrieved from <https://www.ef.edu/ept/>
- Gay, G. (2000). *Culturally responsive teaching: theory, research, and practice*. Teachers College Press.
- Graley, S. (2019). *Glitch*. New York: Graphix

- Hammond, C. (2007). Culturally Responsive Teaching in the Japanese Classroom: A Comparative Analysis of Cultural Teaching and Learning Styles in Japan and the United States. *Journal of the Faculty of Economics, Kyoto Gakuen University*, 17, 41-50.
- Hollyhedge. (2013, December 8). *Peter parker – spiderman - comprehension*. Tes. <https://www.tes.com/teaching-resource/peter-parker-spiderman-comprehension-6380070>
- Hupp, S. L. (2017). *The Experiences and Perceptions of Microaggressions Against American Assistant Language Teachers Living in Japan* (Master's thesis). Retrieved from <http://scholarworks.uark.edu/etd/2489> (2489)
- JET Programme. (n.d.) Participating Countries. Retrieved from <http://jetprogramme.org/en/countries/>
- Jones, E. (2010). The use of Comic Book Style Reading Material in an EFL Extensive Reading Program: A Look at the Changes in Attitude and Motivation to Read in English in a Japanese University. *Language Education in Asia*, 1(1), 75-90.
- Krashen, S.D. (1982) *Principles and practice in second language acquisition* (1st ed). Oxford: Pergamon.
- Krashen, S.D. (2005). Free voluntary reading: New research, applications, and controversies. *Anthology series-Seameo regional language centre*, 46(1).
- Kubota, R. (1998). Ideologies of English in Japan. *World Englishes*, 17(3), 295-306.
- Ladson-Billings, G. (1995a). But That's Just Good Teaching! The Case for Culturally Relevant Pedagogy. *Theory Into Practice*, 34(3), 159-165.
- Ladson-Billings, G. (1995b). Toward a Theory of Culturally Relevant Pedagogy. *American Educational Research Journal*, 32(3), 465-491.
- Lee, N. (2019). Comparative Education: Why Does Japan Continue to Struggle With English? *Reading Matrix: An International Online Journal*, 19(1), 74-92.
- Ludewig, J. (2017). A Look over the Wall: Using the Graphic Novel *drüben!* to teach Linguistic, Literary, Cultural, and Visual Skills. *A Journal of the American Association of Teachers of German*, 50(2), 162-170.
- Maftoon, P., & Ziafar, M. (2013). Effective Factors in Interactions within Japanese EFL Classrooms. *Clearing House: A Journal of Educational Strategies, Issues and Ideas*, 86(2), 74-79.
- McCloud, S. (1994). *Understanding comics: the invisible art*. New York: Harper Perennial.

- Oz, H., & Efecioglu, E. (2015). Graphic Novels: An Alternative Approach to Teach English as Foreign Language. *Journal of Language and Linguistic Studies*, 11(1), 75-90.
- Pagliari, M. (2014). Is a Picture Worth a Thousand Words? Determining the Criteria for Graphic Novels With Literary Merit. *English Journal*, 103(4), 31-45.
- Richards, J.C. (2013). *Longman Dictionary of Language Teaching and Applied Linguistics* (4th ed.). Routledge.
- Rivers, D.J., & Ross, A.S. (2013). Idealized English Teachers: The Implicit Influence of Race in Japan. *Journal of Language, Identity, and Education*, 12(5), 321-339.
- Ryan, R.M. & Deci, E.L. (2000). Intrinsic and Extrinsic Motivations: Classic Definitions and New Directions. *Contemporary Education Psychology* 25, 54-67.
- Sakamoto, M. (2012). Moving towards effective English language teaching in Japan: issues and challenges. *Journal of Multilingual and Multicultural Development*, 33(4), 409-420.
- Sesame Street. (2015, January 28). *Sesame Street: A Song About Emotions* [Video]. YouTube. <https://www.youtube.com/watch?v=y28GH2GoIyc>
- Stokes, B. (2015). How Americans and Japanese See Each other. Retrieved from <https://www.pewresearch.org/fact-tank/2015/04/09/how-americans-and-japanese-see-each-other/>
- Tsuneyoshi, R. (2018). The Internationalization of Japanese Education: “International” without the “Multicultural.” *Educational Studies in Japan: International Yearbook*. (12), 49-59.
- Turnbull, B. (2018). Perceptions of Value in Japanese English Education: Self-Reflections of ALTs on the JET Programme. *Asian Journal of English Language Teaching*, 27, 83-111.
- Yamada, M. (2013). Diversity Matters: Japan’s Domestic Diversity and the Role of English Language Teaching, *Critical Inquiry in Language Studies*, 10(3), 215-241.
- Yashima, T. (2002). Willingness To Communicate in a Second Language: The Japanese EFL Contest. *Modern Language Journal*, 86(1), 54-66.

APPENDIX

Using Graphic Novels to Teach English and American Culture in Japanese Middle Schools



GET GRAPHIC!

**A HANDBOOK FOR USING
GRAPHIC NOVELS IN THE
CLASSROOM**

Jenna Pollack
University of San Francisco
2020

TABLE OF CONTENTS

	Page
Introduction.....	2
Statement of the Problem.....	2
Purpose of the Project	3
How to Use this Handbook.....	5
General Use and Layout.....	5
Theoretical Framework.....	6
Useful Terms to Know	8
Example Lesson Plans and Activities.....	10
First Year Lesson Plans	10
Second Year Lesson Plans.....	75
Third Year Lesson Plans.....	111
Recommendations.....	145
English Journals	145
Sustained Silent Reading (SSR)	146
How to Choose Graphic Novels for Your Classroom	146
Resources	151
List of Graphic Novels.....	151
Online Resources	162
Additional Readings.....	163

All photos used in this project are sourced from Google Images or are scans/photos taken by the author. All images are the property of their respective owners. These images are used under “fair use” for educational purposes only.

INTRODUCTION

Statement of the Problem

Japan is having trouble in reaching their goal of improving their English proficiency rates by the year 2020. According to a study by the Education First (EF) English Proficiency Index for university students, Japan ranks number forty-nine out of eighty-eight countries and number eleven out of twenty-one Asian countries. Of the East Asian countries included in the index, Japan's scores are ranked the lowest ("EF English Proficiency Index", 2019). Japan has also had lower Test of English as a Foreign Language (TOEFL) and International English Language Testing System (IELTS) exam scores compared to other Asian countries (Lee, 2019). According to a 2016 survey done of 12,850 junior high and high school students, only one third of students achieved a proficiency in English of Grade 3 or above on the English proficiency test in Japan, despite having English as part of the mandatory curriculum starting in elementary school (Aoki, 2017).

The Japan Exchange and Teaching Programme (JET Programme) sends many English teachers from around the world to Japan in order to teach English and culture. Many of these teachers are from the U.S. According to the JET Programme website, there were 2,958 Americans out of 5,234 total ALTs teaching in Japan through the JET Programme as of August 1, 2019 ("Participating Countries | JET Programme," n.d.). There are other private programs and companies other than the JET Programme that hire assistant language teachers and full-time English teachers, such as AEON, Interac, and By Education, Through Communication, and For Community (ECC); however these private companies do not publicly publish the geographical breakdown of where their teachers are hired from.

Though Japan has made an effort to internationalize and improve their students English by hiring native English speakers, there are still problems in the classroom. Many ALTs that they are ineffective and underutilized in the classrooms as a result of the lack of communication, or due to the

difficulties of team teaching (Turnbull, 2018). ALTs may face prejudice or microaggressions from their students and coworkers based on their race, ethnicity, or gender (Hupp, 2017). This may be because society has remained predominantly Japanese and many people do not often have contact with native English speakers in their daily lives (Yamada, 2012). These issues along with an education system that predominantly focuses on teaching to the test (Amaki, 2008) make it harder to teach English and culture, both from the ALT perspective and the students, many who find English unenjoyable (ibid.)

As cultural ambassadors, it is our job as an ALT to educate our students about our home cultures and countries by answering our students' questions and dispelling stereotypes to promote international exchange (Turnbull, 2018; Amaki, 2008). We must do so in a culturally sensitive way as we are visitors in another country (Hammond, 2007). We must develop cultural competence, the ability to teach students belonging to cultures different from our own, by adapting, taking interest in our students, treating our students as individuals, embracing challenges, and accepting feeling uncomfortable (Dwyer, 2019). Finding a way to expand a test-based curriculum in fun, interesting, and authentic ways while teaching culture and being culturally competent is arguably a goal of all teachers of ESL and EFL. It is important as the world expands globally and we build connections that we as teachers do our best to engage our students, bring fun and authentic materials, while teaching them to think critically about said materials.

Purpose of the Project

The purpose of this project is to provide a handbook for Assistant Language Teachers (ALTs) in Japan. This handbook seeks to guide ALTs in using graphic novels to teach English, American culture, and helping students build critical thinking skills when consuming visual media. The handbook will cover various strategies in using English translations of Japanese manga and

American comics in order to practice the core language skills: listening, speaking, reading, and writing. The handbook will also aim to provide ALTs with additional resources for choosing graphic novels and activities to use in the classroom. This handbook is specifically tailored to those working within Japanese middle schools. The intended audience are American ALTs and teachers working in Japan through programs such as the JET Programme or other private companies. Many ALTs, specifically in the JET Programme, enter the program with little to no teaching experience and this handbook aims to provide guidance for these teachers by providing example lesson plans that can be adopted or adapted for different classrooms. Finally, this project seeks to provide interesting, fun, and authentic materials for the English learners in Japan by incorporating the use of activities and graphic novels of various genres into every day English lessons.

HOW TO USE THIS HANDBOOK

General Use and Layout

This handbook is designed to give ALTs and teachers an example lesson plan of how to use a graphic novel in their classroom. Each lesson plan is created based on a grammar point found in one of the three Japanese English Textbooks for junior high school students: New Horizon, New Crown, and Sunshine. The graphic novels used for the lesson and activities have been assessed using a graphic novel grading rubric (see How To Choose Graphic Novels for Your Classroom, page 147) and are structured in such a way that attempts to match the objectives of the units of these textbooks. While the graphic novels are incorporated for the majority of these specific lessons/activities, they do not, and should not take up the majority for every lesson in order to make time for the textbook as well. Ultimately, the idea of these example lesson plans is to use a single graphic novel over the course of a semester/quarter/grading period. Typically, in middle school, students have English classes every day for approximately 55 minutes. ALTs may have multiple schools and multiple classes to teach in and may not see the same group of students regularly. Thus, this handbook attempts to take into consideration that ALTs, JTEs, and teachers need to be somewhat flexible in their lesson planning. Finally, the lesson plans are designed to start towards the beginning of the Japanese school year, which begins in April. ALTs specifically arriving through the JET Programme will begin teaching in August – the middle of the school year. Though these lesson plans will not be able to be utilized right away in this specific situation, the activities and lesson ideas provided can still be helpful in providing ideas of how to plan or help plan your lessons when you first arrive. For ALTs who arrive in or before April, these lessons will be able to be utilized right away.

Within each lesson plan section, there is a summary planning page outlining the objective and flow of each lesson, as shown below. Typically, the lessons will begin with a sponge activity to

activate the students' prior knowledge about a topic. This is followed by vocabulary introduction and 1-2 main activities for the lesson. Some lessons will end with a review.

Following the outline, more detailed instructions will be provided if necessary, along with the materials needed to conduct the lesson. The lessons are arranged from first year (beginning level) to third year (high-intermediate level). The lesson plans are designed to give ALTs and teachers a strategy of how to incorporate a graphic novel into your lessons. Each lesson plan is made to be approximately 55 minutes long. The objectives of the lesson are listed with the summary as well as the themes and/or aspects of culture that are present in the lesson, though they are not necessarily explicitly taught. The lessons plans may be adopted as is, or adapted to better suit your own classroom, which is recommended as this guide is limited to give a brief overview and is not a fully designed curriculum.

In addition to providing lesson plans, this handbook provides additional resources to aid you in your journey to using graphic novels. There is a lot of literature in the field and you will find a list I found helpful within the Resource section of this book. There is also a list of graphic novels that can help you find a starting point in addition to the novels used in the lesson plans as well as a method to evaluate novels should you wish to teach a different topic, theme, or genre.

Theoretical Framework

This handbook was informed by three theories: The Comprehensive Input Hypothesis, Self-Determination Theory (SDT), and Culturally Responsive Teaching. The Comprehensive Input Hypothesis (Krashen, 1982) states that acquisition of language occurs when language has structure just beyond a learner's current level of competence ($i+1$). This is done with the aid of context, current knowledge of the world, and extra linguistic support. When language becomes more complicated and begins to shift from concrete to abstract or beyond the current level of students, teachers will use

pictures and realia to provide more context. Above all, input given to students should: be comprehensible, be relevant and/or interesting, not be grammatically sequenced, and be provided in sufficient quantity.

The Self-Determination Theory (SDT; Ryan and Deci, 2000) states there are two types of motivation: internal motivation and external motivation. These are known as intrinsic and extrinsic motivation. Students who are intrinsically motivated will study because the subject is interesting or enjoyable to them. Students who are extrinsically motivated will study because there is a separate outcome (e.g. passing a test). There are different types of extrinsic motivation, some self-endorsed and others not. Both forms of motivation are valid, however intrinsic motivation better facilitates high-quality learning, creativity, and achievement.

Ladson-Billings (1995a) defines Culturally Responsive Teaching as a pedagogy of opposition that is specifically committed to empowering the collective. Students must be successful in their academic careers, develop cultural competence, and develop critical consciousness in order to challenge the norms of society. It is about injecting a student's culture into every aspect of learning by connecting home, community, and culture (Ladson-Billings, 1995b).

Graphic novels connect to all three theories because they 1) work well for presenting i+1 by providing a narrative in which individual sentences and utterances have specific meaning and illustrations to give visual context; 2) potentially foster intrinsic motivation in students by presenting materials that are interesting and enjoyable; and 3) are a material similar to manga, Japanese comics, which are ingrained in Japanese pop-culture and make up a large percent of books and magazines sold in Japan.

Useful Terms to Know

Below are useful terms to know within the TESOL/TEFL field. For the purposes of this handbook, I will be using comics, comic books, and graphic novels interchangeably.

ALT – Assistant Language Teacher. ALTs serve as supporting teachers to the JTE by providing native-speaker input and creating opportunities for students to practice their English skills (Turnbull, 2018).

Comic – “Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer” (McCloud, 1994, pg. 9).

Comic Book – A longer format of the comic strip. Comic books resemble magazines and can be complete self-contained stories or can continue a story through several issues (Cary, 2004).

CRT - Culturally Responsive Teaching (or Culturally Relevant Teaching) is a pedagogy of opposition committed to collective empowerment that connects culture, home, and community into every aspect of learning (Ladson-Billings, 1995a; Ladson-Billings, 1995b).

EFL – English as a foreign language. “English learned in a formal classroom setting, with limited or no opportunities for use outside the classroom, in a country in which English does not play an important role in internal communication” (Richards, 2013, 180).

ESL – English as a second language. English is the second language of anyone who learns it after their native language and learns in a setting in which English plays an important role in everyday life (Richards, 2013).

Graphic Novel – a longer version of a comic book. They are full length novels that are a self-contained story or tell the entire run of stories that previously published in several comic book issues (Cary, 2004).

JET Programme – Japanese Exchange and Teaching Programme. The JET Programme is an international exchange program that aims to promote internationalization at local and private schools throughout Japan (“Introduction | JET Programme,” n.d).

JTE – Japanese Teacher of English. Lead the English classes as the primary teacher (Turnbull, 2018).

SDT – Self-Determination Theory. Theory of motivation that states there are two types of motivation. These are known as intrinsic motivation or internal motivation and extrinsic or external motivation (Ryan & Deci, 2000).

SSR – Sustained Silent Reading. Recreational reading that takes between 5 and 15 minutes. (Krashen, 2005).

TESOL – Teaching English to Speakers of Other Languages. Used in situations where English is being taught as a second language or foreign language (Richards, 2013).

TEFL – Teaching English as a Foreign Language. Used in situations where English is being taught as a foreign language. See TESOL (Richards, 2013).

LESSON PLANS AND ACTIVITIES

First Year Lesson Plans

The first two lessons for First Year are about introducing the use of graphic novels in the classroom. The objectives of these lessons are to introduce the graphic novel to be used in class and the vocabulary relating to graphic novels. These lessons in particular are not specifically related to any unit in Japanese textbooks, however I recommend beginning once students have learned the grammar pattern “He/She is...” so that students can have time to adjust to the new school year and have time to review the alphabet and phonetics.

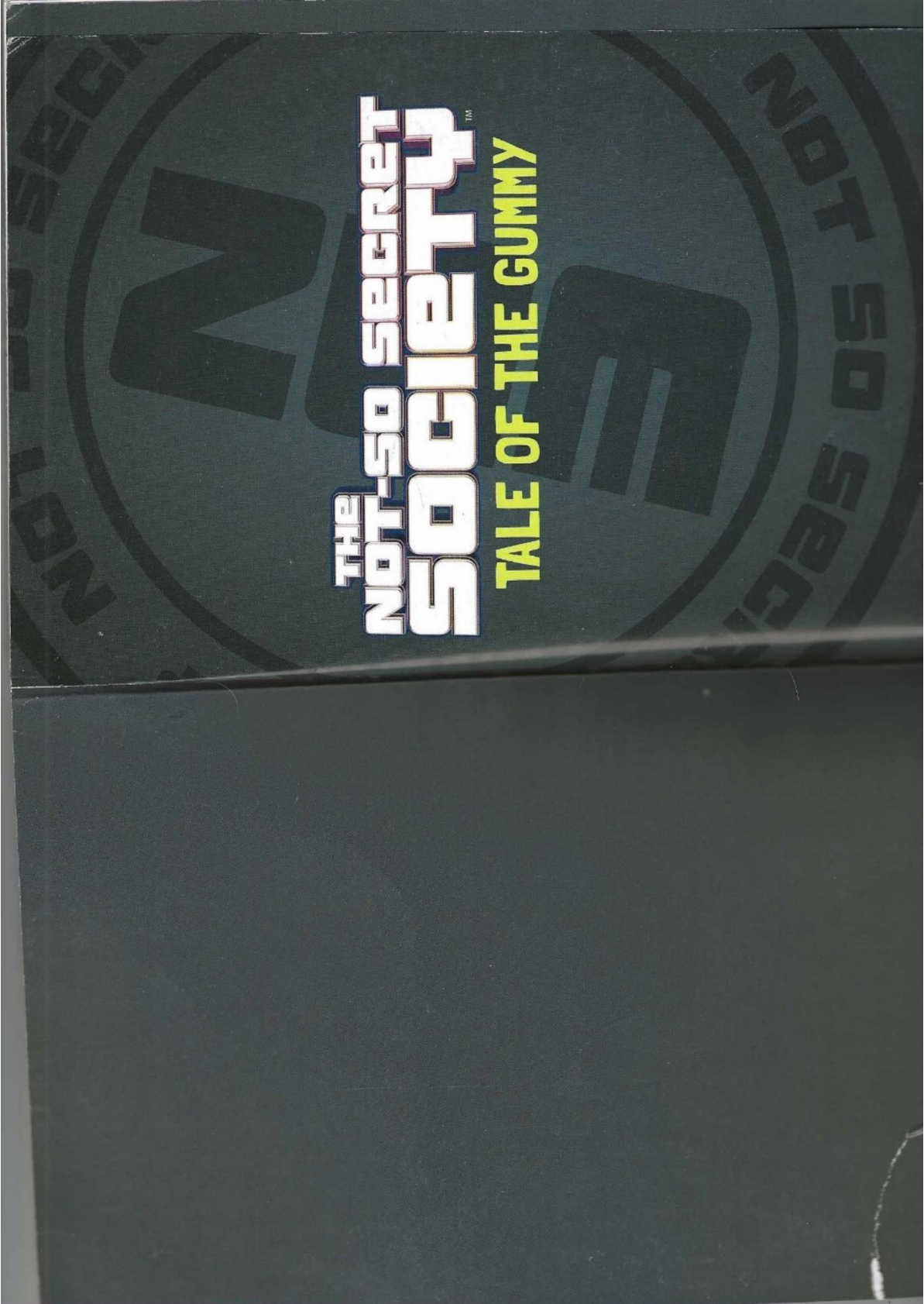
Although this introduction to graphic novels lesson is specifically tailored to first year students, you can always adapt it for second and third year students if they need a review lesson.

Lesson 1			
Topic:	Introduction to Graphic Novels	Level:	1 st year
Related Grammar:	1) This is a(n) ... 2) He/She is (a) ...		
Graphic Novel:	<i>The Not-So Secret Society: The Tale of the Gummy</i>	Rubric Score:	C (76/100)
Lesson Duration:	~55 minutes		
Objectives:	1. Introduce western graphic novels 2. Learn some basic comic vocabulary 3. Introduce the main characters of the novel		
Materials:	A. PowerPoint presentations B. Computer and TV/projector C. <i>The Not-So Secret Society</i> graphic novel (cover + first 3 pages) D. Four large comic book pages for labeling E. Example comic and manga pages		

Time	Activity/ Interaction	Procedures	Objectives
5-10 minutes	Sponge activity/ Class	1. JTE/ALT show an example of a manga page and a graphic novel page. 2. Ask the students to look at both pages and make note of what differences they notice. 3. Ask students structured questions about what they notice (see materials for example questions).	a. Activate prior knowledge about comic books/manga b. Students begin to learn the differences between manga and western graphic novels
15-20 minutes	Vocabulary/ Class	4. Present new vocabulary using PowerPoint presentation. 5. Activity: Break students into 4 big groups. Use a large printout of a comic page with blanks to label the vocabulary.	a. Learn new vocabulary terms for comic books. b. Students apply new terms to authentic materials.
5 minutes	Introduce Novel/ Class	6. Show the cover of the novel to the students and introduce the title of the novel using PowerPoint.	a. Introduce students to the novel they will be using for the year.
10-15 minutes	Activity 1/ Groups and Class	7. Ask students to look at the cover of the book. Ask students about the characters on the cover. 8. Ask students to read through the text and try to identify the characters' names.	a. Identify the main characters of the story. b. Introduce students to Western names.
5 minutes	Wrap Up/ Class	9. Ask students if they have any questions about the lesson, vocabulary, etc.	a. Clarify information for students

Graphic Novel Pages for Lessons 1-4





THE NOT-SO SECRET SOCIETY™

CREATED BY
Matthew Daley, Arlene Daley,
Trevor Crafts, Ellen Crafts

WRITTEN BY
Matthew & Arlene Daley

ILLUSTRATED BY
Wook Jin Clark

COLORS BY
Eleonora Bruni

LETTERS BY
Warren Montgomery

"MINI COMICS"

WRITTEN BY
Matthew & Arlene Daley

ILLUSTRATED BY

Rachel Dukes
 Kat Leyh
 Nicole Mannino
 Wook Jin Clark
 Katie Cook
 Jorge Corona
 Eva Cabrera
 Mad Rupert
 Kelly Matthews

Nichole Matthews
 Zachary Sterling
 Kierman Sjursen-Lien
 Pranas Naujokaitis
 Meg Omac
 Jay Fosgitt
 Rii Abrego
 Fred C. Stresing
 Meg Casey

THE NOT-SO SECRET SOCIETY July 2017. Created by Matthew & Arlene Daley. Published by Kaboom! Inc. 110-50
 STREET, SUITE 400, NEW YORK, NY 10013. © 2017 Kaboom! Inc. All rights reserved. "Kaboom!" and the Kaboom! logo
 are trademarks of Kaboom! Inc. All other trademarks are the property of their respective owners. All characters, events, and
 locations are fictional. Any similarity between any of the stories, characters, events, or locations in this publication
 and actual events, characters, or persons, living or dead, is purely coincidental. Kaboom! Inc. is not responsible for any
 damage or injury caused by the use of this publication. Kaboom! Inc. is not responsible for any damage or injury caused
 by the use of this publication. Kaboom! Inc. is not responsible for any damage or injury caused by the use of this
 publication. Kaboom! Inc. is not responsible for any damage or injury caused by the use of this publication.



Matthew & Arlene Daley, Inc.
 Trevor Crafts & Ellen Crafts
 Matthew Daley & Arlene Daley
 Kaboom! Inc. 110-50 Street, Suite 400, New York, NY 10013

COVER BY
Wook Jin Clark

DESIGNER
Kara Leopard

ASSISTANT EDITOR
Matthew Levine

EDITOR
Whitney Leopard

SPECIAL THANKS
Stephen Silver
Matthew Sugarman
Mary Gumpert
Shannon Walters







OH NO! NOT PROTECT FOR MR. PHAY'S CLASS IS DUE TOMORROW!



THIS IS THE GREATEST DISCOVERY EVER...



BUT DYLAN, THE DOOR'S RIGHT THERE! WE CAN'T TURN BACK!

IT TOOK ME A LONG TIME TO MAKE OUTLETS.

SORRY, EMMA. IF WE FAIL THE PROTECT, OUR PARENTS WILL GROUND US, WE CAN'T DO ANYTHING IF WE'RE GROUNDED.



IF THE MYTHICAL WORLD EXISTS, WE'LL FIND IT AGAIN.



WE ALWAYS GET SO CLOSE, THEN SOMETHING GETS IN OUR WAY.



BUT, MADISON, I NEED TO TEST OUT THE "B-FINGER BOA BITE!"



WE'RE NOT LOOKING FOR THE SECRET WORLD UNDER THE CITY SO YOU CAN FIGHT MYTHICAL CREATURES, AVA.

AIDEN'S RIGHT THAT'S NOT WHAT WE DO.



WE KNOW YOU'VE GUESSED THE GREATEST DISCOVERY EVER BUT THIS IS A PEACEFUL ADVENTURE.



THE OPENING TO THE MYTHICAL WORLD IS HERE!

WE NEED TO REARRANGE THE TILES TO MAKE A DOORWAY.











Daley, M., Daley, A., Crafts, T., and Crafts, E. (2017). *The Not-So-Secret Society: Tale of the Gummy*. Los Angeles: KaBOOM!

Materials for Lesson 1

Sponge Activity

In this activity, the JTE/ALT shows an example of a manga page and a graphic novel page.

Ask your students to look at both pages and say what they notice. What do they see? Is there anything the same? Anything different? Ask the students structured questions about what they notice about the two different materials.

Example questions to ask for sponge activity:

T: Teacher/ALT, Ss: Students

T: Do you read manga from right to left?

Ss: Yes.

T: Do you read comics from right to left?

Ss: No.

T: Do you read manga up to down?

Ss: Yes.

T: Do you read comics up to down?

Ss: Yes.

T: So, we read comics from (left) to (right) and (up) to (down). *Teacher or ALT will lead students to this conclusion.*

T: Show students a speech bubble from manga. This is a speech balloon. Do you see a speech balloon here? *Gesture to comic.*

Ss: Yes.

T: What shape is the balloon?

Ss: It is (square)?

T: *Gesture to comic.* Is this balloon the same shape?

Ss: Yes/No.

T: What else do you see?

Ss: _____.

Vocabulary

The following are PowerPoint slides for vocabulary for the activities.

graphic novel



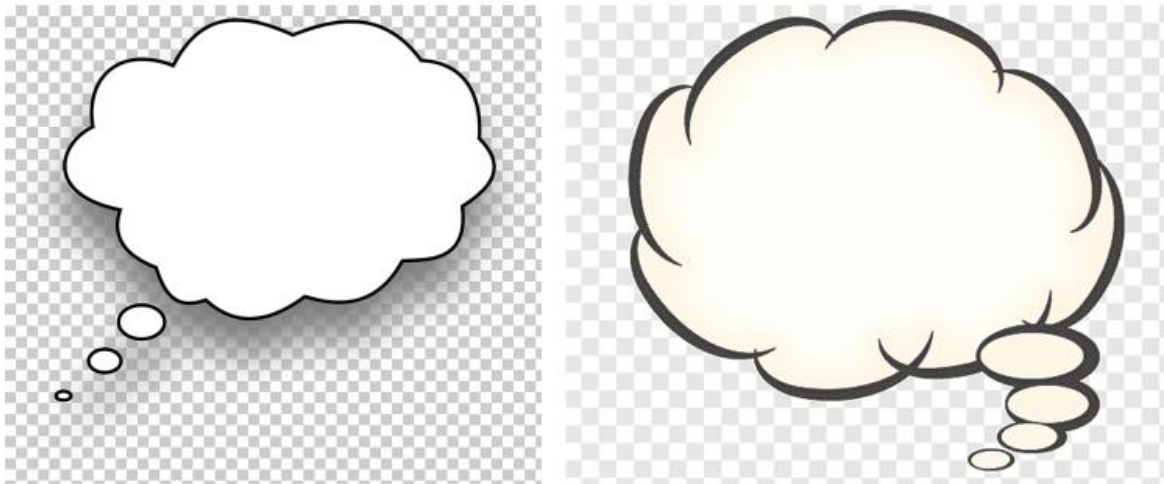
comic book



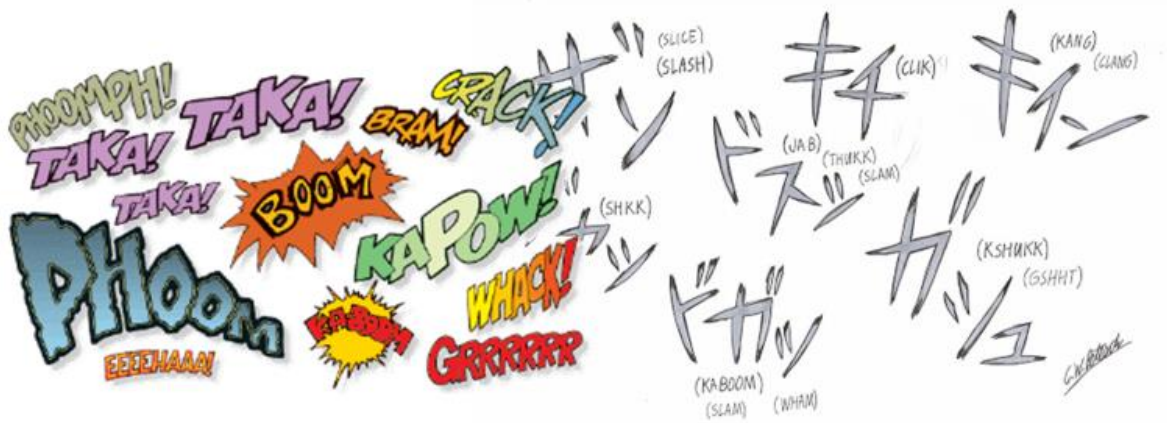
speech balloon



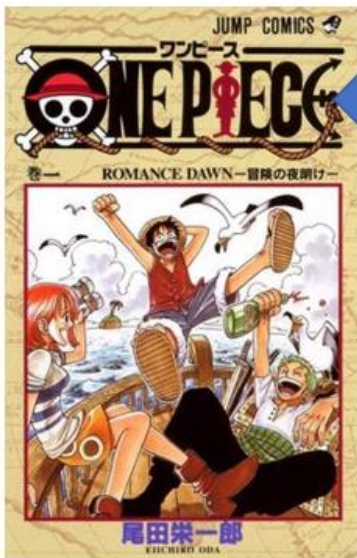
thought balloon



sound effect



title



right



left



up



down

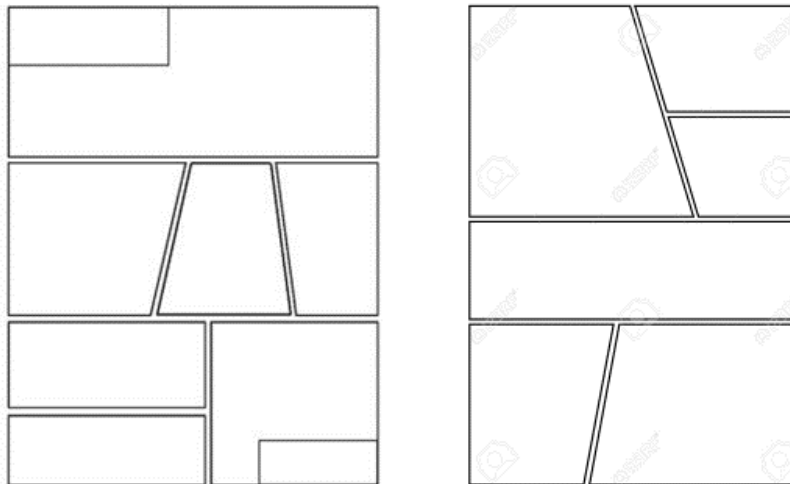


voice over



- not "talking"
- telling the story

panel(s)



main character(s)



villain(s) bad people



hero(es)
good people



adventure



Let's go on an
adventure!



special and fun
experience

creature

animal, monster, living thing



fight



look for



She is **looking**
for her keys.

who



what

actions or things



when

APRIL 2020						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

© BudderKraft.Com



where



Vocabulary Activity

For this activity, print four large pages of the same comic or manga and tape them to the blackboard/at the front of the class. Divide the students into four groups. Each group will be assigned to one of the pages. Each group will work together to identify the different parts of the pages that were taught in the vocabulary section. Not all parts will be there. Once the students have finished, compare the different answers from the different groups and go over them.

If it is difficult to print four large pages, you may also print individual pages for each group member. They will still work together in groups as they label their own individual pages.

The students should create their own labels or write directly on the paper. An alternative would be to create blank spaces on the panels beforehand, so the students have some idea of what they are looking for. This may be useful if your students are very low beginner level.

On the following pages, you will find example pages from manga and comics that can be used for this activity.









Introduce Novel

The following are PowerPoint slides to introduce the title of the novel to the students. You should show the cover of the novel during this activity.

secret



society



group of people

community

club

so



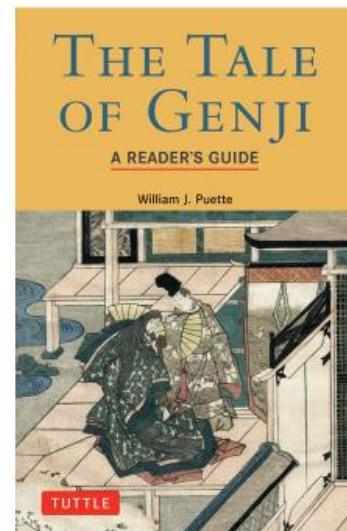
He is **so** happy!

very

tale



story



gummy



Activity 1

Show the cover the novel to the students again. Ask the students about who they see on the cover. Encourage students to say what they observe.

Example:

T: Who are they? Are they villains?

Ss: No!

T: Are they heroes?

Ss: Yes!

T: What else? Are they girls? Boys? How many?

Ss: *Students respond with what they see/know.*

T: Okay, what about names? What is his (or her) name?

Ss: *Students will either guess or say they do not know.*

T: We don't know their names yet, so let's look for them!

Ask students to turn to pages 1-3 of the novel. Explain they should try to find the names of the characters. Students mostly likely are not familiar with foreign names and cannot identify them from regular words. If students are struggling, you can give hints by writing the first letter or the whole name on the board. This activity is very much like a word search puzzle. Once all the names have been found, you can quickly go over everyone again.

T: Okay, let's go over who is who. Repeat after me. She is _____.

Ss: She is _____.

T: *Go over each character.*

Wind Down

Once all the final activity is finished. Ask the students if they have any questions about the vocabulary or the content of class. You can also do a general check in of one thing the students learned or found interesting/fun.

Lesson 2			
Topic:	Introduction to Graphic Novels	Level:	1 st year
Related Grammar:	1) This is a(n).. 2) He/She is (a)...		
Graphic Novel:	<i>The Not-So Secret Society: The Tale of the Gummy</i>	Rubric Score:	C (76/100)
Lesson Duration:	~55 minutes		
Objectives:	1. Introduce western graphic novels 2. Review some basic comic vocabulary 3. Make a prediction about the story		
Materials:	A. PowerPoint B. TV/Computer/Projector C. <i>The Not-So Secret Society</i> graphic novel (cover + first 3 pages) D. Students should prepare their favorite manga E. Notebooks, Journals, or paper for students to write on		

Time	Activity/ Interaction	Procedures	Objectives
5-10 minutes	Sponge activity/ class	1. Students should introduce their favorite manga which they have brought in.	a. Review vocabulary of last lesson. b. Students can practice speaking using vocabulary
5-10 minutes	Vocabulary	2. Review vocabulary PowerPoint.	
5-10 minutes	Activity 1/ Individual	3. Ask students to look at the cover and the first 3 pages of the novel. Tell them look only at the pictures. 4. On a piece of paper or using the worksheet provided (See Materials for Lesson 2), students will brainstorm what the story will be about and write their thoughts down. Encourage students to write what they know in English, but for this activity, Japanese is okay.	a. Students use visual context to predict the plot of a story. b. Students can engage with ideas using native language and English.
10-15 minutes	Activity 2 / Groups	5. Break students into small groups.	a. Students work together to translate ideas to writing.

		<p>6. Students should share what they brainstormed with the group.</p> <p>7. Each group will make 5 simple sentences in English about the story.</p> <p>8. Provide example sentences for students using one of the example comics.</p>	<p>b. Students practice writing without the pressure of accuracy.</p>
5-10 minutes	Activity 3/ Groups	<p>9. Ask students to present their sentences from their groups.</p>	<p>a. Students practice speaking/sharing ideas with class.</p>

Materials for Lesson 2

Sponge activity and Vocabulary

Use PowerPoint presentation from Lesson 1.

Activity 1

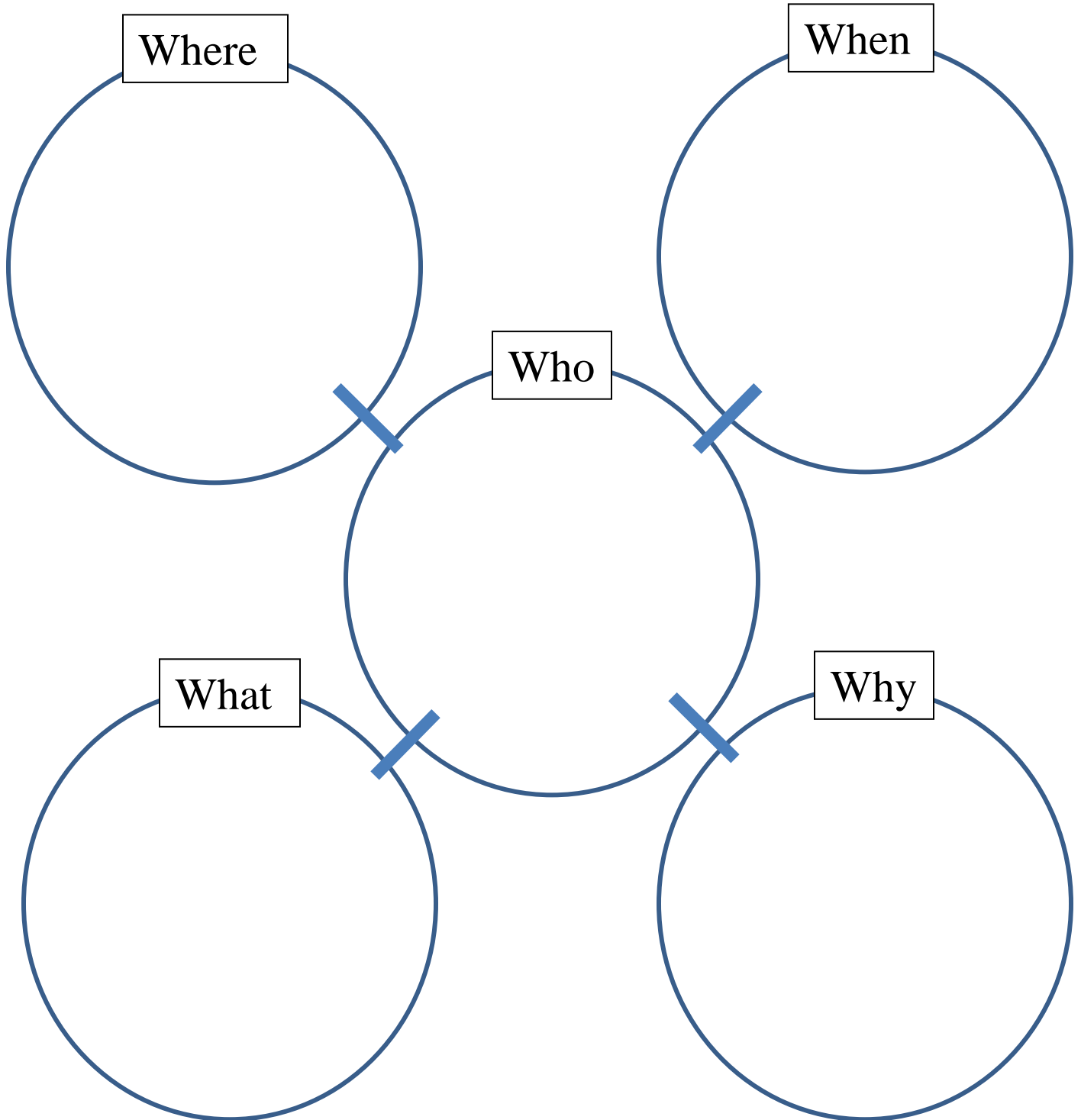
Ask students to look at the cover and the first 3 pages of the novel again. Tell them to only look at the pictures and not the words.

Once the students have finished, ask them to write down what they think the story will be about. They may do so in Japanese first, but encourage them to use the words they have learned and/or know in English. This can be done in full sentences or notes. You may use the worksheet on the following page as an example or as a handout.

Name: _____

Date: _____

Story Mind Map
Title: The Not-So-Secret Society



Activity 2

Break students into small groups of about 4-5 students. Tell the students they will first share what they have come up with in their groups. Then they will write 5 simple sentences using the grammar pattern “He/She is...” and other patterns they know in English about what they observe and predict. First give an example of what you expect they will write using one of the example comics from the previous lesson.

Example:



Write the following sentences onto the board:

This is Scott. He is a main character.
He plays music.
This is a villain.
He doesn't like music.
Scott fights the villain.

Read the sentences aloud and point to the characters when you are talking about them so the students can understand. Then give the students time to share what they brainstormed about the story

in their groups. Once they have shared, students will use the example sentences to help create their own sentences within their group. You may walk around and help students with vocabulary they don't know or help them create simpler sentences.

Activity 3

Once the students have finished writing their sentences, go around and have each group present what they have. The students may use the pictures and gestures to help tell their story. If there is not enough time, you can call on certain groups to present or ask for volunteers. Students should not be pressured to speak their sentence perfectly as this activity is mainly focusing on production and not accuracy.

Lesson 3			
Topic:	Feelings	Level:	1 st year
Grammar:	1) He/She is (a)... 2) Feelings		
Graphic Novel:	<i>The Not-So Secret Society: The Tale of the Gummy</i>	Rubric Score:	C (76/100)
Lesson Duration:	~55 minutes		
Objectives:	1. Practice/review grammar pattern he/she is~ 2. Learn vocabulary to describe feelings and practice recognizing how feelings are shown in comics vs. manga 3. Practice recognizing feelings/emotions when speaking		
Materials:	A. Pictures of manga characters B. PowerPoint C. TV/computer/projector D. Emotion picture flashcards E. <i>The Not-So Secret Society</i> (pages 4 -12) F. Class Textbook G. Word Search Handout H. Feelings Handout		

Time	Activity/Interaction	Procedures	Objective
5-10 minutes	Sponge Activity/ Class	1. Show pictures of well-known manga characters to students. Ask who they are and how they are feeling.	a. active prior knowledge about emotions and how emotions are portrayed in comics b. review he/she is~ grammar pattern
10-15 minutes	Vocabulary/ Class	2. Introduce new vocabulary with PowerPoint.	
5-10 minutes	Activity 1/ Class	3. Play the Row Game (see Materials for Lesson 3).	a. review vocabulary
5-10 minutes	Activity 2/ Class	4. Listening exercise: JTE/ALT read from the novel or textbook and students identify the emotion being portrayed.	a. students become familiar with both subtle and obvious English tones and pitches for emotion changes b. students become familiar with language from textbook/novel
5-10 minutes	Review/ Individual	5. Word Search activity.	a. students practice recognizing words and reading b. review vocabulary

Materials for Lesson 3

Sponge Activity

Show the students pictures of well-known characters from anime/manga. Start by pointing at one and asking students who they are. Do this for each character one by one.

Example:

T: Look at this picture. Who is he/she?

Ss: He/She is (name of character).

T: That's right. Now, how does he/she feel? Is he/she happy? Sad?

Ss: He/She is (feeling).

Example characters to use:



Levi – Attack on Titan



Deku – Boku no Hero Academia



Red Blood Cell – Hataraku Saibou



Kenma – Haikyuu!!



Saitama – One Punch Man

Vocabulary

The following are PowerPoint slides for vocabulary for the activities.

feelings



happy



sad



angry



excited



calm



shy



annoyed



shocked



smug



confident



nervous



proud



disappointed



Vocabulary Activity

A popular game I used in my classes was the Row Game. First, show a picture to the class and say, “He is happy.” Have the students repeat. Show a different picture and gesture for the students to say a complete sentence. Once the students grasp what you would like them to do, start the game.

Here are the rules of the game: Begin by asking all the students to stand up. Show a picture. The first student to raise their hand will get to answer. If the student gives the correct response, they can choose *tate* (column) or *yoko* (row) to sit down. The game continues until all students are sitting down.

Another variation of the game is to start with a random row of students standing, while everyone else sits. The student to raise their hand first gets to answer. If they are correct, they can sit down. This is done until the last student is left. That student’s row or column (depending on which was previously standing) will stand up. The last student is given a chance to get a correct answer so they may sit. Then the game continues for as long as desired. You can use the same pictures from the vocabulary PowerPoint or use different pictures.

Activity 1

Pick sentences from the textbook reading or sentences from *The Not-So Secret Society* to read aloud. For this activity, it is best to have a dialogue. Read the sentences aloud together if you are working with a JTE/ALT. As you are reading, students will circle the feelings they hear being conveyed. As a class, discuss what they heard and if they hear differences between English and Japanese.

Name: _____

Date: _____

Feelings Worksheet

Circle the feelings you hear.



happy



sad



angry



excited



shy



disappointed



proud



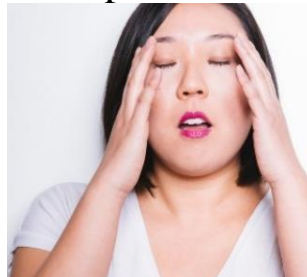
nervous



confident



shocked



annoyed



calm



smug

Review

The following page contains a word search worksheet. All the vocabulary from the PowerPoint have been listed. Words can be found vertically, horizontally, and diagonally. The answer key is also provided. You can start this activity by doing the first couple of words together as a class and then move into individual work.

Name: _____

Date: _____

Feelings

D T B V T Z G R F T S X M T N
A E M Z Z C H F L N I Y N D V
Y N T J E X C I T E D G P O Y
F Y N N D O W D W D Y P P A H
E N C O I E G U E I O P U M J
Y R K G Y O W O X F S K L G S
S R H B D E P R B N E A X G G
H Y G S G U D P N O C O N K V
O J K N A Q H E A C X I E K Z
C B G P A D R C T S L S M U G
K F S A L V C Q V E I L C W A
E V L P O O E Q E O F D X S S
D W S U Y I O F H Q I H C M X
H X S T I S Y A X G S Y O D Z
R D N X Y J W P V C W R S F G

ANGRY

EXCITED

SAD

ANNOYED

FEELINGS

SHOCKED

CALM

HAPPY

SHY

CONFIDENT

NERVOUS

SMUG

DISAPPOINTED

PROUD

Answer Key

Feelings

D	T	B	V	T	Z	G	R	F	T	S	X	M	T	N
A	E	M	Z	Z	C	H	F	L	N	I	Y	N	D	V
Y	N	T	J	E	X	C	I	T	E	D	G	P	O	Y
F	Y	N	N	D	O	W	D	W	D	Y	P	P	A	H
E	N	C	O	I	E	G	U	E	I	O	P	U	M	J
Y	R	K	G	Y	O	W	O	X	F	S	K	L	G	S
S	R	H	B	D	E	P	R	B	N	E	A	X	G	G
H	Y	G	S	G	U	D	P	N	O	C	O	N	K	V
O	J	K	N	A	Q	H	E	A	C	X	I	E	K	Z
C	B	G	P	A	D	R	C	T	S	L	S	M	U	G
K	F	S	A	L	V	C	Q	V	E	I	L	C	W	A
E	V	L	P	O	O	E	Q	E	O	F	D	X	S	S
D	W	S	U	Y	I	O	F	H	Q	I	H	C	M	X
H	X	S	T	I	S	Y	A	X	G	S	Y	O	D	Z
R	D	N	X	Y	J	W	P	V	C	W	R	S	F	G

ANGRY

EXCITED

SAD

ANNOYED

FEELINGS

SHOCKED

CALM

HAPPY

SHY

CONFIDENT

NERVOUS

SMUG

DISAPPOINTED

PROUD

Worksheet created using <http://puzzlemaker.discoveryeducation.com/WordSearchSetupForm.asp>

Lesson 4			
Topic:	Emotions	Level:	1 st year
Grammar:	1) He/She is (a).. 2) Emotions		
Graphic Novel:	<i>The Not-So Secret Society: The Tale of the Gummy</i>	Rubric Score:	C (76/100)
Lesson Duration:	~55 minutes		
Objectives:	1. Think about how feelings are portrayed in manga versus western comics 2. Practice showing emotion through voice and body language		
Materials:	A. PowerPoint B. TV/computer/projector C. Students should bring their favorite manga D. Venn Diagram worksheet E. Cut outs of sentences and feelings F. <i>The Not-So Secret Society</i> graphic novel		

Time	Activity/Interaction	Procedures	Objective
5-10 minutes	Sponge Activity/ Class	1. Ask students to draw a person feeling an emotion on a sheet of paper.	a. Get students to think about how they portray emotions.
15-20minutes	Activity 1/ Groups and Class	2. In groups, students will use the manga they brought and look for the feelings presented in vocabulary and compare how these feelings are portrayed in the novel and other western comics.	a. Compare symbols, body language, and expressions between manga and western comics
15-20 minutes	Activity 2/ Class	3. Students will pick a sentence and a feeling from a hat. They should act out the sentence in the emotion they picked.	a. Practice expressing emotions b. Practice reading simple sentences c. Practice speaking and pronunciation
5 minutes	Review/ Individual	4. Fill-in-the-blank activity	a. Review some vocabulary through song

Materials for Lesson 4

Sponge Activity

Hand out sheets of paper or ask the students to open their notebooks to a blank page. Tell them to pick one feeling to draw. There are no limits to what they can do. Once the students have finished, ask for volunteers to show what they drew. Help the students explain what they used if they are having trouble.

Examples of symbols or icons students may use to portray emotions:



star eyes



“giving up the ghost”



hidden eyes



sweat drop



visible sigh



popping veins



blank white eyes



hearts



vertical or horizontal lines



Blushes and heat

Activity 1

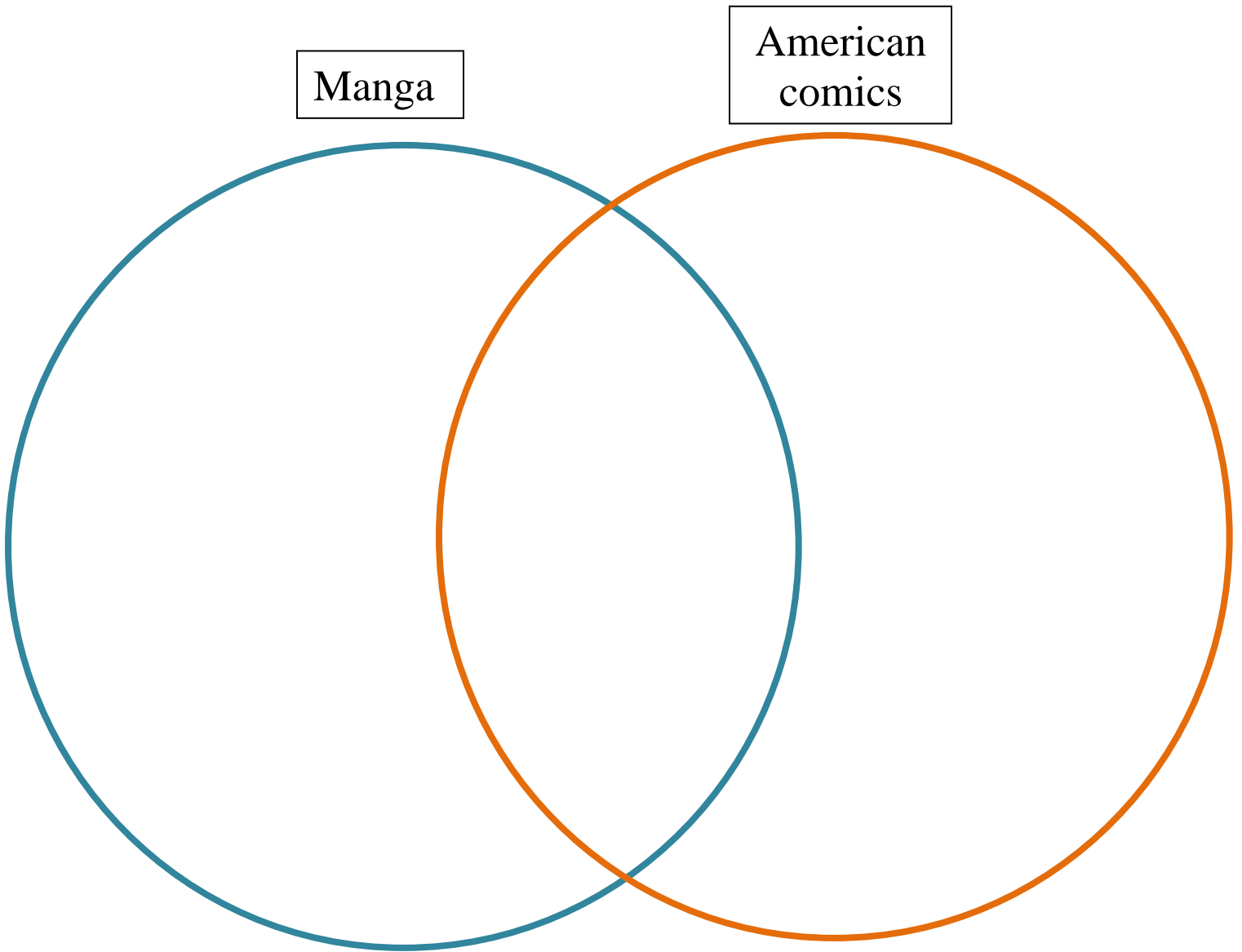
Break the students into groups and write the vocabulary on the board. Hand out a Venn Diagram (provided on the following page) to each group and explain how to fill it out. Each group will use the manga they have brought to class and the graphic novel to find examples of how those emotions are portrayed. Students may use notes and drawings to fill out their charts.

Draw a large Venn Diagram on the board and ask for groups to come up and write/draw what they have thought of as a group. Go over it together as a class.

Name: _____

Date: _____

Feelings in Comics



Activity 2

Keeping the previous activity in mind, tell the students the next activity will be an exercise in acting. In two hats (or whatever container is available) you have one that is filled with feeling words and in the other, there are random sentences. Students will choose one from each and act the sentence out in the emotion they have chosen.

Students may be shy to do this activity, so it is important to lead with an example and be exaggerated to show it is okay to be silly. This activity can also be done in pairs or groups with each pair/group having a set of feelings and sentences. In this case, students will lay out the strips face down and choose randomly.

angry	happy
disappointed	sad
calm	smug
shocked	proud
confident	shy
nervous	excited
annoyed	
I'm from Japan.	
Is that your eraser?	
What is this?	

Are you a student?
I am on the soccer team.
Nice to meet you!
Are you from America?
I'm a K-pop fan.
That's my notebook.
This my is my English teacher.
I am thirteen years old.
This is a nice picture.
I'm not from Hokkaido.

Review

Listen to the song “Sesame Street: A Song About Emotions.” Students will fill in the blanks as they hear the words. Repeat the song twice and ask what words the students heard. Go over the answers as a class. The worksheet is provided on the following page.



Sesame Street: A Song About Emotions

Sesame Street 669K views • 5 years ago

Which emotion are you feeling? Are you nervous, happy, angry, excited, or lonely? This song will help you figure out what emotion ...

CC

Name: _____
Date: _____

A Song About Emotions

I smile when I'm _____.

I cry when I am _____.

I yell when I'm _____.

That's another word for mad.

I'm quiet when I'm lonely.

Tired of feeling blue.

I might scream if I get scared or I'm _____ to see you.

My cheeks turn pink or purple when I'm embarrassed or feel _____.

And when I'm feeling _____, I'll be brave enough to try.

I sometimes have a temper.

I get mad and scream so loud.

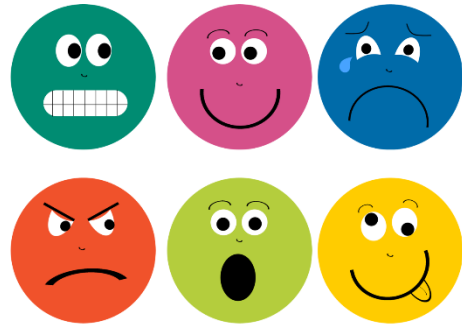
But when I take a deep breath I _____ down and then feel _____.

These things are my emotions.

Every feeling is okay.

I'm learning how to deal with them every single day.

So, if you feel grumpy or you're stuck in a bad mood, give yourself a hug and say,
"Goodbye bad attitude!"



Adapted from:

Sesame Street. (2015, January 28). *Sesame Street: A Song About Emotions* [Video]. YouTube.
<https://www.youtube.com/watch?v=y28GH2GoIyc>

Second Year Lesson Plans

Lesson 5			
Topic:	Videogames	Level:	2 nd year
Grammar:	1) simple past tense		
Graphic Novel:	<i>Glitch</i>	Rubric Score:	B (84/100)
Lesson Duration:	~55 minutes		
Objectives:	1. Practice and review past tense 2. Practice and review grammar patterns by putting together sentences. 3. Learn vocabulary that will help students understand the story.		
Materials:	A. PowerPoint B. TV/computer/projector C. Cloze activity handout D. Envelop game materials E. <i>Glitch</i> graphic novel		

Time	Activity/Interaction	Procedures	Objective
5-10 minutes	Sponge Activity/ Class	1. Ask students to write about their favorite videogame. 2. ALT/JTE read sentences aloud and students guess who wrote the sentence.	a. Practice writing an introduction about something you like b. Practice listening c. Get to know classmates' likes
10-15 minutes	Vocabulary/ Class	2. Introduce vocabulary.	
5-10 minutes	Vocabulary activity/ Class	3. Students complete cloze activity.	a. Review the vocabulary in the context of sentences b. Practice grammar
15-20 minutes	Activity 1/ Groups	4. Students break into groups and take a few minutes to look through the pictures of the novel. 5. Students play the envelope game and work in teams to put sentences in the correct order.	a. Students are introduced to the story and main character b. Practice recognizing the order of sentences c. Work in groups to complete the task

Graphic Novel Pages for Lessons 5-6

GLITCH

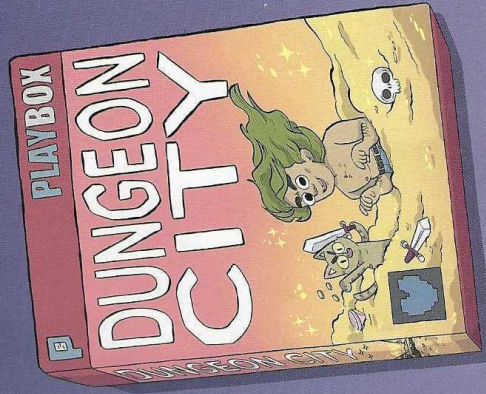
SARAH
GRALEY



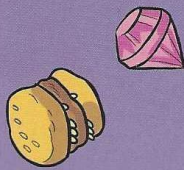
SCHOLASTIC

GLITCH

SARAH GRALEY



graphix
An Imprint of
WALKER & CO.



For my parents.
Thank you for believing in me
and for getting me into
video games at an early age.



Copyright © 2019 by Sarah Graley

All rights reserved. Published by Graphix, an imprint of Scholastic Inc., Publishers since 1920. SCHOLASTIC, GRAPHIX, and associated logos are trademarks and/or registered trademarks of Scholastic Inc.

The publisher does not have any control over and does not assume any responsibility for author or third-party websites or their content.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without written permission of the publisher. For information regarding permission, write to Scholastic Inc., Attention: Permissions Department, 557 Broadway, New York, NY 10012.

This book is a work of fiction. Names, characters, places, and incidents are either the product of the author's imagination or are used fictitiously, and any resemblance to actual persons, living or dead, business establishments, events, or locales is entirely coincidental.

Library of Congress Control Number: 2018948934

ISBN 978-1-338-17452-6 (hardcover)
ISBN 978-1-338-17451-9 (paperback)

10 9 8 7 6 5 4 3 2 1 19 20 21 22*23

Printed in China 62

First edition, May 2019

Edited by Cassandra Peilham Fullon

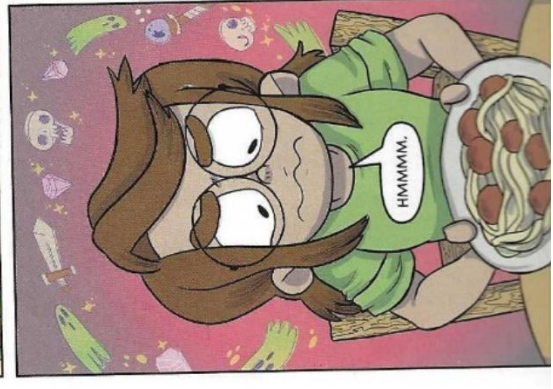
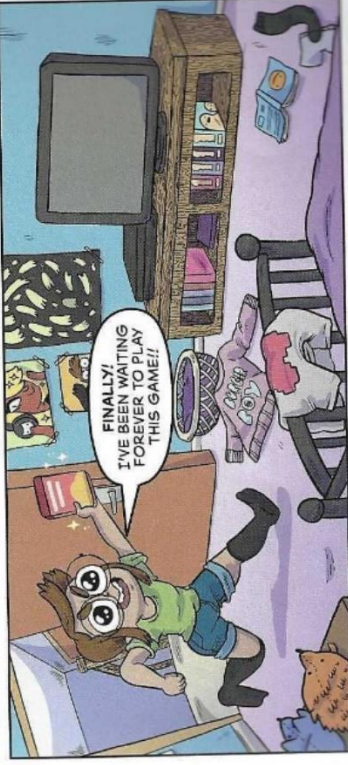
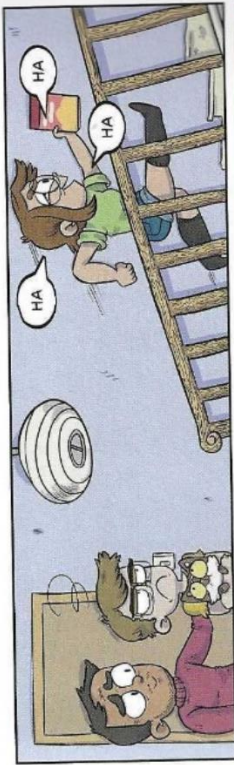
Book design by Shivana Sookdeo

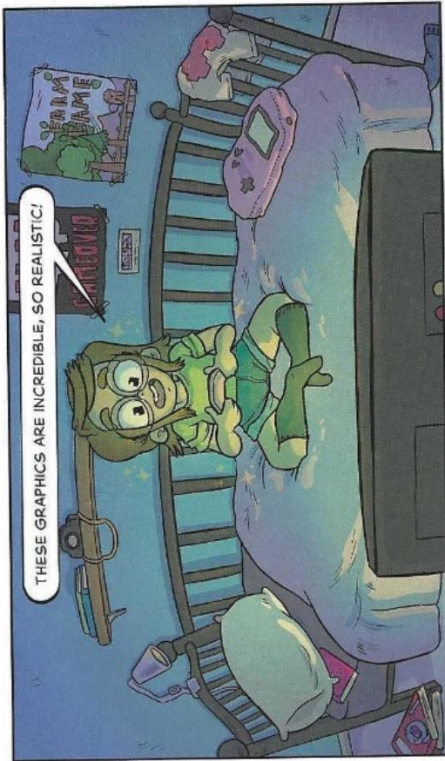
Lettering and color flouting by Shel Poremis

Creative Director: Phil Falco













Graley, S. (2019). *Glitch*. New York: Graphix

Materials for Lesson 5

Sponge Activity

Ask the students to think about their favorite videogame or game (if they do not like videogames). Instruct the students to not tell anyone what they are thinking of. It's a secret. Tell them to write a few sentences about it on a piece of paper. Give an example of your favorite videogame/game and write the sentences on the board. Once the students have written their sentences, collect the pieces of paper and explain that you will read one aloud and students should try and guess which student wrote the sentence.

Example:

My favorite videogame is Super Smash Bros. I like to play as Kirby. I play almost every day after school.

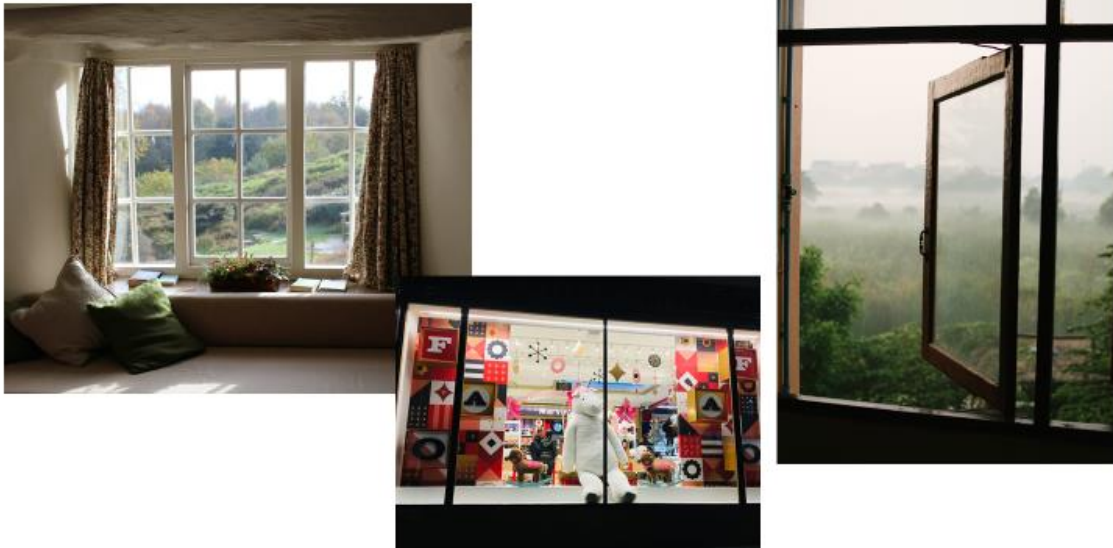
Vocabulary

The following are PowerPoint slides for vocabulary for the activities.

videogame



window



together



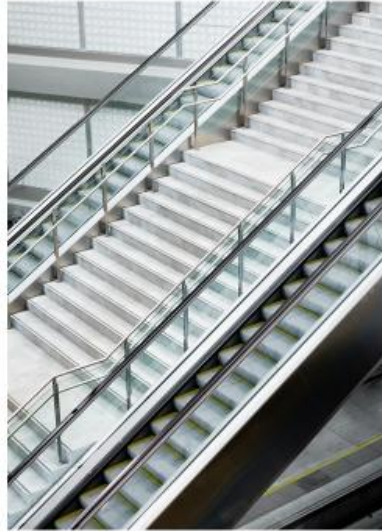
They are
reading a
book
together.

quickly



The dog is
walking
quickly.

stairs



robot



turn on



look at



He is **looking at** the phone.

find

The boy **finds** a seashell on the beach.



Regular verbs

Present tense	Past tense
play	played
walk	walked
look at	looked at
love	loved
turn on	turned on

Irregular Verbs

Present tense	Past tense
eat	ate
sit	sat
run	ran
meet	met
is, are	was, were
see	saw
go	went
have, has	had
find	found

Vocabulary Activity

Hand out the worksheet to the students. Explain that they need to fill in the blanks using the word bank given. Any verbs must be changed to the correct form. Students will complete the cloze activity by themselves. Once everyone has finished, go over the passage and answers together.

Name: _____

Date: _____

Cloze Activity

Word Bank

school	do	go	are
it	on	see	

Izzy and Eric are best friends. They _____ to school together. They walk home from _____ together every day. One day, Eric and Izzy _____ a new videogame at the store. They _____ very excited because they love videogames! They _____ not have the game yet, so they _____ home. At home, Izzy found a package. _____ was the game! She ate dinner and _____ to her room. She turned the game _____ and started to play.

Answers

Izzy and Eric are best friends. They **go** to school together. They walk home from **school** together every day. One day, Eric and Izzy **saw** a new videogame at the store. They **were** very excited because they love videogames! They **did** not have the game yet, so they **went** home. At home, Izzy found a package. **It** was the game! She ate dinner and **went** to her room. She turned the game **on** and started to play.

Activity 1

Break students into groups and have each group assign a leader. Give the groups a few minutes to look over the illustrations from the novels assigned pages to get a sense of what is happening in the story. Explain that the sentences will be based on the story. Next, pass out an answer sheet to each group. On the teacher's desk, put all the envelopes, labeled with numbers. You can make as many sentences as you like. For this activity, there will be 12 sentences. Call up the leaders of the groups and explain the rules using gestures.

T: Inside each envelope is a sentence. This sentence is cut into pieces. In your group, put the sentence together and write it on the answer sheet next to the correct number. When you finish, raise your hand and (JTE's name) or I will check. If it's correct, we will sign. Then, put the pieces back into the envelope and get the next envelope. The first team to get 12 signatures wins! Okay? Any questions?

Have the leaders take back one envelope to the group and the game can begin. Walk around and wait for teams to raise their hands. If the sentence is correct, sign the paper. If it is not correct, you can give a hint. If a team is struggling for a long time, you can give a big hint or the answer. The first team to finish all sentences and get all the signatures wins. This activity and instructions were adapted from <http://www.altinsider.com/envelopes/>.

Sentences to Use

Izzy and Eric / looked at / a videogame / in the window.

They / want / to play / the game / right now.

They / walk home / together / every day.

Izzy / lives with / her parents.

Everyone / is eating / pasta / for dinner.

The cat is / sitting / at / the table.

Can / I / play / games / now?

She / ate / the food / very quickly.

She / ran / up / the stairs.

Izzy's / room / is not / clean.

She / met / a new / friend.

Are / you / a / robot?

Envelopes

Sign
here

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

ALT Insider. (n.d.) *Grammar review game - envelopes*. ALT Insider.
<http://www.altinsider.com/envelopes>

Lesson 6			
Topic:	Gender Roles	Level:	2 nd year
Grammar:	1) simple past tense		
Graphic Novel:	<i>Glitch</i>	Rubric Score:	B (84/100)
Lesson Duration:	~55 minutes		
Objectives:	1. Talk about gender stereotypes for girls 2. Learn vocabulary related to the reading activity 3. Answer comprehension questions about the reading and discuss how it makes you feel		
Materials:	A. PowerPoint B. TV/computer/projector C. Reading handout		

Time	Activity/Interaction	Procedures	Objective
5-10 minutes	Sponge Activity/ Class	1. Students make a mind map together of what they think when they think of the phrases "girl" and "girl gamer."	a. Have students brainstorm about gender stereotypes for girls
10-15 minutes	Vocabulary/ Class	2. Introduce vocabulary.	
20-25 minutes	Activity 1/ Pairs and Individual	3. Read a passage about girls and videogames. Answer reading comprehension questions.	a. Read about girls and videogames. b. Understand simple sentences about girl gamer history c. Be able to answer questions about the reading
5 minutes	Wind Down/ Pairs and Class	4. Discussion and question time.	a. Practice speaking and forming an opinion

Materials for Lesson 6

Sponge Activity

On the board, write “girls” and “girl gamers in two circles or in two separate columns. Ask students what they think of when they hear these words. Give an example, such as “When I hear ‘girls’ I think ‘cute’ or ‘dress.’” Have students fill out both sides and compare. Leave it up on the board for the remainder of class.

Vocabulary

The following are PowerPoint slides for vocabulary for the activities.

videogame



gamer



console



tease, teased



mean



The Grinch is not nice. He is mean.

farming game



puzzle game



3		8	1		2
2	1		3	6	4
		2	4		
8	9			1	6
	6				5
7	2			4	9
		5	9		
9	4	8	7	5	
6		1	7		2

shooting game



fighting game



alone



equal



still

6:00 AM







She is sleeping.

9:00 AM



She is **still** sleeping.

often

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
						

I **often** go to the library.

	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
Always	✓	✓	✓	✓	✓	✓	✓
Usually	✓	✓	✓	✓	✓		
Often	✓	✓	✓	✓			
Sometimes	✓	✓	✓				
Rarely	✓						
Never							

Activity 1

Hand out the reading. Give students adequate time to read on their own. Walk around and help students if they have questions or are having trouble. Students should answer the reading comprehension questions after or as they read. Give some time for pairs to go over their answers with each other. Then go over the answers as a class. Some questions do not have just one answer, so ask students to share their responses for those questions.

Name: _____
Date: _____

Reading: Girl Gamers

Many people like to play videogames. We call them “gamers.” Many years ago, most girls didn’t play videogames. Videogames “were for boys.” People said, “Girls can’t play games.” Girls didn’t have game consoles. Boys teased girls because they liked games.

Now, 50% of gamers are boys and 50% of gamers are girls. We call these girls “girl gamers.” Videogames are for everyone. But sometimes boys and girls play different games. Many girls like to play farming games or puzzle games. Many boys like to play shooting games or fighting games. But some girls like to play shooting games and some boys like to play farming games.

Still, boys and girls aren’t equal. Girls often play alone. Boys often play online or with friends. People still tease girls. They can say mean things. But don’t listen to those people. Girl gamers are cool! What do you think?



Name: _____

Date: _____

Reading Comprehension Questions

1. Did girls play videogames many years ago?

2. Why did boys tease girls?

3. What kind of games do girls like to play?

4. What did people say about videogames many years ago?

4. Are boys and girls equal? Why not?

5. Do many girls play videogames in Japan?

6. What do you think about girl gamers? Write 2-3 sentences.

example: I think girl gamers are cool.

Warm Down

Ask students if they have any questions about the reading or vocabulary. Revisit the sponge activity and ask if students feel the same now that they have read the reading.

Third Year Lesson Plans

Lesson 7			
Topic:	Superheroes	Level:	3 rd year
Grammar:	1) passive sentence structure		
Graphic Novel:	<i>Miles Morales: Straight Outta Brooklyn</i>	Rubric Score:	B (80/100)
Lesson Duration:	~55 minutes		
Objectives:	1. Practice passive sentence structure 2. Introduce Spiderman 3. Practice changing active sentences to passive sentences		
Materials:	A. PowerPoint B. TV/computer/projector C. Pictures of popular characters D. Spiderman reading worksheet E. Spiderman reading anticipation guide		

Time	Activity/Interaction	Procedures	Objective
5-10 minutes	Sponge Activity/ Class	1. Introduce popular characters using passive structure. Students guess who you are talking about.	a. Review passive structure
10-15 minutes	Vocabulary/ Class	2. Introduce vocabulary.	
10-15 minutes	Activity 1/ Pairs	3. Read about Peter Parker as Spiderman. Fill out anticipation guide.	a. Introduce students to Spiderman b. Check student's prior knowledge about Spiderman c. Reading comprehension
10-15 minutes	Activity 2/ Class	4. Change sentences to passive where possible. Use PowerPoint.	a. Practice grammar drills

Graphic Novel Pages for Lessons 7-8

"Miles Morales is going to be a household name." — *Shantel News*

MILES MORALES





MY NAME IS MILES MORALES.
THIS IS MY JOURNAL.

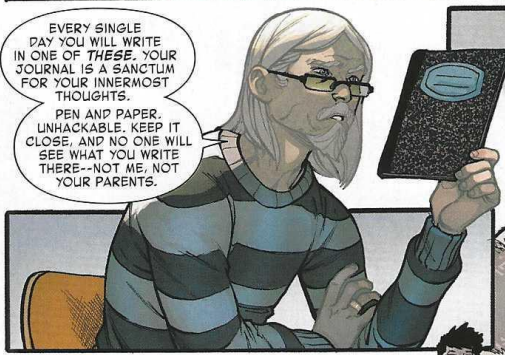
THE JOURNAL OF...
SPIDER-MAN

OKAY, THAT WAS CHEESY.
IF ANYONE EVER SAW THIS
JOURNAL, I'D BASICALLY
DIE OF EMBARRASSMENT.

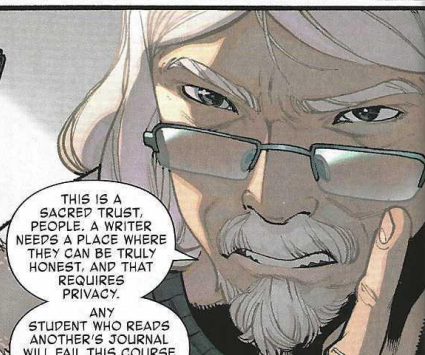
AND PROBABLY
DIE I.R.L., TOO.



THE JOURNAL IS A SCHOOL ASSIGNMENT. I TOOK CREATIVE WRITING BECAUSE MY BOY JUDGE IS IN IT AND IT SOUNDED EASY.



EVERY SINGLE DAY YOU WILL WRITE IN ONE OF THESE. YOUR JOURNAL IS A SANCTUM FOR YOUR INNERMOST THOUGHTS. PEN AND PAPER. UNHACKABLE. KEEP IT CLOSE, AND NO ONE WILL SEE WHAT YOU WRITE THERE—NOT ME, NOT YOUR PARENTS.

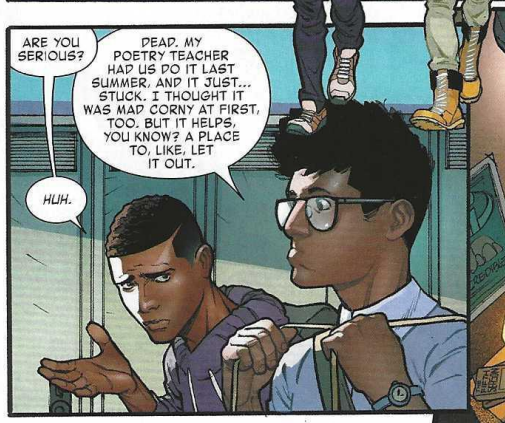


THIS IS A SACRED TRUST, PEOPLE. A WRITER NEEDS A PLACE WHERE THEY CAN BE TRULY HONEST, AND THAT REQUIRES PRIVACY. ANY STUDENT WHO READS ANOTHER'S JOURNAL WILL FAIL THIS COURSE IMMEDIATELY. NOW...



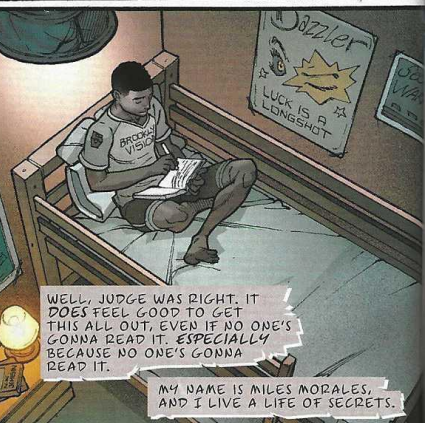
I CAN'T BELIEVE HE WANTS US TO KEEP A DIARY.

A JOURNAL, BRO, NOT A DIARY. AND, UHH, I ALREADY KEEP ONE.



ARE YOU SERIOUS? DEAD, MY POETRY TEACHER HAD US DO IT LAST SUMMER, AND IT JUST... STUCK. I THOUGHT IT WAS MAD CORNY AT FIRST, TOO. BUT IT HELPS. YOU KNOW? A PLACE TO, LIKE, LET IT OUT.

HUH.



WELL, JUDGE WAS RIGHT. IT DOES FEEL GOOD TO GET THIS ALL OUT, EVEN IF NO ONE'S GONNA READ IT. ESPECIALLY BECAUSE NO ONE'S GONNA READ IT.

MY NAME IS MILES MORALES, AND I LIVE A LIFE OF SECRETS.



I CAN BLEND IN WITH MY SURROUNDINGS AND STUN MY ENEMIES WITH "VENOM."



AS RIGHT. IT
D TO GET
VEN IF NO ONE'S
ESPECIALLY
S GONNA
MY NAME IS MILES MORALES,
ND I LIVE A LIFE OF SECRETS.



WHEN I WAS 13, I WAS BITTEN BY A GENETICALLY ALTERED SPIDER. IT DID THINGS TO ME.

I CAN STICK TO WALLS AND PICK UP CARS.

I CAN SWING ACROSS THE CITY ON A THREAD. I'M SPIDER-MAN.

A FOR-REAL SUPER HERO. ENDORSED BY THE ORIGINAL AND EVERYTHING.

I CAN BLEND IN WITH MY SURROUNDINGS AND STUN MY ENEMIES WITH "VENOM."

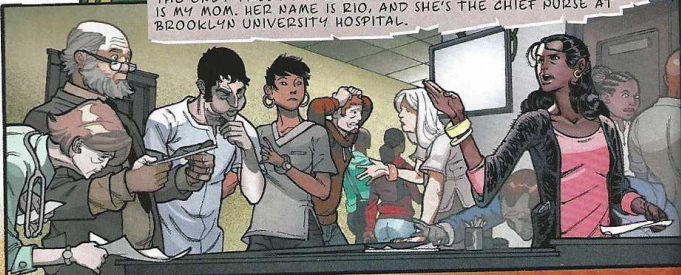
YOU'D THINK IT WOULD MAKE MY LIFE EASIER. YOU'D BE WRONG.



SECRETS RUN IN MY FAMILY. FOR YEARS, MY DAD, JEFF, THE MAN WHO TAUGHT ME EVERYTHING, WAS A S.H.I.E.L.D. AGENT. HE ONLY TOLD MY MOM AND ME RECENTLY.

LAST YEAR I LEARNED THAT MY UNCLE AARON, THE COOLEST MAN I KNOW, A MAN WHO WOULD TAKE A BULLET FOR ME, IS ALSO THE SUPER VILLAIN IRON SPIDER.

THE ONLY TRULY HONEST ONE IN MY FAMILY, THE REAL BADASS, IS MY MOM. HER NAME IS RIO, AND SHE'S THE CHIEF NURSE AT BROOKLYN UNIVERSITY HOSPITAL.



I MOSTLY SEE MY FOLKS WEEKENDS, THOUGH. DUH. WEEK I'M AT BROOKLYN.

I SHARE A DORM ROOM WITH TWO GUYS—JUDGE, WHO SAYS HE WANTS TO BE A "PROFESSIONAL PERIPATETIC POET" WHEN HE GRADUATES.



AT FIRST I KEPT MY IDENTITY FROM MY PARENTS, BUT NOW THEY KNOW.

NOW I KNOW, MILES GONZALO MORALES, THAT YOU ARE NOT TRYING TO COME INTO MY HOME ALL STEALTH AND WASH BLOOD OFF THAT COSTUME WITHOUT TELLING ME WHAT HAPPENED.



THAT'S HILARIOUS!



WHAT SHE SAID, YOU OKAY, SON?

THERE WERE THESE MULTIDIMENSIONAL SPIDER-EATING VAMPS-- IT WAS PRETTY BAD. BUT WE SAVED A LOT OF PEOPLE'S LIVES.*

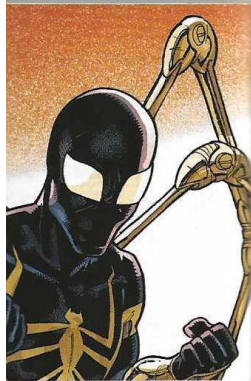
*MILES RAN THE SHOW IN SPIDER-GEPPONI --NICK

THE ORIGINAL SPIDER-MAN (DID I MENTION WE'RE FRIENDS?) TOLD ME TO KEEP MY SUPER-LIFE SECRET FROM MY FOLKS. FOR A WHILE I DID. BUT THEM KNOWING...IT'S HELPED SO MUCH.

WE HAVE FUN TOGETHER. WHEN NO ONE'S IN TROUBLE.



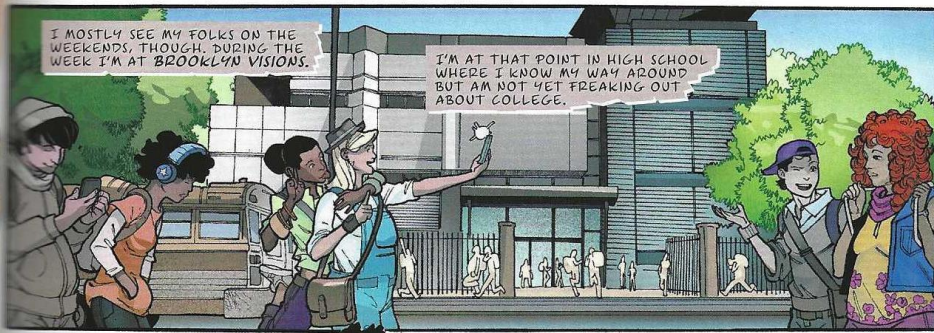
YO, GANKE, YOU NEED TO SEE THIS!



I MOSTLY SEE MY FOLKS ON THE WEEKENDS, THOUGH. DURING THE WEEK I'M AT **BROOKLYN VISIONS**.

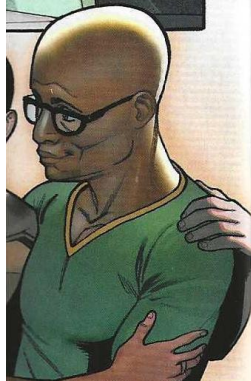
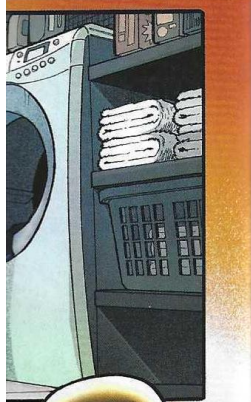
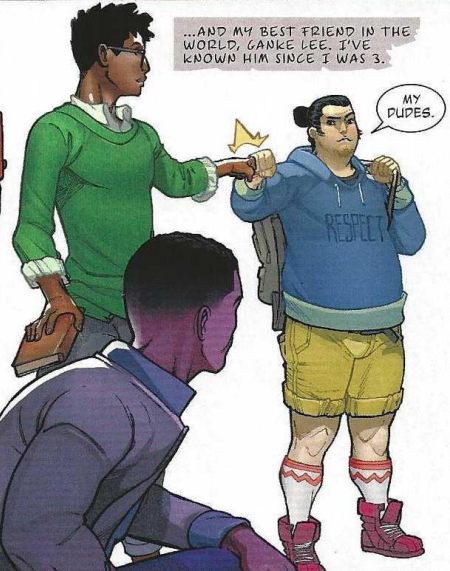
I'M AT THAT POINT IN HIGH SCHOOL WHERE I KNOW MY WAY AROUND BUT AM NOT YET FREAKING OUT ABOUT COLLEGE.

FAMILY, THE REAL BADASS, IS THE CHIEF NURSE AT



I SHARE A DORM ROOM WITH TWO GUYS—**JUDGE**, WHO SAYS HE WANTS TO BE A "PROFESSIONAL PERIPATETIC POET" WHEN HE GRADUATES...

...AND MY BEST FRIEND IN THE WORLD, **GANKE LEE**. I'VE KNOWN HIM SINCE I WAS 3.



MAN (DID I MENTION WE'RE KEEP MY SUPER-LIFE SECRET A WHILE I DID, BUT THEM SO MUCH.



THIS IS HILARIOUS!

WE HAVE FUN TOGETHER, WHEN NO ONE'S IN TROUBLE.

YO, GANKE, YOU NEED TO SEE THIS!

GANKE IS THE ONLY PERSON BESIDES MY PARENTS AND A COUPLE OTHER SUPER-TYPES WHO KNOW I'M SPIDER-MAN.

HA HA HA-- CAN'T BREATHE-- HEH--HA HA!

MILES, YOU NEED TO SEE THIS.

THING IS, SOMEONE'S ALWAYS IN TROUBLE.



"WITH GREAT POWER THERE MUST ALSO COME GREAT RESPONSIBILITY." IT'S SOMETHING THE FIRST SPIDER-MAN USED TO SAY TO ME.

WELL, I DON'T KNOW IF I HAVE GREAT POWER. I'M NOT CAPTAIN MARVEL OR THOR.

BUT I USE WHAT I HAVE TO BE RESPONSIBLE FOR AS MUCH AS I CAN. SOME DAYS, THAT'S ENOUGH.



BUT SOME DAYS I GET H I DON'T KNOW HOW I W THE NEXT MORNING.



BUT HALF THE TIME AFTER RESCUE MY ADRENALINE'S HARD THAT I CAN'T SLEEP



MILES, WAKE UP!



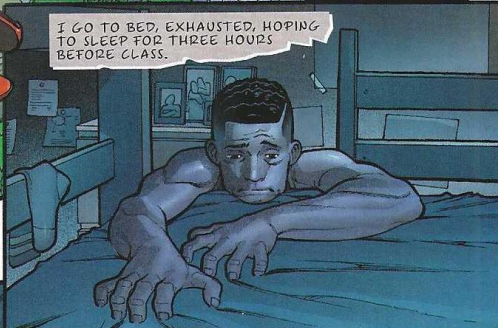
WELL, I DON'T KNOW IF I HAVE GREAT POWER, I'M NOT CAPTAIN MARVEL OR THOR.



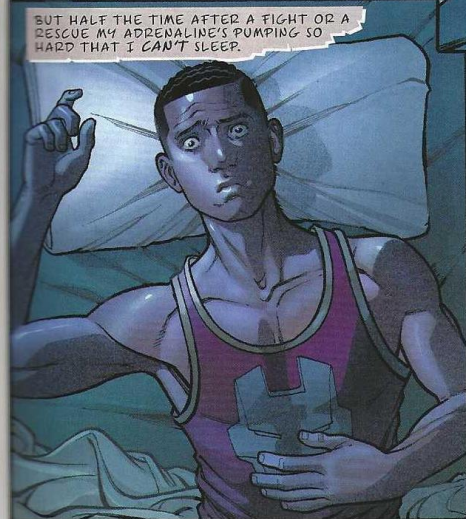
BUT I USE WHAT I HAVE TO BE RESPONSIBLE FOR AS MUCH AS I CAN. SOME DAYS, THAT'S ENOUGH.



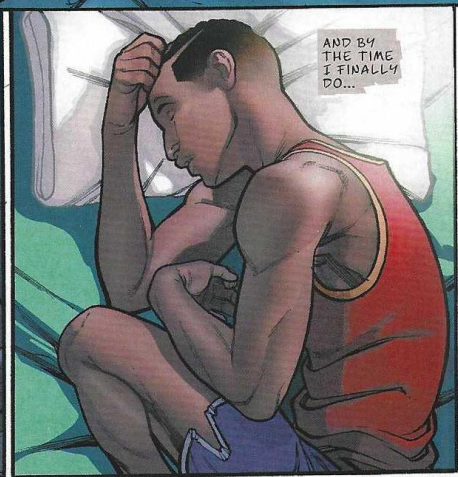
BUT SOME DAYS I GET HOME SO LATE I DON'T KNOW HOW I WAKE UP THE NEXT MORNING.



I GO TO BED, EXHAUSTED, HOPING TO SLEEP FOR THREE HOURS BEFORE CLASS.



BUT HALF THE TIME AFTER A FIGHT OR A RESCUE MY ADRENALINE'S PUMPING SO HARD THAT I CAN'T SLEEP.



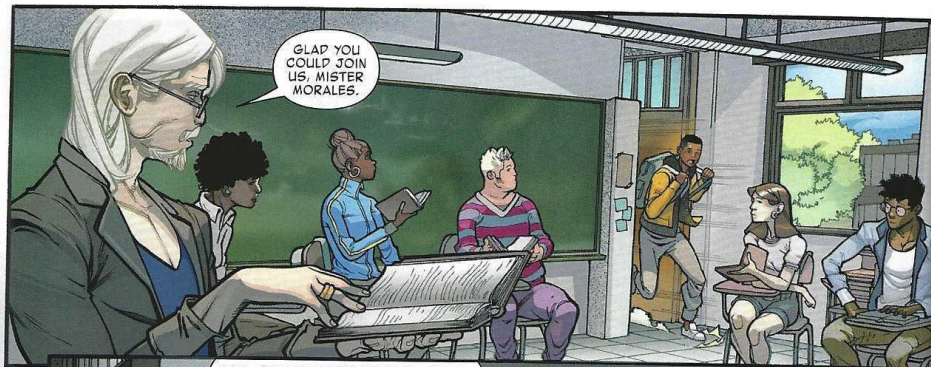
AND BY THE TIME I FINALLY DO...



MILES, WAKE UP!

WHASSAWHWHERE?

YOU'RE GONNA MISS CLASS, MAN!



GLAD YOU COULD JOIN US, MISTER MORALES.

MAN, YOU ARE LUCKY WE HAVE MISTER SUMIDA FIRST PERIOD--ANY OTHER TEACHER, YOU'D BE DEAD BY NOW, OFTEN AS YOU'RE LATE.



I KNOW, JUDGE. BELIEVE ME, I KNOW, THERE'S JUST SO MUCH GOING ON WITH MY--



--LIFE. HEY, BARBARA.

HEY.
I'MMA LEAVE YOU LOVEBIRDS ALONE. BUT BARBARA, PLEASE TAKE A MOMENT TO STRESS TO YOUR MAN THE IMPORTANCE OF PUNCTUALITY, WILL YOU?

SURE THING, JUDGE.



SO YOU'RE MY MAN NOW? I THOUGHT WE WEREN'T PUTTING LABELS ON THINGS.

AH...I... UH...THAT IS, JUDGE IS JUST...



RELAX, MILES. YOU WANT TO HANG OUT THIS WEEKEND? I'M BABYSITTING MY COUSIN, AND WE'RE GONNA GO TO BROOKLYN BRIDGE PARK AND ALL THAT. IF YOU DON'T MIND KIDS.

NO, THAT'S COOL, I LOVE KIDS. I LISE TO BE ONE!

YOU'RE SUCH A PORK.



BUT A PORK WITH A WINNING SMILE, RIGHT?

OH MY GOD, PLEASE LEAVE NOW.

I'LL TEXT YOU SATURDAY, I'LL BE AT MY PARENTS' HOUSE.



SATURDAY MORNING

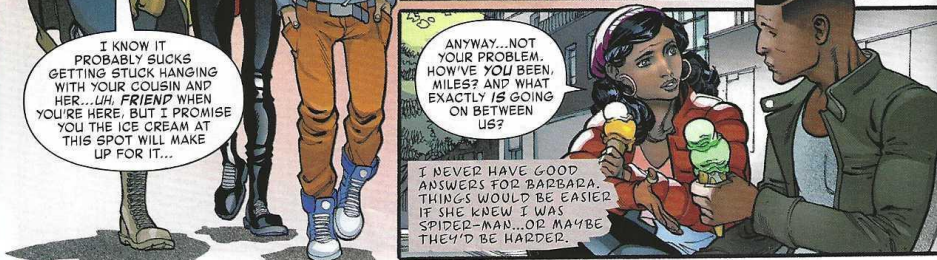
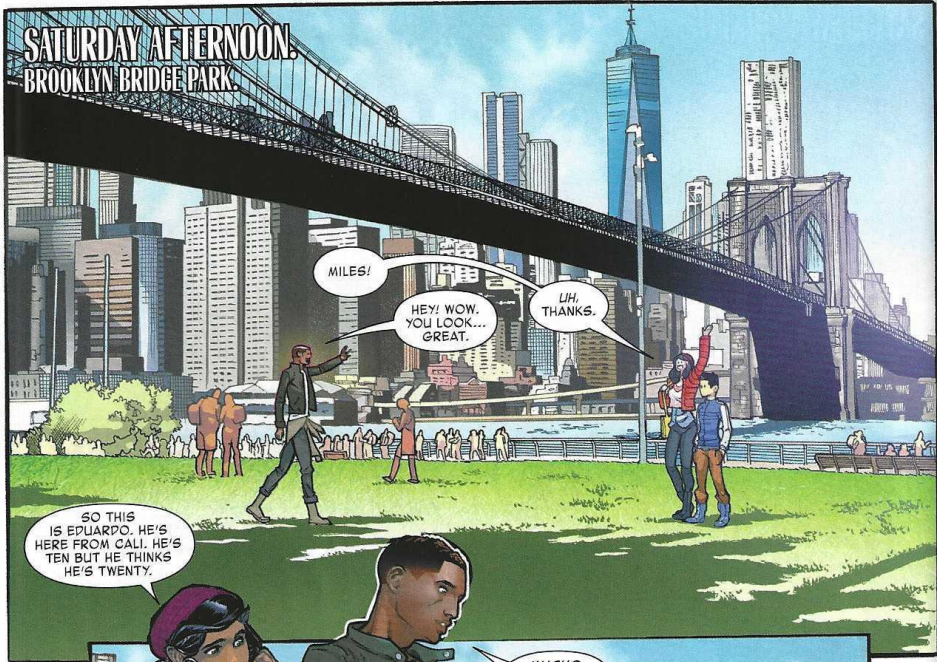


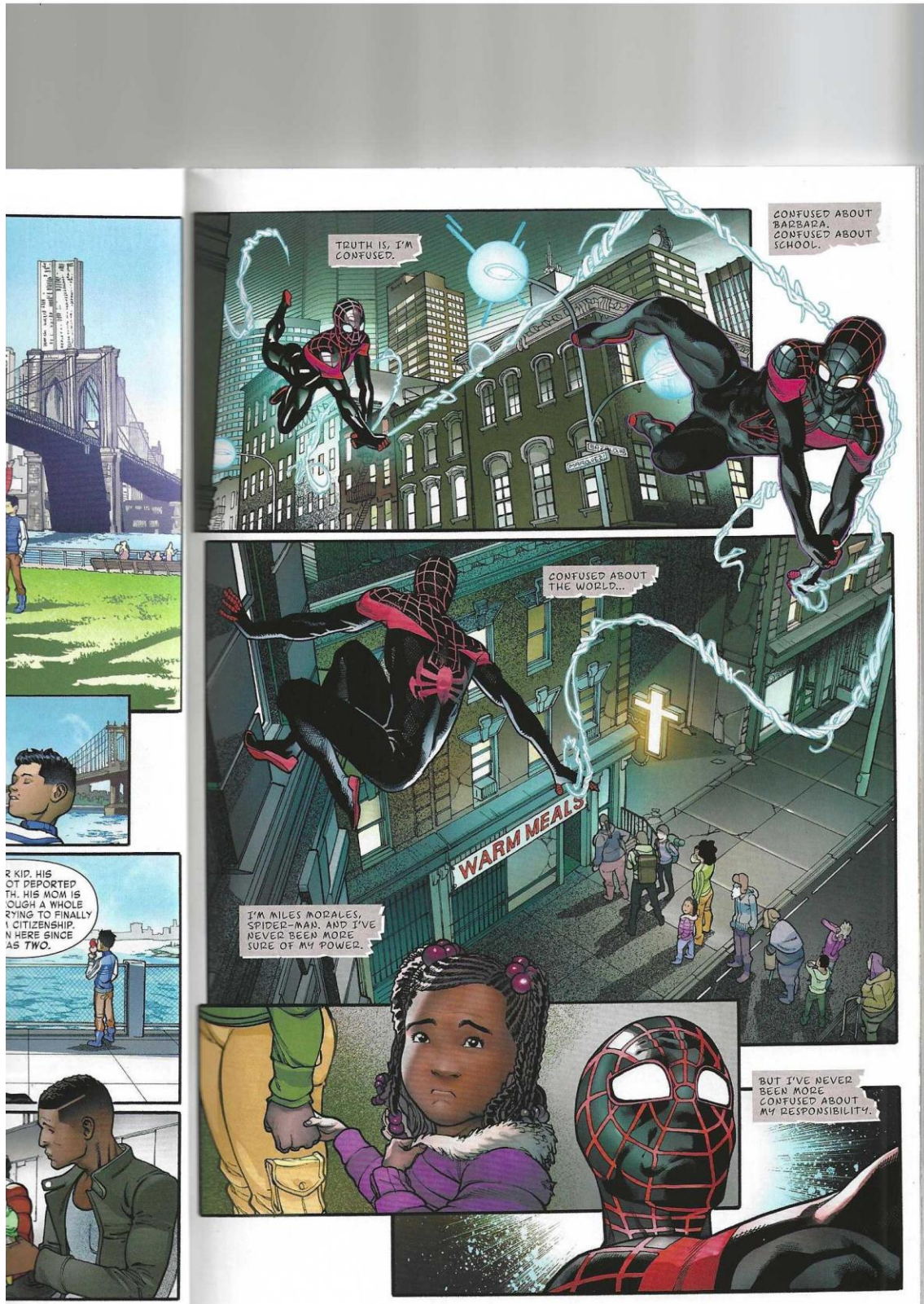
PAPER'S A COUPLE DAYS OLD MY BABY BOY RESCUED KIDS FROM A FIRE, AND DON'T HEAR ABOUT UNTIL THE WEEKEND. THAT'S WILD.



THIS WHOLE... GOING TO... LOOK AT THE... AND I THINK SOMEONE FROM THAT...







Ahmed, S., Garrón, J., and Curiel, D. (2019). *Miles Morales Straight Outta Brooklyn*. New York: Marvel.

Materials for Lesson 7

Sponge Activity

On the board, place pictures of characters so that students cannot see who it is. Tell the students you will read a few sentences for them describing one of the characters. They must guess who it is based on the information they hear. Once the students guess the character, show them if they are correct. Repeat this for each character prepared.

Example 1

This character is blue and a robot. This character is from the future. This character was sent by Sewashi to take care of Nobita. Who is this character?



Doraemon

Example 2

This character was made in 1952. This character was created by Doctor Tenma. This character is a robot and fights evil. Who is this character?



Example 3

These characters are brothers. These characters are loved by many videogame fans. These characters are known for wearing red and green clothes. Who are these characters?

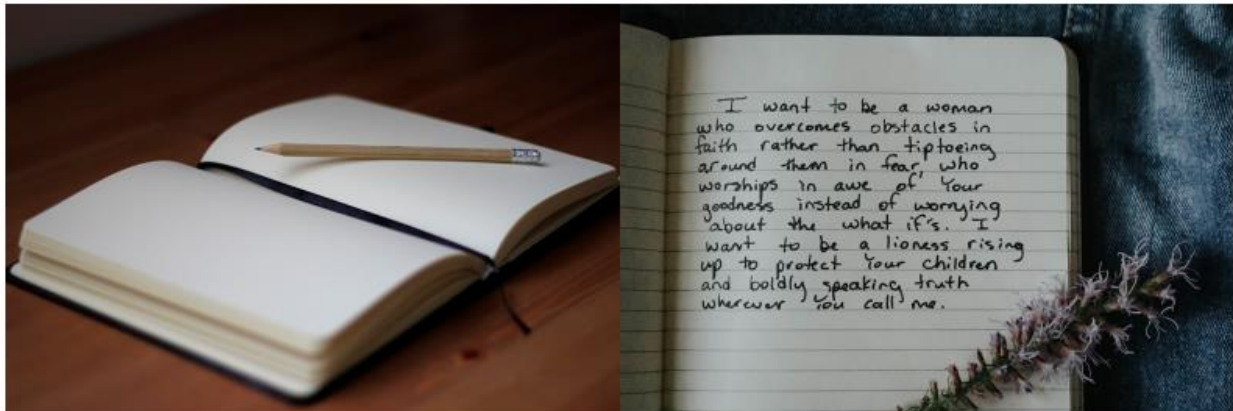


Mario and Luigi

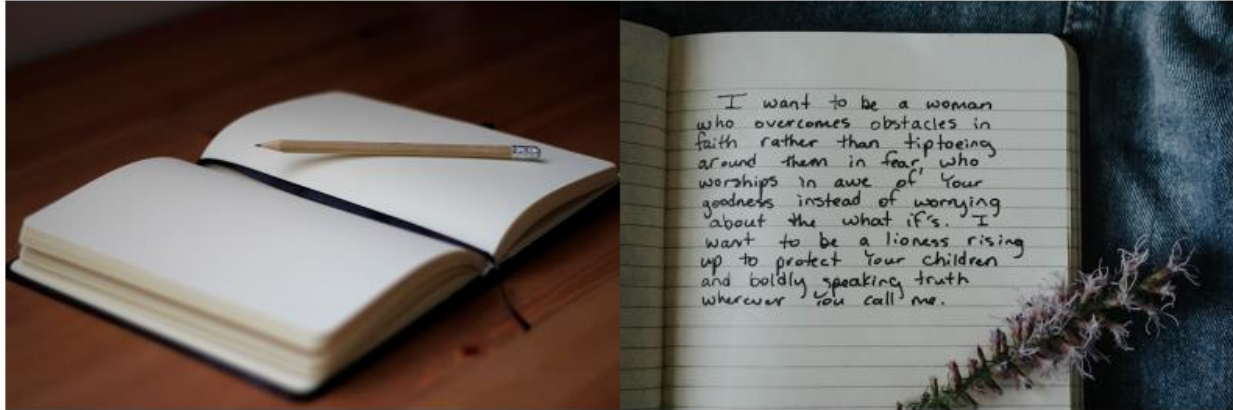
Vocabulary

The following are PowerPoint slides for vocabulary for the activities.

journal



diary



protect



Wearing a
mask
protects
your face.

save



The
fireman
saved the
cat.

responsible, responsibility



I am a student. I am
responsible for my
homework.

original



This is the original Pokemon movie. This is the new Pokemon movie.

confused



sure



100%

bite



strength



agile, agility



weak



not
strong

helpless



Chicks and babies are weak and **helpless**.

disguise



enemies



not
friends

Activity 1

Break the students into pairs. Hand out the anticipation guide. Each student will get their own guide, but they can work together. Students will take some time to read through the statements and answer True or False. Make sure to tell the students to only fill out the left side of the sheet. The right

side will be done after reading the passage. When the students are done, hand out the reading and instruct students to read the passage. They can work in pairs to help each other understand the reading. Once they are finished, tell the students to fill out the right side of the anticipation guide and check if any of their answers have changed. Go over the answers as a class.

The reading was adapted from <https://www.tes.com/teaching-resource/peter-parker-spiderman-comprehension-6380070>.

Name: _____

Date: _____

ANTICIPATION GUIDE

SPIDERMAN

Before Reading		Statement	After Reading	
True	False		True	False
		Peter Parker is a university student.		
		Peter Parker was raised by his parents.		
		Peter's classmates made fun of him.		
		Peter was a confident young man.		
		Peter wore a disguise because he was scared to show his face.		
		Peter is described as a nerd, a genius, and shy.		
		Spiderman protects the weak and the helpless.		

Name: _____

Date: _____

Spiderman

Peter Parker was **orphaned** as baby, so his elderly Uncle Ben and Aunt May raised him. Peter was very smart and was very good at science. Some people called him a **nerd**. Other people called him a **genius**. However, Peter was very shy, and many people **made fun of** him at Midtown High School. One day, Peter went on a school trip to the Science Museum. At the museum, a **radioactive** spider bit him on the hand. It gave Peter the spider's strength and agility. He could climb almost any surface. Peter knew he had a responsibility to use his powers for good. He protected the weak and helpless people of New York City. Peter decided to disguise himself, so that his enemies did not **recognize** him and hurt his loved ones. Peter **faced** many enemies, such as the Green Goblin, Dr. Octopus, and Venom.

Orphan:
someone with no
parents

Genius: a very
smart person

Make fun of:
tease, bully

Radioactive:
gives off energy
that can make

Recognize: to
know

Face: to look
toward, to
confront

Adapted from:

Hollyhedge. (2013, December 8). *Peter parker – spiderman - comprehension*. Tes.

<https://www.tes.com/teaching-resource/peter-parker-spiderman-comprehension-6380070>

Activity 2

Write one of the sponge activity example sentences on the board. Be sure to use a passive sentence. Then write one of the sentences from the reading on the board (an active sentence). Ask students if they can see the difference in structure. Quickly review how to make an active sentence into a passive sentence. Go through the reading as a class and change active sentences to passive sentences if possible. Use a PowerPoint to illustrate the changes.

Peter Parker **was orphaned** as baby, so his elderly Uncle Ben and Aunt May **raised** him.

Peter Parker **was orphaned** as baby, so he **was raised** by his elderly Uncle Ben and Aunt May.

Peter **was** very smart and **was** very good at science.

Some people **called** him a nerd.

He **was called** a nerd by some people.

Other people **called** him a genius.

He **was called** a genius by other people.

However, Peter **was** very shy, and many people **made fun** of him at Midtown High School.

However, Peter **was** very shy, and he **was made fun** of by many people at Midtown High School.

One day, Peter **went** on a school trip to the Science Museum.

At the museum, a radioactive spider **bit** him on the hand.

At the museum, he **was bitten** on the hand by a radioactive spider.

It **gave** Peter the spider's strength and agility.

Peter **was given** the spider's strength and agility ~~by it.~~

He could **climb** almost any surface.

Peter **knew** he **had** a responsibility to use his powers for good.

He **protected** the weak and helpless people of New York City.

The weak and helpless people of New York City **were protected** by him.

Peter **decided** to disguise himself, so that his enemies did not **recognize** him and **hurt** his loved ones.

Peter **decided** to disguise himself, so that he **was not recognized**, and his loved ones **were not hurt** by his enemies.

Peter **faced** many enemies, such as the Green Goblin, Dr. Octopus, and Venom.

Many enemies, such as the Green Goblin, Dr. Octopus, and Venom **were faced** by Peter.

Lesson 8			
Topic:	Superheroes	Level:	3 rd year
Grammar:	1) passive sentence structure		
Graphic Novel:	<i>Miles Morales: Straight Outta Brooklyn</i>	Rubric Score:	B (80/100)
Lesson Duration:	~55 minutes		
Objectives:	1. Read about Miles Morales and write about what you know, what you want to know, and what you learned 2. Present a short introduction of Miles Morales 3. Discuss what you like about Miles and why.		
Materials:	A. PowerPoint B. TV/computer/projector C. Pictures of old and new superheroes D. <i>Miles Morales: Straight Outta Brooklyn</i> graphic novel (page 1-11) E. K-W-L Chart		

Time	Activity/Interaction	Procedures	Objective
5-10 minutes	Sponge Activity/ Class	1. Ask students who they like: old superheroes or new superheroes.	a. Prepare students to think about comparing superheroes
5-10 minutes	Vocabulary/ Class	2. Review vocabulary.	
25-30 minutes	Activity 1/ Individual and Groups	3. Read the novel out loud and have students follow along. 4. Students will complete a K-W-L chart for Miles Morales. 5. In groups, students will make an introduction for Miles Morales and present.	a. Activate prior knowledge about Miles c. Reading comprehension about basic aspects of the story and Miles d. Practice writing using known grammar patterns and passive sentence structure e. Be able to introduce Miles f. Practice speaking
5 minutes	Wind down/ Class	6. Discussion: Do you like this new Spiderman better than Peter Parker? Why? What do you like about Miles?	a. Practice giving an opinion based on what was learned from the reading

Materials for Lesson 8

Sponge Activity

Show the students pictures of older, “classic” heroes and newer, more modern heroes. Ask the students which ones they like better. Students will discuss with partner and then pick a few students or have volunteers to share with the class.

Activity 1

Briefly introduce Miles Morales as the new Spiderman. Hand out the K-W-L worksheet. Ask students to first write down what they know about Miles Morales. Then, tell the students to write down what they want to know about Miles Morales. Once they are finished, tell the students you will read the novel together. They will not need to understand everything perfectly. Read the story aloud and have the students follow along. The first 11 pages cover Miles’ introduction from his journal, but you can shorten this if need be or focus on heavily on the narration parts. Students can now take the time to go back and re-read anything as they fill out what they have learned about Miles. Walk around and help students if they have any questions.

Once students have filled out their charts, make groups and have them construct a short introduction about Miles using the grammar patterns they know and passive, if possible. Pick on groups or volunteers to share their introductions.

Name: _____

Date: _____

K-W-L Chart

Topic: _____

I Know	I Want to Know	I Learned

RECOMMENDATIONS

English Journals

Journals are a great way to interact with your students inside and outside of class. There are many ways to use journals. Cary (2004) outlines an activity using interactive journals. Students and teachers can talk about various topics as well as exchange questions, comments, stories, and ideas within the journals. These journals do not focus on form or accuracy, but rather student output and engagement with language. These journals are not graded and do not need to be a daily, or even weekly, activity. Students can also exchange these journals with each other.

One way to use these journals that Cary (2004) describes is to have students cut and paste their favorite comic strips, or strips they find interesting. Usually, the comments and observations about the comics are made from student and teacher perspective. However, students can also write from the perspective of a character inside the comic. Though these exercises are more easily done with comic strips, it can be adapted to fit with pages from graphic novels as well. However, it may be harder to do this with your students as they do not have access to a computer/printer at home. If that is the case, students can instead make their own comic strips or story pages. They will also still be able to ask questions regarding the graphic novel you are discussing in class.

This activity does not have to only pertain to graphic novels and comics. Journals are also a great way to interact with your students about other aspects of their life and interests, as well as your own. Students can ask questions about grammar, vocabulary, the textbook, daily life, American culture, and more. Overall, journals are a great activity and means of creating output that students can engage in.

Sustained Silent Reading (SSR)

This handbook gives examples of how to use graphic novels within your daily lessons in the class. However, there is a whole world of graphic novels to be explored outside of class time as well. One avenue of usage that many scholarly journals and experts in the field talk about is providing graphic novels in school libraries and/or having a period of Sustained Silent Reading (SSR), which is a type of Free Voluntary reading. According to Krashen (2005), students who engage with some form of free voluntary reading for longer than one academic year generally do considerably better than students who do not. There are other forms of free reading, all of which allow students to choose reading material that is interesting to them. When students read materials they find enjoyable, they will learn more and enjoy learning. Krashen states Free Voluntary reading is supported by his Comprehension Hypothesis, or Comprehensible Input Hypothesis, which is mentioned in the Theoretical Framework section (see page 5). Free Voluntary reading is a great exercise on its own but is also a great way to supplement using graphic novels in the classroom. Students could be free to explore manga in English and have a chance to explore the vast genres/titles of Western graphic novels that they are introduced to in class. Additional readings about Free Voluntary reading are provided in the Resources section (see page 194) at the end of the handbook.

How to Choose Graphic Novels For Your Classroom

An important part of choosing materials for your students is to make sure they are appropriate in both content and difficulty. Graphic novels have an extra component of being both a literary text and visual narrative. Thus, you should judge content and difficulty based on both the text and images presented.

To help decide whether materials are suitable for you and your students, it is recommended to use or create a rubric to help objectively grade and outline the criteria necessary to make your

decision. In order to help assess the graphic novels chosen for this project, I adopted a rubric from Pagliaro (2014) on how to choose the right graphic novel for your students based on literary merit. The rubric is the same one found in Pagliaro’s article. The rubric grades on form/function, authenticity, character/setting, and appropriateness for your class. The goal of the rubric is to examine the text of a novel and the images of the novel separately, but also to assess how they work together to create a clear understanding of the story and characters. This rubric can be adapted to suit your own needs as an ALT or teacher.

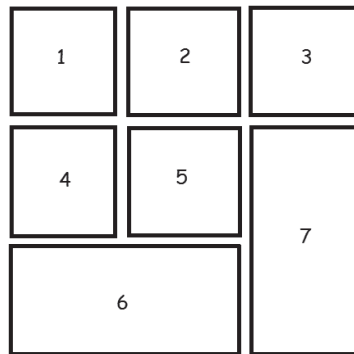
Rubric of Literary Merit in Graphic Novels 2.0

Title of Graphic Novel: _____

Author: _____

1. How to Read a Graphic Novel


- A. In order to accurately gauge the literary merit of a graphic novel, you will have to read it differently than you would a traditional text. **Read the text and images as two distinct elements. In each panel, read the text first and then read the image.** If you try to read graphic novels without considering how you’re reading, you will tend to jump between the speech bubbles, and pass over the rich textual information embedded in the images.
- B. You might be confused about what order in which to read the panels on a page. In general, you read left-to-right, top-to-bottom, just like in English text. Here is a diagram to illustrate:





Section Totals:

_____ II. Before Reading (15 points)

Pre-read by skimming through the text, and answer the following questions:

A. Opening to a random page, can you tell how the panels flow together?
impossible to tell 1  **natural flow** 5


B. What kind of art style is being used? Is it easy to tell at a glance what is happening in the images, or do they require more time to figure out?
indistinct/muddy 1  **striking and clear** 5


C. Based on first impressions, do the colors, art style, or other artistic elements evoke a certain mood? If so, write it down for comparison later.
no mood/sterile representation 1  **evocative, distinct mood** 5


Initial Mood: _____

_____ III. During Reading (20 points)

While reading, remember: *read the images and text as separate, equally important elements*. Answer the following questions:

A. How much emotion/reaction is carried by the character’s facial expressions, gestures, etc.? How easy is it to tell what a character is thinking/feeling without reading the text?
zero expression 1  **clear/complex facial expressions** 5

B. How much information about the time and space of the setting comes from the images? Do you rely on the text to tell you where and when you are, or do the images do that?
setting is nondescript 1  **shown complex/vivid details of the setting** 5

C. Does the dialogue (or narration) sound “authentic”? Does the dialogue match the emotion presented by the images (e.g., do characters sound mad when they ought to?)
unnatural dialogue 1  **very authentic, nuanced dialogue** 5

D. Look at the structure of the panels. Does “form follow function”? Does the shape, color, size, etc. of the panels and boxes tell you anything more about the emotion or importance of the scene they depict, or are they generic?

the images and text for your students: I merely hope this guide give you another tool to support the inclusion of graphic texts in your classroom.

Adopted from:

Pagliari, M. (2014). Is a Picture Worth a Thousand Words? Determining the Criteria for Graphic Novels With Literary Merit. *English Journal*, 103(4), 31-45.

RESOURCES

List of Recommended Graphic Novels

The following graphic novels are to help you get started on your graphic novel journey if you are not sure where to begin. The list separated into two categories. The first category consists of novels I personally read and assessed for this project but did not select for the final lesson plans. For these novels, I have included the genre and themes. The second category of novels are ones I did not personally read/asses but were recommended by sources used for this project. I have only listed the genre for these novels. All these novels may or may not be appropriate for your class or objectives, so I recommend reading through and evaluating any materials for yourself.

Titles Used in this Handbook

Title: *The Not-So-Secret Society: The Tale of the Gummy*

Authors: Matthew Daley, Arlene Daley, Trevor Crafts, & Ellen Crafts

Publisher: kaBOOM!

Year: 2017

Synopsis: Madison, Dylan, Emma, Aidan, and Ava have pretty normal lives for a group of twelve-year-old: they go to school, participate in extracurricular activities, and oh yeah, they also have awesome adventures. Together they for the Not-So-Secret-Society. But when they invent a candy-making machine for their school's annual science fair, things don't go according to plan...and their candy creation comes to life and escapes, threatening to destroy the entire city!

Genre: action/adventure

Themes: Halloween, school life, recycling/upcycling, creativity, friendship

Title: *Glitch*

Author: Sarah Graley

Publisher: Graphix

Year: 2019

Synopsis: Izzy has an incredible secret – she can enter the world of her new video game! She meets Rae, a robot who says Izzy is destined to save Dungeon City from the Big Boss. How is this possible?! And how can she fight for this virtual world when she's got a whole *real* life to keep up with: her family (though she could do without her mom's annoying cat) and her best friend, Eric. Things get even weirder when Izzy loses a life while inside the game, and she starts to worry about what might happen if she gets a Game Over for good. Meanwhile, Eric has been super upset with Izzy since she's been keeping secrets and bailing on their plans. Can Izzy survive Dungeon City and save their friendship?

Genre: action/adventure

Themes: friendship, videogames, girl gamers, technology, balancing games and life

Title: *Miles Morales: Straight Outta Brooklyn*

Author: Saladin Ahmed

Publisher: Marvel

Year: 2019

Synopsis: When the Rampaging Rhino and a cadre of mysterious criminals start plaguing Brooklyn, things take a dark turn for the young Spider-Man! What mystery lurks under the surface of this newest villainous uprising? Why does Rhino have minions? And who is the new antagonist who may just become Miles' most dangerous foe? Maybe Captain America has the answers! Then, get ready for...Miles Morales' day off! Vice President Dutcher is determined to figure out the reason for his student's tardiness and absences, so Miles, Judge and Barbara must stay one step ahead when playing hooky – while our hero tries to keep his secret safe from all of them! Plus: The quiet-but-deadly Tombstone! And introducing...Starling! Is she friend or foe? And is she single?

Genre: superhero, action

Themes: discovering identity, responsibility, good vs. evil, urban issues

Titles Assessed for this Handbook

Title: *Estranged*

Author: Ethan M. Aldridge

Publisher: Harper

Year: 2018

Synopsis: Edmund and the Childe were swapped at birth. Now Edmund lives in secret as a changeling in the world above, with fae powers that make him different from everyone else – even his unwitting parents and his sister, Alexis. The Childe lives among the fae in the world below, where being a human makes him a curiosity at the royal palace, and where his only friend is a wax golem named Whick. But when the cruel sorceress Hawthorne takes the throne, the Childe and Edmund realize that the fate of both worlds may be in their hands – even if they're not sure which world they belong to.

Genre: action, fantasy

Themes: adoption, family, magical creatures, secrets

Title: *The Witch Boy*

Author: Molly Knox Ostertag

Publisher: Graphix

Year: 2017

Synopsis: Everyone in Aster's family is born with magic. Boys grow up to be shapeshifters; girls into witches. No exceptions. But Aster can't seem to get the hang of shapeshifting. Instead, he spends his time spying on the witchery lessons the girls are getting. He seems to have a knack for casting spells and wants to know more, but the only person he can share his growing gift with is his Charlie, a girl from the non-magical side of town. Then, during a night of shapeshifting practice, one of the boys

goes missing. Aster knows he can search for the boy with the witchcraft he's been secretly learning. Could breaking his family's most important tradition save the day – or ruin everything?

Genre: fantasy, adventure

Themes: family traditions, gender roles, friendship

Title: *Takio*

Authors: Brian Michael Bendis, Michael Avon Oeming, & Olivia Bendis

Publisher: Marvel Worldwide Inc.

Year: 2011

Synopsis: Two sisters in a multi-racial, adoptive family are driving each other insane! Their overprotective mother makes them walk to school together, eat lunch together and play together. They can't get away from each other! But when a one-of-a-kind, once-in-a-lifetime accident gives them real-life superpowers, these two sisters become the first actual superheroes in the entire world. And it is awesome! Now the sisters have to learn to get along so they can save the world and get home by six...or they are so grounded.

Genre: superhero, action

Themes: adoption, family relationships, friendship

Title: *Bloom*

Authors: Kevin Panetta & Savanna Ganucheau

Publisher: First Second

Year: 2019

Synopsis: Now that high school is over, Ari is dying to move to the big city with his ultra-hip band – if he can just persuade his dad to let him quit his job at their struggling family bakery. Through he loved working there as a kid, Ari cannot fathom a life wasting away over rising dough and hot ovens. But while interviewing candidates for his replacement, Ari meets Hector, an easygoing guy who loves baking as much as Ari wants to escape it. As they become closer over batches of bread, love is ready to bloom...that is, if Ari doesn't ruin everything.

Genre: romance, slice of life

Themes: LGBT+, family traditions, growing up

Other Recommended Titles

Title: *Attack on Titan Vol. 1*

Author: Isayama Hajime

Publisher: Kodansha Comics

Year: 2012

Synopsis: For the past century, what's left of man has hidden in a giant, three-walled city, trapped in fear of the bizarre, giant humanoids known as the Titans. Little is known about where they came from or why they are bent on consuming mankind, but the sudden appearance of an enormous Titan is about to change everything...

Genre: fantasy, action

Title: *Akira Vol. 1*

Author: Katsuhiro Otomo

Publisher: Kodansha Comics

Year: 2009

Synopsis: Welcome to Neo-Tokyo, built on the ashes of a Tokyo annihilated by a blast of unknown origin that triggered World War III. The lives of two street-wise teenage friends, Tetsuo and Kaneda, change forever when paranormal abilities begin to waken in Tetsuo, making him a target for a shadowy agency that will stop at nothing to prevent another catastrophe like the one that leveled Tokyo. At the core of the agency's motivation is a raw, all-consuming fear of an unthinkable, monstrous power known only as Akira.

Genre: sci-fi adventure

Title: *The Amazing True Story of a Teenage Single Mom*

Author: Katherine Arnoldi

Publisher: Hyperion

Year: 1998

Synopsis: Heartwarming story about the life of a single, teenage mother.

Genre: memoir

Title: *The Lower You Ride, the Cooler You Are: A Baldo Collection*

Authors: Hector Cantú & Carlos Castellanos

Publisher: Andrews McMeel Publishing

Year: 2001

Synopsis: Something is going on the Bermudez household. Could it be ghosts? Visits from fairies? Encounters with monsters? Maybe. But most definitely, you'll find Tía Carmen trying to start her psychic hot line business, little sister Gracie fighting to find her place in the world, and Dad with his steady, firm hand warmly guiding the Bermudez ship. And, of course, there's Baldo, who just wants a car and to somehow win the attention of the prettiest girl in school.

Genre: humor

Title: *Barefoot Gen: A Cartoon Story of Hiroshima Vol. 1*

Author: Keiji Nakazawa

Publisher: Last Gasp

Year: 2004

Synopsis: *Barefoot Gen* is the powerful, tragic, autobiographical story of the bombing of Hiroshima and its aftermath, seen through the eyes of the artist as a young boy growing up in Japan. The honest portrayal of emotions and experiences speaks to children and adults everywhere. *Barefoot Gen* serves a reminder of the suffering war brings to innocent people, and as a unique documentation of an especially horrible source of suffering, the atomic bomb.

Genre: historical fiction

Title: *Bone Volume One: Out from Boneville*

Author: Jeff Smith

Publisher: Graphix, an imprint of Scholastic, Inc.

Year: 2005

Synopsis: Discover the incredible comic sage of the unlikely hero who must save an idyllic valley from the forces of evil.

Genre: fantasy adventure

Title: *GoGirl!*

Authors: Trina Robbins & Anne Timmons

Publisher: Dark Horse Comics

Year: 2002

Synopsis: Back in the day, Janet Goldman was an honest-to-goodness flying superhero, the far out Go-Go Girl. But Go-Go Girl eventually hung up her costume – well, put it away in a dresser drawer – and now her teenage daughter, Lindsay, has inherited Mom’s flying powers, donned her old costume, and become the teenage superheroine sensation Go Girl! Now she’s fighting crime and righting wrongs...with an occasional leg up from the now semi-retired Go-Go Girl.

Genre: superheroine

Title: *WJHC: On the Air!*

Author: Jane Smith Fisher

Publisher: Wilson Place Comics

Year: 2003

Synopsis: Enough is enough. Something has to be done about the light music that drones through the halls, torturing students each morning at Jackson Hill High. Come along as Janey Wells and her mismatched group of teenage merry men take on the status quo and pump up the jam on their school’s PA system.

Genre: teen adventure

Title: *Road to Perdition*

Authors: Max Allan Collins & Richard Piers Rayner

Publisher: Paradox Press

Year: 1998

Synopsis: *Road to Perdition* is an enthralling crime noir story of revenge, mortality, and family loyalty. Michael O’Sullivan is a deeply religious family man who works as an Irish mob family’s chief enforcer. But after his elder son witnesses one of his father’s hits, the godfather orders the death of O’Sullivan’s entire family. Barely surviving an encounter that takes his wife and younger son, O’Sullivan and his remaining child embark on a dark and violent mission of retribution against his former boss.

Genre: crime drama

Title: *Nodame Cantabile*

Author: Tomoko Ninomiya
Publisher: Kodansha Comics Digital-First!
Year: 2016

Synopsis: The song of a famous, pianist, music student Shinichi Chiaki dreams of studying abroad and becoming a conductor like his mentor. Unfortunately, his fear of flying grounds his lofty plans! As he watches other classmates achieve what he has always wanted, Shinichi wonders if he should quit music altogether. Then one day he meets fellow student Megumi Noda, also known as Nodame. This oddball girl cannot cook, clean, or even read a music score, but she can play the piano in incomparable Cantabile style. And she teaches Chiaki something that he has forgotten: to enjoy his music, no matter where he is.

Genre: romantic comedy, music

Title: *Great Teacher Onizuka Vol. 1*

Author: Tohru Fujisawa
Publisher: TokyoPop
Year: 2002

Synopsis: Meet Eikichi Onizuka, a 22-year-old college karate champ and ex-biker. He's crude, foul-mouthed, and has a hair-trigger temper. Just the sort of guy you'd expect to see going back to school...to become a teacher.

Genre: comedy, school life

Title: *Granny Mischief Vol. 1* (4 panel comics)

Author: Machiko Hasegawa
Publisher: Kodansha Bilingual Comics
Year: 2001

Synopsis: A mean granny plays tricks on anyone she runs across.

Genre: slice of life

Title: *Your Name Vol. 1*

Author: Makoto Shinkai
Publisher: Yen Press
Year: 2017

Synopsis: A story of two people determined to hold on to one another. Mitsuha, a high school girl from a town deep in the mountains, dreams of an unfamiliar life in Tokyo. Taki, a high school boy from Tokyo, dreams that he is a girl living in the mountains. As the two between swapping lives, a miraculous story is set in motion.

Genre: fantasy, based on movie

Title: *Spiderman: Election Day*

Authors: Marc Guggenheim, Mark Waid, & Zeb Wells
Publisher: Marvel
Year: 2009

Synopsis: Spidey's new world is rocked to its core. Who's the person terrorizing people as Menace? Who's behind the Spider-Tracer Killings? Plus: Spidey teams up with the 44th president of the United States!

Genre: superhero, U.S. government

Title: *The Life-Changing Manga of Tidying Up*

Author: Marie Kondo

Publisher: Ten Speed Press

Year: 2017

Synopsis: Based on the Marie Kondo's life-changing tidying method. This is a fictional story starring Chiaki, a woman in Tokyo who struggles with clutter in her apartment, love life, and in life in general. Kondo helps Chiaki tidy up her life and figure out what sparks joy.

Genre: self-help, cleaning

Title: *March*

Author: John Luis

Publisher: Top Shelf Productions

Year: 2016

Synopsis: The story of the Civil Rights Movement told through the perspective of Congressman John Lewis, who played an important part in the movement.

Genre: civil rights

Title: *Scott Pilgrim's Precious Little Life*

Author: Bryan Lee O'Malley

Publisher: Oni Press

Year: 2004

Synopsis: Scott Pilgrim's life is totally sweet. He's 23 years old, he's in a rock band, he's "between jobs" and he's dating a cute high school girl. Nothing could possibly go wrong, unless a seriously mind-blowing, dangerously fashionable, rollerblading delivery girl named Ramona Flowers starts cruising through his dreams and sailing by him at parties. Will Scott's awesome life get turned upside-down? Will he have to face Ramona's seven evil ex-boyfriends in battle?

Genre: fantasy, music

Title: *Stargazing*

Author: Jen Wang

Publisher: First Second

Year: 2019

Synopsis: Moon is everything Christine isn't. She's confident, impulsive, artistic...and though they both live in the same Chinese American community, Moon is somehow unlike anyone Christine has ever known. When Moon's family moves in next door to Christine's, Moon goes from unlikely friend to best friend. Moon even tells Christine her deepest secret: that she sometimes has visions of celestial beings who speak to her from the stars. Who reassure her that Earth isn't where she really belongs. But then catastrophe strikes. After relying on Moon for everything, can Christine find it in herself to be the friend Moon needs?

Genre: Asian-American, K-Pop

Title: *Relish: My Life in the Kitchen*

Author: Lucy Knisley

Publisher: First Second

Year: 2013

Synopsis: Whether she's injuring herself - again and again - in pursuit of a perfect croissant or bankrupting herself on fancy cheeses, Lucy Knisley knows what she wants: a good meal. The daughter of a chef and a gourmet, she comes by her priorities honestly. In this Technicolor love letter to cooking and eating, Knisley presents her personal history as seen through a kaleidoscope of delicious things.

Genre: memoir, food, travel

Title: *Fence Vol. 1*

Author: C.S. Pacat

Publisher: BOOM! Box

Year: 2018

Synopsis: Sixteen-year-old Nicholas Cox is an outsider to the competitive fencing world. Filled with raw talent but lacking proper training, he signs up for a competition that puts him head-to-head with fencing prodigy Seiji Katayama...and on the road to the elite all-boys school Kings Row. A chance at a real team and a place to belong awaits him - if he can make the cut!

Genre: sports, LGBT+

Title: *Diary of a Tokyo Teen*

Author: Christine Inzer

Publisher: Tuttle Publishing

Year: 2016

Synopsis: Through illustrations, photos, and notes, Christine Inzer recounts her trip to Tokyo getting reacquainted with her country of birth.

Genre: U.S.-Japan relations, Japanese-American, travel

Title: *Ghosts*

Author: Raina Telgemeier

Publisher: Graphix

Year: 2016

Synopsis: There's something different about this town...Catrina and her family are moving to the coast of Northern California because her little sister, Maya, is sick. Cat isn't happy about leaving her friends for Bahia de la Luna, but Maya has cystic fibrosis and will benefit from the cool, salty air that blows in from the sea. As the girls explore their new home, a neighbor lets them in on a secret: There are ghosts in Bahia de la Luna. Maya is determined to meet one, but Cat wants nothing to do with them. As the time of year when ghosts reunite with their loved ones approaches, Cat must figure out how to put aside her fears for her sister's sake – and her own.

Genre: magic, Mexican-American

Title: *Yotsuba&! Vol. 1*

Author: Kiyohiko Azuma

Publisher: ADV Manga

Year: 2003

Synopsis: This is the story of the new kid in town – little Yotsuba, a green-haired and wide-eyed girl who doesn't have a clue...about anything! With no knowledge of the world around her, and an unnatural fear of air conditioners, Yotsuba has her new neighbors' heads spinning.

Genre: slice of life

Title: *My Brother's Husband*

Author: Gengoroh Tagame

Publisher: Pantheon

Year: 2017

Synopsis: Yaichi is a work-at-home suburban dad in contemporary Tokyo; formerly married to Natsuki and father to their young daughter, Kana. Their lives suddenly change with the arrival at their doorstep of a hulking, affable Canadian named Mike Flanagan, who declares himself the widower of Yaichi's estranged gay twin, Ryoji. Mike is on a quest to explore Ryoji's past, and the family reluctantly but dutifully takes him in. What follows is an unprecedented and heartbreaking look at the state of a largely still-closeted Japanese gay culture: how it's been affected by the West, and how the next generation can change the preconceptions about it and prejudices against it.

Genre: LGBT +, Japan-Canada relations

Title: *Cells At Work!*

Author: Akane Shimizu

Publisher: Kodansha Comics

Year: 2016

Synopsis: Strep throat! Hay fever! Influenza! The world is a dangerous place for a red blood cell just trying to get her deliveries finished. Fortunately, she's not alone...She's got a whole human body's worth of cells ready to help out! The mysterious white blood cell, the buff and brash killer T cell, the nerdy neuron, even the cute little platelets – everyone's got to come together if they want to keep you healthy!

Genre: biology, action

Title: *Spinning*

Author: Tillie Walden

Publisher: First Second

Year: 2017

Synopsis: For ten years, figure skating was Tillie Walden's life. She woke before dawn for morning lessons, went straight to group practice after school, and spent weekends competing at ice rinks across the state. It was a central piece of her identity, her safe haven from the stress of school, bullies, and family. But over time, as she switched schools, got into art, and fell in love with her first girlfriend, she began to question how the close-minded world of figure skating fit in with the rest of her life, and whether all the work was worth it given the reality: that she, and her friends on the figure skating team, were nowhere close to Olympic hopefuls. It all led to one question: What was the point? The more Tillie thought about it, the more Tillie realized she'd outgrown her passion – and she finally needed to find her own voice.

Genre: memoir, sports, LGBT+

Title: *The Best We Could Do*

Author: Thi Bui

Publisher: Abrams ComicArts

Year: 2017

Synopsis: *The Best We Could Do*, the debut graphic novel memoir by Thi Bui, is an intimate look at one family's journey from their war-torn home in Vietnam to their new lives in America. Exploring the anguish of immigration and the lasting effects that displacement has on a child and her family, Bui documents the story of her family's daring escape after the fall of South Vietnam in the 1970s and the difficulties they faced building new lives for themselves. At the heart of Bui's story is a universal struggle: While adjusting to life as a first-time mother, she ultimately discovers what it means to be a parent- the endless sacrifices, the unnoticed gestures, and the depths of unspoken love. Despite how impossible it seems to take on the simultaneous roles of both parent and child, Bui pushes through. With haunting, poetic writing and breathtaking art, she examines the strength of family, the importance of identity, and the meaning of home. *The Best We Could Do* brings to life her journey of understanding and provides inspiration to all who search for a better future while longing for a simpler past.

Genre: memoir, immigration

Title: *Fun Home: A Family Tragicomic*

Author: Alison Bechdel

Publisher: Turtleback Books

Year: 2007

Synopsis: Distant and exacting, Bruce Bechdel was an English teacher and director of the town funeral home, which Alison and her family referred to as the Fun Home. It was not until college that Alison, who had recently come out as lesbian, discovered that her father was also gay. A few weeks after this revelation, he was dead, leaving a legacy of mystery for his daughter to resolve.

Genre: memoir, LGBT+, women's rights

Title: *They Called Us Enemy*

Author: George Takei

Publisher: Top Shelf Productions

Year: 2019

Synopsis: A graphic memoir recounting actor/author/activist George Takei's childhood imprisoned within American internment camps during WWII.

Genre: memoir, Japanese-American, WWII

Title: *Diary of a Wimpy Kid #1*

Author: Jeff Kinney

Publisher: Amulet Books

Year: 2007

Synopsis: It's a new school year, and Greg Heffley finds himself thrust into middle school, where undersized weaklings share the hallways with kids who are taller, meaner, and already shaving. The hazards of growing up before you're ready are uniquely revealed through words and drawings as Greg records them in his diary.

Genre: American school life

Title: *We Are Oakland International*

Author: Oakland International High School & Thi Bui

Publisher: Minute Man Press

Year: 2012

Synopsis: The stories contained in this book are a sampling of the wide range of experience with which these young people came to Oakland. Some were well-educated in their home countries; others were running from war or living in rural areas where school was beyond their means. For many, comics was one of the few ways in which they could begin to communicate their motives, dreams, and challenges.

Genre: memoirs

Online Resources

The world of graphic novels is vast and while there are many options for print resources including bookstores, libraries, and dedicated comic shops, it may be difficult to find American

comics in English in Japanese stores. Amazon is a great resource for finding international titles but is not the only online resource available. The following websites will help you find potential graphic novels to use in class as well as possibly provide digital copies when hard copies are unavailable.

Good Reads :<https://www.goodreads.com/genres/graphic-novels>
Book and Graphic Novel Reviews

Scholastic: <https://www.scholastic.com/teachers/articles/teaching-content/best-graphic-novels-reluctant-readers/>
<https://www.scholastic.com/teachers/lesson-plans/teaching-content/guide-using-graphic-novels-children-and-teens/>
Book list and resources for educators
Book lists and resources for teachers/students

No Flying No Tights: <http://www.noflyingnotights.com/>
Comic, Manga, and Graphic Novel Reviews

Grand Comic Books Database: <https://www.comics.org/>
A non-profit database of comics from all over the world

Lee and Low: <https://www.leeandlow.com/>
American publisher website of multicultural children's books.

Free Comic Book Day: <https://www.freecomicbookday.com/>
Offers information about comics and about Free Comic Book Day, a day where comic bookstores across the U.S. and the world offer free comic books

GoComics: <https://www.gocomics.com/comics/web-comics>
Comic database

Online Comics: <http://onlinecomics.net/>
Comic database

Additional Readings

The following list are articles I have read or articles that are related to the topics found in this handbook. They are great resources for ALTs and teachers who would like to know more about the world of graphic novels in the classroom and teaching graphic novel literacy.

Cary, S. (2004). *Going graphic: comics at work in the multilingual classroom*. Portsmouth, NH: Heinemann.

Krashen, S.D. (2005). Free voluntary reading: New research, applications, and controversies. *Anthology series-Seameo regional language centre*, 46(1).

Krashen, S.D. (2011). *Free voluntary reading*. Santa Barbara, Calif: Libraries Unlimited.

McCloud, S. (1994). *Understanding comics: the invisible art*. New York: HarperPerennial.

Pagliaro, M. (2014). Is a Picture Worth a Thousand Words? Determining the Criteria for Graphic Novels With Literary Merit. *English Journal*, 103(4), 31-45.

Sadam, I. (2018). Comics in the English classroom: a guide to teaching comics across English studies, *Journal of Graphic Novels and Comics*, 9(4), 310-328.

Wellen, L. & Ramos, E. (2019). From Comic Books to Graphic Novels Ways to Help Students Learn to Read. *Lutheran Education Journal*. Retrieved March 20, 2020, from <https://lej.cuchicago.edu/columns/from-comic-books-to-graphic-novels-ways-to-help-students-learn-to-read/>