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Relation	

Teaching English with Tim Burton's *Batman*: A Comic-book Supplementation of the Three-Block Movie-English Method

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This article presents a report on innovative pedagogical practices focusing on the 1989 film version of Batman, directed by Tim Burton. The author has previously developed what he called the *Three-Block Movie-English Method* of teaching English using feature films and their novelizations (Howell, 2015) and has developed a way of supplementing the method using the additional medium of popular songs (Howell, 2016). The present article presents a further development of the method, this time supplementing film and novelization with the medium of comic books. After some considerations regarding the general history and cultural meaning of Batman (Why is Batman an interesting character in the study of contemporary popular culture?), the author presents in detail materials and activities he used in liberal arts English classes based on Tim Burton's *Batman*. The purpose of the article is pedagogy-related rather than theoretical, but it also offers a brief historical outline of Batman as a fictional character. The author's pedagogical approach follows ideas elaborated in Krashen and Terrell's *Natural Approach* (1983) which stress the importance of linguistic input, comprehensibility, and a relaxed classroom environment with low anxiety. Readers should understand from the outset that this differs from syllabuses based on specified linguistic needs and targeted outcomes. The article concludes with reflections by the author on this new course, based on feedback from students and his own subjective feelings as an experienced teacher. Although these reflections will be largely positively orientated, readers will understand that no claims are being advanced for superior or 'effective' methods. The paper is intended rather to be read as a descriptive report with additional modest scholarship, and not as a generalizable research paper. Much of the motivation for supplementing film-plus-novelization in class sessions lies in the fact that, due to the idiosyncratic nature of the curriculum at Hiroshima University, classes are offered over an eight-week term, with individual class duration reaching as long as three hours. A lesson time set at three hours gives scope for, and perhaps requires, both a diversity of pedagogical activities and linguistic input using a variety of media.

HISTORY AND CULTURAL RESONANCE OF BATMAN

Batman originated as "the Bat-Man", a fictional character who first appeared in *Detective Comics #27* in 1939. The original idea for the character was devised by Bob Kane. Kane was inspired by the success of Superman, who had appeared with the same publisher in 1938. Although Kane continues to be credited as the sole creator of Batman, it is generally acknowledged in the literature on popular culture that Bill Finger played a vital role in creating the character known today, coming up with ideas such the dark cape, the utility belt, and key details in the back story of the character (Kaplan, 2008; Farago & McIntyre, 2019). Batman started his career in fiction as a lone vigilante, but the tone of the character became lighter by the late 1940s as he emerged as a caped crusader, working in close cooperation with the police, and living in a stable

domestic set-up with his ward, Dick Grayson (his crime-fighting sidekick, Robin) and trusty English butler, Alfred. Indeed, what Booker wittily calls "an excess of homosociality" (2000, p. 134) left Batman and Robin vulnerable to insinuations that they were an inappropriate intergenerational gay couple. This was one of the accusations of the moral crusader, Frederic Wertham, who published his anti-comic-book tract, *The Seduction of the Innocent*, in 1954. Wertham's main concern was with the violence of comic books and a suggested link to juvenile delinquency. As a result, Batman comics in the late fifties adopted an even lighter tone and lost much of their impact. The popularity of the character then resurfaced in the mid-1960s, when the American network broadcast a Batman T.V. show, successfully targeting a dual audience of children (who viewed the show as serious fantasy) and adults (who viewed the show as an exaggerated comedic send-up).

A key figure in the history of Batman is Frank Miller, who, in the seminal *Batman: The Dark Knight Returns* (Miller, 1986), portrayed the character essentially as a vigilante, fighting crime in a dystopic, utterly corrupt Gotham City. It was this version of Batman that formed the basis of director Tim Burton's 1989 film, which met with considerable financial and critical success, paving the way for three follow-up movies. However, by the last of these follow-ups, it seemed that commercial frivolity once again outweighed any notions of darker social issues or commentary. It was left to English director Christopher Nolan to once again move the 'dark knight' aspects front and center in his trilogy of Batman films in the 2000s. This is not to say that the comedic tongue-in-cheek potential of the character completely disappeared, as evidenced, for example, by *The Lego Batman Movie* (McKay, 2017).

As the above history indicates, while being firmly part of popular American entertainment, the character of Batman also resonates with society in serious personal and political ways that, arguably, his fellow superhero Superman does not (Picariello, 2019). Batman is human, not alien. His powers emerge from a background of childhood trauma, the murder of his parents before his own eyes. After the murder of his parents, the young Bruce Wayne makes a vow to dedicate his life to fighting crime, without ever resorting to deadly force. In contemporary western societies, however, combatting crime and securing justice is not the remit of individuals, but is entrusted by society to law enforcement agencies, authorized and kept in check by an independent justice system. Individuals who take the law into their own hands thereby become criminals themselves and are called vigilantes. Batman is essentially an outlaw vigilante. And yet, when set against his terrible childhood trauma and the decay and lawlessness of Gotham, he is a sympathetic character, a symbol of strength and hope amidst anxieties about social decay and feelings of individual powerlessness.

LANGUAGE COURSE MATERIALS AND ACTIVITIES

The title of the language course was *English Communication Practice I* and the weekly time slot for each lesson was three hours on Monday morning. Given the long weekly time slot, the author looked for possibilities of supplementing the movie-plus-novelization method with a third medium, namely comic books. Almost no movies have in fact been adapted into both novelization and comic-book format. However, one exception is Tim Burton's 1989 film, *Batman*. In addition to critical and box-office success, the movie was pioneering in the marketing of tie-ins, making an estimated $750,000 in ancillary sales (Hughes, 2003). The screenplay by Sam Hamm and Warren Skaaren was thus used as the basis of both a novelization (Gardner, 1989) and a comic book (O'Neill & Ordway, 1989). Like the film itself, the comic book adaptation was a commercial success, selling over five hundred thousand copies (Farago & McIntyre, 2019).

Unfortunately, there is no Japanese translation of the comic book. However, a Japanese translation of the novelization does exist, and the film itself is both dubbed and subtitled into Japanese. So, for the most part, a bilingual approach could be used to aid comprehension. In the following subsections of the article, the activities for each block are briefly listed first and the materials used are then described in detail.

Film Activities and Materials

The sequence of activities for the movie block of each weekly lesson was as follows:

- First viewing (Japanese audio, English subtitles)
- Second viewing (English audio, English subtitles)
- Comprehension check Q&A in student pairs
- Comprehension check Q&A student-to-teacher
- Dialogue dictation
- Dialogue practice#1
- Final viewing (English audio, English subtitles)
- Dialogue practice#2
- Dialogue performance

The core of the course was composed of seven scenes selected from the movie. The reasons for selecting specific movie scenes for use in classes may be varied. Ideally, the scene should contain a dialogue between two characters (rather than monologue or multi-participant conversation) in order that it can be practiced smoothly in pair-work between students. The dialogue turns should not be overly long, and the closer the language approximates pragmatically to natural conversation, the better. Students have sometimes expressed to the author frustration at only watching extracts rather than the whole film. It is therefore helpful if the entirety of the scenes selected can give a sense of the plot and continuity of the movie. Furthermore, the development of relationships between characters can be better understood if the same two characters appear in a number of the scenes selected. It may be said that whether a movie is good or not depends on how many good scenes there are in it, and in terms of dialogue this depends to a large extent on achieving a level of excellence in scriptwriting and performance that will have a high impact on the audience. Thus, if a scene not only contains good material linguistically, but also has an aesthetic or emotional impact on the audience, this will make the lesson more enjoyable and memorable for the students.

The plot of *Batman* is centered on Batman (whose real identity is billionaire Bruce Wayne) protecting the city of Gotham from the deranged villain, the Joker. Unlike Christopher Nolan's darker version, in Tim Burton's film there is a plot-central love interest for Batman/Wayne in the character of photojournalist, Vicki Vale. Vicki is aided by her fellow journalist and comic foil, Alex Knox. The seven dialogues selected for the course were as follows:

1. Bruce and Alex in Wayne Manor (disc track 8: characters are introduced)
2. Bruce and Vicki in Wayne Manor (disc track 11: mutual attraction)
3. Joker and Vicki in Gotham Museum (disc track 21: threat of the villain)

4. Batman and Vicki in the Batcave (disc track 23: Batman as outsider)
5. Vicki and Alex in the newspaper office (disc track 27: story of Bruce's murdered parents)
6. Bruce and Vicki in Wayne Manor (disc track 29: declaration of love)
7. Batman and the Joker at the cathedral (disc track 36: rescue of Vicki and demise of the Joker)

It will be apparent that the character of Vicki Vale (played by glamorous blonde actress, Kim Basinger) is a participant in five of the seven dialogues. So, although superhero action is an important aspect of the film, glamour and romance figure substantially in the scenes selected for this course. Most of the vocabulary in the dialogues is stylistically neutral and appropriate for Japanese learners, with the exceptions of one slang expression ("really screwed up") and one expression of legal jargon ("homicide"). The stylistic flatness means that, regrettably, there is not an abundance of the pragmatic features that distinguish conversation from other registers of English usage. There are, however, some examples as listed below:

- Interjections (*Oh, sorry*)
- Hesitation markers (*Uh, no*)
- Attention getters (*Look, I tried to avoid all this*)
- Connectors (*I mean, let's face it*)
- Ellipsis (*You made me, remember?*)
- Pre-posing (*The soup, how is it?*)

The dialogues for speaking practice contained no fewer than six and no more than nine short turns, so that they could be memorized for performance relatively easily. The seven scenes used for viewing and listening practice included the short dialogues, but extended beyond them in length. To stimulate and check understanding of each scene, a hand-out with five questions (each with three multiple-choice answers) was given to students. The teacher read the questions and the answer options, providing some elaboration in an effort to ensure understanding by the students. Then the scene was shown once in the Japanese dubbed version with English subtitles, and then shown a second time with the original English dialogue, again with English subtitles. This made answering the comprehension questions relatively easy. Answers were then checked in two stages: firstly, students doing the Q&A orally in pairs; and subsequently nominated students asking the questions to the teacher, who confirmed the right answers. For speaking practice, the dialogues were dictated to the students, and, after spelling had been checked by reading a fair copy, were read aloud by students in pairs. A break in this reading-aloud practice was given in order to watch the clip a final time, before resuming practice for performance at the front of the class. One pair of performing students was selected by asking a student to say a random number and then counting off to locate the performers. The 'performance' was kept as light-hearted as possible in the style of a mildly embarrassing party game.

Novelization Activities and Materials

The sequence of activities for the novelization block of each weekly lesson was as follows:

- Skim reading of the passage in Japanese translation

- Matching highlighted English words, phrases and clauses with their Japanese translation equivalents and writing them on the board
- Oral drilling of highlighted words, phrases and clauses
- Text construction (a): gap-fill by each individual student
- Text construction (b): dictation in student pairs
- Plenary listening task (sequencing the highlighted items)

The passages selected from the novelization were those corresponding to the seven dialogues from the film. Novelizations are written based on the movie script and, with some exceptions for certain authors, are supposed to reproduce the dialogue word-for-word. However, it is nevertheless rarely exactly the same as the movie dialogue, because novelizations are written on the basis of the script, whereas film performance does not match the shooting script exactly. An example shown in Table 1 illustrates this point.

TABLE 1. A Comparison of Film Dialogue and Novelization Dialogue

Film Dialogue	Novelization
Vicki Vale: - *A lot of people think you're as dangerous as the Joker.* Batman: - *He's psychotic.* Vicki Vale: - *Some people say the same about you.*	"A lot of people think you and the Joker work together." Batman's reply was quick and harsh. "Do me a favor. Don't flatter my enemy. The man's psychotic." Vicki looked up from the papers. "Some people say the same about you."

Here we see that key items of vocabulary ("a lot of people", "psychotic", "some people", "say the same") are reproduced in the novelization. But we also see additional dialogue in the novelization ("Do me a favor", "Don't flatter my enemy") which is not in the movie, and one example of different meaning ("A lot of people think you and the Joker work together"). And because it is a novel, the novelization also uses additional language to introduce direct speech ("Batman's reply was quick and harsh", "Vicki looked up from the papers"). What this means, pedagogically, is that the movie dialogue can be re-presented to students in a different medium and with some variations.

In the novelization activity block, students are not simply presented with a passage for reading comprehension. Instead, they are asked to construct the text themselves after briefly skim-reading the Japanese translation to aid comprehension. To further aid comprehension and facilitate the challenge of text construction, ten items of vocabulary in each lesson are selected and highlighted by translation matching and oral drilling (they are listed in Appendix 1). The items are selected simply to aid comprehension, not on the basis of any kind of vocabulary needs analysis. This means that some of the items, for example the word *lackey*, are rare in terms of frequency of use. However, for students to understand the passage fully, it is a word that needs to be translated. Although four full clauses are included, the majority of the items are two- or three-word phrases, mostly noun and verb phrases. During skim-reading of the Japanese translation, ten

slips of paper, each containing one of the selected English items, were distributed to ten students, and ten differently-colored slips containing the Japanese translation equivalents were distributed to a further ten students. These twenty students were then instructed to stand up and seek out the student with their corresponding slip, and write both English and Japanese on the board, during which time the other students did the same bilingual matching as a written task. The next activity was oral drilling in plenary: the whole class listening and repeating after the teacher. Expansion drilling, whereby the teacher expands the item on the board, was also employed. Students were then asked not simply to read the English passage, but to actively construct it themselves. This was accomplished by means of a simple written gap-fill activity followed by a pair-dictation exercise. Finally, a listen-and-sequence activity was performed. In this, the teacher read aloud the entire English passage while the students were asked to number one-to-ten the correct textual sequence of the ten highlighted items, which were presented in a randomly sequenced list. Since, in the author's experience, this has appeared to be a relatively difficult task for students, the correct sequence number was printed in advance for three items. The students only had to sequence correctly seven of the items.

Comic-book Activities and Materials

The sequence of activities for the comic-book block of each weekly lesson was as follows:

- Pair dictation of extracted balloon speech
- Matching of speech with balloons
- Imagining speech for blank balloons
- Analogue tweet
- Guided conversations

Two comic-book pages corresponding to each selected movie scene were extracted for each weekly course session. Different pedagogic activities were employed for each of the two pages. Firstly, a dialogue was selected from one of the pages, preferably corresponding to the movie dialogue used in the movie block of the lesson. But, because the comic book is only 144 pages long and in effect summarizes the plot of the film, on one occasion the comic-book dialogue selected for the activities did not correspond to that of the movie. Moreover, as is the case with the novelization, even where there is a close correspondence with the movie dialogue, it is not always word-for-word. For example, while in the comic book (and in the novelization), Vicki Vale says to the Joker "I take it you're joking", in the film performance this becomes "You must be joking". So, although the movie dialogue is pedagogically replicated in the comic-book block, it is replicated with slight variations. Each dialogue contained between five to eight turns between two characters in the scene (Bruce Wayne / Vicki Vale, Batman / the Joker etc.). The dialogue sequence was jumbled and then gapped on two A4 sheets for Student A and Student B, so that the blanks could be completed in pair dictation, and then a sequencing task, guessing at original order, could be done on a photocopy of the comic-book page with blanked-out speech balloons. In this task there are insufficient contextual clues to accurately reconstruct the original order, so it was presented to individual students as a difficult puzzle. Students were then asked to compare their guesses with their neighbor and finally the teacher supplied the original order.

A photocopy of the second comic-book page was then presented to students with two or three speech balloons blanked out and each student was asked to fill in the balloons with their own imagined text. Whilst students were engaged with this, the teacher circulated, monitoring completion of the task and attaching a blank sticky message to each copy. The teacher then collected the copies and redistributed them randomly so that students could read each other's imagined balloons. They were also asked to write a message in English on the 'post-it' and then leave their seat and return the sheet to its originator. The message did not have to have any relationship to the task – it was just intended to be a brief 'analogue tweet' about anything they felt like saying, within the bounds of politeness. While they were doing this, the teacher wrote the original balloon contents on the board, and then read it aloud and asked students to repeat it in chorus. This was then followed by guided conversations in pairs, groups and in plenary format.

This outline of the class activities and materials has begun with the film, because that was the starting point for the planning and writing of the course and materials. However, in the actual weekly classes the chronological order of activities was as shown in Table 2 below.

TABLE 2. Chronological Summary of Class Activities

Session 1	Activities
Comic book (page 1)	Pair dictation of speech balloons
Comic book (page 2)	Imagined speech balloon and 'analogue tweet'
	Guided conversations
BREAK TIME	
Session 2	Activities
	Re-seating
Film	Viewing Q&A
	Dialogue practice
Novelization	Vocabulary matching
	Text writing
	Text listening

This order was chosen because it was felt that the film and the novelization bore a closer relation than the film and the comic book, and that the visual imagery of the comic book was a good way of introducing content in an understandable way, allowing for further linguistic understanding and elaboration in the film and novelization. Furthermore, as the comic-book activities took up less time, that allowed a larger part of Session 1 to be given over to student conversations. Since the students were not English majors, conversations were supported by scripted questions each with three answer options. The questions are listed in Appendix 2. For the most part, they attempted to employ vocabulary or ideas suggested by the film or comic-book dialogues. For example, as Bruce Wayne talks about collecting samurai armor, questions were asked such as "Which aspect of Japanese culture are you most interested in?" and "Do you collect anything?". When the Joker talks about being a homicidal artist, students can be asked which musical artists they like. Further elaborations of and deviations from the scripted questions were not discouraged and some conversation in Japanese was allowed. The conversations took place first in pairs, then in groups of four students, and finally

two randomly selected students were asked to sit in two 'hot seats' at the front of the classroom to answer the scripted questions plus one or two unscripted ones in plenary format. Naturally, some scripted questions are better at stimulating conversation than others. This was something the author requested feedback on, and will be briefly mentioned in the following section outlining participant reflections.

PARTICIPANT REFLECTIONS

In this section of the article, the author presents feedback on the course gathered from rudimentary student questionnaires, as well as some of his own subjective reflections as a teacher with considerable experience of using movies in English classes. Students were also asked to select from the list of guided conversation questions the five items which they felt were the best ones for conversation. The most popular questions were as follows:

Who is your favorite musical artist, and why do you like them?

What do you enjoy doing most?

Tell me about your best memory.

Why did you choose to come to Hiroshima university?

Which aspect of Japanese culture is most important for you?

These are mostly questions about personal feelings, with a bias towards positivity (*favorite*, *enjoy*, *best*). The question "Tell me about your best memory" was ranked in the top five by fifteen students, whereas "Tell me about your worst memory" was included by only two students. Similarly, the question, "What kind of people do you like?" was selected by seven students, whereas "What kind of people do you dislike?" was chosen by only one student.

Students were asked by means of a simple questionnaire about whether they enjoyed the course and whether they found it meaningful. They were also asked to write comments conveying their general feeling about the course in either English or Japanese. Responses are shown in Table 3.

TABLE 3. Student Responses to a Questionnaire about Enjoyment and Meaning

	Statement 1: The class was enjoyable	Statement 2: The class was meaningful
Strongly agree	38 students	30 students
Agree	4 students	10 students
Neither agree nor disagree	0 students	1 student
Disagree	0 students	1 student
Strongly disagree	0 students	0 students

Bearing in mind the obvious biases of teacher-administered questionnaires, the majority of students strongly agreed that they enjoyed the class. Agreement was also indicated about the class being meaningful, although to a lesser degree than enjoyment. The one student who did not find it meaningful wrote in the comments that although it was enjoyable, they did not feel they had learned very much. However, other students mentioned that they felt their speaking skills had improved:

I can enjoy this class. This class improves my speaking skills.

I'd like to talk to you and classmates more!! Also, I think my English skill have improved!!

Positive emotional and social aspects of the class were mentioned more than once in the comments:

Thanks for Peter, I could start Monday morning class with happy mind.

I was looking forward to go to this class every week, so I'm sad now.

At first, I was nervous because I wasn't good at talking in English. However, through this class I could enjoy talking with many new friends.

ペアワークで友達もできたのでよかったです！！(It was good because I could make friends in pair work.)

The author's (as teacher) feelings about the course were also positive in that he was satisfied with the smooth running of the three-hour classes on a weekly basis and the positive engagement by students. The supplementation of the film and its novelization by a comic book added diversity in both the media and the activities presented to the students. On a personal note, however, I would not value Tim Burton's *Batman* as a great or classic film as I would, for example, William Wyler's *Roman Holiday* or Robert Wise's *West Side Story*, which have also been adapted for use in 'communication' classes. Even within the genre of superhero films, it could be argued that Sam Raimi's first *Spider-Man* (which also has been novelized) has more impactful scenes and greater emotional resonance. Pedagogically, it may be that *Batman* offers diversity in terms of media and activities, but not the strongest level of emotional resonance and connection.

CONCLUSIONS

This article explained how Batman is an enduring and important figure in American popular culture, appearing in both 'Caped Crusader' and 'Dark Knight' versions of the character. The latter variation, in particular, highlights important social and political issues that have to do with crime and justice. Amongst the many incarnations of Batman, Tim Burton's 1989 film *Batman* is unique in being accompanied by both novelization and comic-book publications. The author was able to use this variety of media to design and implement a course of lessons for English as a Foreign Language. To the best of his knowledge, this course in unique in its deployment of the three media: film, novelization, comic book. The three media allowed for a wide range of classroom activities that can be used for three-hour lessons. The course ran smoothly, and informal student feedback suggests affective and social goals were met. However, the author's subjective feeling is that for less idiosyncratic lesson durations of, say, an hour, there are other films with better scenes and more emotional resonance than *Batman*.

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APPENDIX 1　Seventy Words, Phrases and Clauses Highlighted from the Novelization with Japanese Translation Equivalents

Lesson 1	fully in keeping with（完璧に釣り合った） snapped his fingers（パチンと指を鳴らした） happily agreed（陽気に受け会った） calm（静かに抑え） not bad（悪くない） initials（頭文字） wriggle his eyebrows（眉をピクリと動かした） only a pair of legs（ただの二本の脚に過ぎない） couldn't help himself（たまらなかった）
Lesson 2	editorial offices（編集室） it took him a moment（少しかかった） manor（御殿） send her home（送ってくれる） Paris in the thirties（三〇年代のパリ） at last（ついに） sunset（夕焼け） lost her balance（バランスを崩した） see（分かったでしょ） opulent（贅沢）
Lesson 3	instantly（すぐに） scurried away（小走りに出ていった） gesture of triumph（勝ち誇った仕草） homicidal artist（殺人アーティスト） fury（激怒） lackey（手下） for instance（たとえば） regular people（凡人） howled（吠えるように言った） bill（札）
Lesson 4	psychotic（精神的に異常な） suppressed the urge（衝動を抑えた） frankly（率直に） Let's face it（事実を見ましょ） with every passing minute（一分ごと） shiver（震え出す） rumors and speculation（噂や推論） It's not a normal world（正常な世の中じゃない） couldn't deliver（確約出来ない） stepped back（後ろに下がった）

Lesson 5	stretchers（タンカ） unidentified（正体不明） despair（絶望） without much enthusiasm（何気なく） look（表情） murdered（殺害される） twenty-odd years ago（二十年ほど前） apology（詫びる） prominent doctor（名医） corpses（死体）
Lesson 6	Bruce's gaze（ブルースの視線） wasn't ready（無防備） live the way you were（ありのままに生きる） fluid movement（滑らかな動き） just（たった今） as open as she could be（できる限り解放的に） in a way（ある意味で） Bruce looked away（ブルースは目をそらした） all the objections（あらゆる問題点） Why won't you let me in? （何故あなたの心の中に入れてくれないの？）
Lesson 7	gaped（口を開いて，呆然としている） black-rimmed glasses（黒縁眼鏡） false teeth（入れ歯） You crazy bastard!（この野郎） stumbled（よろめいて） chin（顎） distracted（気をそらして） acid（酸） returned the blow（殴り返した） slumped（もんどりうって倒れる）

APPENDIX 2   Thirty Questions for Rotating Pair Conversations

1.   Tell me about your family's house or apartment.
2.   Who is your greatest fan?
3.   Which aspect of Japanese culture is most important for you?
4.   Do you collect anything?
5.   What do you enjoy doing most?
6.   Please tell me your nickname.
7.   Who are your favorite Japanese comedians?
8.   What's your favorite food?
9.   Did you have any hard times when you were in high school?
10. Do you think I am a strange person?
11. Who is your favorite musical artist and why do you like them?
12. What's your favorite restaurant chain?
13. Do you think I'm beautiful?
14. If you were rich, what kind of car would you like to have?
15. If we are reincarnated, what kind of animal do you want to come back as?
16. What terrifies you?
17. Why did you choose to come to Hiroshima University?
18. Do you like me?
19. Who is the boss in your family, your mum or your dad?
20. Tell me about your worst memory.
21. Tell me about your best memory.
22. You say that you love me. How come you never call me on the phone?
23. What kind of people do you like?
24. What kind of people do you dislike?
25. Where were you born?
26. Tell me something about the place you live.
27. Are you for or against the death penalty?
28. Would you like to dance with the devil by the pale moonlight?
29. Against whom would you like to get revenge?
30. Do you believe there is life after death?

ABSTRACT

Teaching English with Tim Burton's *Batman*: A Comic-book Supplementation of the Three-Block Movie-English Method

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This article presents a report of innovative pedagogical practice, outlining the materials and activities used in an English language course based on Tim Burton's film, *Batman*. The innovation consisted in supplementing movie and novelization materials with extracts from a comic book. The aim of the article is primarily to share practice rather than advancing any claims for effectiveness in terms of language acquisition. A brief outline of the history of Batman is provided, and attention is drawn to the cultural and social interest of the character. The core of the article is a simple listing of the activities implemented in each block of the lesson and a description of the materials deployed. Subjective reflections of course participants are also presented.

要 約

**ティム・バートン作『バットマン』を用いた英語指導：
Three-Block Movie-English Method の漫画による補足**

ピーター・ハウエル

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　本稿は，ティム・バートンの映画『バットマン』を題材にした，英語語学コースで使用された教材や活動を説明することにより，革新的な教育実践の事例報告を行うものである。その革新性は映画や小説化された題材を漫画から抜粋した教材で補うことにある。本稿の目的は，言語習得に関する効果について主張するというよりも，むしろ実践を共有することである。まずはバットマンの歴史について簡単に説明し，また，キャラクターの文化的・社会的な関心に注目する。続いて，本稿の目的である授業の各ブロックで実施した活動を簡潔に列挙し，使用した教材について詳述する。最後に，授業参加者の主観的な考察を報告する。