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The Pedagogy of Graphic Narrative Texts

In Teaching English in ESL Classroom

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Abstract

‘Comics are gateway drug to literacy’

(Art Spiegelman)

“Research done by professionals in the field and real-life experience of librarians have shown that there is one format that covers a variety of genres, addresses current and relative issues for teens, stimulates the young people’s imagination, and engages reluctant readers: graphic novels” (Gorman, 2003, p. xi).

The prime concern of the world English teacher-researchers is to find out better and more interesting ways to teach English Language Learners (ELL). Accordingly, the teacher-researchers always strive to search for various learning methods and techniques for language learners. There are various approaches, methods and techniques to teach the English Language. English Literature is one of the methods and Graphic Narrative is one of the techniques among them. We human beings tend to be visual learners, hence, in thinking characteristics, with visual and verbal aspects of Graphic Novels can appeal and engage English Language Learners. The present paper focuses on engaging English Language Learners (ELL) through the usage of graphic novels as an alternative multimodal tool for ELT. The paper is based on the several core studies done in the field of ELT through pedagogical graphic narrative text that covers graphic narrative fictions (novels, short stories, memoirs, and autobiographies) and also non-fictions. Here, pedagogy means science and art of education. I was motivated to conduct this study when I read an article on the use of graphic novels by M. Ortega (2020), in which I have found an interesting question, “Do graphic novels have a place in the curriculum?”. Moreover, a webinar, conducted by the U.S. Department of State, on ‘Animating Your Instruction! Using Comics and Graphic Novels: In ELT Classroom’ fuels my passion to think over the teachable aspects of a graphic novel. The Graphic novel has emerged out from the comic strips and comics. It has Layout, Figures and Text as the modes of control. The core part of the present paper deals with the benefits, challenges, solutions, and activity ideas of teaching with graphic novels in the English Language Classroom.



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In addition, I have dealt with a non-fiction essay in graphic or comic mode by Gene Yang as an example of the pedagogical activity ideas to engage ELL. Finally, I have concluded the study by postulating Graphic Novels teachable aspects.

Key Words: ESL, EFL, ENL, ELL, TESOL, TEFL, TESL, Pedagogy, Graphic Narrative Texts.



Introduction:

‘Comics and Graphic Novels are great medium. They are incredibly underused’

(Darren).

The Tedtalk video titled ‘Graphic Novels and Comics in the classroom’, made me amazed and inspired thereof me of the pedagogy of the incredible and magical multimodal graphic narrative texts in comic mode. From this juncture, I have been overflowed with questions such as: Can we use graphic narrative texts in comic mode to teach kids, young, adult and university level academicians? The importance and scope of English language is well recognized by all in the fast changing world. It is undoubtedly reality that English has become a global language for communication. It is the most commonly language used for media, technology, science and various government administration and machineries. English Language Teachers from all over the world teach English as a First Language (to the Native Speakers), Foreign Language (EFL), Second Language (ESL), and an Additional Language (EAL) or English for Speakers of Other Languages (ESOL). The aspect in which English is taught refer to as teaching English as a foreign language (TEFL), teaching English as a second language (TESL) or teaching English to speakers of other languages (TESOL).

Technically, TEFL refers to English language teaching in a country where English is not the official language, TESL refers to teaching English to non-native English speakers in a native English-speaking country and TESOL covers both. In practice, however, each of these terms tends to be used more generically across the full field. TEFL is more widely used in the UK and TESL or TESOL in the US (Lee P. 2022 n.pag.). As W.E. Wright (2010) explains it that the terms "English language learners" (ELL), and, more recently, "English learners" (EL), has been used instead, and the student-learner' native languages and cultures are considered important (p.11).

In this context, Braj Kacharu, a prominent Indian English linguistic has delineated the three circles of the World Englishes. Accordingly English language is taught as a Foreign Language (EFL), as a Second Language (ESL) and as a Native Language (ENL) in the respective circles. No theorists, except for Kachru, seem to propose frameworks comprising



three World Englishes fields covering linguistics, literature and pedagogy. Here, it is the prime concern of the world English teacher-researchers to find out a better and interesting ways to teach English Language Learners. The present NEP 2020, also provide an avenue to the hybrid curriculum for the Indian student-learner and graphic narrative texts have all that potentiality. It covers language art and drawing art as well as using computer animation and paintings. In creation of a graphic narrative text, we need an artist and a writer that's illustrator and creator. Thus, this provides a good scope for multidisciplinary subjects for the learners.

According to Merriam-Webster, pedagogy is the “**art, science, or profession of teaching.**” This broad definition covers various aspects of teaching, and there are many moving parts to pedagogy that include teaching styles, feedback, and assessment. The term pedagogy boils down to the study of different teaching methods. Correspondingly, graphic narrative text has got pedagogy potential.

Humans are wired to learn visually, and the image-text features always become a means of learning and memorizing better. The present paper focuses on engaging English Language Learners (ELL) through the usage of graphic novels as an alternative multimodal form for ELT. The paper is based on the several core studies done in the field of ELT through graphic narrative text that covers graphic narrative fictions (novels, short-stories, memoirs, and autobiographies).

I was motivated to conduct this study when I read an article on the use of graphic novels by M. Ortega (2020), in which I have found an interesting question, “Do graphic novels have a place in the curriculum? The answer is: “Many educators have reported great success when they have integrated graphic novels into their curriculum, especially in the areas of English, science, social studies, and art. Teachers are discovering that graphic novels—just like traditional forms of literature—can be useful tools for helping student-learner critically examine aspects of history, science, literature, and art. Graphic novels can be integral parts to implementing any curriculum standards, including the common core and others’ (p. 5).



The teacher-researchers have main concern and challenge is active engagement and involvement of student-learners-learners while ELT practice. As one study rightly points out that, ‘the teaching of English today is a far more complex matter than it was thirty or forty years ago. It is not that the essential character of the adolescent student-learners has changed, or that the principles of grammar or the tenets that govern good literature have been greatly modified, but rather that the average student-learners of the present is being molded in many ways by three potent influences: the movies, the radio, and the comic book (*Dias, 1946, p. 142*).

In thinking characteristics, with visual and verbal aspects of Graphic Novels appeal and engage English Language Learners (ELL). Graphic novels have emerged out from the comic strips and comics. Here, it is necessary to understand the growth of graphic novels as a literary form.

The future of this form awaits its participants who truly believe that the application of sequential art, with its inter weaving of words and pictures, could provide a dimension of communication that contributes—hopefully on a level never before attained—to the body of literature that concerns itself with the examination of human experience.”

(Will Eisner, *Comics and Sequential Art*, p. 141).

English as an Official Language in India:

In addition to above English is also widely used as an official language in India. In our Gujarat State, English has the position of official language, that’s it’s the language of superior courts.

- English is the official language of the High Court and the Supreme Court in our Country.
- Inter-state & international communications. Extradition & Letter of Rogatory - Investigation Abroad process.
- Interpretation, translation and circulation of the Supreme Court Orders/Guide Lines.
- Need to train police personnel who works in the offices of IPS officers that’s CPs & SPs.



- English for Immigration Airports & Seaports Copes.
- Descriptive Mode in English Lang Test' in our various Departmental Exams like PI & PSIs.
- An Investigation Officer (I.O.) is like a researcher, the Prime Lang. to obtain and understand technical terms is only via the English Language (Economical Crime Cases: Crypto Trades, Cyber Crime, and Advanced Training).
- GSET Web: In case of any discrepancy in Gujarati version of this website, English version should be taken as final.

Example:

In my Police Training Class, I have made use of the following English contents to explain Article 32. *Right To Constitutional Remedies* which is called 'the heart and soul of the Constitution. I have used pedagogical tool in the form of some panels from a graphic novel. English is the only mode to understand all the types of Writs u/s 32 Remedy to the Constitution. I have found the Etymology play an important role to uncover all the terms.

Habeas Corpus: a literal sense means "You shall have the body" (Greek Root).

Quo Warranto : "by what warrant or authority".

Mandamus: we command". This writ is issued by a court to an inferior court or government official to perform their official duties properly.

Certiorari : "to certify or to be made certain". after checking the legality of the proceedings.

Prohibition: writ issued by the superior court to the inferior courts or quasi-judicial body when they exceed the power vested in them or exceed their jurisdiction. Called a 'Stay Order'.

Investigation Abroad: Inter-pol (international Police) is the mediator body of the Nations.

1]. **Extradition Treaty & Law,**

2]. **LR- Letter of Rogatory-** for proceeding against a NRI/foreigner in that court ,

3]. **Capital Punishment** is not there in USA/UK/Canada etc. it's there in India.



Moreover, we have Bhasha Niyamak Ni Kacheri in Gandhinagar whose Objective is: To Promote & Preserve the Honor of the National & State Language Gujarati & Hindi. The Department of Official Language was set up in June 1975 as an independent Department of the Ministry of Home Affairs Under the Official Languages Act, 1963. In order to execute the aims of this office, one needs to achieve master over English translation. Thus, English is inevitable in such an official duty of translation various English texts into Gujarati and Hindi.

Comics Strip to Comic Books and Graphic Narrative to Graphic Novels:

“In second language education, teachers and student-learner know the truth of the old saying that a picture is worth a thousand words. In fact, ... the right picture at the right time may be worth several times that many words.” (Stephen Cary, *Going Graphic: Comics at Work in the Multilingual Classroom*, p.23)

“It always strikes me as supremely odd that high culture venerates the written word on the one hand, and the fine visual arts on the other. Yet somehow putting the two together is dismissed as juvenilia. Why is that? Why can't these forms of art go together like music and dance?” Jonathan Hennessey, Author of *The U.S. Constitution: A Graphic Adaptation* and *The Gettysburg Address: A Graphic Adaptation*)

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(Jonathan Hennessey, Author of *The U.S.*)

Language learners can be fearful about reading prose texts in English, but the use of comics or graphic novels add a plus to texts with language chunks and images together, as words and images can increase a student-learners' vocabulary and motivate student-learner to make the effort to read.

Comics are easy to recognize but difficult to define. Will Eisner used the term “sequential art” to describe comics, a definition later modified by Scott McCloud into “juxtaposed pictorial and other images in deliberate sequence” (McCloud 9). Graphic Novel is a newly emerging genre. The expression "Graphic Novel" was originated out of Comic Strips and



Comics of the first half of the 20th Century, Richard Kyle, a comic critic and historian introduced the expression "Graphic Novel" in his small press article about Capa-Alpha (a comic) in 1964. The precursor of graphic novel is a Comic Strip, which is a hybrid form of art and literature that lays emphasis on the graphical representation of a narrative for mass consumptions. The term 'comic', originally associated with humorous themes due to its early use to express comic or funny topics. The father of comic book was the nineteenth-century Swiss artist Rodolphe Töpffer, known as the first cartoonist in the modern sense. His illustrated caricature "The Adventures of Obadiah Oldbuck" which are possibly the earliest precursors of European comics graphic literature. Accordingly, a graphic novel refers to a comic with a book-length, complete, and single story. Graphic novels are longer than comic books, ranging anywhere from forty-eight to five hundred pages. They vary in format size and can be bound like books or magazines.

The Medium of Controls in a Graphic Narrative Text:

- 📖 **Layout:** Page, Panel, Gutter, Balloon, Balloon/ Bubble Tails, Narration Boxes and Bleed.
- 📖 **Figure:** Real/Iconic Face, Facial Expressions & Action, Places and Objects etc.
- 📖 **Text:** In Narration Box, Speech/Dialogue Balloon, Thought Balloon, and Onomatopoeic/Special Effects Lettering.
- ➡ **Panels**—Squares or rectangles that contain a single scene.
- ➡ **Gutters** – Space between panels.
- ➡ **Word Balloons** –Communication of characters.
- ➡ **Thought Balloons** – Contain a character's thoughts.
- ➡ **Captions** – Narrations without Tail (Contain description)
- ➡ **Sound Effects** – Visual sound clues (POW!)
- ➡ **Tail** -Points to the character who's speaking
- ➡ **Bleed**- An image that extends to and/or beyond the edge of the page.

The Indian English Graphic Narrative Texts:



Promdo Naiyar (2016) in his book ‘The Indian Graphic Novels: Nation, History and Critique: deploying a nuanced theoretical framework, the volume closely examines major graphic narrative texts such as *The Harappa Files*, *Delhi Calm: the Emergency of 1975-77*, *Kari, Corridor*, *Bhimayana: Experience of Untouchability*, *Gardener in the Wasteland*, *Pao Anthology*, and authors and illustrators such as Sarnath Banerjee, Vishwajyoti Ghosh, Durgabai Vyam, Amrutha Patil, Srividya Natarajan and others. Moreover, the great epics like the Ramayana, the Mahabharat and other canonical texts have also been rendered into graphic narrative texts, meant for adult readers. Hence, we have sufficient Indian English graphic texts and scope to teach English language to the ELL.

Graphic Novels in ELT Classrooms: Benefits, Challenges, Solutions and Activity Ideas:

Graphic narrative texts are not a new concept to the study of literature. In the modern era, we have been seen as a modern and mainstream idea to make life easier for younger readers, but they are deeper than that. One can obtain comparable information, if not a more advanced knowledge, from a graphic text as one would from just experiencing the written word; therefore, the incorporation of the graphic text in an academic setting can be a benefit in advancing literacy.

Most people have a mental bank of images that subconsciously translates from a form of text. When one views a word, he or she does not view the stark letters of the word but an image of what that word means. For example, when one sees the word cat, he or she does not picture the letters c-a-t but an actual image of a cat. Before the symbols of letters were created to represent sounds and words, man used images to express a narrative: “Language originated with visuals—real things used as signs or visual gestures...language was metaphoric, imagistic, and poetic from its inception” (Hobbs 61).

Graphic novels can be a source of motivation and stimulation for learners with reading difficulties and with those who are reluctant to be involved in reading activities (Schwarz, 2002). Thanks to their diverse nature ranging from cultural and social issues to historical and political ones, either fictional or non-fictional, graphic novels provide a rich pool of alternatives for the teacher and promise to absorb the interest of more learners (Ruggieri, 2002).



As it is a fairly new field of study in educational settings and needs to be better understood both by educators and scholars interested in their use as teaching tools, this article will mainly focus on the benefits and risks of using graphic novels in the classroom in general with implications of its use as a language teaching tool in particular. To provide a more precise perspective for the prospective readers the definition of graphic novels as a genre will also be presented along with its historical evolution.

As a teacher-researchers always strive to search various learning styles for language learners. Each learner takes in information varied ways. According to S. Team (2020) there are four types of learning styles based on the VARK model, that's Visual, Auditory, Read/Write and Kinesthetic. We as a human being are naturally visual learners. The best examples are our ancient engraved paintings which show that our ancestors relied on visual learning. Yang (2006) the author of *American Born Chinese* has become one of the spokesperson for bringing more graphic novels into the Classroom. I look in this paper primarily at research findings from various studies. In the words of Bill Templer (2009), the new popularity of Graphic Novels lends itself perfectly to becoming the new frontrunner for reading motivation. [...] Their eye-catching illustrations give contextual connections to the written text, making them perfect for remedial readers. They give confidence to frustrated readers with non-threatening, much needed practice and experience. This also leads to the reader's progress to more challenging text (p.3.).

The present paper is grounded on the core studies on graphic narrative texts in ELT. I have derived various findings from these studies, and organized them into Benefits, Challenges, Solutions and Activity Ideas respectively.

Benefits: 1]. Learner's Motivation:

We as a learner too find it difficult to be engaged in reading or studying a lengthy literary book. So the graphic Narrative Texts have the potential to fill up this gap. It reduces anxiety and lack of confidence among learners with low/unstable proficiency (Issa, 2017; Liu, 2004). It also Increases student-learners motivation and interest (Norton, 2003).



We have a text with colors, visual instead of a full text, appealing to ELL. Today, it is the age of electronic gadgets rolling on the cyber space in the form of mobile phone, smart-watches, Ipad, laptop and computers. In this context, Burmark's projection at the beginning of this century seems to have already been a part of our lives. "The primary literacy of the 21st century will be visual: pictures, graphics, images of every kind... it's no longer enough to be able to read and write. Our student-learner must learn to process both words and pictures. They must be able to move gracefully and fluently between text and images, between literal and figurative worlds" (Burmark, 2002 as quoted in Biebrich, p. 27).

The teachers can better teach a complex concept using mental images. However, researcher has found that, "Many reluctant or non-readers are unable to form mental pictures and need concrete images to aid their understanding. It is not astonishing that student-learner who do not visualize are not drawn into the text in a meaningful way. They are not able to engage fully with the text and therefore are denied the very personal emotional responses that motivate many of us to read. We should not be surprised that they find it boring and don't want to read. But visualization is a skill that can be learned"(p. 17). Hence, it is proven that visual images are easier to access by the learners to understand a term of language.

2. Reading Comprehension:

We have reading comprehension in the form of reading and listening form. Along with bare text and audio, images can provide better avenue to a language learners, and graphic novels have got it through its layout, figures and text modes.

Images help readers with low proficiency better understand stories (Maples et al, 2016). Image can help student-learner learn new vocabulary (Krashen, 1993).

With their potential to offer a rich variety of genres graphic novels, like traditional ones, also play a major role in student-learners's life-long reading (Crawford, 2004). The diversity of reading materials will create the chance for poor readers to develop the required skills to become rich and capable readers (McQuillan, 1998).



Graphic novels give the opportunity to our student-learner to get engaged in complex works of literature that would otherwise be impossible for them to read with their current proficiency level. There are graphic versions of the works of Shakespeare, Franz Kafka and Jane Austen, whose text-only versions are almost impossible to cope with for particularly language learners at the beginner or elementary levels. By combining visual and verbal elements, graphic novels may serve as effective tools to stimulate interest in reluctant readers who are generally discouraged by their failure to cope with the difficulty of the traditional texts (Frey & Fisher, 2004; Thompson, 2007).

Mc Taggart (2008) summarizes the chain effect that graphic novels cause saying, “they enable the struggling reader, motivate the reluctant one, and challenge the high-level learner” (p. 32).

3. Writing Skills

Comics and graphic novels help teach different elements of story (like plot) (Issa, 2017)

They can help student-learner generate and share more complex ideas for writing (Leber-Cook & Cook, 2013).

Graphic novels are regarded as great resources for authentic writing activities as well. Not only do they pave the way for creative writing assignments (Bucher & Manning, 2004) but also help develop writing skills that the student-learner need to become better writers and consume the information wisely (Frey & Fisher, 2004).

Graphic novels provide a means to improve nonverbal skills, learn new vocabulary items in a meaningful context and engage in more life-like dialogues. As a writing activity practiced through graphic novels, creating their own graphic novel gives student-learner the chance to build their meaningful communications and relationships, which is far more interesting than writing a traditional composition (Morrison, et al., 2002). **They explore complex, age-appropriate interests, and they demonstrate punctuation and emphasis.**

The writing method:



Beginning in the late 1970s, Murray (1997) began his work encouraging educators to consider writing as an evolving process of using language to discover, explore, and communicate, rather than a final product deemed with a goal of completing a finished piece. Originally, Murray defined three distinct stages of the writing process: prewriting, writing, and rewriting. Calkins (1986) and D. Graves (1983) expanded on Murray's (1997) original thesis, evolving into the five-step process most practiced in modern writing classrooms: prewriting, drafting, revision, editing, and publishing. All of these steps are critical opportunities for the writer to develop ideas as they consider the written discourse they are crafting (D. Graves, 1983).

4. Visual Literacy teaching:

Due to the three Medium of Controls in GN in Layout, Figure and Texts, they require training in multimodal critical literacy. Student-learner today cannot just learn to read words; they also require training in the literacy of images, gestures, space and sound. Comics and Graphic novels provide an especially rich genre for this kind of training (Issa, 2017, p. 312).

Why is the imagination used, what are the relation between such visuals and verbals.

Graphic novels rich in visual media enable student-learner to develop more sophisticated cognitive strategies significant not only for the improvement of reading or writing skills but their overall language competence and intellectual development (Schwartz, 2002). Although it is supported by research that graphic novels help student-learner to acquire meta-cognitive strategies for particularly reading and writing, the power of graphic novels as pedagogical tools is not confined to these two skills. They can also be used as valuable resources to improve such critical language skills as listening and speaking. Graphic novels help student-learner develop critical thinking (Yildirim, Askin H. (2013). p. 126).

These are facilitating factors which promote critical thinking during classroom activities based on graphic novels. In a case example, a class of college student-learner read a three page graphic novel by John Callahan that provoked discussions for two entire class periods (Versaci, 2001).



One of the other most striking features of graphic novels is their potential to appeal to various learning styles. It has long been discovered that multiple intelligences exist in educational settings and they should be identified to be able to design effective teaching programs. Being aware of the different learning styles of our student-learner has a crucial role in choosing the right classroom materials. Graphic novels with their potential to cater for different learning styles offer many options for language courses as well as many other subjects (Yildirim, Askin H. (2013). p. 127).

Hence, an English Language Learners (ELL) feels at home when looking at images, shapes, colors and tends to engage totally through the combination with text.

Despite some skeptical views and reservations towards the use of graphic novels in the classroom, they are proved to be effective as teaching tools through studies conducted by both educators and scholars. For example, today, it has often been suggested that student-learner need to be taught through more real and meaningful language materials that will help them to break the chains of mechanical learning and act more efficiently in real-life settings. It is also supported by research that the effective use of graphic novels can boost the student-learner' creativity and imagination.

Visual literacy:

Visual literacy is the ability to interpret as well as produce visual messages and communications including text, images, and other types of graphic elements (Kress & van Leeuwen, 1996). As our primordial state we have been using images and visual aspects in our collective conscious state.

Problems in Using Graphic Novels in the Classroom:

The reception that graphic novels receive in educational circles is not always so bright. Graphic media has long been met with severe criticism and denial as a legitimate form of literature. That's why only in 1990s did universities and colleges begin offering courses and programs in "sequential art" (Sturm, 2002). Comics still meet with harsh criticism, the roots of which date back to the anti-comics campaign of the 1950s in the United States. During this period, comic books were burned and



such popular characters of the genre as Batman and Robin were accused of the spread of homosexuality, Wonder Woman of being a bad example for girls and Superman with his supernatural power of promoting an unnatural sense of reality. All of these with many others were condemned as being a source of corruption for American youth. These attitudes formed a legacy that still harms the medium of graphic novels and comics today. There are still many teachers and scholars who argue that graphic novels can only be regarded as a free time activity that must be kept out of the classroom. One of the most criticized aspects of graphic novels is that they involve substandard literature. Texts accompanied by images as a teaching tool is no more than a waste of time and energy. The view that refuses to classify graphic novels as real books is a source of concern for both their writers and supporters who firmly believe that with their literary merits, depth and cultural importance graphic novels are no more or less real than any other reading material (Gravett, 2005). Violence, and sex, time consuming, costly, student-learner might distract, sometimes not available, some people like teachers/student-learner/parents might not think graphic novels seriously.

How to overcome: Solutions :

As it is the case for traditional word-only reading materials, teachers and educators should check the graphic novels which may potentially have adult content and if necessary ask for parental permission before taking the decision to use them in the classroom (Schwarz, 2002). According to Gorman (2002) censorship of graphic novels is no more critical than other books in a public library that contain such adult topics as murder, violence and sex. It is better idea to transfer and translate our canonical literary texts into graphic narrative mode.

First, teachers themselves must be informed about the pros and cons of using a graphic novel in a specific educational setting. They need to have the necessary background knowledge that will enable them to assess the risks and help them to successfully integrate graphic novels into multiple aspects of their programming (Schwarz, 2006).



Teachers should conform to the principle that no text should be dismissed “without fully understanding or searching for its possibilities or merits” (Versaci, 2001).

Activity Ideas:

In his study, *Using Graphic Novels in the Classroom*, Askin Yildirim (2013) advocates one of the intelligences that graphic novels cater for is interpersonal intelligence which involves interaction with others. Student-learner with interpersonal intelligence are sensitive to other people’s thoughts, feeling and emotions. They are also effective team workers. The key word in interpersonal intelligence is communication, and graphic novels have the potential to prepare the necessary environment for effective communication through pair-work and group work activities. The dynamic dialogues accompanied by images are also a source of motivation and raw material for this group of student-learner who are usually adept at reproduction activities (p.127).

1. Pre-Reading Activities

- i. Put student-learner into pairs and ask them to discuss the following questions:

Start with General Questions: Art/Images/Visuals

1. What does the expression “a picture is worth a thousand words” mean?
2. What kinds of information can we get from a looking at a picture that we cannot get from simply reading?
3. We are going to read a graphic narrative (non-fiction essay) ? After referring it, will you be able to give write a short essay on it?
4. The use of Graphic Novels in the classroom is an essay in graphic narrative or comic mode by Gene Yung: We as a teacher-researcher need to understand the essay and its graphic narrative techniques.
5. What have you learnt about the graphic narrative & graphic novels and its usage in a classroom as a teacher- that you need to write.
6. We can take any example of a panel/scene from a graphic novel and can ask the following questions to the class (student-learners-learners).



- i. Who will the story be about?
- ii. Where will it take place?
- iii. What do you think will happen in the story?

Questions make people hungry to read and think critically.

ii. After they finish discussing, the instructor should discuss the answers with the whole class

2 Reading and Comprehension Check Activities:

After reading through, discuss the answers to the comprehension questions, first Individually, then in pairs, finally as a whole class.

- i. In 1-2 sentences, what happened in this story?
- ii. After reading this story, how would you describe(objects/characters) of the graphic novel?

3. After-Reading Creation Activities

- i. Sharing answers with class, why asking to raise speaking activity.

Sorting Panel, Gutter, Scenes Activity:

1. Cut up the panels of a short strip or panel from a graphic book and rearrange them.
2. Ask student-learner to work with a partner to put them into the correct order.
3. Put these panels into the correct order from first to last. Be sure you can explain the reason you chose to order them this way.
4. Discussion: Critical/comment is the purpose of this activity.

4. Creating Conversation Activity:

- i. Put student-learner into groups of 3-4.
- ii. Provide the group with a copy of a comic with the dialogue removed
- iii. Ask the student-learner to brainstorm dialogue and add it to the panels using text balloons.



Thereafter, teacher discloses dialogue balloon one by one from panel!

After creating their new text balloons, ask each group to present their panels to the class!

We can work for speaking skills!

5. Picture Generating Activity:

- i. Finally, provide student-learner with an interesting image from the graphic novel.
- ii. Provide a few brainstorming questions to get them started.
- iii. Then, give them time to create a short story based on the image you've shared.

6. Brainstorming Questions: who/what/why/when/where/How questions:

Considerations and Questions when Using Graphic Novels in the Classroom

- i. Where are
- ii. What is this place like?
- iii. Why are they(doing)
- iv. What is in.....(hands/bags/with-things)
- v. What is theplace the distance?

It's good idea to give student-learner time to write something.

Conclusion:

1. Graphic Narrative Text in comic mode has got all potentiality of pedagogy. It can be optimized to teach almost all subjects.
2. Graphic Narrative Text in comic multi mode can help and enhance in teaching new vocabulary, improve student-learners reading ability, and engage and enable student-learners- to be creative in their own thinking and communicating.
3. Take time to choose a comic book or graphic novel that will be interesting and appropriate for your student-learners. Ask them what they would like to read (but read it yourself first)
4. When using illustrated texts in class, start with questions that get student-learner thinking about images and end with an opportunity to show their creativity!



Finally, graphic narrative texts in multimode have the capacity to provide pedagogical capacity. They can move, motivate and engage teacher-researchers and student-learners by the way of multimodal approach. The educationalists and teacher-researchers need to prepare, transfer and translate graphic narrative texts in comic mode as novelty input hypothesis to learn language. In human learning phase, images that's visual and auditory mode come first before any other modes. Hence, images are foremost important in primordial phase of our human life. The target language can only be learnt by apt and powerful comprehension inputs. Graphic Novels have got all this pedagogical ability in the form of multimodality.



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