



Hacettepe University Institute of Social Sciences
Department of Foreign Language Education
Division of English Language Teaching

THE ROLE OF GRAPHIC NOVELS IN TEACHING ENGLISH AS A FOREIGN LANGUAGE

Emine EKİNCİ EFECİOĞLU

Master's Thesis

Ankara, 2013

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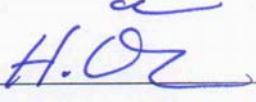
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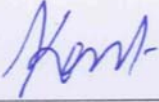
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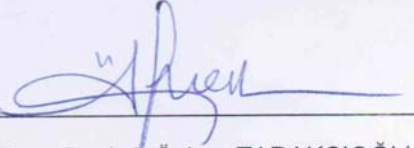
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ÖZET

EKİNCİ EFECİOĞLU, Emine. *Çizgi Romanın İngilizcenin Yabancı Dil Olarak Öğretiminde Rolü*. Yüksek Lisans Tezi, Ankara, 2013.

Bu çalışma Çizgi Romanın İngiliz Dili Öğretiminde bir etkiye sahip olup olmadığını tespit etmek amacıyla gerçekleştirilmiştir. Söz konusu çalışma TED Ankara Koleji Vakfı Özel Lisesi 10ncu sınıf UB (Uluslararası Bakalorya) programında 2011-2013 akademik yılı itibariyle devam etmekte olan 56 öğrenciye 5 hafta boyunca uygulanmıştır.

Araştırma 2012-2013 akademik yılı birinci yarıyılıda yapılmıştır. Araştırmaya katılan katılımcılar TED Ankara Koleji Vakfı Özel Lisesi 10 ncu sınıf UB öğrencileri olup, yaklaşık 10 yıldır İngilizce eğitimi almaktadırlar. Araştırmada veri toplama aracı olarak, öğrencilerin Çizgi Romana olan aşinalığı için bir anket, Çizgi Roman okuma deneyimlerini belirtmek için bir mülakat ve öğrencilerin test sonuçları belirlemek için bir test kullanılmıştır.

Bu çalışmayı yapmak için iki hazırlık 10 UB sınıfı seçilmiştir. TED Ankara Kolejinde bulunan bütün hazırlık 10 UB sınıfların aynı İngilizce seviyesinde olduğu beklentisi vardır. 9 hazırlık UB den 10 hazırlık UB ye devam etmek için İngilizce not ortalamasının 4 (70-85 arası) olması gerekmektedir, dolayısıyla bu çalışma için rastgele bir seçim yapıp deney grubunu 10C ve kontrol grubu olarak 10E seçilmiştir.

Çalışmanın başlangıcında kontrol (N=30) ve deney grubu (N=26) öğrencilerine MacBeth isimli oyun verilmiştir. Kontrol grubu bu oyunun orjinal yazılı metnini çalışırken, deney grubuna da bu oyunun çizgi roman versiyonu verilmiştir.

İlk önce öğrencilerin çizgi romana olan aşinalıkları ve okumaya karşı genel tutumlarını ölçmek amacıyla bir anket uygulanmış ve anketten sonra 5 hafta süren bir uygulama yapılmıştır. Bunun akabinde de çocukların çizgi roman

deneyimleri ile ilgili daha çok bilgi alabilmek için bir röportaj yapılmıştır. Son olarak her iki gruba uygulanan son-test sonuçları karşılaştırılmıştır. Çalışmada toplanan verileri hesaplamak için SPSS 13.0 kullanılmıştır. Elde edilen veriler amaçlara uygun olarak aritmetik ortalama, standard sapma, t testi ve p değeri kullanılarak analiz edilmiştir. Çalışmanın sonucunda, kontrol ve deney grubu arasında sonrakinin lehine kaydadeğer bir fark bulunmuştur. Bu sonuçlar ışığında gelecekteki İngiliz Dili Eğitimi Alanındaki çalışmalar için bazı çıkarım ve önerilere de yer verilmiştir.

Anahtar Sözcükler

Çizgi Roman, Macbeth, İngiliz Dili Öğretimi, Okuma

ABSTRACT

EKİNCİ EFECİOĞLU, Emine. *The Role of Graphic Novels in Teaching English as a Foreign Language*, Master's Thesis, Ankara, 2013.

The overall aim of this study was to investigate the effects of using Graphic Novels in Teaching English as a Foreign Language. The study was conducted with 56 10th grade IB (International Baccalariate) students at TED Ankara College Foundation Private High School in the 2010-2013 academic year in a 5-week period.

The study was done during the first semester of the 2012-2013 academic year. The participants of the study were IB grade 10 students and had been studying English for nearly 10 years. The data collection instrument used in this study was a questionnaire about student familiarity towards Graphic Novels, an interview about the Graphic Novel experience and the scores of the post-test.

Two prep 10 IB classes were chosen to conduct this study. It is expected that all prep 10 IB classes have the similar English level as it is a prerequisite that the average of the English subject be a 4 (70-85) in prep 9 IB to pass to prep 10 IB. For this reason, the experimental group (10 C) and the control group (10 E) were chosen randomly.

At the beginning of the study, the control ($N=30$) and experimental group ($N=26$) students were given the play of *MacBeth*. The control group studied the original written play in text format, whereas the experimental group received the original play in graphic format.

First, a questionnaire was developed and administrated to the students in the experimental group so as to measure to what extent the participants were familiar with the Graphic Novels and their general approaches to *reading* in the target language. After the questionnaire, the treatment was started and lasted for 5 weeks. This was followed by an interview to get a better insight of their experience with the Graphic Novel. Finally a post-test was administrated and

the scores of both groups were compared. The SPSS 13.0 software was used to measure the data gathered in the research. The data was analyzed according to the arithmetic mean, standard deviation (sd), *t*- test and the *p* value.

The results of this research showed that there was a significant difference between the control group and experimental group in favor of the latter. The Graphic Novel played a significant role in English Language Teaching. In the light of these findings, further implications and suggestions were put forward for future studies in English Language Teaching.

Keywords:

Graphic Novel, Macbeth, English Language Teaching, Reading

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LIST OF ABBREVIATIONS

CCA	Comics Code Authority
EFL	English as a Foreign Language
ESL	English as a Second Language
FL	Foreign Language
GN	Graphic Novel
IB	International Baccalaureate
IGCSE	International General Certificate of Secondary Education
L1	First Language
L2	Second Language
LLS	Language Learning Strategies

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CHAPTER I

INTRODUCTION

1.1 PRESENTATION

This chapter presents the background of the study, introduces the statement of the problem, reveals the purpose of the study, and raises the research questions that will be further dealt with. In addition, it explains the limitations of the study and gives the operational definitions of terms used throughout the present study.

1.2 BACKGROUND OF THE STUDY

Teaching English as a foreign language (EFL) has always been a painful procedure for teachers due to important factors that inhibit a healthy learning environment free from affective filters and empowered by motivation. In pursuit of the best way to teach a second or foreign language with the raising demand of language learning in a short time, a wide variety of interpretations and applications have come up. Marckwardt (1972, p.5) calls this duration of searching for the best method for language teaching as "*changing winds and shifting sands*" since every quarter of a century, a new approach emerged and each new approach or method broke from the old but took with it some of the positive aspects of the previous practice. One of the positive outcomes of the previously applied methods or approaches that have never lost their effective role in language teaching has been the use and role of visuals. Using visuals have always eased the procedure of language learning and has become an indispensable part of it. As Haber and Hershon (1980, p. 34) point out, "Vision is certainly a central one in the understanding of the reading process." Thus, the

role of Graphic Novels in foreign language teaching, which are actually outcomes of visuals, cannot be ignored at all.

According to Krashen (2004b, pp. 59-60), “graphic novels are beneficial for young people who read English as a second language or for those who read on a lower reading level than their peers because the simple sentences, visual or context clues, and educated guessing allow them to comprehend some, if not all, of the story”. He also thinks that a taste for reading can be developed through reading light materials such as comic books. This brings to mind Eisner (1985, p. 5), who initiated the term “graphic novels” and defined it as “sequential art, the arrangement of pictures or images and world to narrate a story or dramatize an idea.”

In the present study, it is asserted that graphic novels have the potent to improve the target language skills of learners who are struggling with foreign language learning. It cannot be denied that the illustrations in the novels support the readers by providing them with the necessary contextual clues that appeal to their senses through imagery techniques. A similar idea is expressed by Schwarz (2006), who points out that Graphic Novels sharpen and deepen visual literacy. This idea strongly supports the aim of this study which suggests that learners get easily involved in the Graphic Novel because they do not need to refer to other helping materials such as dictionaries to look up certain words all the time as they can guess the meaning easily through the graphics. Derrick (2008) emphasizes this point by stating that a graphic novel is the combination of written text and visual literacy including the visual symbols and shorthand that comics use to represent the physical world. Consequently, teachers of English as a foreign language can easily use Graphic Novels in their EFL classrooms.

Bearing in mind that an EFL teacher’s goal is to teach reading in the target language so as to develop a learner’s reading skills in terms of understanding grammar, vocabulary and inferential deduction, reading is considered an essential part of foreign language education. However, the percentage of reading in general has immensely decreased due to a very crucial factor such

as technology. Especially young people prefer spending time with their technological devices to reading. This immense threat has unfortunately succeeded in shaping the young learner in a negative way. The learner has become too reluctant to read, understand, analyze and synthesize since there are distracters such as console games. Yet, it is not too late to reshape the young reader again. Knowing the fact that the modern students are fond of computer games which include all the visual images that appeal to their senses, teachers should benefit from this opportunity by getting the students to read texts involving graphics so as to teach a foreign language.

Needless to say, foreign language education is also based on the productive skills; speaking, writing and receptive skills; reading and listening. Success in all these four skills can be achieved through the use of Graphic Novels. Graphic Novels do not only play a very significant role in foreign language education but also in one's life in that it not only enhances one's comprehension, vocabulary and language skills, but also critical thinking skills that can be applied to other areas where productive skills are needed. Learners who are properly introduced to reading materials will develop their meta-cognitive strategies as to become autonomous learners and eventually successful self-actualized individuals. Therefore, it has become the urge of teachers to build up these skills in the best and most permanent way. It has always been a teacher's aim to create the successful language learner and many teachers and experts have conducted many kinds of studies to find an applicable strategy or method. Therefore, this study aims to investigate the role of Graphic Novels in foreign language teaching.

1.3 STATEMENT OF THE PROBLEM

Learning foreign language skills is undoubtedly a painful procedure for most learners of a foreign language because it requires skills such as reading, writing, listening and speaking. Moreover, the pursuit of reaching competence in these skills demands much time, much exposure to the target language and

practice. In addition, lots of motivation is needed to minimize the effect of affective filters as well. Unfortunately foreign language learners in Turkey are not lucky enough to obtain all of these skills which are considered as a prerequisite for language learning. What definitely will help the process is the use of graphic novels that will function as a scaffolding bridge for the foreign language learners in getting competent enough in these essential skills.

Reading already may be a problem for L1 learners so it can be easily imagined how problematic it will be for learners who have to read in the target language. To make matters worse, it is always in the format of long boring texts or pieces of literature accompanied with incomprehensible structures or vocabulary. Many teachers are still trying to overcome this problem through various techniques. However, in the current era they unfortunately fail to fight their most powerful opponent, namely, technology. Reading has lost its value and significance since it has been defeated by computer games or other console games, which have proved themselves to be more enjoyable in the learners' eyes. A foreign language learner would rather spend his time on the computer than read compulsory stories or books in the target language. The learner simply claims that it is much more relaxing and enjoyable than the vexing and boring books which only cause to frustration while trying to figure out all those unknown words and sentence structures. For them, reading has become a torture in many ways, so let alone reading in their foreign language classes, they do not even want to read in their mother language. Thus, teachers are facing a serious conflict as they have to teach students reading in the target language, understanding, appreciating and inferring, while these learners have not even accomplished and gained the necessary reading strategies in their own mother tongue.

In the traditional language classes, materials have always been presented in various forms such as, texts, articles, literary pieces or stories; however, teachers have always had the difficulty presenting them in the most motivating way. Endeavours to preparing pre-reading, while-reading and related post-reading activities in the most colorful ways do not always reach the required

success in language classes since an important number of students always fail to get motivated and benefit from reading passages. These problematic students claim that they just see a long text with lots of unfamiliar structures and words. However, “texts which seem linguistically complex or long should not necessarily be rejected for use” (Nunan, 1989, pp.141-143). Anderson and Lynch (1988) also state that “It is important that texts mimic the layout of real-life text types and are accompanied by visual materials” (cited in Gika and Anderson, 1998, p. 58). Right at this problematic stage the teacher can adapt the graphic novel into her syllabus as a bridge to attract the readers’ attention and eventually turn them into motivated readers. Even the most reluctant and untalented foreign language learner will be motivated in that the graphics in the novel ease the process of understanding a foreign language in terms of grammar, vocabulary and critical thinking. According to Krashen, there is growing evidence that plenty of readers of graphic narratives become better readers in general, so comics and graphic novels can serve as a “conduit to harder reading” (2005, p.2). He also claims that comics and graphic novels are major underutilized genre types for development of literacy skills, part of the pedagogical core of the “power of reading.” (1997; 2004b, pp. 91-110)

Listening is not considered as a fun activity in the class, either. Even most of the teachers tend to ignore and skip the listening activities as they believe it is time consuming and not fruitful. The learners detest the idea of listening to a voice and trying to understand what the sentences mean. According to Ur (1984, pp. 42-43), learners see that words are not always pronounced clearly and that they are usually “squashed” into each other. Moreover, *Fill in the blanks*, or *complete the sentences* types of questions do not appeal to all of their senses. It only covers a few of them. However, when the learners get to see a graphic, cartoon strip or pages of a Graphic Novel, they will find it easier to follow the voice as it will help them visualize the happenings uttered by the voice. Nevertheless, the barrier of de-motivation and thus alienation to language learning will disappear to a great extent.

Learners also face the same problems in writing and speaking. This is the era of being served on a golden plate. Everything that is needed can be achieved easily; however, it has made all of the learners too lazy to think, reason, outline and perform a speech or written text appropriately. Due to this fact, they feel reluctant and do not want to carry out tasks with an instruction such as *“according to the written guideline prepare a speech / write an essay or a story”*. If these learners are provided with graphics, pictures, comic strips or Graphic Novels, they will feel more comfortable as they can actually see and *visualize* their task.

Having students write comics or Graphic Novels can help them with story mapping, organization, re-phrasing, character development and editing (Morrison, et al., 2002) which will be of great use in their English language extended essays as it will promote their cognitive writing strategies. Thus, again it will trigger their motivation in carrying out their *previously unwanted* tasks which will result in beneficial outcomes. In addition, students who are familiar with graphic novels tend to know tone, mood and especially dialogue techniques which they can apply in their own writings (O’English et al., 2006).

Another problematic area in language classes is the teaching and learning of literary devices or figures of speech. According to Gorman (2003), students with reading problems are mostly reluctant and therefore lose interest in literature. Moreover, learners who are already struggling with the acquisition of language find it hard to master literary devices such as metaphor and symbolism, point of view, and the use of puns and alliteration, intertextuality, and inference. However, with the aid of illustrations and art work, an EFL learner can easily spot situations like conflicts, dilemma or ironies through the facial expressions of the novel characters that imply the characters’ personalities or feelings. In other words, graphic novels promote critical thinking because the illustrations along with the written texts offer discussions. Simmons (2003, p.12) maintains that graphic novel readers have learned to understand print, but can also decode facial and body expressions, the symbolic meanings of certain images and postures, metaphors and similes, and other social and literary nuances

teenagers are mastering as they move from childhood to maturity. Contrary to the people that consider Graphic Novels to be light reading, Graphic Novels also cover social issues that are essential for teenagers to learn. For example the Graphic Novel *The Watchmen* by Alan Moore and Dave Gibbins (1995) deals with issues such as humanity, ideologies and political conspiracies. These concepts and themes can generate fruitful class discussions or presentation topics which will enhance their speaking skills. Moreover, the fact that Graphic Novels are mainly shorter than other texts and easier to read will give them more time to discuss on it. The foreign language learner will find the target language easier to understand, which will again decrease the feeling of resentment and motivate the learner.

1.4 PURPOSE OF THE STUDY

With a need for an effective technique to enhance foreign language teaching and learning, this study aims to investigate the role of Graphic Novels in teaching English as a foreign language. In this study, the role of Graphic Novels is investigated as to conclude whether it has a positive impact on the learners' development in language skills and meta-cognitive skills. The study aims to answer certain questions related to Graphic Novels via an experimental research design carried out in two similar grade ten classes at TED Ankara College Foundation High School in order to conclude and or either further recommend any other studies.

1.5 SIGNIFICANCE OF THE STUDY

It has always been teachers' primary aim to empower language learners in foreign language learning and many teachers and experts have conducted many kinds of studies to find applicable strategies or methods. For example, in their study Ujiie and Krashen (1996) found out that middle school boys who read comic books read more in general than boys who did not read comics and

enjoyed reading more. Thus, the idea that reading can be boosted through Graphic Novels has become a very attractive means of motivating the students.

Although Graphic Novels are mainly regarded as light reading, Derrick (2008) suggests that over the past several years, more and more graphic novels about more serious topics, such as family relationships, war, coming of age, and current events have come out. He further points out that several of these graphic novels have won major awards, such as the *Pulitzer Prize*, the *Hugo Award*, and the *World Fantasy Award*. In addition, he claimed that as Graphic Novels have gained popularity, they have moved from the realm of children and can appeal to and be used with adult students.

This brings to mind a study carried out by Evan Jones (2010) about the changes in attitude and motivation to read in English at a Japanese university. The findings in her study show that the use of comic books and the participants' response to them lend support to previous research by suggesting that contextual illustrations and context help enable participants' schema formation and general comprehension of text. She further points out that these results in less reliance on distracting dictionary use and hence less split attention effect. She also reports that the participants enjoyed the experience of reading the comic books and were more motivated to read more comic books in English (p. 226). Similarly, Liu (2004) further suggests that, whilst decoration does not aid memory formation, the preceding four functions- representation, organization, interpretation and transformation - are important functions in regard to aiding memory and schema formation (pp. 225-243). The visuals enhance the reader's ability to make connections with the written word and its meaning. By doing so, this greatly reduces the cognitive load on the working memory.

1.6 RESEARCH QUESTIONS

The present study aimed to answer the following research questions:

1. What is the role of Graphic Novels in foreign language teaching?
2. What is the role of literary Graphic Novels in foreign language teaching?
3. Is there a significant difference between reading comprehension and writing skills of students who use Graphic Novels and reading comprehension and writing skills of students who do not use Graphic Novels?
4. Is there a significant difference between critical thinking skills and literary devices of students who use Graphic Novels and critical thinking skills and literary devices of students who do not use Graphic Novels?
5. Is there a significant difference between vocabulary learning of students who use Graphic Novels and vocabulary learning of students who do not use Graphic Novels?
6. What are the outcomes of both students who use graphic novels and students who do not use graphic novels in terms of the performed tasks?

1.7 METHOD

The present study was conducted at TED Ankara College Foundation Private High School in Ankara, Turkey and used a mixed-method design in which both quantitative and qualitative data were collected. Specifically, a one-shot experimental design was used by assigning two intact classes of 10th grade into control and experimental groups. All the prep-IB 10th grade classes had the same proficiency level in the English language as it is a prerequisite to have a score of 4, corresponding to a grade of 70-84 out of 100 in the 9th grade to perpetuate in prep-IB grade 10. Thus, there was no need to conduct a pre-test or match the groups. As a consequence, the experimental and control groups

were chosen randomly. The study was conducted during the 3 hours of reading / literature classes a week and the teachers of those two classes (10/C and 10/E) used the play *Macbeth*. Prior to the post-test, qualitative data collection tools such as a questionnaire and interview about Graphic Novels were given so as to have more insight about students' attitudes. The study started with a treatment of using the Graphic Novel of *Macbeth* in the experimental group and the traditional text of *Macbeth* in the control group. Both treatments were followed by a post- test which was a quantitative data collection tool and the t-test was conducted by using SPSS version 13.00.

The activities related to the play of *Macbeth* in the treatment prior to the post-test involved ***pre-reading***, ***while-reading*** and ***post-reading***. The pre-reading section started with guessing the meanings of some pictures that were closely related to the themes of *Macbeth*. These predictions about the text made the students build up some compare-contrast, cause-effect relationships and recognize some strong foreshadowing. During the while-reading activities, students were required to take notes, understand vocabulary, recognize literary devices and answer in grammatically correct sentences. Comprehension questions about *Macbeth* were given to achieve competency in the while-reading part. The post-reading part of the activities dealt merely with emphatic questions that enhanced critical thinking skills, speaking skills, role play and writing skills at the same time.

- **Pre-reading**
 - Prediction
- **While-reading**
 - Grammar
 - Note-taking
 - Vocabulary
 - Literary devices

- **Post-reading**
 - Critical thinking activities
 - Speaking
 - Role play
 - Writing

1.7.1 Instruments

In the present study the following instruments were used to collect the required data.

1. *A Questionnaire about Reading Habits*
2. *Interview about the Experience*
3. *The Post-Test*

First, a questionnaire was administrated to find out the reading preferences, habits and familiarity with Graphic Novels of the 10th grade prep-IB students. This was followed by an interview in which students could express themselves better regarding their experiences and make comments about their feelings regarding the Graphic Novel *Macbeth*. The study was concluded with the post-test carried out at TED Ankara College Foundation Private High School at the end of the 5th week of treatment.

1.7.2 Data Collection and Analysis

After piloting the questionnaire and getting a result of **.82** reliability coefficient, the questionnaire with 37 statements was administrated to the experimental group only in order to collect qualitative data. This was followed by the treatment. The experimental group read the Graphic Novel format and the

control group read the text format. Consequently, the participants of the experimental group were interviewed about their experiences to collect further qualitative data. The post-test which was the final part of the study aimed to conclude the study with quantitative data and was conducted to both the control and experimental group to see whether there was a significant difference between the two groups.

1.8 ASSUMPTIONS AND LIMITATIONS

As mentioned before, the classes had the same proficiency level of intermediate and both classes struggled with foreign language learning and the essential skills required in the target language due to lack of motivation and other affective filters playing a significant role in the acquisition of foreign language. It was assumed that the participants in the experimental group would achieve better results in reading, writing and speaking skills along with language and critical thinking skills after being exposed to a Graphic Novel. Thus, this study was carried out in order to examine whether the use of Graphic Novels would play a significant role in scoring higher results.

This study was conducted at TED Ankara College Foundation Private High School and only the students of 2 prep-IB grade10 got involved because the administration of the school only allowed the researcher to pick two classes, so the possibility of including more classes in this study could not be achieved. Both classes were given the texts of *Macbeth* written in original texts. The control group was introduced with the traditional play format of *Macbeth*, whereas the experimental group was presented with the Graphic Novel of *Macbeth*. In addition, the same activities were given to both the control and the experimental group.

1.9 DEFINITIONS OF TERMS

This section of the study gives the definitions and/or explanations of the specific terminology used throughout the study.

The terminology used in the study can be defined as follows:

Actualized individual: Maslow (1954) cited in Okech and Chambers (2012, p.64) defines an actualized individual as “those who have already satisfied their physiological needs, safety needs, belonging needs, and self-esteem needs. They can now be confident, honest, outgoing, and enterprising psychologically healthy adults.”

Rogers (1963) and Maslow (1954) both described “self-actualized individuals as persons open to experience” as cited in Okech and Chambers (2012, p.64).

Rogers (1963) “has observed that the self-actualized individual would not be defensive and would live in an existential fashion that leads to free experience of the positive as well as negative aspects of life” as cited in Okech and Chambers (2012, p.64).

Affective Filters: the affective filter is one of Krashen’s five hypothesis that interferes in cases of strong emotional feelings such as anxiety. “The affective filter is a screen of emotion that can block language acquisition or learning if it keeps the users from being too self-conscious or too embarrassed to take risks during communicative exchanges. It is a mental block, caused by affective factors that prevents input from reaching the language acquisition device” (Krashen, 1985, p.100).

Autonomous learner: Holec (1981) defines autonomous learners as those who are “able to take charge over their own learning” he also points out that “we are not born with it but “it must be acquired by natural means or formal learning i.e., in a systematic, deliberate way” (p.100).

Cartoons: Single, stand-alone panels that offer the reader a slice of life. The panel (or frame) is the basic building block of all comics. Cartoon captions work in tandem with the drawing to “make the joke” (Cary, 2004, p. 10-11).

Central Executive: Dehn (2008) states that the central executive is “responsible for the other three subsystems (visuospatial sketch pad, episodic buffer and phonological loop) and regulating and coordinating all of the cognitive processes involved in the working memory performance such as allocating limited attentional capacity” (p.58).

Comics: Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer (McCloud, 1993, p. 9).

Comic Books: Staple bound, serialized comic that is available monthly and should not be confused with a book-length graphic novel (Gorman, 2003, p. xii).

Critical Literacy: A clear understanding of the reasons why texts are written for specific audiences and how they achieve their purposes (Chun, 2009, p. 147).

Extrinsic Motivation: Williams and Burden (1997) point out that external factors include other aspects like, the nature of interaction with significant others, the learning environment, and society expectations and attitudes. For example he explains extrinsic motivation when a person gets a good grade from an exam, promotion or other required achievement outside the activity of learning itself.

Graphic Novels: Book-length story that is written and illustrated in comic book style. It can be an original, self-contained story or it can be a collection of previously published comic books that together tell one story. It can also be an original publication that features traditional comic book characters (Gorman, 2003, p. 74).

“Sequential art, the arrangement of pictures or images and world to narrate a story or dramatize an idea” (Eisner, 1985, p.5).

“Longer, bound comic books, thick comic book” (Yang, 2008, p. 186).

Gravett (2005), describes it as work of non-fiction (not technically novels) or comic strip series collected into one bound copy.

Language learning strategies: “an attempt to develop linguistic and sociolinguistic competence in the target language-to incorporate these into one’s interlanguage competence” (Tarone, 1983, p.67).

“The process by which information is obtained, stored, retrieved and used” (Rubin 1987, p.22).

“Specific actions taken by the learner to make learning easier, faster, more enjoyable, more self-directed, more effective, and more transferable to new situations” (Oxford 1990, p.8).

Long Term Memory: long term memory can store larger quantities of information and has the capacity to retain it for a much longer even unlimited time since it encodes information semantically, visually or even acoustically (Mcleod, 2010).

L2 Intrinsic Motivation: “it involves enjoyment of learning a second or foreign language for its own sake without any external coercion or pressure” (Noels et al., 2000, pp.57-85).

Manga: Describes print comics in Japan, and includes all printed matter from three-hundred magazines printed weekly and monthly to bound versions. It is the equivalent of comic books and graphic novels in the United States (Brenner, 2007, p. 293 & 307).

Motivation : “to give reason, incentive, enthusiasm, or interest that causes a specific action or certain behavior. There are two main kinds of motivation: intrinsic and extrinsic. Intrinsic motivation is internal. It occurs when people are compelled to do something out of pleasure, importance, or desire. Extrinsic motivation occurs when external factors compel the person to do something” (Pan, 2008).

“Motivation involves four aspects: a goal, an effort, a desire to attain the goal, and a favourite attitude toward the activity in question” (Gardner, 1985, pp.505-520).

Phonological Loop: The phonological loop is the part of working memory that deals with spoken and written material. It can be used to remember a phone number. It consists of two parts:

Phonological Store (inner ear) – Linked to speech perception Holds information in speech-based form (i.e. spoken words) for 1-2 seconds,

Articulatory control process (inner voice) – Linked to speech production. Used to rehearse and store verbal information from the phonological store (Mcleod, 2008).

Scaffolding: “is an assisted learning process that supports the ZPD, or getting to the next level of understanding, of each student from the assistance of teachers, peers or other adults” (Powell 2006, p.241).

Semiotics memory: Semetsky (2006, p.7) defines it as “the study of signs and their signification.”

Sensory Memory: Atkinson and Shiffrin (1968) suggest that memory is made up of a series of stores and that the sensory memory is the first because information is detected by the sense organs and consequently enters the sensory memory before the short-term memory.

Sequential Art: Includes most newspaper comic strips, comic books, and graphic novels. Sequential Art is most often characterized by the use of panels and text bubbles (Brenner, 2007, p. 307).

Short Term Memory: information in the short term memory is kept for a short time since it is encoded acoustically (Mcleod, 2009).

Visuals: Canning (2001) explains a visual as any projected or non-projected image that can be classified into illustrations, visuals, pictures, perceptions,

mental images, figures, impressions, likeness, replicas, reproductions or anything that would help a learner see an immediate meaning.

Visual Literacy: Occurs when the “visualization and the creation of visuals by students allows them to read, respond, analyze, organize, and represent the learning that is taking place.” (Seglem & Witte, 2009, p. 217)

Visuospatial Sketch: Visuo-Spatial Sketch Pad (inner eye): Stores and processes information in a visual or spatial form. The VSS is used for navigation. It manipulates visual images (Mcleod, 2008).

Working Memory: According to Baddely (2003, p. 189) “working memory involves the temporary storage and manipulation of information that is assumed to be necessary for a wide range of complex cognitive activities.”

1.10 SUMMARY

Chapter 1 provided an overview of the rationale and methodology of this study. A detailed explanation of the background of the study, statement of the problem, purpose of the study and the research questions were given. Furthermore, the definitions of the terms were presented and the limitations of the study were explained.

CHAPTER II

REVIEW OF LITERATURE

2.1 INTRODUCTION

This chapter aims to reveal the description of Graphic Novels, need for Graphic Novels and the history of Graphic Novels. In addition, this part of the research also conveys the administrated experiments and related studies, the effects of Graphic Novels on memory and related theories and models about motivation along with learning strategies.

2.2 GRAPHIC NOVELS

This section aims to reveal that the usage of graphic novels in the classroom settings in effective learning. In addition, it emphasizes the fact that Graphic Novels not only aid the reluctant students but benefit the skilled students as well. However, there is still a question to be answered. What exactly is a Graphic Novel?

2.2.1 The Description of Graphic Novels

There are several descriptions of a Graphic Novel. Weiner (2010, p.5) suggests that the Graphic Novel can be referred to as “sequential art, comics, photo-novels, graphics, paperback comics novels (whatever name one wants to use).” In addition, Carry (2004), describes the Graphic Novel as “the longer cousin of the comic book” (p.10). He Further states states that “Graphic Novels span many literary genres and are often full-length books containing many of the literary elements that are found in the traditional text-only books such as novels” (p.11). Similarly, Carter defines it as “a book-length sequential art

narrative featuring an anthology style collection of comic art, a collection of reprinted comic book issues comprising a single story line (or arc) or an original, stand-alone graphic narrative” (2004, p.1). Although the Graphic Novel has many descriptions, it has the same purpose namely, to motivate its readers with the illustrations.

2.2.2 The Need for Graphic Novels

Reading novels, magazines, papers or even textbooks are carried out due to several needs. People either read for fun or relaxation; they may want to be informed about situations going on in their country or other areas, or they simply have to read as it is a significant part of their education. Implementing Graphic Novels into the reading syllabus is considered to be one of the most applicable scaffolding types by many experts in the field of ELT. Krashen's (2004a) *Comprehension Hypothesis* adds additional perspective on the issue of whether and how to use the student's first language in foreign language education. It also states that information provided in the first language can help the same way pictures and realia can help make input comprehensible, supporting the use of graphic novels with second language students.

In addition, Stephen Krashen (2004a), argues that students will acquire a second language when they receive understandable messages (comprehensible input) and when their levels of anxiety (affective filters) are low enough to allow those messages in. Krashen (2004b) also thinks that graphic narrative materials are an excellent means to reduce the affective filters of anxiety and lack of confidence blocking student pleasure in learning L2. He further indicates that they can spark student interest, thus increasing acquisition of L2 and invigorating kids to become autonomous acquirers. In other words, Graphic Novels have proved to enhance FL acquisition by eradicating some psychological obstacles such as their affective filters and motivating them.

Furthermore, the more a society becomes visual through TV, Internet, or movies, the better they have come to understand and gained knowledge. Carter (2007, p.11) emphasizes this by saying, “visual non-text media provides comfort” and entertainment. Children surrounded by video or computer games expect to see and experience the same with reading as they are used to learning directly from computers, video games and internet so, introducing them with Graphic Novels instead of traditional literature will be more beneficial (Beers et al.,2007). This is further elaborated by Kelly (2011) as she believes that “graphic novels can reach a much broader audience than comic books or trade books, especially since some authors are turning their trade books into Graphic Novels” (p.38). For example, even Stephanie Meyer’s *Twilight Saga* can be now read for enjoyment in a Graphic Novel format for the ones who are reluctant to read and prefer an easier version of the book. Kelly (2011) addresses in her research *Graphic Novels: Not Just for Superheroes* the rise of graphic novels as alternative books for struggling and de-motivated readers. The author also emphasizes that, Graphic Novels have wider readers than comic books or trade books. She gives the Graphic Novels such as *Hardy Boys*, *Indiana Jones Adventures*, and *Nancy Drews* as example for teaching challenging vocabulary to the students. Moreover, in the study it is suggested that graphic novels are more fun to read, easier to understand and consists of colourful pictures which help the students to understand the text in detail. Michele Gorman (2003, p. xi), author of *Getting Graphic: Using Graphic Novels to Promote Literacy with Preteens and Teens*, argued that “. . . 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 issue for teens, stimulates the young people’s imagination, and engages reluctant readers: graphic novels.”

Graphic Novels are considered as a very supportive media for visual learners since they link images with texts to increase comprehension (Hassett & Schiebe, 2007). According to Pennella (2009), when students see an unfamiliar vocabulary item, they will be able to decode it with the scaffolding effect of the

visual context clues. Thus, what reluctant FL learners definitely need is Graphic Novels in order to boost up their reading skills.

Graphic Novels are undoubtedly read for fun and one of the most significant way to motivate students in reading is giving the opportunity of extensive reading. You would never force a person to read something that appeals to his interest and the same counts for a teenager as s/he will always be willing to look at a comics (Goldsmith, 2005).

Graphic Novels certainly appeal to the senses of the visual learner. Considering the fact that young learners at a younger age are more exposed to illustrations so that they can learn, it is not unreasonable when Graphic Novels should be accepted and recognized as a bridge for the transition to written texts (Gorman, 2003).

2.2.3 History and Development of Graphic Novels

Graphic Novels are originally outcomes of *comics*. Therefore one must first have a closer look at the history of it. The 1940's were the Golden Age of comics (Carter, 2007) because strip cartoons were actually transformed into comic books in those times. They were mainly appealing to younger generations as they were about heroes and involved *action*. Nonetheless, also issues related to adolescent problems like the "*Archie*" series were published in comics (Gorman, 2003) and soon became very popular in the United States. However, soon many opposing ideas emerged as the adults believed that these comics harmed certain moral issues. A book written by Frederick Wertham (1954) entitled *Seduction of the Innocent* spread the idea that comics led to corruption of the teenagers in that they tend to get involved in criminal activities, sex, ideas of destruction, homosexuality and juvenile delinquency (Haugen, 2005). Carry (2004, p.45) approached the concept of sex by saying that "like other media, comics are multifeceted and offer a broad range of content. Raunch is only one small part of a very big comics world." Others introduced comics as a failure in that it caused to reading problems and

disabilities among young readers (Carter, 2007). Fortunately along with the Civil Rights Movement in the United States comics regained its popularity back, because people's perspective about minorities changed. Comics came back in the new form of "*comix*" and were recognized again (Morrison, Byran, and Chilcoat, 2002). Will Eisner, who is known to be the first graphic novel author, combined his stories about a poor, crowded Jewish Bronx neighbourhood in a novel named *A Contract with God* in 1978. He defined this book as a Graphic Novel. The definition explained a Graphic Novel as a complex story told in comic book format in 64 to 179 pages (Manning, 2004).

Throughout the years, EFL targeted readers have changed noticeably in aspects of their artworks. While first readers were in standard book sizes and shapes with limited visuals, the recent readers have many varieties such as different page and font sizes and types, increased use of cartoons and visuals and other creative techniques such as holes on the pages giving clues about the events taking place the next page, or a book becoming a playhouse when opened completely. Of course, technology brought many opportunities to the publishers, but the technology used to make all those coloured and dimensional is expensive, however, considering the investment given to the brain power of this type of books, it might even be cheaper. So, the main reasons for these investments was the demand of readers who met the information technology with videos, movies, cartoons or video games. Boring yellow pages full of letters could not compete with the colourful world of cartoons, movies and games. This is no way a complaint, as many difficult books became readable with these changes. For novels which are longer and include many events to be bounded, it was really difficult for an EFL learner to read such a book. But with Graphic Novels, it is much easier and more fun to read a novel, and the inevitable outcome is that the learner gets more motivated in that s/he will want to read more and the graphic novel publishing companies according to Gorman (2003) have been growing at greater rates than text publishers.

When categorized chronologically it can be said that the presence of Graphic Novels can be divided into six age types. Holston (2010, p.10) shows the ages of Graphic Novels as follows:

Golden Age (1938-1944): The Golden Age starts with Superman, *followed by Batman and Wonder Woman* in 1938 and loses its popularity with World War II. It is a crucial time when superheroes with super powers were needed to save humanity.

Atomic Age (1944-1956): People needed lighthearted material to read after the Second World War and thus, a little more tongue in cheek and lighter material were published in order to lighten the moods of the people. However, this age ended with the publication of *Seduction of the Innocent* by Frederick Wertham about juvenile delinquency.

Silver Age (1956-1972): Due to some debates about graphic novels and Juvenile Delinquency the Comics Code Authority (CCA) was established. Important publishers had their own CCA. This caused to a tremendous rise in superhero comics with DC and Marvel Comics. The graphic Novels gained more acceptance and commercially showed greater success. Despite the CCA, underground comics developed and many artists published their own comic. The “x” was used to differentiate the mainstream comics bound and restricted by the CCA from the unrestricted sequential art.

Bronze Age (1972-1986): This is the period when the CCA allowed the presentation of darker elements in the comic books. Vampires, witches or monsters became the antagonists of the stories. One could also portray drug use in the comics as long as there was a message about addiction or presented in a negative way.

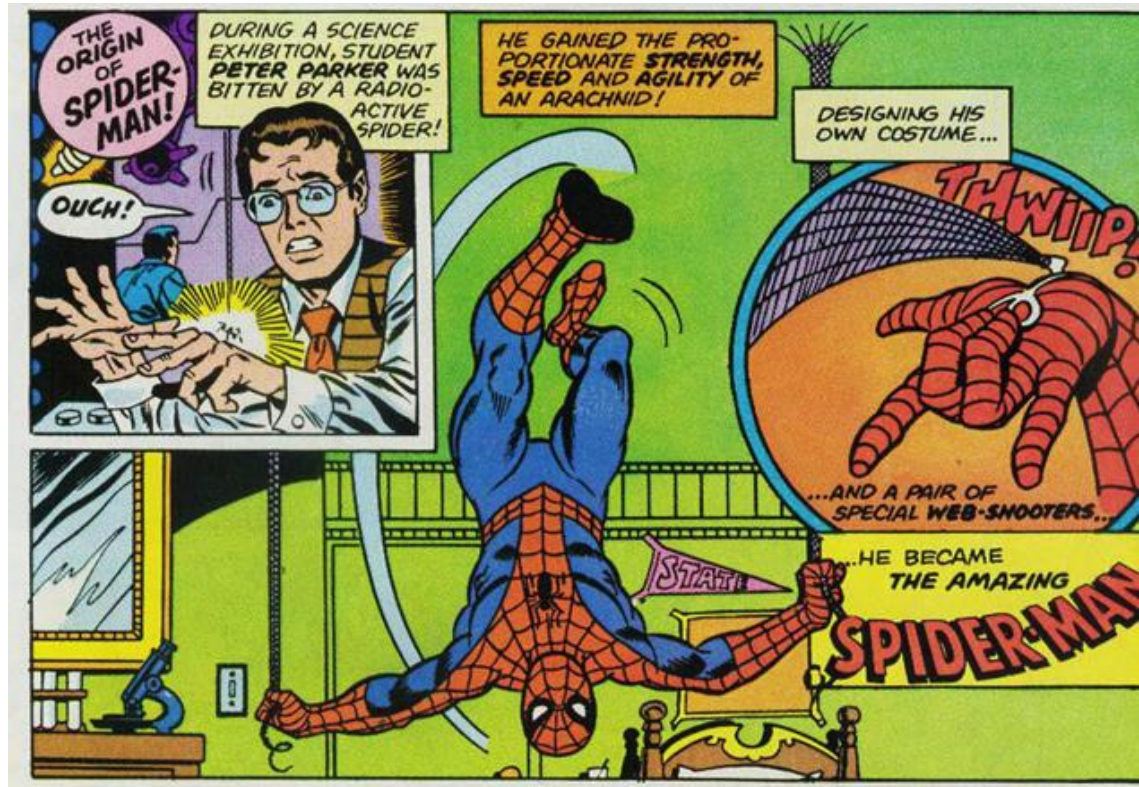
Modern Age (1986-present): This time period is referred to as the Dark Age or Iron Age of comics. It is the time of Frank Miller’s *Dark Knight* and Alan Moore’s *Watchmen*. Not only comics about heroes but also anti-hero comics are published. The 1970s was the start of autobiographical stories. Gay/Lesbian or other sexual preferred genres showed up towards the 1980s. Historical and

autobiographical Graphic Novels such as *Maus* by art Spiegelman, *American Splendor* by Harvey pekar and *Persepolis* by Marjane Satrapi were very powerful comic presented in the same era (p.10).

Weiner (2002) suggests that the great breakthrough in real interest in graphic literary materials in the United States came roughly with the new millennium, although they had already appeared poised to break into the adult readership mainstream in the mid-1980s, with the publication of Art Spiegelman's Pulitzer-Prize winning Holocaust narrative *Maus*. Since then a great variety of graphic novels have been published according to the demands of readers. With this new wave of graphic novels many experts and teachers have conducted reading lessons with materials containing graphics and illustrations. Weiner (2002) presented the graphic novels as *The Superhero Story*, *The Human Interest Story*, *Manga*, *Nonfiction*, *Adaptations* or *Spinoffs* (e.g., the Star Trek Series) and *Satire*.

The Superhero Story: Gordon (2004) explains that this type of story involves a character or characters that are familiar to most readers. It is a story with graphics/comics that is usually about someone who has a dual existence and mainly devoted him/herself to the betterment and welfare of the society. The superhero has to be very careful in not showing his/her superpowers to the world and thus has sentenced him/herself to a lonely life in which there is no place for the beloved. A few examples for superhero stories are: *Zorro*, *Superman*, *Spiderman* (see figure 2.1), *Batman* (see figure 2.2), *Wonder Woman* etc... Rosenberg (2010), the editor of the anthology *The Psychology of Superheroes* states in her article *What is a superhero?* that "superhero stories provide rich examples of psychological phenomena. She suggests that the origin stories of Bruce Wayne/Batman and Tony Stark/Iron Man are wonderful examples of how people make meaning of traumatic experiences-field of psychological inquiry called posttraumatic growth or stress-induced growth" (retrieved from psychology blog).

Figure 1 : The Amazing Spiderman



By Lee, S (writer) and Romita, J (artist), (2005) (Retrieved from www.marvelworks.com)

Figure 2 : Batman as Mentor/teacher

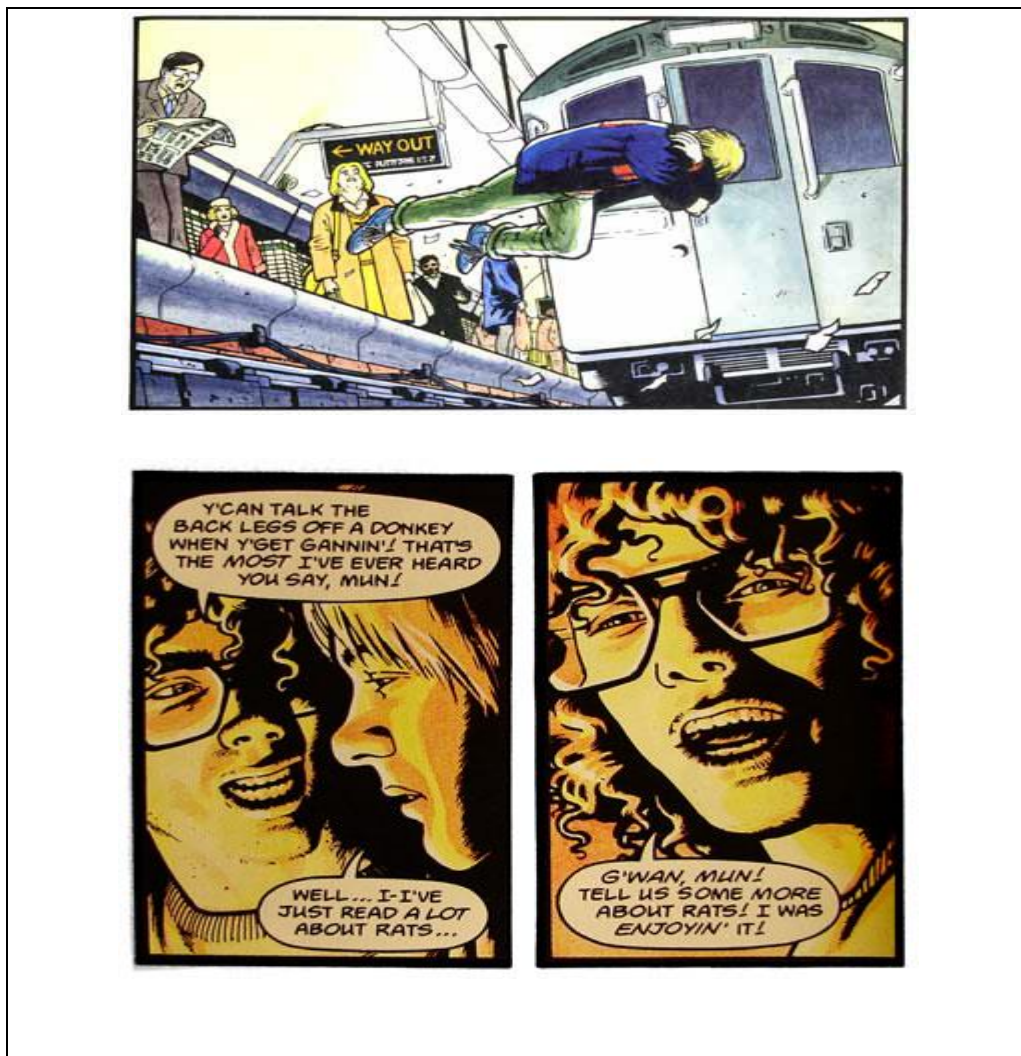


By Miller, F. (1986)

(Retrieved from <http://www.dccomics.com/tags/the-dark-knight-returns>)

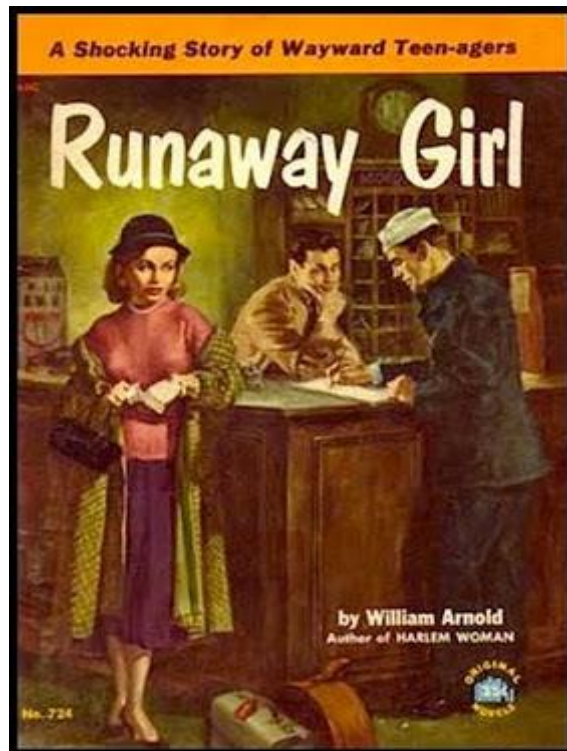
The Human Interest Story: These types of stories involve and cover a wide range of subjects or issues to peoples' interest in that they reveal the problems, worries or achievements of the characters in such a way that it evokes interest or sympathy from readers. This type of story can be the main theme of a Graphic Novel or the underlying story behind the story. Although the human interest stories are classified as a Graphic Novel, they are similar to the traditional types of fiction. Examples for Human Interest Stories are : *One Bad Rat*, *A Tale about a Runaway Girl* (see Figure 2.3 and 2.4).

Figure 3 : The Tale of One Bad Rat.



By Talbot, B. (1995) (Retrieved from www.grovel.org.uk)

Figure 4 : Runaway Girl



By Arnold, W. (1952) (Retrieved from www.fantasy-ink.blogspot.com)

Manga: It is a form of pictorial story that stems from the Japanese comics (see figure 2.5). In her paper titled *Graphic Attraction Graphic Novels in Libraries* presented at ALIA in 2004, Lee defined Manga as a comic book in Japanese which is highly popular. She defined it as a very special style, similar to Anime (Animation) films and divided Manga's into two main genres, Shoujo (girl's manga) and Shounen (boy's manga) which are read from right to left, both on the individual pages and for the book as a whole. She further pointed out that they have a distinctive look (2004).

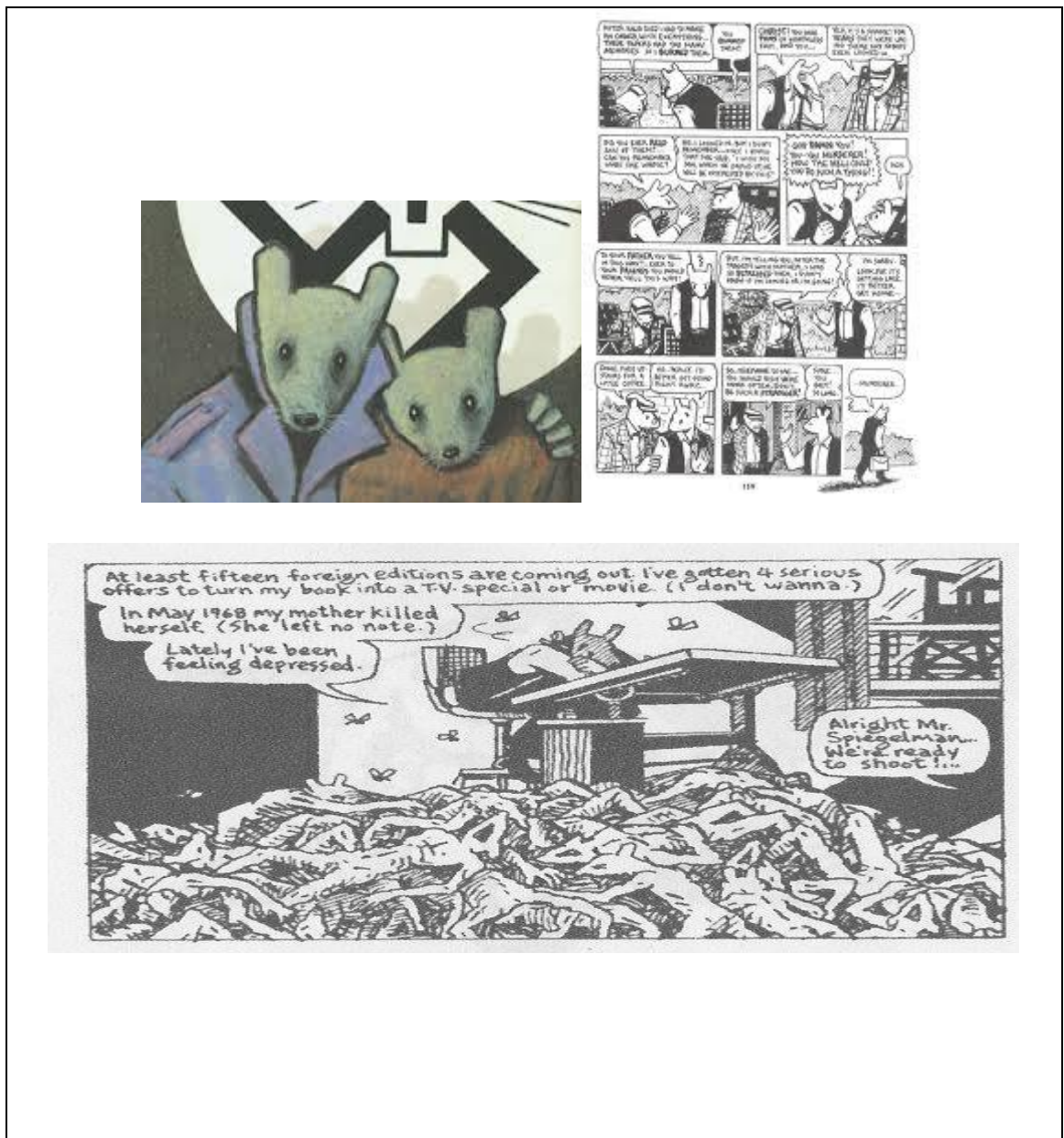
Figure 5 : Dengeki Daisy (Gir's Manga).



By K Motomi (2013) (Retrieved from www.mangahere.com)

Nonfiction: These types of Graphic Novels are not technically considered as novels, but are still considered as narrative in nature, and told in pictorial form. For example, the very famous Pulitzer-Prize winning historical tale *Maus* by Art Spiegelman is a Graphic Novel.

Figure 6 : Maus II



By A. Spiegelman (1991) (Retrieved from
www.artspiegelmanandmaus.wordpress.com)

Adaptation or Spinoffs: These are Graphic Novels about a well-known character, whether from film, classic literature, or popular culture, adapted into graphic form. Lee presented at ALIA Conference (2004) that “many graphic novels are adaptations from classic or well-known books and therefore can provide a gateway to these books for those more reluctant readers. By reading the Graphic Novel by Peter Kuper of *Metamorphosis*, the reader may be more willing to attempt the original through curiosity or a desire to deepen their experience with the book”. The Graphic Novel *Macbeth* is also an adaptation of the original play and serves as an alternative reading material with the aim of drawing reluctant readers’ attention.

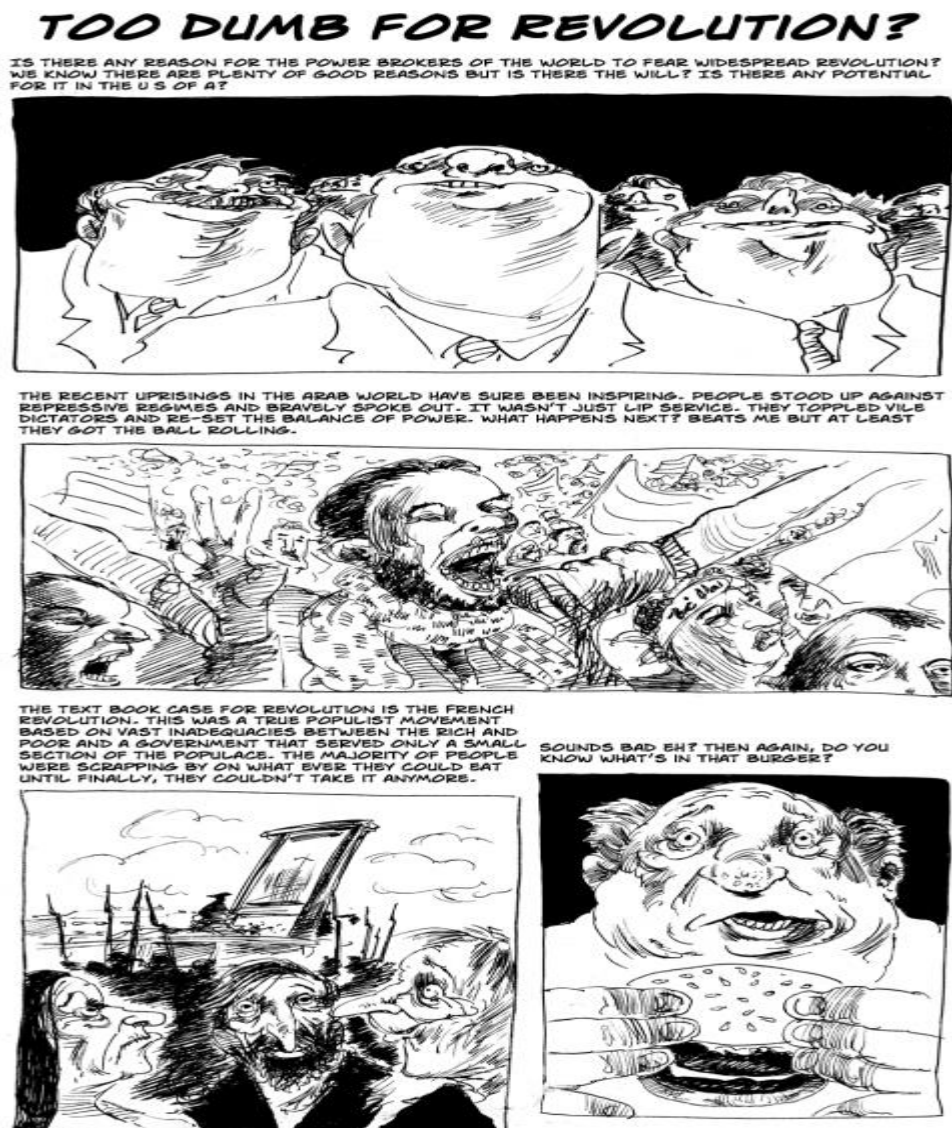
Figure 7 : Macbeth



By J. McDonald and J. Haward (2008) (Retrieved from www.multimedialearning.com)

Satire: a satire is mainly used in a Graphic Novel to criticize some political and sociological issues in a humorous and witty way. It is the employment of sarcasm and irony to ridicule certain individuals or social groups. A satire requires a literary form of expression, disgust at the ugly and wicked, humour, desire to correct and reform, exaggeration of the reality.

Figure 8 : Too Dumb for Revolution.



Along with the popularity of the Graphic Novels came a new and unfamiliar type of comics. *The Japanese Manga*, which is also a reading material with lots of illustrations and a minimum number of words. However, this Graphic Novel shows important difference in that it is read from the back to the front of the book. “Manga, a term first coined by Katsushika Hokusai in connection with hastily drawn caricatures, tells us that these kinds of images do not belong to the traditions of fine art and calligraphy (Labio, 2011, p.110). One of the other characteristics of the Manga is that it is not kept or re-read, but thrown away once it is read (Schodt, 1996). Types of Manga like action, fantasy, sports, romance, erotic and even Shakespeare series illustrating the original text found its place on the shelves of the bookstores.

In his article titled *Okutan Çizgiler* (Graphic Novels), Çetin (2010, p.195) points out that not until the 1960s did the Turkish people meet with the Graphic Novel. *Tommiks* and *Teksas* by Cengiz Hadımlı were the first comics that gained popularity. These left their places to serious graphic novel heroes such as *Tarzan*, *Zagor*, *Kızılmaske*, *Mr. No*, *Mandrake* and *Flash Gordon*. Apart from the foreign comic heroes, Turkish heroes like *Kara Murat*, *Tarkan*, and *Karaoğlan* gained popularity as well. Çetin states that “students would secretly read the comics that they had hidden between the pages of their course books at school.” He further explained that comics became so popular that people started exchanging and trading comics to create their personal collection of a specific comic series.

2.3 PSYCHOLINGUISTIC ASPECTS OF GRAPHIC NOVELS

On a psycholinguistic level, research into learning has shown that multi-modal instruction and the use of contextual visual clues such as those found in comic book stories can be beneficial in regard to comprehension and schema formation (Kalyuga, Chandler, & Sweller; 1999; Leahy, Candler, & Sweller, 2003; Meskill, 1996; Mayer & Moreno, 1998; Mayer, 1999; Tindall-Ford,

Chandler, & Sweller, 1997). Graphic novels can function as a significant basis for learning reading strategies.

Reading has always been a matter of importance as it is a crucial skill that determines the amount of learning a foreign language. Therefore teachers have always been in the search for finding techniques to improve their reading classes.

The nature of learning to read can be explained by two approaches:

1. Bottom-up processing which deals with the development of the basic skill such as matching sounds with letters, syllables, and the words in written format. This process can be associated with "*phonics*" (Anderson, 1994, pp. 469-482).
2. Top-down processing which mainly focuses on the knowledge that the students already have to understand a written piece of text. Background knowledge that students have can be associated with "*schema-theory*" (Carell, & Eisterhold, 1983, pp. 24-46).

The bottom-up, or phonics only requires learners to recognize the letters, form words and then sentences. It definitely leads to reading; however, reading does not only mean uttering the sounds you see. It needs understanding, as "textual comprehension involves adding the meanings of words to get the meanings of clauses" (Anderson 1994, pp.469-482). This behavioristic based approach only requires learners to decode the codes passively in order to identify the sounds, words and sentences.

With the emergence of cognitive sciences the behavioristic approach in reading lost its value and left its place to top-down processing. With the distinction made by Ausubel (1968) between *meaningful* and *rote* learning, reading classes became more effective. Instead of memorizing words and reading them without understanding messages or implications, meaningful learning aimed to present the new information in a relevant context which is related to the learner's prior

knowledge, and thus, “easily integrated in one’s existing cognitive structure” (cited in Omaggio 1993, p.58).

Reading has now become “a dialogue between the reader and the text” (Grabe 1988, p.56). Graphic novels eliminate the passive involvement of the learner because this reading type is “purposeful and rational, dependent on the prior knowledge and expectations of the reader (learner). Reading is a matter of making sense of written language rather than decoding print to sound” (Smith, 1994, p.2).

Schemata-theory is closely linked to top-down processing. The student needs to rely on his/her former knowledge or background to get interested in and understand the text.

Nunan (1999, p. 201) defines schema-theory as it is being based on “the notion that past experiences lead to the creation of mental frameworks that help us make sense of new experiences”. Smith (1994) names *schemes* as “the extensive representations of more general patterns or regularities that occur in our experience” (p.14). For example, if you go to a hospital you have never gone before, you will still be able to make sense of the environment as you can retrieve your former experience back. Thus, your previous experience will ease the process of understanding your yet to be experienced situation in the future. This knowledge can be in the form of “objects, situations, and events as well as knowledge of procedures for retrieving, organizing and interpreting information” (Kucer 1987, p.31). Whatever the learner is successful in retrieving has to do with the learner’s schemata. Anderson (1994, p.46) explains, “ a reader comprehends a message when he is able to bring to mind a schema that gives account of the objects and events described in the message.” During the reading of a Graphic Novel, the learner either “activates or constructs a schema that provides a coherent explanation of objects and events mentioned in discourse” (Anderson 1994, p.473). In other words, he suggests that Graphic Novels can function as a tool that interacts old and new information (Anderson and Pearson, 1988).

There are two types of schemata: “*formal schemata*” and “*content schemata*”(Carell & Eisterhold, 1983, p.33) . The former is related to the structure of a text. Most students are familiar with comics, strips and illustrations, so it will not be difficult for them to adapt the structure and style of the texts in Graphic Novels. The latter is related to the knowledge of the subject matter. As most of the graphic novels deal with some issues like, friendship, war, freedom, environment etc... it will not be difficult again for them to adjust to these types of topics, messages and themes. When relevant and meaningful texts considering the age, gender and background of the learner is chosen such as Graphic Novels, strips or comics, their schemata will activate and learning will be permanent. For example, Graphic Novels provide good bases for students doing *prediction, semantic mapping* and *reconciled reading* in the pre-reading activities. The while reading activities can be further fostered by *note taking, interacting with other students, compiling new vocabulary and information and summarizing*. The post- reading activities in the graphic novels that will enhance schemata formation could be *posing questions based on their interpretations and accuracy*.

2.4 THE ROLE OF GRAPHIC NOVELS IN MOTIVATION AND LEARNING STRATEGIES

It should not be forgotten that motivation is the most important psychological reason for a student’s reaction and behavior in terms of both engagement in and resentment of an activity during English lessons. The outcomes, whether it be successful or disappointing, are closely linked to the motivation at the beginning of the task and the motivation at the end of the task that will determine the rate of success in the following task.

There are two types of motivation: *intrinsic* and *extrinsic* motivation. Intrinsic motivation is defined as “motivation to engage in an activity because that activity is enjoyable and satisfying to do” (Noels, Pelletier, &Vallerand, 2003, p.38). Extrinsic motivation is merely based on the desire of reaching or

obtaining a reward at the end. Williams and Burden (1997) explained extrinsic motivation as a situation, when the only reason for performing an act is to get something outside the activity itself such as getting a good grade or passing an exam.

Using Graphic Novels in the English language classes trigger the students' intrinsic motivation. The students do not feel forced to read something, study it and be successful in the exam. Kids love comics and they never feel forced when looking at the pages. They enjoy, while solving problems and carrying out the required skills. When a student starts to learn because of his/her intrinsic motivation, s/he will definitely benefit from it in terms of both academic success and fun.

Graphic Novels contribute to the four perspectives of intrinsic motivation which are *competence, curiosity, autonomy, and internalized motivation*. Each of these are briefly explained below.

Competence: Graphic Novels engage the students with the activities and thus, they gain competence. Carry (2004, p.3) supports this by saying that English language learners “may find clues in the pictures that help deystify the text and increase comprehension”. With this overpowering feeling of competence they get more motivated as they start to believe that they will become competent language learners.

Curiosity: Rubin (1975) mentioned in her seminal TESOL Quarterly article that “the good language learner may be a good guesser, that is, he gathers information in an efficient manner so it can be easily retrieved and that he may actively look for clues to meaning-in the topic, setting, or attitudes of the speakers” (p.43). The Graphic Novel may serve as an efficient material to strengthen this learning strategy as Graphic Novels are different from the written-texts that students are used to reading. The Graphic Novels are shorter and have more illustrations than words which may draw the students' curiosity so that they will approach the task with a more eager feeling. Likewise, illustrations are far better in showing hints and clues than words, which makes

the student feel more engaged in the story. Therefore, raising curiosity through graphic novels result in shaping willing language learners.

Autonomy: the fact that the students are willing to read the Graphic Novels and have the feeling of independency while going over the script and illustrations result in them becoming autonomous learners. Students can infer hidden messages, guess meanings of vocabulary through pictures and can get an overall idea about what the novel is without asking the teacher or looking up words all the time. This feeling of independency brings them closer to autonomy and they feel that they are actually able students that can master the language on their own. In Schwertner's Action Research Project (2008) the results about motivation showed that the students' motivation and confidence in reading by reading Graphic Novels had increased. She suggested that the literature circles with the Graphic Novels:

- 1) created a feeling of a "community of readers" that helped students become "absorbed" in books;
- 2) offer visuals that are helpful for the reluctant reader who cannot visualize what he is reading along with a shorter text that appeals to reluctant readers;
- 3) aided critical reading as the students not only decode words but also analyzed visuals along with literary elements and connected the two;
- 4) address current, relevant, complex social issues that the students related to (Schwertner, 2008). All these outcomes suggested that the learner became autonomous.

Internalized Motivation: Harmer (2001) points out that "intrinsic motivation plays by far the largest part in most students' success or failure as language learners" (p.4). Once the students have benefitted from the positive feelings and the learnt items, they will not find it necessary to focus only on fun activities, as they now know that they can also go a step beyond. Calo (2010) points out in her article that "by reading graphic novels, engaging in rich analytical

discussions, and participating in activities that further extend and deepen students' understanding of the texts, all students learn to be strategic readers and critical consumers of information"(p.3). Graphic Novels are tools to teach the English language and empower the learner with skills. Moreover these comics also deal with social issues so a learner who has become competent in the skills and can recognize, discuss, write about social issues or learnt how to organize, plan and reason can see the value of it in the society. Students who have internalized these values will be successful not only in language but in all areas.

On the other hand, written texts used in the FL classrooms only trigger students' extrinsic motivation. Hardworking and competent students carry out their tasks to get a good grade and soon forget what they have learned. The extrinsically motivated student just tries to learn in such amount that will lead to a good grade. S/He will not go beyond. Motivation in relation to the achievement for success will be present but cannot be compared to the effect of intrinsic motivation.

According to Dörnyei (2001), extrinsic motivation is classified into four groups:

- 1) *External regulation*: behavior conveyed because of the wish to be praised, recognized by another person.
- 2) *Introjected Regulation*: the feeling of pressure to realize a demand or promise due to internalized rules.
- 3) *Identified Regulation*: the feeling of valuing the activity and fully engaging in it.
- 4) *Integrated Regulation*: activities that are completely self-determined and primarily part of adult stages of development. (pp.103-105).

An activity that started with an extrinsic type of motivation in the English language classroom can easily leave its place to an intrinsic type of motivation. The approach towards a Graphic Novel may at first hand seem to be just a task to be carried out because of teacher pressure and fear of grades, but can

gradually change once the student begins to enjoy and feel comfortable. At that point, the student will not primarily focus on the pressure and demands or rewards, but on the Graphic Novel itself and the need for extrinsic rewards will be eliminated. Once the student gets fully engaged with all his senses, the learnt skills and knowledge will be permanent.

Whether the learner studies English with an intrinsic or extrinsic motivation, the outcome for both types of learners will be the same as the extrinsic motivation will soon change into an intrinsic one. Graphic Novels will definitely motivate them with a result of permanent language acquisition.

Another type of motivation is the “amotivation” proposed by Deci&Ryan (1985). These types of students belong to neither of the previously mentioned groups. They are just not motivated at all. They just carry out tasks, even without being aware of what they are doing, because it is required. They are aimless, demotivated students that have no purpose and cannot see the purpose of what they are doing. However, they do immitate their teachers or peers. As *immitation* in general plays a significant role in language learning, it gives way to learning to some extent. When using graphic novels in the classroom and in some way getting amotivated students’ attention may trigger their motivation more and even they can become more interested and engaged in the task.

There are examples of intrinsically motivated students being extrinsically motivated as well. However, the opposite cannot be easily seen. Changing or shifting the extrinsic or amotivated student into an intrinsic motivated student is very challenging, yet achievable. Applying Graphic Novels will motivate and encourage most of the students and lead to storing knowledge into long-term memory.

The incompetent struggling students, on the other hand, will not understand the text and feel alienated. The interference of the affective filters will immediately result in getting de-motivated and “not learning”.

Gardner’s (1985) integrative and instrumental orientations in motivation can also be stimulated by the usage of graphic novels. Integrative motivation is

when a student for example continues her studies in an MA program to both learn and build up his future. Instrumental motivation takes place when the person learns and becomes competent in language for his own benefit in cases such as; raise in payments, getting more money because you are more qualified (eg, KPDS a foreign language state exam held in Turkey). Though both types of motivations seem to be related to a further time in the future, they can be established in the learners. If a student gets so motivated because of Graphic Novels, s/he may further want to read written texts, do presentations and research. Also the learnt skills like organizing, reasoning, deducing might become of use in other school subjects.

All in all, when the student has achieved a maximum amount of motivation through graphic novels, the following situations are likely to occur:

- all of their minds and bodies are completely involved,
- their concentration is very deep,
- they know what they want to do,
- they know how well they are doing,
- they are not worried about failing,
- time passes very quickly.
- they lose the ordinary sense of self-conscious gnawing worry that characterises much of daily life. (Csikszentmihalyi and Nakamura 1989, p.127)

All these above mentioned conditions can be easily achieved by using Graphic Novels in the language classrooms.

2.5 THE ROLE OF GRAPHIC NOVELS IN LANGUAGE LEARNING STRATEGIES

Although students get motivated and feel they are learning, they still might have problems in establishing their language learning strategies. It is true that Graphic Novels function as a scaffold and that they ease understanding, promote *guessing* and *linking* words to possible meanings. However, this might not be sufficient to achieve optimum success. Students will get completely autonomous when they are taught to build up their own learning strategies. This can be achieved by using Graphic Novels as the illustrations in it will promote the usage and competence of these strategies. Language learning strategies are defined as “external skills often used consciously by students to improve their learning” (Ellis, 1978, p.9) and are according to Oxford (1990) “easier to teach and modify” (p.12). Thus, if teachers use the appropriate lesson materials and assign them useful tasks, students will be more successful. For example while teaching vocabulary from Graphic Novels a teacher can meet the five requirements of Brown and Payne (1994, cited in Hatch and Brown, 1995, p. 373) which are:

- Having sources for encountering new words ,
- Getting a clear image, either visual or auditory or both, of the forms of new words,
- Learning the meanings of words,
- Making a strong memory connection between the forms and meanings of the words,
- Using the words

Graphic Novels support the students in building up Language Learning Strategies (LLS). The twelve key features of LLS summarized by Oxford (1990) can be reached and internalized through the usage of graphic novels.

The below given items of the LLS can also function as the features of Graphic Novels because Graphic Novels;

- Contribute to the main goal, communicative competence.
- Allow learners to become more self directed.
- Expand the role of teachers.
- Are problem oriented.
- Are specific actions taken by the learner.
- Involve many aspects of the learner, not just the cognitive.
- Support learning both directly and indirectly.
- Are not always observable.
- Are often conscious.
- Can be taught.
- Are flexible
- Are influenced by a variety of factors (motivation, proficiency level of the learner, age, career orientation, learning style). (Oxford,1990, p. 9)

For example, when the teacher uses a Graphic Novel, she will be able to enhance the LLS through the illustrations as they give the necessary clues to think critically and start reasoning. Students will find it easier to understand and because of the illustrated situations and dialogues they will be able to focus on the learning strategies that the teacher presents them. All students regardless of their reading levels can participate in discussions about the visuals within the novel.

Calo (2010, p.8) states that “Graphic Novels can help the learners to become strategic readers in pre-reading, while reading and post-reading activities”. She

further points out that the students can “develop new insights, think deeply, carefully and critically about what they see and read, make interpretations, pose and answer questions and think and act creatively” (p.8). These skills can be achieved by going through the pages and observe the illustrations in the Graphic Novel. The first page of a Graphic Novel with its powerful visuals and carefully selected words always aim to give clues about the main theme and issues of the novel. Another interesting and informative property of the Graphic novel are the frames or panels.

Frames/ panels: As can be seen in figure 2.9, the visuals are created in story frames and panels which enable the reader to jump from scene to scene. Each panel is the box that contains each of the scenes. Though some panels are arranged neatly and linearly on a page others may have a chaotic flow as illustrated below. The chaotic choice of panels with different sizes or placement affects the reader’s perception and interpretation. The slanted placement of the panel emphasizes how shattered Macbeth feels (see figure 2.9). It gives the reader visual hints about the mood of the character.

Figure 9 : Types of Panels creating mood in *Macbeth* (p.25).



In addition, the colors of the illustrations provide the reader with the necessary clues about the atmosphere, tone or mood of the scene (see figure 2.9). The shades of grey illustrated below, creates a gloomy atmosphere. Moreover, the illustration of shadow and the darkness also add suspense and mystery.

Furthermore, different sizes, colors and styles used in word balloons or captions within words have the effect of influencing the reader in such a way that it enables the student to see how words can create different tone and atmosphere.

McCloud (1993, p.46) outlines very detailed categories of panels. Each category exactly describes the purpose of each panel. The basic category of panels represents three types where the shape or the absence of the border

may suggest time of action or emotion (see Figure 2.10). The first is a rectangular panel implying present time. The second is a wavy and scalloped form expressing past time. The third irregular form suggests emotions or sounds. The shapes of the panels or the absence thereof convey linguistic information and contribute to the narration. The panels can prepare the reader for an upcoming situation or action.

Figure 10 : Types of Panels



Gutters: In McCloud's book (1993,p.66), the spaces between the panels are called gutter functioning, like "the limbo of the gutter, human imagination [that] takes two separate images and transforms them into a single idea." Gutters make it possible for readers to understand, follow and interpret the changing of locations and time or infer and draw conclusions of another event or scene that is taking place in the meantime. The contrast of colors between the panels emphasize the fact that the atmosphere in both illustrations differ. The colors also indicate that the characters differ in personality. The king can be seen as a smooth character, whereas Macbeth can be interpreted as a cruel, cold blooded warrior.

Figure 11 : Gutters in *Macbeth* (p.9)

Ambient Sounds: displayed sounds like BANG BANG given below emphasize actions taking place in the story. The different shape of frames indicate how the character feels. Thus, it can be said that the sounds and shapes aid the readers' understanding.

Figure 12 : Ambient Sounds in *Macbeth* (p.38)

In the study “Reading and Writing with Graphic Novels” by Frey (2010), Graphic Novels are claimed to be effective in helping all kind of readers in not only just reading and understanding but also in understanding and analysing the

complete literary devices and elements of the texts. In order to achieve this she gives suggestions to promote reading and writing with the usage of Graphic Novels.

According to Frey one way of doing this is to highlight the literary elements in a visual form so that parallels between their application in prose and sequential art can be drawn. In other words, by visualising the literary elements the recognition of these will become much easier in further reading. She supports this by giving suitable examples of Graphic Novels to read to teach each literary device and element.

Frey also gives some techniques to teach writing with a Graphic Novel in her study. She has got a three-part plan in which writing can be taught very effectively. In the first part of her plan she uses the Graphic Novel and poses the texts in order to illustrate the key literary elements. Next the students do a kind of storyboarding (which is used by filmmakers), where they use cards with illustrations on them to sketch and compose the story. With this technique immediate feedback can be given “on whether the story made sense or if it needs additional work to make it clearer” (Frey, 2010, pp. 30-36). In the second part of the plan, Frey suggests a software program (retrieved from <http://creativecommons.org>) where students are able to illustrate their own stories by using the layout of this nonprofit licensing organization. In the final part of her plan the learners can re-write an appropriate text to their story by focussing on the literary elements they are learning.

2.5.1 Rubin’s Classification of Language Learning Strategies

One of the definition of Language Learning Strategies was put forward by Rubin. She defined it by saying “the techniques and devices which a learner may use to acquire knowledge” (1975, p.43). As known, strategies are a prerequisite for language learning. Although teachers try hard to develop the learners’ learning strategies, they mostly fail as it is difficult to teach something that is abstract. However, with the use of Graphic Novels strategies such as “*learning strategies*

consisting of cognitive and metacognitive learning strategies, communication strategies, social strategies”, (Rubin 1987), “metacognitive, cognitive and social/affective strategies” (O’Malley and Chamot 1990) will be enhanced.

Graphic Novels are excellent materials to build up Cognitive Learning Strategies (CLS) because there are lots of tasks to be carried out that involves; problem solving, analysis, transformation or synthesising. Students can do activities based on *clarification/verification, guessing/inductive, inferencing, deductive reasoning, practice, memorization and monitoring* (Rubin, 1987). In addition, comics also establish an opportunity to practice Metacognitive Learning Strategies (MLS) because they sparkle autonomy in such a way that the learners get involved in a variety of processes such as *“planning, prioritising, setting goals, and self-management”* (Rubin,1987). In addition, the students will become competent in the communication strategies through the speaking classes initiated by the graphic novels, as they will discuss together *intended* and *implied* messages of the novel. Furthermore, students can take the knowledge beyond the classrooms and meet their social strategies as well.

2.5.2 O’Malley’s Classification of Language Learning Strategies

O’Malley and Russo (1990) claim that LLS should be divided into three categories: Metacognitive Strategies, Cognitive Strategies, and Socioaffective Strategies.

Metacognitive strategies are related to strategies that need planning for learning, thinking about the process, monitoring yourself in terms of understanding or what you are producing and at the end evaluating what you have learnt. The application of Graphic Novels provide the students with the opportunity to build up strategies such as self-monitoring, self evaluation, advance organizers, self management and selective attention.

Cognitive strategies are limited to specific learning tasks and involve direct manipulation of the learning material. In this sense, it can be said that Graphic

Novels are compatible material types that can be easily manipulated through repetition of some information, elaboration, contextualization, auditory representation and transfer of scenes, acts or dialogues illustrated by graphics.

Socioaffective strategies involve interaction with other people. The speech bubbles in the Graphic Novels may provide a very fruitful opportunity to get students interact with each other. Students can question certain scenes, graphics or each other for further clarification of messages. In addition, students can cooperate with each other to solve problems or come up with responses to certain questions. Last but not least, they may get involved in tasks such as rephrasing the illustrations and language structures in the speech bubbles.

2.4.3 Oxford's Classification of Language Learning Strategies

Though Oxford's taxonomy overlaps with O'Malley's taxonomy, Oxford's is slightly different as it includes compensation strategies. Her taxonomy consists of two LLS categories, Direct and Indirect Strategies (Figure 2.13 and 2.14, pp. 50,51).

The direct stage deals with behaviors that directly involve the use of the target language. Using the target language initiates language learning faster. According to Oxford (1990), direct strategies are similar to actors on a stage and indirect strategies are the director of the play. In order to get a good play at the end the director and actors should be in agreement and close contact. As only having the skill to act is not enough when organization, guidance, checking, correction, motivation lacks. This is very similar to teaching and learning a foreign language so one must not separate the direct and indirect strategies. Oxford divides the direct strategies into three subcategories which are: *Memory, Cognitive and Compensation Strategies*.

Memory Strategies: "Techniques specifically tailored to help the learner store new information in memory and retrieve it later" (Oxford and Crookall 1989, p. 404). As the Graphic Novels include much vocabulary, they can be useful in

vocabulary learning which is “the most seizable and unmanageable component in the learning of any language” (Oxford, 1990, p. 39). Memory strategies mainly link the verbal with the visual, because it is beneficial for four reasons:

1. The mind’s capacity for storage of visual information exceeds its capacity for verbal material.
2. The most efficiently packaged chunks of information are transferred to long-term memory through visual images.
3. Visual images might be the most effective mean to aid recall of verbal material.
4. Visual learning is preferred by a large proportion of learners. (Oxford, 1990, p. 40)

Cognitive Strategies: Cognitive strategies are defined as “skills that involve manipulation and transformation of the language in some direct way, e.g. through reasoning, analysis, note taking, functional practices in naturalistic settings, formal practice with structures and sounds, etc.” (Oxford and Crookall, 1989, p. 404). Cognitive strategies are both needed for processing the language mentally to receive and send messages, and for analysing and reasoning. Also the structuring of input and output can be achieved through cognitive strategies. However, learners tend to rely on and overuse the cognitive strategies which lead to mistakes such as overgeneralizing rules or translation. This might happen during the transmission from the mother tongue to the target language, that is, when negative transfer occurs (Oxford, 1990).

Compensation Strategies: a learner can still learn despite his insufficient or limited knowledge with the help of Compensation strategies because these strategies function as a type of make up for a limited knowledge of grammar and, particularly vocabulary. Needless to say, that when learners are confronted

with unfamiliar words, they apply their guessing strategies. In other words, they infer. In case of not knowing the expressions, they try to spot clues which may be linguistic or non-linguistic in order to guess the meaning. Thus, Compensation Strategies are both manipulated in the understanding of the target language and in the production of it as well. Learners can still produce speech or written texts without even having full knowledge.

The indirect strategies consist of three subcategories as well: *Metacognitive, Affective, and Social Strategies*.

Metacognitive Strategies: “Behaviours used for centering, arranging, planning, and evaluating one’s learning. These ‘beyond the cognitive’ strategies are used to provide ‘executive control over the learning process’ ” (Oxford and Crookall, 1989, p. 404). Metacognitive strategies bring the learner a step further than cognitive devices because they enable learners to store and coordinate their own learning process. These strategies provide guidance for the learners who are usually “overwhelmed by too much ‘newness’ – unfamiliar vocabulary, confusing rules, different writing systems, seemingly inexplicable social customs, and (in enlightened language classes) non traditional instructional approaches” (Oxford, 1990, p. 136). When students are confronted with language beyond their levels, they lose interest and concentration. However, with the help of graphic novels, students can regain interest through the use of metacognitive strategies.

Affective Strategies: Oxford and Crookall (1989) define affective strategies as “techniques like self-reinforcement and positive self-talk which help learners gain better control over their emotions, attitudes, and motivations related to the language learning (p. 404). Learners feel mostly excited and frustrated in the language classes. However, when a student knows how to control his/her emotions and attitudes about learning s/he will benefit because controlled behavior will lead to *joy* and *comfort* which will affect the language learning

process positively. Eliminating the affective filters can be achieved through affective strategies and the best opportunity to give way to the affective strategies lies in the choice of lesson materials such as graphic novels or comics.

Social Strategies: Socializing with others depend on language. If you are not competent enough in language, you can not communicate and thus, not be a part of the social environment. When social strategies are used, learners learn to work with other learners by asking questions, being in cooperation and empathizing with other students. Graphic Novels present lots of dialogues to be modelled in the classroom and this will enable them in their speaking and listening skills.

On the next pages (see Figures 2.13 and 2.14) is presented the diagram of Oxford' Strategy Classification System (Oxford, 1990, pp.18-21) with the aim to illustrate the role of Graphic Novels in student learning strategies.

Figure 13 : Oxford's Classification System (Direct Strategies)

Diagram of Oxford's Strategy Classification System (Direct Strategies) (Oxford, 1990)

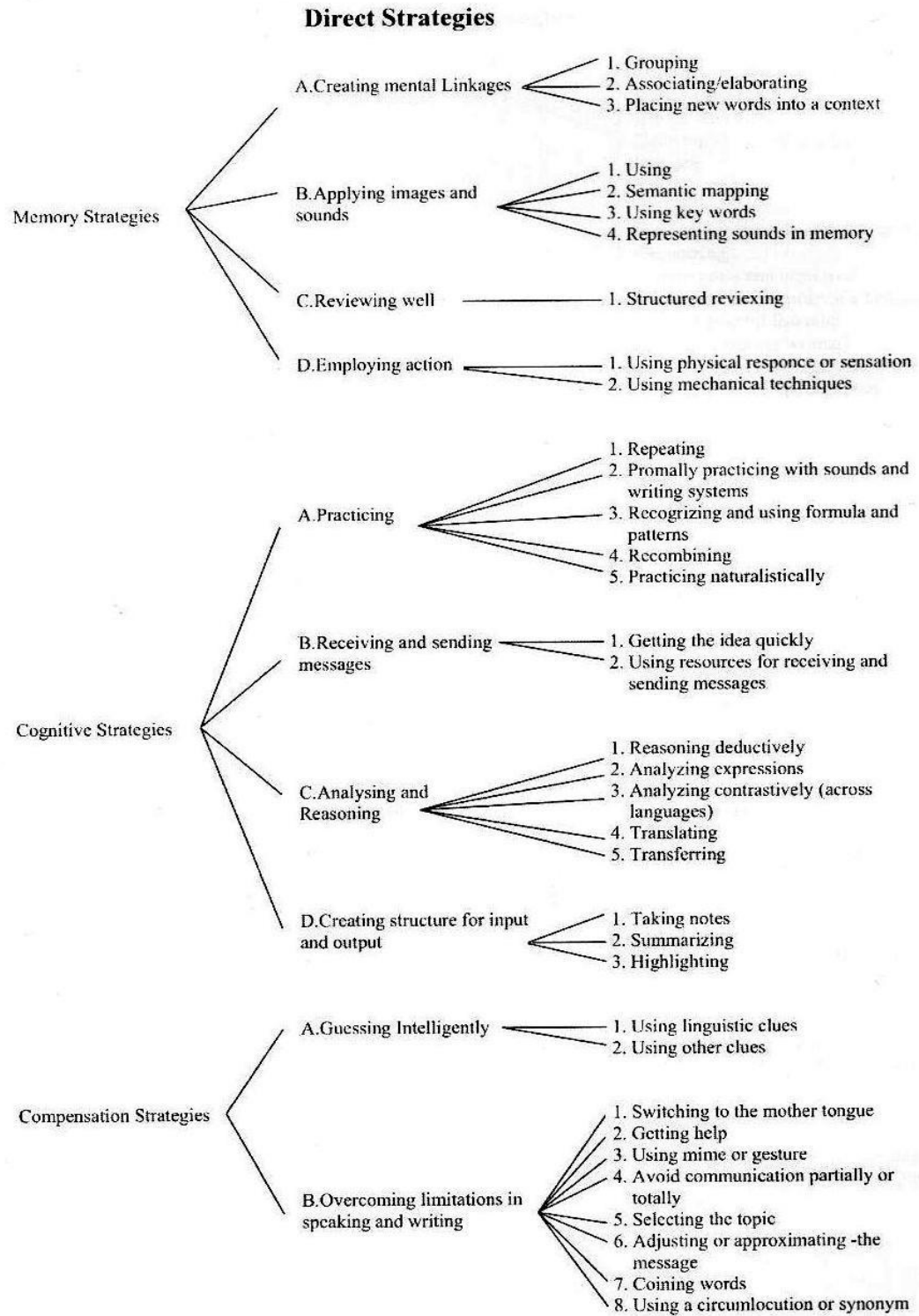
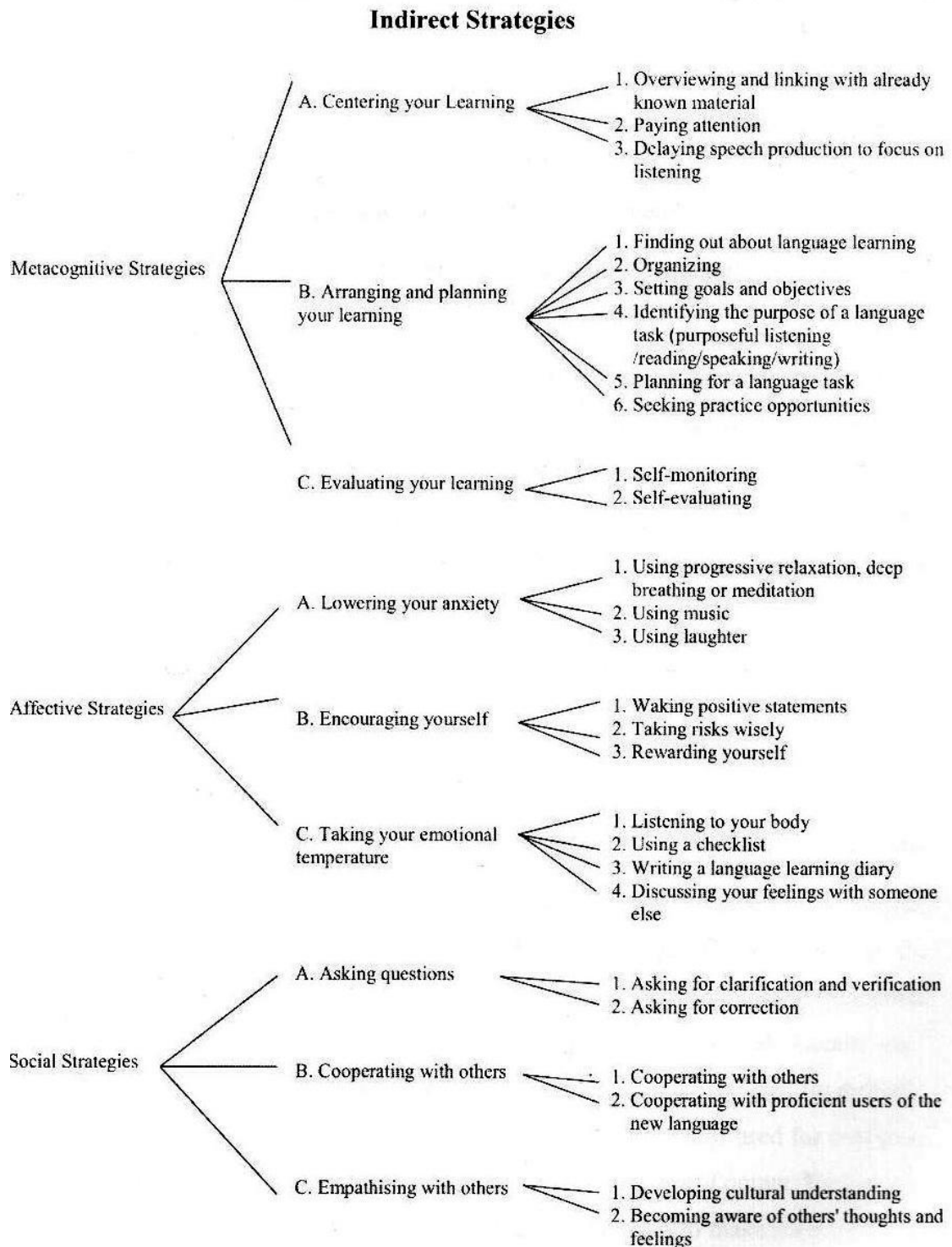


Figure 14 : Oxford's Classification System (Indirect Strategies)

Diagram of Oxford's Strategy Classification System (Indirect Strategies) (Oxford, 1990)



2.6 LEARNER TYPES

Many factors such as gender, age, social status, motivation, attitude, background or culture play a significant role in language learning. These factors indicate individual differences and make a person unique. Therefore, it is mostly very difficult to reach all of the students at the same time although various methods and techniques are applied. Grenfell and Harris (1999, p.10) state that “methodology alone can never be a solution to language learning. Rather, it is an aid and suggestion.” Therefore, using Graphic Novels arouse interest in most of the students as these types of materials appeal to various learning styles such as the *auditory learner*, *visual learner*, *tactile learner*, *kineasthetic learner*, *group learner* and *individual learner*.

Auditory learners are “students who enjoy the oral-aural learning channel. Thus they want to engage in discussions, conversations, and group work. These students typically require only oral directions” (Oxford, 1995, p. 36).

On the other hand, *visual learners* are learners who “prefer to learn via the visual channel. Therefore they like to read a lot, which requires concentration and time spent alone. Visual students need the visual stimulation of bulletin boards, videos and movies. They must have written directions if they are to function well in the classroom” (Oxford, 1995, p. 35).

Tactile learning “suggests learning with one’s hands through manipulation or resources, such as writing, drawing, building a model, or conducting a lab experiment” (Kinsella, 1995, p. 172). A tactile learner can easily draw a comic strip about the theme that takes place in the Graphic Novel. Likewise, the tactile learner can build a small model of the setting taking place in the Graphic Novel. Furthermore, some actions of the graphic novel can even be acted out. Therefore, the support of the Graphic Novel on the tactile learner cannot be underestimated.

Kinaesthetic learning “implies total physical involvement with a learning environment such as taking a field trip, dramatizing, pantomiming, or interviewing” (Kinsella, 1995, p. 172). With regard to this, teachers can easily

involve their students with the help of Graphic Novels by getting them prepare interviews, do role plays or pantomime some facial expressions of the characters in the Graphic Novel.

Graphic Novels appeal for both *group learners* and *individual learners*. A group learner is the one who “learns more effectively through working with others” (Reid, 1995, p. x). Whereas, an individual learner is someone who “learns more effectively through working alone” (Reid, 1995, p. x) (see table 2.1 given below).

Table 1 : Overview of Some Learning Styles

	<i>The Seven Multiple Intelligences</i>
Verbal/Linguistic	Ability with and sensitivity to oral and written words
Musical	Sensitivity to rhythm, pitch, and melody
Logical/Mathematical	Ability to use numbers effectively and to reason well
Spatial/Visual	Sensitivity to form, space, colour, line, and shape
Bodily/Kinaesthetic	Ability to use the body to Express ideas and feelings
Interpersonal	Ability to understand another person’s moods and intentions
Intrapersonal	Ability to understand oneself: one’s own strengths and weaknesses
	<i>Perceptual Learning Styles</i>
Visual	Learns more effectively through the eyes (seeing)
Auditory	Learns more effectively through touch (hands-on)
Kinaesthetic	Learns more effectively through complete body experience
Group	Learns more effectively through working with others
Individual	Learns more effectively through working alone

Field Independent Field Dependent	<i>Field Independent and Field Dependent (sensitive) Learning Styles</i> Learns more effectively sequentially, analysing facts Learns more effectively in context (holistically) and is sensitive to human relationships
Reflective Impulsive	<i>Reflective and Impulsive Learning Styles</i> Learns more effectively when given time to consider options Learns more effectively when able to respond immediately
Converger Diverger Assimilator Accomodator	<i>Kolb experiential Learning Model</i> Learns more effectively when able to perceive abstractly and to process actively Learns more effectively when able to perceive concretely and to process reflectively Learns more effectively when able to perceive abstractly and to process reflectively Learns more effectively when able to perceive concretely and to process actively

	<i>Myers-Briggs Type Indicator (MBTI)</i>
Extraverted	Learns more effectively through concrete experience, contacts with and relationships with others
Introverted	Learns more effectively in individual, independent learning situations
Sensing	Learns more effectively from reports of observable facts
Intuition	Learns more effectively from meaningful experiences
Thinking	Learns more effectively from impersonal and logical circumstances
Feeling	Learns more effectively from personalised circumstances
Judging	Learns more effectively by reflection, deduction, analysis, and process that involve closure
Perceiving	Learns more effectively through negotiation, feeling, and inductive processes that postpone closure
	<i>Right-and Left Brained Learning Styles</i>
Right-Brained	Learns more effectively through visual analytic, reflective, self-reliant learning
Left-Brained	Learns more effectively through auditory, global, impulsive, interactive learning

Reid, (1998, p.x).

When considering these different types of learners and learning styles, it is mostly a challenge for the teacher to reach and appeal to all of the learners.

However, Graphic Novels aid learning in that they can provide basis for all learner types.

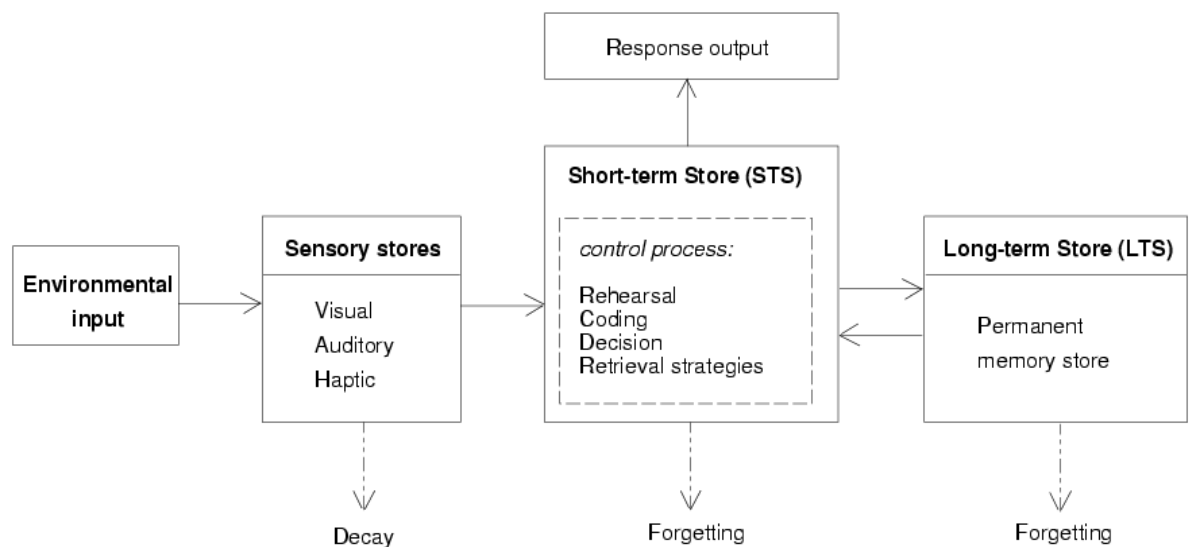
Graphic Novels appeal to the individual differences as it includes visuals and text that draws the attention of the verbal and visual learner. Furthermore, these visual texts can be mimed or played by the spatial and kinaesthetic learner as well. These individual differences play a significant role in L2 reading comprehension or other skills. Salomon (1989) highlights the fact that text and pictures affect learning for the cognitive functions they can and do perform, and that the individual differences among other factors, do not only moderate, but often determine how stimuli are perceived and processed.

2.7 THE ROLE OF GRAPHIC NOVELS IN MEMORY TYPES

It should not be forgotten that language acquisition is a process of memory that should not be underestimated. In other words, language learning is not only a way of memorizing and when needed retrieving the memorized words or patterns. As noted by Caine and Caine (1997, p.41), "Many of us associate the word memory with the recall of specific dates or facts or lists of information and sets of instructions, requiring memorization and effort." Memory, should be considered far beyond this idea because it focusses on attending, learning, linking, remembering, and using uncountable pieces of knowledge and skills we continuously encounter. As a teacher you may attempt to teach a student but teaching alone may be invain. Unless the student has blocked himself and does not want to learn, there will be no learning. The student has to open himself with all his senses to learn. Thus, it is not hard to imagine how important memory is for the educators is since it serves as the sole evidence that something has been indeed learned. Teachers must be very careful in getting students attend to learn. Students can only show what they have learned by demonstrating their newly learned knowledge that is attached to the previous learned one. Also, students being actively engaged in learning and them constructing meanings will show that they are learning. To accomplish this you need memory.

The best known model of Atkinson and Shiffrin (1968) also suggests that the more learners' senses are involved the better a learning process is achieved. As can be concluded from the model (see figure 2.15), when learners are exposed to visual and auditory materials the chance of forgetting will be reduced.

Figure 15 : The Model Model of Human Memory



By Atkinson, R.C & Shiffrin, R.M (1968)
(Retrieved from <http://www.simplypsychology.org/multi-store.html>)

Atkinson and Shiffrin proposed a human memory model in 1968 which consisted of two memory types. These memory types were labelled as long term memory and short term memory. Later a third memory store unit was added. The sensory store unit which was added later on actually came in the first unit and the model was adapted accordingly.

2.7.1 Types of Memory

Memory is the next most important area that has been paid attention to by theorists of processing information. The Atkinson-Shiffrin model (also known as the Multi-store model) can chunk information into smaller models of memory. It is a psychological model proposed in 1968 by Richard Atkinson and Richard Shiffrin as a proposal for the structure of memory. It proposed that human memory involves a sequence of three stages: Sensory memory (SM), Short-term memory (STM) and, Long-term memory (LTM). The multi-store model of memory is an explanation of how memory processes work. You hear, see, and feel many things, but only a small number are remembered. For example, this model will be of significant help in answering the question of whether graphic novels are useful in the English lessons.

2.7.1.1 Effect of Graphic Novels on Sensory Memory

Students' initial contact with the new information and knowledge they receive and are consequently expected to learn is through their sense receptors (Henson and Eller, 1999). Sense receptors are defined as those sense organs that allow us to make contact with our environment (Santrock, 1997). Students listen to their teachers (ears), read texts (eyes), smell food in the school cafeteria (nose), taste their after-school snack (tongue), and write or model with clay (hands) (Henson and Eller, 1999, p. 249). The sense organs have a limited ability to store information about the world in a fairly unprocessed way for less than a second. Duration is only 1 to 4 seconds. Visual information lasts less than 1 second, tactile information 2 to 3 seconds, and auditory information up to 4 seconds (Henson & Ellen 1999). If nothing is done to actively focus attention held in the sensory register, it is lost rapidly.

The visual system possesses iconic memory for visual stimuli such as shape, size, colour and location (but not meaning), whereas the hearing system has echoic memory for auditory stimuli. Coltheart et al. (1974) have argued that the momentary freezing of visual input allows us to select which aspects of the input

should go on for further memory processing. Many theorists believe that attention plays a key role in moving information from the sensory register to working (short-term) memory. Basically, whatever an individual pays attention to moves into working memory (Ormrod, 1998). Anything in the sensory register that does not get a person's attention disappears from the memory system. Any vocabulary or sentence structure exposed to sensory memory is bound to be forgotten unless it further moves on to the short term or long term memory. For example a student that has seen or heard the foreign word just once will surely forget it, whereas, the student who is interested and in physical touch with the Graphic Novel and has the opportunity to go through the pages and look at the illustrations whenever needed, will benefit from it strongly. Unless, students pay attention to information, they cannot retain it. But as a teacher you should be careful. Too much information at the same time like graphic novels that are hard to follow and confusing or when the teacher does not guide them on the choice of information may result in difficulties. "Students may have difficulty learning any of the information at all" (Slavin, 1997, p. 186).

2.7.1.2 Effect of Graphic Novels on Short-Term Memory

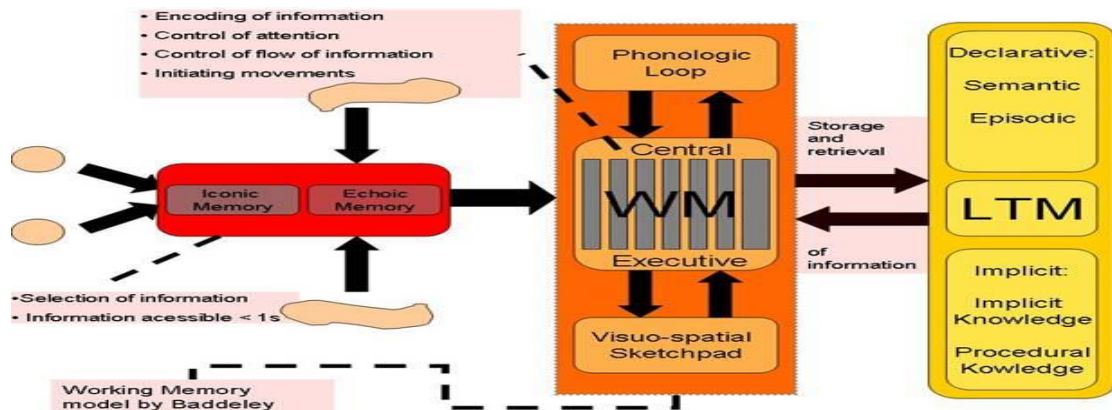
Short-term memory (or STM) and long-term memory (or LTM) have different properties. First of all, STM is brief. Unless you practice you will forget the information after 30 seconds at most. It is limited in capacity and duration. Without rehearsal, it can hold about five to nine items for about 10 to 20 seconds in adults (Gagne, Yekovich & Yekovich, 1993), while Miller (1956, p.81-97) found that STM has a limited capacity of around 7 ± 2 'chunks' of information. For example, students who look up the meaning of a foreign word or hear the word just once will forget the meaning even before using it in practice. Sowell (1981) found that "normal" learners require approximately 40 exposures to information before it becomes automatic. However, the foreign word whether it be abstract or concrete can be stored up in the LTM through Graphic Novels and will be more long lasting. The spent time on the rehearse of the structures and the words that take place in the Graphic Novels will ensure

permanent learning. Thus, the more you rehearse by being exposed to illustrations, the better you remember it in LTM.

2.7.1.3. Effect of Graphic Novels on Working Memory

According to Baddeley (2003, p.189), Working Memory is limited in its capacity (the same limitations hold as for Short Term Memory) and the Working Memory is not only capable of storage, but also of the manipulation of incoming information. Working Memory consists of three parts: **Phonological Loop, Visuospatial Sketch Pad and Central Executive**. As can be seen in the working memory by Baddely (1998 see figure 2.16 Working Memory) the temporary storage of information occurs in either the phonological or the visuospatial memory. The central executive allocates attention, and the episode memory buffer connects working memory to long-term memory. Any failure during this process will result in forgetting in Foreign language Learning and the way to minimize this threat can be achieved through GN's as they help learners in the course of storage and retrieval of language. Liu (2004) suggests that, whilst decoration does not aid memory formation, the preceding four functions: representation, organization, interpretation and transformation are important functions in regard to aiding memory and schema formation. The visuals enhance the reader's ability to make connections with the written word and its meaning. By doing so, this greatly reduces the cognitive load on the working memory.

Figure 2.16: The Working Memory



by Baddely (1998). Retrieved from

<http://www.maclester.edu/psychology/whathap/ubnrp/intelligence05/Jintro.html>

2.7.1.4 Effect of Graphic Novels on Phonological Loop

Baddely, *et al.* (1998) “proposes that the pholonogical loop stores unfamiliar sound patterns while more permanent records are being constructed” (pp.158-173). Phonological Loop is responsible for auditory and verbal information, such as phone numbers, people’s names or general understanding of what other people are talking about. It is a system specialized for language. This system can again be subdivided into an active and a passive part. The storage of information belongs to the passive part and fades after two seconds if the information is not rehearsed explicitly. Rehearsal, on the other hand, is regarded as the active part of the Phonological Loop. The repetition of information deepens the memory. There are three well-known phenomena that support the idea that the Phonological Loop is specialized for language: The phonological similarity effect, the word-length effect and articulatory suppression. When words that sound similar are confused, we speak of the phonological similarity effect. For example *dear* and *deer*. The word-length effect refers to the fact that it is more difficult to memorize a list of long words and better results can be achieved if a list of short words is memorized (Baddely, *et al.*, 1998). In relation to this, it cannot be denied that the Graphic

Novels with its dialogues in it and illustrations form a type of scaffolding in the process of learning and maintaining the learnt structures or vocabulary.

2.7.1.5 Effect of Graphic Novels on Visuo-spatial Sketch

In the Visuospatial Sketch Pad visual and spatial information is handled. This means that information about the position and properties of objects can be stored and as the graphic novel provides the learner with much exposure to visuals it can be concluded that Graphic Novels function as an aid to memory. According to Frey & Fisher (2008, p.29) "Any visualization, whether it is made of pictographs we recognize as drawing, or drawings we have come to recognize as letters, must be interpreted, coded, and comprehended by the mind of the one who views it." Schnorr and Atkinson (1969) observed that encoding words visually helps students remember twice as many words as those who only encode verbally. Moreover, Gambrell and Bales (1986) found that comprehension among students increased after only thirty minutes of image instruction. The pictures are the pillars that support meaning making, and we can take this visuality to our advantage as we attempt to make comprehension strategies obvious in our instruction. As we have seen above, performance decreases if two tasks that are dealt with in the same component are to be done simultaneously. If the two tasks use different stores, however, interference is reduced. Remembering a word list is not severely affected by a visuospatial tracking task: each can be performed at the same level alone as when done together (Shah & Miyake, 1996). We have seen that the Phonological Loop and the Visuospatial Sketch Pad deal with rather different kinds of information which nonetheless have to somehow interact in order to do certain tasks. The component that connects those two systems is the Central Executive.

2.7.1.6 Effect of Graphic Novels on Central Executive

Terry (2009, p.241) states that the Central Executive co-ordinates the activity of both the Phonological Loop and the Visuospatial Sketch Pad. Imagine the following situation: You are doing a matching or sequencing exercise related to some visuals about actions and your teacher or the voice from the tape recorder gives you directions. The directions are given verbally, i.e. they are handled by the Phonological Loop, while the perception of the pictures that the learner is dealing with is obviously visual, i.e. dealt with in the Visuospatial Sketch Pad. If you now try to follow the directions given to you by your teacher it is necessary to somehow combine both kinds of information, the verbal and the visual information. This important connection of the two components is done by the Central Executive. It also links the Working Memory to Long Term Memory, controls the storage in Long Term Memory and the retrieval from it. The process of storage is influenced by the duration of holding information in Working Memory and the amount of manipulation of the information. The latter is stored for a longer time if it is semantically interpreted and viewed with relation to other information already stored in Long Term Memory. This is called Deep Processing. Bransford, et al., (1982) noted that memory does not depend on depth of processing alone but also how information is learned and then tested. Pure syntactical processing is called Shallow Processing. If the central executive in the FL learner fails to focus, allocate or distribute attention across multiple tasks, the learner will again face forgetting.

2.7.1.7 Effect of Graphic Novels on Semiotics Memory

Semiotics deals with signs such as gestures, facial mimics or even the visuals that you can see on the walls, streets etc... It is believed that these nonverbal types of communication form a certain “cultural grammar” (Wierzbicka, 1996, p.527). Learners who are familiar with activities that appeal to the semiotics memory in language learning do not only memorize words or structures, but they also get some cultural information of the target language so as to eradicate misunderstandings. Getting learners watch video recordings of native speakers and then have them role play the conversations by acting out the semiotics is one way to enhance memory. The same counts for Graphic Novels. Pictures in the Graphic Novels enhance the students’ recognition skills of vocabulary learning and understanding cultural knowledge.

2.7.1.8 Effect of Graphic Novels on Long-Term Memory

Terry (2009, p.195) states that in contrast to STM store, LTM is quite permanent and that “there are several types of information stored in the LTM, such as autobiographical memories, factual knowledge, various skills and habits.” Moreover, it is also put forward that LTM itself is also made up of separate memory components. One broad division of LTM is that between episodic memory and semantic memory, a difference that corresponds to what we might label *memory* and *knowledge* (Tulving, 1985). Episodic memory means our personal memory system (autobiographical memories such as, when, where an event happened). The episodic buffer is dedicated to linking information across domains to form integrated units of visual, spatial, and verbal information and chronological ordering (e.g., the memory of a story or a movie scene). The episodic buffer is also assumed to have links to long-term memory and semantical meaning. For example when we get our EFL learners write

about their holidays, students do not only try to remember words and structures, but they should also refer to their episodic memory. On the other hand, semantic memory means the storage of general knowledge that includes facts, words, language and grammar. It is also called generic memory. Semantic memory does not deal with the memory of what and where you have learned it. For example if you learn the foreign word for “fish” you will automatically know that they live in water and they are related to sea creatures. This is caused by the generic knowledge about fish. You won’t recall when you have learned it. On the contrary, if you recall an event about a fish at a particular time and place, you refer to your episodic memory.

Memory may also be transported directly from sensory memory to LTM if it receives instant attention, e.g. witnessing a fire in your house. This is known as a "Flashbulb Memory" (Brown and Kulick, 1977). Another example of this is the fact that most people living in Turkey at the time can recall what they were doing on the day of August 17, 1999, as it was the day of an extreme event namely, a devastating earthquake in Turkey. Foreign language learning that takes place in a situation or environment where most of the senses of the learner is activated will never forget the learned item. Clark and Paivio, (1991) proposed a dual-code theory of memory that hypothesizes that information is retained in long-term memory in two forms: visual and verbal (corresponding to episodic and semantic memory, respectively). Their theory predicts that information represented both visually and verbally is recalled better than information represented only one way (e.g. you remember a face better if you also know a name, and you remember a name better if you can connect it to a face). To sum up, a learner who fails in remembering a previously learned item in the FL is likely to have a problem in the below given memory system and this

only proves once more that the use of Graphic Novels can be of great help in the reduction of this threat in the way that the illustrations make a person get deeply involved.

Allan Paivio's (2007) dual coding theory provides support for the role of Graphic Novels in that it shows the significance for pairing of print and images. Paivio defines dual coding theory as "the cooperative activity of two functionally independent but interconnected systems, a nonverbal system specialized for dealing with nonlinguistic objects and events, and a verbal system specialized for dealing with language" (2007, p. 33). The most relevant findings from his research deal with concreteness and imagery effects on learning and memory. He states that "pictures are remembered better than concrete words by as much as a 2:1 ratio" and "imagery also reduces memory load by making it easy to combine separate components into an integrated memory representation. Using concrete materials and encouraging imagery in educational settings should therefore help learners build up the long-term memories that constitute knowledge" (2007, p. 436). Paivio concludes that language comprehension also benefits from concreteness and imagery. He remarks that "sentences are even generated more easily to object pictures than to concrete words, further implicating imagery. The direct practical implication is that language reception and production skills will develop best in concrete contexts that encourage use of imagery as a mediator" (2007, p. 436).

2.8 REVIEW OF RELATED STUDIES ON GRAPHIC NOVELS ABROAD AND IN TURKEY

Some experiments and research have been conducted to highlight the problem of foreign language learning and pointed out the necessity of the implementation of Graphic Novels. Jones (2010) is one of the many researchers who has recently conducted her study with a sample of 25 female students between the ages of 19 and 20 in her freshmen English class in Hiroshima, Bunkyo Women's University. First, a pre-project questionnaire in Japanese was administered in order to rate participants' attitudes toward reading in both their L1 and English. The next step was to assign them a post-project to measure any changes in participants' attitudes about reading in English and Japanese. Both questionnaires were administered in their L1 so as to eradicate any possible ambiguity. The participants' level of English proficiency ranged from beginner to false beginner and the texts they used were from Oxford University Press Grader Readers selection. Participants started with the starter level of comic books and progressed to higher levels. The participants completed reading three graphic readers in total during the first semester. During the process they; (1) met once a week for 20-30 minutes to discuss the texts in terms of their plots and characterization (students came together having read the same graphic reader); (2) were instructed to carry out simple tasks regarding the plot of the reader; (3) write their feelings about the readers in the reading blog in a detailed way. At the end, the teacher graded the blog writings. The results of the pre and post project surveys were as follows:

pre-project survey: The pre-project student survey results indicated that the use of comic books had an overall positive effect on the students.

post-project survey: 11 participants claimed that the use of illustrations helped them acquire the meaning of unfamiliar vocabulary. 12 participants indicated that they had experienced no changes in attitude. However, the 12 other participants pointed out that they had enjoyed the graphic novels and as a result were highly motivated to read more books in English. Jones (2010, p. 226) claims in her study that the use of comic book style readers and the

participants' response to them lends support to previous research that contextual illustrations and context help enable participants' schema formation and general comprehension of text. She further points out that this results in less reliance on distracting dictionary use and hence less split attention effect. She also indicates that the participants indicated that they enjoyed the experience of reading the comic books and were more motivated to read more comic books in English.

In another study titled "Using Graphic Novels, Anime, and the Internet in an Urban High School" Frey and Fisher (2004) conducted an experiment in which they used graphic novels to improve the written communication of students from divergent backgrounds at Hoover High School located in the poorest community in San Diego, USA. Thirty-two ninth grade students enrolled in the ninety minute program that aimed to improve the writing of the reluctant and struggling readers and writers. The proficiency level of the students were very low, seventy percent of the thirty-two students had not yet developed any proficiency in English and their average reading level was 5.4 on the Gates-Macginitie exam. "Of the thirty-two, twenty-four were Latino/ Latina, four were Asian American, three were African American, and one was White". They used Will Eisner's *New York: The Big City* and started with *Hydrant* as a shared reading. Eisner's stories were in particular relevant because his subjects were primarily based on urban life and students could therefore relate to the stories. They first started reading the graphic novel by paying attention to the techniques that Eisner used to transfer meaning. In the second step the group brainstormed about possible vocabulary that could be used to convey the drama in the story. The ending of the story was left to the imagination and creativity of the students. This procedure was repeated several times and at the end the writings of the students that are given as examples in the paper and the result of the experiment show that the students began to write more complex sentences, the mean sentence length increased from 11.2 to 12.89 words and the confidence of the students increased evidently.

Ruggieri (2002) reports that in one of a specific case study carried out by a teacher in her English class, the use of graphic novel proved to be beneficial. The teacher aimed to teach *transcendentalism* (going beyond ordinary reasoning) and used comics and graphic novels. It showed that the students who had been struggling in earlier topics, had improved in both understanding and success. Moreover, her whole class was motivated and engaged.

In a study conducted by Chun and Plass (1997) students with visual and verbal abilities preferred vocabulary learning and reading comprehension with the support of visuals. “students who reported remembering verbal annotations did not remember more definitions overall than did students who reported remembering visual annotations” the study proved a “significant interaction of learning preferences and annotation type, in which visualizers were more likely to correctly produce a definition when they reported using a visual retrieval cue (i.e., being reminded of a corresponding Picture or video) than when they reported using a verbal retrieval cue (i.e., being reminded of reading a text definition) (Chun and Plass, 1997).

In a study conducted by Callahan (2009) and titled “Perceptions and Use of Graphic Novels in the Classroom”, a total of 11 middle and high school language and arts teachers were asked to answer 10 open-ended questions, and participate in a 5-minute interview in order to find out their views, more specifically their perceptions and experiences, of Graphic novels. The findings of the study revealed that 18% of the participants had a neutral view about Graphic Novels. 18% participants had a negative view and 64% participants shared positive perceptions of the Graphic Novels. Though the majority had a positive approach there were still others who claimed that Graphic Novels were not used because of reasons such as: not being familiar with Graphic Novels, a dislike of Graphic Novels, Graphic Novels containing inappropriate visuals or content.

As opposing ideas Little (2005) states that most teachers either don’t know what comics do, or aren’t familiar enough with the medium to make good choices, or Carter (2007, p.50) writes about Manga specifically, “Manga is to teachers

today what music videos were a generation ago: something of import to students that we shouldn't ignore, even if we might not ever 'get' it" and "graphic novel advocates were quick to note that almost all books in most genres can contain adult material, and graphic novels need to be looked at one at a time, to see if they are appropriate for the intended audience (Rudiger & Schliesman, 2007). Nevertheless, the reason why Graphic Novels should be used in education are listed as follows:

- provides motivation for reluctant readers,
- aids special education services by getting dyslectic learners read through visuals,
- helps students develop specific "reading strategies and components of text, such as tone, character and plot.

Graphic Novels and comics can be effective tools for teaching about dialogue, as the majority of text represents speech between characters (O'English, et al., 2006). Secondly, it enhances vocabulary learning. Vocabulary is best learned when presented through multiple modes, such as visual, auditory and written (Bromley, 2002). The images used in Graphic novels ease the learning of words. Students may see an unfamiliar word, but are able to derive its meaning through a picture associated with that particular panel (Pennella, 2008). Another advantage of the Graphic Novel is that it is useful in writing. According to authors Morrison et al, in their article *Using student-generated comic books in the classroom* (2002, p.759), "constructing a comic book requires students to determine what is most important from their readings, to re-phrase it succinctly, and to organize it logically."

Graphic novels also play an important role in understanding "multiple literacies". Instead of focusing only on text-based literacy, graphic novels provide the opportunity to focus on "critical and visual literacies" (Carter, 2007) that will only enhance understanding the target language as it appeals to other intelligences as well. In other words, a learner that feels at ease through illustrations rather than printed text will benefit as well. In fact, it also carries the learner a step

further in that it provides the opportunity to have critical-thinking based post reading/listening discussions.

Schwarz (2002) states that educators need not worry that graphic novels discourage text reading. In addition to this, Lavin (1998) suggests that reading Graphic Novels may even require more cognitive skills than the reading of the text alone and may use Graphic Novels to teach literary terms and techniques such as dialogue. Schwarz (2002), also suggests that graphic novels can inspire writing assignments such as writing or creating Graphic Novels based on literary works or their own autobiographies. She further points out that Graphic Novels can be a means for discussing social studies such as reading and understanding history, civics lessons like 9-11: Artists Respond (Chaos! Comics, Dark Horse Comics & Image 2002) these types of Graphic Novels provide the opportunity to discuss important incidents and terrorist attacks from history which will result in fruitful speaking classes and/ or integrated skills lessons.

In addition, Schwarz (2002), also highlights the idea that Graphic Novels contribute to having insights about alternative views of cultures and human life in general as it gives a voice to minorities and people who have diverse viewpoints. For example the Graphic Novel called *The Four Immigrants Manga* (Kiyama, 1999) describes the life of four Japanese immigrants in San Francisco, California from 1904 to 1924. This GN is not only funny to read but gives the reader deeper insight and understanding of the struggles of these immigrants in terms of economical and social issues. EFL learners who are reading these types of novels will learn language and culture at the same time.

Krashen (2004b) in his *Observations and Reflections from BEHS Staff, October 2004* about *The Power of Reading: Insights from the Research* highlights the importance of reading by saying that, it is one of the most effective ways to

acquire language skills in context. In his book *The Power for Reading* he suggests that reading needs to be free and voluntary (FVR=Free Voluntary Reading) as he believes that it often is the voluntary reading of various forms of sequential art that creates a positive experience and often propels many struggling readers to keep reading. In his studies conducted to support FVR, he found that learners who were mainly into “FVR” proved to score higher in reading comprehension, vocabulary, spelling and grammar. With these findings he claims that FVR is directly skill-based and more fun. Furthermore, Stephen Krashen (2004b), commented that the simple sentence structure found in graphic novels can be beneficial. Also, according to Krashen, the reading experience is one of less frustration with graphic novels. In fact, graphic novels have been seen as confidence boosters for this population.

A number of studies by Krashen (2004b), Worthy(1996), and Worthy, Moorman, &Turner (1999) report that when adolescents choose materials that truly interest them and read for pleasure, the many benefits include gains in vocabulary, reading fluency, a greater effort, motivation, and a more positive attitude towards reading.

Although the study on Graphic Novels is mainly about its usage in FL, it cannot be denied that Graphic Novels have the power to motivate and thus create a feeling as if the students were reading voluntarily or freely. Thus, Krashen suggests that parents and teachers should create opportunities and “provide access to light reading such as comic books, and graphic novels” (2004c, p.134). He further points out that current comic books have 2.000 words each and that a student will have covered 500.000 words yearly (if read daily).

Fiske (1999) in the report *Champions of Change: The Impact of the Arts on Learning* supports the idea that good education can only be achieved when it is enriched with a broad definition of art and culture. Through some multiple extensive studies, it is found that “learners can attain higher levels of

achievement through their engagement with the arts. *Champions of Change* states that the arts change learning experiences as follows:

- The arts reach students who are not otherwise being reached,
- The arts reach students in ways that they are not otherwise being reached,
- The arts connect students to themselves and each other,
- The arts transform the environment for learning,
- The arts provide learning opportunities for adults in the lives of young people,
- The arts provide new challenges for those students already considered successful,
- The arts connect learning experiences to the world of real work (pp.9-10).

In his study, Tuncer (1993, pp.51-52) emphasised the importance of Graphic Novels and gave the following reasons as to why we should use Graphic Novels:

- The graphic novel satisfies the child's play and adventure needs,
- The events develop in a rapid pace and the stories are short. This means, that the child reaches satisfaction swiftly,
- Graphic Novels are easy to read. Reluctant or slow learners can easily follow the story through illustrations,
- Graphic novels are easy to obtain. They are sold everywhere and are cheaper compared to novels,

- Everybody reads Graphic Novels. Children need the consent of their peers as Graphic Novels are considered popular and one who doesn't read a graphic novel can be excluded from his/her peer groups easily,
- Most of the children don't have anything to read or are not aware of the existence of other books that are so gripping.

Considering the aforementioned research studies about Graphic Novels in this section, there still exists an empirical research gap in the field of ELT in Turkey. Given the fact that graphical novels have the potential to promote teaching and learning English as a foreign language, the researcher felt the necessity to conduct an empirical study about Graphic Novels.

CHAPTER III

METHODOLOGY

3.1 INTRODUCTION

This chapter describes the methodology used in the present study to examine the role of graphic novels in teaching English as a foreign language and gives a full account of research design and implementation. Specifically, the chapter raises the research questions, the research model and design, focusing on the study in terms of setting and participants, instruments, and data collection procedures and analyses.

3.2 RESEARCH QUESTIONS

In order to investigate the role of graphic novels in teaching English as a foreign language, the present study was designed to address the following research questions:

1. What is the role of graphic novels in teaching English as a foreign language?
2. What is the role of literary graphic novels in teaching English as a foreign language?
3. Is there a significant difference between reading comprehension and writing skills of students who use graphic novels and reading comprehension and writing skills of students who do not use graphic novels?
4. Is there a significant difference between critical thinking skills and literary devices of students who use graphic novels and critical thinking skills and literary devices of students who do not use graphic novels?

5. Is there a significant difference between vocabulary learning of students who use graphic novels and vocabulary learning of students who do not use graphic novels?
6. What are the outcomes of both students who use graphic novels and students who do not use graphic novels in terms of the performed tasks?

3.2 RESEARCH DESIGN

In this study, a mixed-methods research design which requires the use of both quantitative and qualitative approaches in a single research study (Cameron, 2009; Johnson & Onwuegbuzie, 2004) was employed to find answers to the research questions raised. As one of the leading figures in research methodology, Creswell (1994, p. 21) states that in a mixed-methods design

... the researcher tends to base knowledge claims on pragmatic grounds (e.g., consequence-oriented, problem-centered, and pluralistic). It employs strategies of inquiry that involve collecting data either simultaneously or sequentially to best understand research problem. The data collection also involves gathering both numeric information (e.g., on instruments) as well as text information (e.g., on interviews) so that the final database represents both quantitative and qualitative information.

Consequently, in this study a mixed method approach was used to collect both qualitative and quantitative data. The data were collected in sequential form. First quantitative data from the questionnaire which was followed by the interview was collected and consequently qualitative data from the post test was collected. The qualitative and quantitative data were collected by the method of identical sampling to identify the findings of the experimental group that participated both in the qualitative and quantitative instruments. Accordingly, the researcher conducted a one-shot experimental design to 2 randomly chosen prep-IB 10 classes in order to see whether a statistically significant difference was present between the control and experimental group.

3.2.1 Quantitative Data

The questionnaire (Appendix I) was the first phase of the study. The reason for utilizing a questionnaire as the first phase of the study was to gather data from the population of the experimental group regarding their familiarity with the Graphic Novel.

The questionnaire was composed of 5-point Likert-scale items and it went from strongly disagree to strongly agree (1 to 5). The questionnaire was developed from the ideas of certain linguists encouraging the use of Graphic Novels and studies about Graphic Novels mentioned in the literature review. In addition, the questionnaire was also adapted and further developed from English's (2012) Graphic Novel Questionnaire.

The researcher constructed necessary adaptations in the inventory to meet the requirements of the study. Moreover, prior to the main study, the questionnaire was piloted with a group of 59 ($N=59$) students in order to foster its reliability. The participants completed the questionnaire in about 20 minutes. While answering the questionnaire, the participants were encouraged to ask any questions that would help them better understand the statements in the survey. During the pilot study, the invigilating teachers observed that the questionnaire was clear enough for the students to understand. These students were later excluded from the study. The developed questionnaire used in this study is shown in Appendix I. In this study, quantitative data was collected by calculating the numbers of frequency and the amount of student numbers that made choices from the 5-point Likert-scale because the researcher aimed to identify the participants' knowledge, awareness and preferences about Graphic novels. Along with the results of the questionnaire, the experimenter started the treatment that lasted for five weeks, namely 15 hours in total. During the process of reading, both the control and experimental group did the same pre-reading, while-reading and post-reading activities.

After the treatment, the second quantitative data was collected. A semi-structured interview was administered to the experimental group. This study attempted to find out some more sincere explanations of the participants' attitudes, awareness and preferences of reading literature. With the application of the interview, the experimenter received more information about the participants' profile. The interview questions were structured parallel to the sections in the questionnaire. There were 7 questions in English aiming to find the participants' preferences about reading texts and reading Graphic Novels in class. The participants did not have any difficulties in understanding the questions and thus the interview was accepted to be satisfying (see appendix II).

The researcher did not administer any pre- test as she accepted the tenth graders to be equally competent in the English language because of the prerequisite of having a score of 4 in the English language to perpetuate in IB 10.

3.2.2 Qualitative Data

Finally the experiment was concluded with a post-test. The post-test was developed in order to measure the students' overall literary knowledge and language competency. The post –test aimed to test and justify the ideas of the linguists and formerly presented studies mentioned in the literature review part. There were 10 questions that had to be answered in paragraph form. Each question was awarded a score of 10 points and the answers were graded according to an answer key and rubric shown in Appendix III. After the teachers of both the control and experimental group had graded the papers, a t-test was conducted and the means of the test were given.

The experimental study was carried out to see whether the use of Graphic Novels in teaching the English language played a role. Therefore, in the present study the teacher of the experimental group observed the students closely and finalized her study with the findings of both qualitative and quantitative results,

thus a one-shot mixed type approach. The data was collected with a t-test and the data that had been collected during the research helped the researcher to verify or falsify the hypotheses formulated in the beginning of the study.

3.3 SETTING AND PARTICIPANTS

The experimental research was conducted at TED Ankara College Foundation Private High School in Ankara, Turkey in the first semester of the 2012-2013 academic year. The participants of the pilot application consisted of 59 participants ($N=59$) and were randomly chosen. They did not participate in the formal study. The participants of the experimental group ($N=26$) participated both in the confirmed questionnaire and the interview to provide the researcher with the necessary data and afterwards took the post-test. The participants of the control group ($N=30$) only participated in the post-test. The participants of the study were in total 56 students ($N=56$) studying in the prep-IB 10th grade of the high school. Two 10th grade classes, 10/C with 26 ($N=26$) and 10/E with 30 ($N=30$) students were chosen as the experimental and control group. Both 10/E, the control group and 10/C, the experimental group had the same proficiency level in the English language and the participants in these classes were 15-16 years old. All the students had a college (private school) background and their levels were intermediate. TED Ankara College Foundation High School requires a final grade of “4” out of “5” in the English Language in Prep-IB grade 9 to continue in Prep- IB 10. Thus, all these participants were considered to have the same level in English, namely a “4” which is an average between 70 and 84 out of 100. The participants were all familiar with literature as the syllabus in TED Ankara College Foundation High School mainly involved literature teaching according to the syllabus of IGCSE (International General Certificate of Secondary Education) and thus, the groups were randomly chosen.

The study was conducted during the 3 hours of reading/literature classes on Thursdays in the first semester of school. Neither classes had had a pre-test.

However, the experimental class was asked to fill in a questionnaire to determine the students' familiarity about Graphic Novels.

3.4 DATA COLLECTION INSTRUMENTS

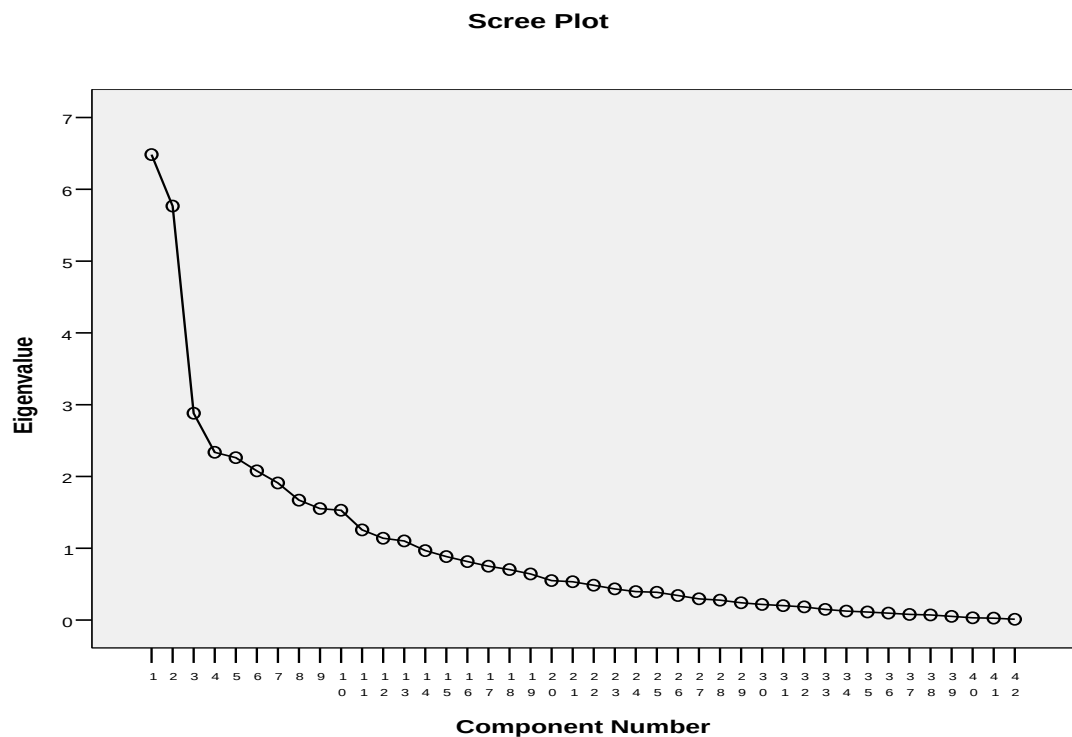
The research instruments which were employed in the present study consisted of a questionnaire about the participants' reading preferences, habits and familiarity towards Graphic Novels, a semi-structured interview to support the data collection, and a post-test to find out the achievement performances of the participants regarding the treatment. The results of the interview provided more insight into the participants' general preferences, feelings and awareness. Wigfield, *et al.* (1996) also support the idea that the ideal method of finding out what students like to read for pleasure is that of personal interviews, and direct observation of the students reading for pleasure (Wigfield, Guthrie & McGough, 1996). Both studies supported the study with qualitative and quantitative data and shed light upon the outcomes of the post-test. Each instrument is further explained and described below.

3.4.1 Questionnaire

First the questionnaire was piloted by their own teachers in the classes 10 F and 10 G with total 59 ($N=59$) students to determine the questionnaire's construct validity and reliability index. An exploratory factor analysis using varimax rotation technique was conducted in order to determine the quality of items and the scale's construct validity statistically. First of all, a Barlett test was administrated to identify whether the scale was appropriate for the factor analysis. In this perspective, it is of great importance that the "Barlett's Test of Sphericity results are statistically significant" (Jeong, 2004, p.70). At the end of this study the Barlett's Test of Sphericity was found significant ($p<0.01$). Accordingly, it can be said that there was a high correlation between the variables. In other words, the data set was found appropriate for the factor analysis (Kalaycı, 2009) and concluded that a factor analysis could be carried out for the scale.

During the first analysis it could be observed that there were 13 factors that had an eigen value > 1 . However, when figure 3.1 is closely observed it can be seen that only three factors which have a higher eigen value compared to the other factors and whose explained variance are higher, are dominant (see figure 3.1).

Figure 17: Factors Scatter Diagram of Eigen Values.



The participants received detailed explanation on how to fill in the questionnaire. The questionnaire took participants 25 minutes to complete, including 5 minutes of initial explanation. The questionnaire consisted of 42 statements which aimed to give a clear picture about students' reading preferences and familiarity of Graphic Novels. After the application of the questionnaire, factor analysis was applied and question numbers 4, 5, 7, 32 and

33 were eliminated because these statements could not be classified thus, proved to be meaningless in the questionnaire. These questions were:

- My teacher never introduced me to a graphic novel in the classroom.
- Graphic novels and comics are not the same.
- Graphic novels are considered as “light- reading”.
- I frequently go through the dictionary when I find myself in a difficult situation.
- I find studying a text with visuals on it fun.

Question numbers 12, 17 and 38 also implied some discrepancies; however, with some adjustments, these questions were further developed and changed into:

- I’ve read the Pulitzer-prize winning holocaust narrative “Maus”.
- I know graphic novels are about issues such as racism, war, poverty and gender rights.
- I know that graphic novels show “tolerance and respect for other people and cultures”.

Once the number of factors of the scale had been determined, the researcher repeated the factor analysis. Due to the fact that there were more than one factor, factorization was supplied by varimax rotation. The load values for the involved items in the exploratory factor analysis, were set as boundary-value .27. Consequently, the items which had a factor load value $<.27$ had to be removed from the analysis. In other words, item numbers 4.,5.,7.,33., and 34 which had a factor load value $<.27$ were removed from the scale. The final findings of the analysis regarding the exploratory factor analysis of the scale are presented in Table 3.1

Table 2 : Results of Principal Components Analysis of Load Factor Values

ITEM	LOAD FACTOR VALUE		
	FACTOR 1	FACTOR 2	FACTOR 3
Item 13	.853		
Item 25	.789	.250	
Item 26	.776		
Item 8	.757		
Item 1	.715		
Item 27	.705	.274	
Item 21	.624		
Item 30	.607		
Item 2	.526		.340
Item 36	.504		
Item 37	.490	.377	
Item 9	.425		
Item 16	.373	.263	.228
Item 3		.679	
Item 14		.659	
Item 24		.613	
Item 6		.590	
Item 15	.276	.571	
Item 20	.450	.561	
Item 7	.272	.561	.321
Item 28	.292	.521	
Item 11	.354	.520	
Item 19		.502	
Item 18		.447	
Item 33	-.337	.442	.267
Item 31		.437	.268
Item 34		.416	
Item 29		.409	
Item 5			.711
Item 12			.586
Item 17			.561
Item 10		.351	.561
Item 4			.466
Item 22		.374	.415
Item 35			.407
Item 32			.383
Item 23	.262	.260	.364

As a result of the exploratory factor analysis of the scale it was concluded that the scale consisted of three factors and 37 items. This factor explains 39.26% of the total variance related to the scale. Büyüköztürk (2002, p. 119) explains that 30% and higher explained variance would be sufficient. As a result of the data obtained from the Factor analysis it can be indicated that the scale has a high level of validity.

At the end, the questionnaire had 37 questions. After the factor analysis it was concluded that the scale consisted of three factors:

- 1) approach towards reading literary texts (13 items),***
- 2) approach towards reading comics and graphic novels (15 items),***
- 3) familiarity of comics and graphic novels (9 items).***

Moreover, the reliability coefficient, Cronbach alpha of the questionnaire was investigated in order to measure the internal consistency of the items within the questionnaire. The results of the three factors reached an acceptable level of **.82**. The detailed analysis for reliability issue is given in table 3. When we examine the reliability data for the inventory, the values vary from 0.76 to 0.88 which indicates that the inventory was observed to display high alpha scores. The inventory modified in this thesis was 5-point Likert-type response format, and the degree of agreement was from “strongly disagree” (1) to “strongly agree” (5). Scoring is provided as follows; “Strongly Disagree” (1) refers to 1, “Disagree” (2), “Neither agree nor Disagree” (3), “Agree” (4) and “Strongly Agree” (5).

Table 3 : Cronbach's Alpha of the Questionnaire

	Total	Approach to literary texts	Approach to comics/graphic novels	Familiarity of comics/graphic novels
Cronbach α	0.82	0.88	0.80	0.76
Number of item	37	13	15	9

After piloting the questionnaire and modification, the questionnaire included the items (presented in Table 4.

Table 4 : The Final Form of the Questionnaire after the Factorial Analysis

Factor 1 - Approach towards Reading Literary Texts
Item

1. I enjoy reading literary texts/stories/novels.
25. I find reading literary texts/stories/ novels boring.
8. I find reading literary texts/stories/ novels difficult.
26. I don't feel confident while reading plain literary texts.
30. I like reading literary texts without illustrations.
37. I have no difficulty in interpreting gesture/ facial expression described in a story.
2. Literary texts / stories and novels shape peoples' critical awareness.
9. I can understand problematic words which a lot of people find hard to understand and remember while reading literary texts.
13. I can understand what literary texts are about when I read them.
16. I find it hard to understand literary texts.
21. I have to look up for the meanings of the words quite often while reading a text.
27. I can't remember the events and details in a text easily after having read a literary text.
36. In a dialogue/text, I can easily recognize the meanings of the words.
11. I might find it easy to interpret gesture/facial expression in a graphic novel.
14. I can easily catch contextual connection to the written texts while reading graphic novels.

Table 4 - *Continued***Factor 2 - Approach towards Reading Comics and Graphic Novels****Item**

- 13. I usually read comics.
- 15. I don't enjoy reading texts with visuals.
- 19. I would like to read a graphic novel instead of a plain literary novel.
- 29. Reading a novel illustrated by pictures/graphics sounds fun.
- 7. I like studying texts with visuals.
- 18. Literary texts/stories/ novels would be more appealing with pictures/ graphics.
- 6. I can easily pick up meanings illustrated by visuals.
- 20. Graphic novels enhance students' critical awareness.
- 24. I can diagnose the literary meanings of words with / in visuals.
- 28. I can find out the literary meanings in visuals.
- 31. Graphic novels may "challenge me to think how stories, true and fictive, are told and unfold."(Eisner,1996)
- 34. I like associating pictures with the dialogues in a text.
- 33. Illustrations in a graphic novel help me remembering the events and details in a literary text.

Factor 3 Familiarity og Comics and Graphic Novels**Item**

- 32. I'm not familiar with graphic novels.
- 12. I've read the Pulitzer-prize winning holocaust narrative "Maus".
- 22. I've seen a graphic novel.
- 35. I've never read a graphic novel.
- 5. I know the difference between comics and graphic novels.
- 23. I can name and suggest some famous graphic novels.
- 10. I know what "manga" means.
- 17. I know that graphic novels are about issues such as racism, war, poverty, and gender rights.
- 4. I know that graphic novels show "tolerance and respect for other people and cultures."

3.4.2 Interview

A semi-structured interview consisting of 7 questions was conducted with a total of 26 participants in the experimental group in order to find out how the students felt about their experience of reading a Graphic Novel called *Macbeth*, and whether they would want to experience it in the future as well. The interview lasted approximately 5 to 7 minutes per student. The interview was parallel to the questionnaire and the questions were asked in English as the students all had the same level of English and could understand the questions without difficulty. Each student's answer was classified into groups of frequency percentage. The interview questions consisted of the following:

1. *How do you feel about reading literary texts/ stories /novels in the classroom?*
2. *What kind of reading material would you prefer reading in the classroom?*
3. *How would you describe a graphic novel?*
4. *Do you know what the similarities and differences between graphic novels and comics are?*
5. *What might be the advantages of reading novels with illustrations in them?*
6. *What might be the disadvantages of reading graphic novels?*
7. *Would you like to read a graphic novel in the classroom as a reading material? Why or why not?*

3.4.3 Post-Test

In the last 2 hours of the fifth week the subjects were given an exam about the play Macbeth. The exam had to be completed in 90 minutes. The post-test consisted of 10 questions with each question having credits of 10 points. Each question aimed to test a specific aspect.

The scores of the test each measuring a significant aspect were collected under the following headings:

Question 1: WHAT DO THE WITCHES AND “BLOOD” IN THE PLAY SYMBOLIZE?

Tested aspect: the learners’ knowledge of symbolic meaning (10 points)

Question 2: WHY DID MACBETH WANT TO BECOME THE KING OF SCOTLAND?

Tested aspect: comprehension skills (10 points)

Question 3: EXPLAIN THE QUOTATION BY REFERRING TO LADY MACBETH'S PERSONALITY TRAITS. “....thicken my blood, extinguish all pitty and allow no womanly feelings to get in my way!”

Tested aspect: understanding and discussing quotation (10 points)

Question 4: COMPARE OR CONTRAST MACBETH AND DUNCAN.

Tested aspect: compare/contrast writing skills (10 points)

Question 5: WHAT’S THE REASON FOR MACBETH HAVING DUNCAN KILLED AND WHAT HAPPENS TO MACBETH?

Tested aspect: writing cause/effect relationship (10 points)

Question 6: EXPLAIN THE SETTING OF DUNCAN'S MURDER.

Tested aspect: writing about the importance of setting (10 points)

Question 7: EXPLAIN THE CONCEPT "AMBITION" REGARDING BOTH MACBETH AND LADY MACBETH.

Tested aspect: understanding and discussing concepts/themes (10 points)

Question 8: WHAT DO THE VISIONS AND HALUCINATIONS THAT MACBETH HAS INDICATE?

Tested aspect: recognizing foreshadowing (10 points)

Question 9: WHO SHOULD WE BLAME FOR THESE MURDERS AND OUTCOME; MACBETH, LADY MACBETH, OR THE WITCHES? EXPLAIN BY MENTIONING ABOUT THE THEME OF THE PLAY?

Tested aspect: making inference (10 points)

Question 10: USE THE WORDS GIVEN BELOW AND WRITE SENTENCES RELATED TO THE PLAY GRIEF EXPEL CONSCIENTIOUS GRATITUDE GENUINE

Tested aspect: vocabulary (10 points)

These aspects were aimed to be tested so that the experimenter would be able to determine whether other linguists, or experimenters were right about the advantages of using Graphic Novels. For example, the findings in Edward's (2009) research titled *Motivating Middle School Readers* suggested that reading Graphic Novels and Free Voluntary Reading Time (FVR), increased student time in text and student's enjoyment of reading and as a result contributed to becoming more critical readers. The results also indicated an increase in comprehension exercises and greater growth in comprehension. Another aspect of the post-test was to test whether Graphic Novels would improve reading, writing and vocabulary skills. Snowball (2005) states in her article that children who read for pleasure show improvements in reading, writing, and

vocabulary and acquire these skills without conscious effort. Similarly Penella (2004) and Bromley (2002) put forward the idea that vocabulary learning is achieved best when illustrations aid as a type of scaffolding of visual context clues.

The post-test also aimed to test critical thinking skills and comprehension. In her article Schwarz (2002) suggests that reading Graphic Novels may require more complex cognitive skills than reading text alone and explains that the graphics help the reader visualize what they are reading, thus aiding in comprehension. All these linguists' ideas were put into consideration and a post-test to evaluate all these ideas was prepared to see the role of Graphic Novels in learning English as a foreign language.

Both the experimental and control group were asked the same questions about the same texts and the Graphic Novel was carefully chosen because it was of great importance that the novel had the required properties of a proper literary work. This supported Smetena's (2008) ideas in that she believes that it is important for students to understand that these books share the same literary qualities as other books.

The subjects were instructed carefully and further no help was aided. Both the experimental and control group took the exam on the same hours which were given by their own class teachers.

Each mistake in the post-test was studied carefully as to spot the differences between the experimental and control group in terms of their reading success and was noted down. The experimenter used an answer key and a rubric (see appendix III).

3.5 DATA COLLECTION PROCEDURES AND DATA ANALYSIS

The required data for the present study was mainly collected by means of the responses to the questions and statements of the questionnaire, interview and post-test all of which were developed regarding previously performed research or written articles. The experimental study was a procedure of five weeks and consisted of two significant stages. First the participants were introduced with the treatment. 10/E, the control group, was given the written text form of the play *Macbeth* and 10/C, the experimental group, was given the graphic novel of *Macbeth*. No pre- test was administrated and the study started with the treatment after 10/C had filled in a questionnaire.

3.5.1 Procedures

The study was conducted at TED Ankara College Foundation Private High School during the first semester of the 2012-2013 academic year. Both control and experimental groups were chosen randomly as they were all confirmed to have a level of 4 (70-84 out of 100) in the English Language. One of the groups was assigned as a control group and the other group was the experimental group. The control group had to read the play titled *Macbeth* in text form, however, the experimental group had to read it in the Graphic Novel format. The study employed the application of a survey design involving the administration of a questionnaire and interview to the experimental group before the post –test. However, prior to the interview and confirmed questionnaire, a questionnaire was piloted to two randomly chosen prep-IB 10 classes with a total of 59 students ($N=59$) as to measure the validity and reliability of the questionnaire that had 42 statements at the beginning. After piloting the questionnaire some changes were made such as rewording some items and eliminating the ones that did not fit the study. For this reason the pilot study proved to be beneficial. In the formal study the questionnaire consisted of 37 items which were divided into 3 factors. The findings of the students that took the questionnaire in the experimental group were further developed into a frequency table to show the

participants' preferences about reading and familiarity with Graphic Novels. The researcher conducted the questionnaire to determine the fact that the participants had never studied a Graphic Novel in class before.

During the five weeks taking place in September and October 2012, the participants were given the texts of the play titled *Macbeth*. The control group received the text format, whereas the experimental group received the Graphic Novel format. The process of the five weeks, in total 15 hours, is mentioned below.

Week 1

Both groups were given pre-reading activities in different forms. Though they aimed to present the same issues, the format was different. 10/E, the control group were presented with some nouns and adjectives related to the play *Macbeth* whereas, 10/C were presented with some illustrations that implied the same adjectives and nouns given in the control group.

These words were:

“anger, greed, envy, ambition, curse, betrayal, throne, brave, murder, conspiracy, wise, weak, strong” (see appendix IV).

The students were asked to draw a cause-effect, compare-contrast relationship between the presented material. Afterwards they were asked to guess what the texts would be about. Students were assigned to write a short paragraph using the words/illustrations (see appendix IV)

During the procedure of pre-reading activities certain observations were made:

- 1) The experimental group was more successful in guessing and elaborating the meanings because they could relate the illustrations to the setting, tone and mood of the play and they were more successful in relating it to real life experiences. In addition they did not only come up with the meaning of the word but also gave more information about the background, facial expression, appearance of the pictures and

mentioned about other concepts it could symbolize as well. The contribution of the experimental group lasted longer, however, the control group only mentioned the meanings of the words and were finished in a short time.

- 2) The experimental group could write a longer paragraph than the control group because they could relate the pictures to various concepts.

The subjects were then assigned to read silently in class during the remaining time and were expected to come prepared by having read the first act of the play for the following lesson.

Week 2

The subjects of both groups were required to answer the same comprehension questions. There were 15 questions which had to be answered in full sentences.

The observations made during this hour showed that;

- 1) The experimental group found it easier to answer the questions and they were faster than the control group. The subjects claimed that it was easier to look up information because of the illustrations. For example the experimental group could easily describe the characters appearance in detail whereas the control group had to struggle for it. The students could easily understand the setting and the mood it created due to the colored pictures.

The darkish and red colors indicated gloominess, suspense and fear, while the plain texts could not give the same effect and the students found it harder to visualize it as the text lacked *imagery*. The experimental group could discuss more whereas, the control group had less to say. Also the subjects of the

experimental group were more successful in the vocabulary exercises.(The questions can be seen in appendix IV)

Week 3

Both groups were asked to do a worksheet about the formerly read acts. Subjects were asked the same questions. These worksheets were checked in the class and certain points were discussed. Questions related to pair and group work discussions were held in the class and the teacher observed all the subjects. Subjects were given empty speech bubbles to fill in with grammatically correct sentence or phrases. The experimental group read their speech bubbles in a more theatrical way as they could relate the illustrations to the tone of the characters. They had more fun, while the control group just read it in a non-theatrical way. Another issue was that the experimental group found it easier to do the emphatic question types because again the illustrations in the Graphic Novel had given them sufficient knowledge to interpret the events in the novel. Feelings of *sadness*, *fear*, *vanity* and *regret* or *guilt* could be easily conveyed in the emphatic writing activities because the students were familiar with its expression but the control group had serious problems with it as they were not all able to be successful in recognizing these feelings through the words they had been reading.

Week 4

In the fourth week the teachers mainly focused on writing analytical answers. Actually both groups showed the same success. The texts were clearly understood. No difference in terms of their analytical writing skills or grammar knowledge could be found but the writings of the experimental groups were longer and showed more examples of concepts such as; setting and mood. Lots of questions based on “how the writer illustrated/ conveyed certain aspects such as: feelings, tone, mood, vengeance etc...” were asked and the students

focused on the style, tone and other issues that evoked all the above given concepts. Both the experimental and control group proved to have mastered the play and were successful.

After the treatment, the students were interviewed on their experience related to reading *Macbeth* as a Graphic Novel, since it is known that students tend to change their feelings easily as these feelings are closely parallel to their marks, it was decided upon to apply the interview before the post-test. It was thought that it would eliminate the possibility of giving unreliable answers related to the marks they had received from their post-tests. The results of the interview gave a better insight about students' approaches towards Graphic Novels and to what extent it would lead to their academic success. The collected data was at the end compared to the data of the post-test as to determine to what extent students' expectations were met in terms of their success.

Week 5

The first hour, a review was done and the next two hours were allocated for the post-test. The experimental group finished 12 minutes earlier than the control group, whereas the control group continued until the bell rang.

3.5.2 Data Analysis

In this part, the analysis of the data collected through the application of the questionnaire, interview and the post-test were examined. The data collected from the questionnaire was analyzed by using Cronbach alpha. The data collected from the interview was analyzed by using a frequency table and the data collected from the post-test was analyzed by using the Statistical Package for Social Sciences (SPSS) version 13.0 for Windows, because it is a comprehensive system for analyzing data in behavioral and educational sciences (Leech, 2005).

The scores of each question in the post-test were computed for each participant, then descriptive statistics (range, means and standard deviations) were computed. Then a t-test analysis was conducted. Finally the means of the scores were discussed in terms of the research questions. In the next section, the findings of the study based on the statistical analyses are given.

3.6 SUMMARY

After the post-test the expectations of the students mentioned in the interview in terms of the advantages of Graphic Novels were revealed. The findings of the post-test and at the same time the findings of the post-test considering the control and experimental group were given as well. From the findings it can be analyzed that the students prior to the treatment were not familiar with Graphic Novels. They claimed not having any problems with the prose forms of texts and stated that they enjoyed reading literature in class. After the treatment, students learned what a Graphic Novel was. They claimed to have entertained themselves with Graphic Novels and stated that the use of Graphic Novels would enhance their skills, motivate them and result in success. The students preferred to read Graphic Novels in the future.

CHAPTER IV

RESULTS OF DATA ANALYSIS AND DISCUSSIONS

4.1 INTRODUCTION

In this chapter, statistical information about the use of Graphic Novels in teaching the English language and its effects were revealed. Data with respect to the questionnaire were collected by giving a frequency table. Each answer was scanned carefully and the numbers of frequency were given.

The results of the interview also followed a similar data collection because the answers were classified according to the frequency of the similar answers. The answers were listed and a better insight about the attitudes regarding Graphic Novels of the students were seen. At the end, the scores of the post-test by using SPSS were analyzed and discussed along with the research questions.

This chapter is organized according to the order of the treatment. First the findings of the questionnaire were given. Then, the findings of the interview were revealed. Finally the findings of the post-test by addressing the research questions were conveyed.

4.2 QUESTIONNAIRE ABOUT GRAPHIC NOVELS

The questionnaire aimed to find out the students' general approach towards reading literary texts without illustrations, students' approach towards Graphic Novels or comics and the familiarity of the students regarding Graphic Novels. Analysis in terms of these three factors is given below.

Table 5: Descriptive Statistics of the Questionnaire about Graphic Novels

Item	Item Description	N	Min	Max	Mean ^a	SD	1	2	3	4	5
<i>Factor 1 - Approach towards reading literary texts</i>											
1	I enjoy reading literary texts/stories/novels.	26	1	5	3.89	0.97	0	1	5	13	7
2	Literary texts / stories and novels shape peoples' critical awareness.	26	1	5	4.26	0.90	0	0	2	12	12
8	I find reading literary texts/stories/ novels difficult.	26	1	5	2.48	1.19	5	10	4	6	1
9	I can understand problematic words which a lot of people find hard to understand and remember while reading literary texts.	26	1	5	3.07	1.17	1	8	6	8	3
11	I might find it easy to interpret gesture/facial expression in a graphic novel.	26	1	5	3.33	1.18	1	5	6	10	4
13	I can understand what literary texts are about when I read them.	25	1	5	3.96	1.00	0	1	4	12	8
14	I can easily catch contextual connection to the written texts while reading graphic novels.	26	1	5	3.37	1.11	1	3	9	9	4
16	I find it hard to understand literary texts.	26	1	4	2.22	1.12	8	8	5	5	0
21	I have to look up for the meanings of the words quite often while reading a text.	26	1	4	3.07	1.04	2	4	8	12	0
25	I find reading literary texts/stories/ novels boring.	26	1	5	2.44	1.09	4	11	6	4	1
26	I don't feel confident while reading plain literary texts.	26	1	5	2.74	1.16	3	8	8	5	2
27	I can't remember the events and details in a text easily after having read a literary text.	26	1	5	2.41	1.01	3	13	6	3	1
30	I like reading literary texts without illustrations.	26	1	5	3.15	1.20	2	4	10	6	4
36	In a dialogue/text, I can easily recognize the meanings of the words.	26	1	5	3.44	1.19	1	3	9	7	6
37	I have no difficulty in interpreting gesture/ facial expression described in a story.	26	1	5	3.48	0.98	0	2	11	9	4

Item	Item Description	N	Min	Max	Mean ^a	SD	1	2	3	4	5
Factor 2- Approach towards reading comics and graphic novels											
3	I usually read comics.	25	1	5	2.62	1.20	3	10	7	2	3
6	I can easily pick up meanings illustrated by visuals.	25	1	5	3.58	0.95	0	2	7	13	3
7	I like studying texts with visuals.	25	1	5	3.69	1.16	1	0	10	6	8
15	I don't enjoy reading texts with visuals.	26	1	4	2.22	0.97	7	7	10	2	0
18	Literary texts/stories/ novels would be more appealing with pictures/ graphics.	26	1	5	3.59	1.25	0	6	4	8	8
19	I would like to read a graphic novel instead of a plain literary novel.	26	1	5	3.33	1.14	2	1	11	8	4
20	Graphic novels enhance students' critical awareness.	26	1	5	3.63	0.93	0	1	9	12	4
24	I can diagnose the literary meanings of words with / in visuals.	26	1	5	3.41	0.84	0	2	10	13	1
28	I can find out the literary meanings in visuals.	26	1	5	3.63	0.88	0	0	11	11	4
29	Reading a novel illustrated by pictures/graphics sounds fun.	26	1	5	3.67	1.27	3	0	3	14	6
31	Graphic novels may "challenge me to think how stories, true and fictive, are told and unfold."(Eisner,1996)	26	1	5	3.22	0.89	1	1	14	9	1
33	Illustrations in a graphic novel help me remembering the events and details in a literary text.	26	1	5	3.85	0.95	0	0	8	11	7
34	I like associating pictures with the dialogues in a text.	26	1	5	3.35	0.98	0	3	11	8	3
Factor 3 - Familiarity of comics and graphic novels											
4	I know that graphic novels show "tolerance and respect for other people and cultures."	26	1	5	3.04	0.98	2	1	17	4	2
5	I know the difference between comics and graphic novels.	26	1	4	2.37	1.08	7	5	10	4	0
10	I know what "manga" means.	26	1	5	2.89	1.67	8	4	2	5	7
12	I've read the Pulitzer-prize winning holocaust narrative "Maus".	26	1	3	1.19	0.48	22	3	1	0	0
17	I know that graphic novels are about issues such as racism, war, poverty, and gender rights.	26	1	5	2.89	1.22	2	8	9	3	4
22	I've seen a graphic novel.	26	1	5	2.85	1.35	5	5	6	7	3
23	I can name and suggest some famous graphic novels.	26	1	4	2.07	1.21	11	7	2	6	0
32	I'm not familiar with graphic novels.	26	1	5	3.59	0.89	0	1	9	13	3
35	I've never read a graphic novel.	26	1	5	3.15	1.23	1	7	8	5	5

^a1: Strongly disagree, 2: Disagree, 3: Neutral, 4: Agree, 5: Strongly agree

4.2.1 Analysis of Student Approach toward Plain Literary Texts

The table given below shows the results of students' approach towards reading texts and literary texts. Students had to tick the box that defined their preference the most. The percentage of 26 students' preferences (experimental group N=26) regarding this issue were calculated and presented.

Table 6: Frequency Table of Student Approach toward Plain Texts

ITEMS	1		2		3		4		5	
	f	%	f	%	f	%	f	%	f	%
1. I enjoy reading literary texts/stories/novels.	-	0,00	1	3.85	5	19.23	13	50.00	7	26.92
2. Literary texts/stories and novels shape peoples' critical awareness.	-	0.00	-	0.00	2	7.69	12	46.15	12	46.15
8. I find reading literary texts /stories/novels difficult.	5	19.23	10	38.46	4	15.38	6	23.08	1	3.85
9. I can understand problematic words which a lot of people find hard to understand and remember while reading literary texts.	1	3.85	8	30.77	6	23.08	8	30.77	3	11.54
13. I can understand what literary texts are about when I read them.	-	0.00	1	4.00	4	16.00	12	48.00	8	32.00
16. I find it hard to understand literary texts.	8	30.77	8	30.77	5	19.23	5	19.23	-	0.00
21. I have to look up the meanings of the words quite often while reading a text.	2	7.69	4	15.38	8	30.77	12	46.15	-	0.00
25. I find reading literary texts /stories/novels boring.	4	15.38	11	42.31	6	23.08	4	15.38	1	3.85
26. I don't feel confident while reading plain literary texts.	3	11.54	8	30.77	8	30.77	5	19.23	2	7.69
27. I can't remember the events and details in a text easily after having read the literary text.	3	11.54	13	50.00	6	23.08	3	11.54	1	3.85
30. I like reading texts without illustrations.	2	7.69	4	15.38	10	38.46	6	23.08	4	15.38
36. In a dialogue/text, I can easily recognize the meanings of the words.	1	3.85	3	11.54	9	34.62	7	26.92	6	23.08
37. I have no difficulty in interpreting gesture/facial expressions described in a story.	-	0.00	2	7.69	11	42.31	9	34.62	4	15.38

1, strongly disagree; 2, disagree; 3, neutral; 4, agree; 5, strongly agree

As a result of the questionnaire depending on students' general approach towards reading literary texts, it can be said that overall students tend to have a

positive approach towards reading in the target language. They seemed to like reading literary texts as we can see from the table (see table 6). 50% of the students agreed with statement 1 and 26.92% strongly agreed. 19.23% of the students were neutral about it, whereas only 3.85% disagreed. This finding was not a surprise at all since the students at Ted Ankara College Foundation High School are used to reading both literary and authentic texts.

The students also agreed about “reading shaping critical awareness” (statement 2) because 46.15% of the students agreed, 46.15% strongly agreed and 7.69% were neutral, whereas none of the students claimed that reading would not shape critical awareness. This result was also expected since the students are familiar with the positive effects of reading.

Regarding statement 8 we could see that 38.46% of the students disagreed about reading literary texts being difficult and 19.23% strongly disagreed with the statement. 15.38% preferred not to comment while 23.08% agreed and 3.85% strongly agreed. This finding showed that the students generally found reading in the target language easy. However, finding the texts easy does not show that they are successful in it.

Statement number 9 showed an interesting situation because 30.77% of the students believed they had difficulties in understanding vocabulary while 30.77% of the students stated that they had no difficulty in understanding vocabulary. 11.54% strongly agreed with statement 9, 23.08% were neutral about it and 3.85% strongly disagreed. This finding actually conveyed that the students have problems with understanding vocabulary.

The findings of statement 13 show that the students can understand what they read. This is supported with the majority (48.00% agreeing and 32.00% strongly agreeing) of students. 16% showed a neutral approach while only 4% disagreed. Students are used to analyze and read stories or texts together with their teachers so it is not a surprise for the researcher to see such an outcome because she is aware of the fact that these students feel comfortable with their teachers and are mostly dependent on their dictionaries.

Statement number 16 showed a very similar profile as well. The majority (30.77% disagreeing and 30.77% strongly disagreeing) of the students claimed that they didn't find literary texts hard to understand. 19.23% showed a neutral attitude, whereas only 19.23% agreed on reading texts to be difficult.

On the other hand, statement number 21 had a very different outcome because 46.15% of the students claimed to be using the dictionary quite often, 30.77% students were neutral about it, 15.38% of the students disagreed and 7.69% strongly disagreed. These students claimed in statement 9 to easily understand the meanings of words and have no difficulty however, this finding shows that they are dependent on the dictionary in order to have a better understanding. This finding also explained why the students found it easy to understand the texts that they were reading.

Statement number 25 showed a similar outcome to statement number 1 because the majority (42.31% disagreeing and 15.38% strongly disagreeing) of the students disagreed on finding literary texts to be boring. 23.08% reflected a neutral approach, while 15.38% agreed and only 3.85 % strongly agreed. This finding again supported the fact that these students were used to reading texts as it is a part of the IGCSE syllabus.

The findings in statement 26 showed that 30.77% of the students disagreed, 11.54% strongly disagreed on not feeling confident while reading a literary text. 30.77% were neutral and 19.23% agreed on feeling unconfident while only 7.69% strongly agreed to be unconfident. The findings of statement 26 support the outcomes of statements 13 and 16.

Statement 27 also showed a positive approach towards reading as 50% of the student population disagreed and 11.54% strongly disagreed with not being able to remember details from the reading text. 23.08% showed a neutral attitude while 11.54 % agreed and only 3.85 strongly agreed.

The answer to "I like reading texts without illustrations" was merely in the option of neither agree nor disagree. This might seem to be a high percentage but the fact that 38.46 remained neutral showed that most of the students possibly had

no idea about what was meant with texts with or without illustrations, or they might not have been familiar with it. 15.38% stated that they disagreed and only 7.69% claimed to strongly disagree. This finding indicated that the students had no experience about it.

Statement number 36, with the majority of 26.92% students that agreed and 23.08% strongly agreed indicated that students found it easy to recognize vocabulary. 34.62% of the students preferred not to show an attitude. This is a high number and again shows that may be a lot of students were not sure about their ideas. 15.38% disagreed and 7.69% strongly disagreed.

Finally, statement number 37 also showed an interesting finding because 42.31% of the students could not show any preference. Here we could again see that the students might have been confused and could not identify their attitudes. 34.62% showed that they agreed while 15.38 strongly agreed. However only 7.69 stated to be disagreeing with the statement. This finding also indicated that the students were inexperienced about the skill of visualizing through written texts.

Though the majority showed a positive attitude, the fact that there was a high percentage of students “being neutral” is a fact not to be ignored at all. The positive approach of students towards reading in general can be explained by the fact that these students are used to reading literary texts because of the IGCSE program at Ted Ankara College Foundation High school and they are trained at it.

4.2.2 Analysis of Student Approach toward Comics/ Graphic Novels

Table 7 shows the attitudes of students regarding comics and Graphic Novels. The percentage amount of 26 students' choices have been presented.

Table 7: Frequency Table Regarding Comics/ Graphic Novels

ITEMS	1		2		3		4		5	
	f	%	f	%	f	%	f	%	f	%
3. I usually read comics.	3	12.00	10	40.00	7	28.00	2	8.00	3	12.00
6. I can easily pick up meanings illustrated by visuals.	-	0.00	2	8.00	7	28.00	13	52.00	3	12.00
7. I like studying texts with visuals.	1	4.00	-	0.00	10	40.00	6	24.00	8	32.00
11. I might find it easy to interpret gesture/facial expression in a graphic novel.	1	3.85	5	19.23	6	23.08	10	38.46	4	15.38
14. I can easily catch contextual connection to the written texts while reading graphic novels.	1	3.85	3	11.54	9	34.62	9	34.62	4	15.38
15. I don't enjoy reading texts with visuals.	6	26.92	6	26.92	10	38.46	2	7.69	-	0.00
18. Literary texts/stories/novels would be more appealing with pictures/graphics.	-	0.00	6	23.08	4	15.38	8	30.77	8	30.77
19. I would like to read a graphic novel instead of a plain literary novel.	2	7.69	1	3.85	11	42.31	8	30.77	4	15.38
20. Graphic novels enhance students' awareness.	-	0.00	1	3.85	9	34.62	12	46.15	4	15.38
24. I can diagnose the literary meanings of the words with/in visuals.	-	0.00	2	7.69	10	38.46	13	50.00	1	3.85
28. I can find out the literary meanings in visuals.	-	0.00	-	0.00	11	42.31	11	42.31	4	15.38
29. Reading a novel illustrated by pictures/graphics sounds fun.	3	11.54	-	0.00	3	11.54	11	42.31	4	15.38
31. Graphic novels may "challenge met to think how stories, true and fictive, are told and unfold" (Eisner, 1996).	1	3.85	1	3.85	14	53.85	9	34.62	1	3.85
33. Illustrations in a graphic novel help me remembering the events and details in a literary text.	-	0.00	-	0.00	8	30.77	9	42.31	7	26.92
34. I like associating pictures with the dialogues in a text.	-	0.00	3	12.00	11	44.00	8	32.00	3	12.00

1, strongly disagree; 2, disagree; 3, neutral; 4, agree; 5, strongly agree

The findings regarding students' approaches towards comics and Graphic Novels (see table 7) are given below.

Statement number 3 showed that only 12% of the student population strongly agreed to be reading comics. 8% stated that they were reading comics as well. However 40% claimed not to agree and 12 % strongly disagreed. 28% of the students stated that they had nothing to say. This finding showed that the majority 62% of the students do not read any comics and thus, we can assume that students are not familiar with reading comics.

Statement 6 showed that the majority (52% agreeing and 12% strongly agreeing) could grab the meanings illustrated by visuals easily. 28% did not show any attitude and only 8% disagreed. Although the students are not familiar with Graphic Novels or comics in the classrooms, they could infer that illustrations would help them.

An interesting and quite the opposite outcome of statement 30 happened in statement 7 because 56% of the students (32% strongly agreed, 24% agreed) claimed to like studying with visuals and 40% remained neutral. Only 4% of the group strongly disagreed. This unbalanced outcome might have appeared because of the fact that students are actually not familiar with the Graphic Novel and might want to try it.

Although students have not read any graphic novel in class 38.46% agreed and 15.38% strongly agreed that they might interpret facial expressions easily in a Graphic Novel. However 23.08% of the student population remained neutral. This outcome showed an opposition to statement 37 because there they claimed to easily understand facial expressions through written descriptions, whereas they claimed in statement 11 that they highly agreed on the fact of understanding facial expressions through Graphic Novels. This explains that not until the students were given the alternative of Graphic Novels or Comics, had they realized that illustrations would enhance understanding better. Only 19.23

% disagreed and 3.85% strongly disagreed. This finding also revealed that the students lacked familiarity.

34.62% of the students did not express a definitive preference in statement 14 because they had not studied a Graphic Novel before. 34.62% agreed and 15.38% strongly agreed with this statement depending on their gut feeling. However, 11.54% disagreed and 3.85% strongly disagreed with this skill.

Statement number 15 showed a similar outcome as well, 26.92% disagreed and 26.92% strongly disagreed with not enjoying texts with illustrations. A very high percentage like 38.46% showed the students' abstention and only 7.69 agreed with it. The high percentage of students being neutral about it can be explained by them not being familiar with it.

Statement 18 was also attention worthwhile because 30.77% both agreeing and strongly agreeing students claimed that literary texts would be more appealing with pictures, whereas 23.08 % disagreed. 15.38% remained neutral. This finding showed almost the opposite outcome of statement number 30. The high result in the agreeing options could be explained by the offered alternative in visual format. The fact that 15.38% remained neutral supported the claim that the students were unfamiliar so that they could not identify their ideas.

In statement 19 we could see that 42.31% of the students remained commentless about replacing novels with Graphic Novels. This was a large amount and it indicated that most students were not familiar and thus had no say in this preference. 30.77 (agreed) and 15.38 (strongly agreed) would replace the literary text with a graphic novel. However, 7.69% strongly disagreed and 3.85 disagreed with this statement. This outcome showed that the students were willing to experience new things.

Moreover, statement 20 showed that 46.15% (agreed) and 15.38 % (strongly agreed) about the idea that Graphic Novels were enhancing awareness. 34.62% were neutral and 1 student 3.85% disagreed. This result indicated that the students believed in the positive effects of any reading materials.

Statement number 24 revealed a finding of 53.85% people in total agreeing on the fact that they could diagnose literary meanings of words with visuals. This supported the general belief about Graphic Novels or comics having a positive effect. The percentage of 38.46% that remained neutral also conveyed that the students were unfamiliar and thus had no comments about Graphic Novels. Only 7.69 disagreed.

In statement 28 we could see that 42.31% agreed, 15.38% strongly agreed with the statement. The high number of 42.31% of people being neutral showed that the students were not familiar. None of the students disagreed.

Statement number 29 showed that 53.85% (agreed) and 23.08% strongly agreed that Graphic Novels would be *fun*. This result showed that the students were open to a new alternative and were willing to try it. 11.54% of the students were neutral and 11.54 strongly disagreed with this statement.

In statement number 31 the majority (53.85%) were neutral because they had never read a Graphic Novel and thus never experienced it. However, the students were aware of the positive impact of reading any material thus, 34.62% agreed and 3.85 strongly agreed with the statement. Only 3.85 % in both groups disagreed.

Statement number 33 showed that 42.31% agreed and 26.92 strongly agreed with the belief that they would remember details easily through Graphic Novels. 30.77 were neutral. None of the students showed a disagreeing approach.

Finally statement number 34 showed generally a neutral (44%) attitude of the students as they did not know whether they would like associating pictures with dialogues in texts or not. 44% agreed with the statement since they thought it would be interesting but 12% disagreed.

The outcomes of students' approach towards graphic novels and comics in general showed that the students tend to like the idea of reading one, but remained mainly neutral as they were not familiar with it.

4.2.3. Analysis of Student Familiarity with Comics/ Graphic Novels

Table 8 gives a clear Picture about the students' familiarity concerning Comics/Graphic Novels. There are 9 questions asked to determine students' familiarity and the percentages are given in table 8.

Table 8: Frequency Table Regarding Familiarity Comics / Graphic Novels

ITEMS	1		2		3		4		5	
	f	%	f	%	f	%	f	%	f	%
4. I know that graphic novels show "tolerance and respect for other people and cultures."	2	7.69	1	3.85	17	65.38	4	15.38	2	7.69
5. I know the difference between comics and graphic novels.	7	26.92	5	19.23	10	38.46	4	15.38	-	0.00
10. I know what "manga" means.	8	30.77	4	15.38	2	7.69	5	19.23	7	26.92
12. I've read the Pulitzer-prize winning holocaust narrative "Maus".	22	84.62	3	11.54	1	3.85	-	0.00	-	0.00
17. I know graphic novels are about issues such as racism, war, poverty and gender rights.	2	7.69	8	30.77	9	34.62	3	11.54	4	15.38
22. I've seen a graphic novel	5	19.23	5	19.23	6	23.08	7	26.92	3	11.54
23. I can name and suggest some famous graphic novels.	11	42.31	7	26.92	2	7.69	6	23.08	-	0.00
32. I'm not familiar with graphic novels.	-	0.00	1	3.85	9	34.62	13	50.00	3	11.54
35. I've never read a graphic novel.	1	3.85	7	26.92	8	30.77	5	19.23	5	19.23

1, strongly disagree; 2, disagree; 3, neutral; 4, agree; 5, strongly agree

Considering the above given table (Table 8), it could be understood that the majority of the students (65.38%) showed a neutral attitude in statement 4 because they were not familiar with the content and themes of Graphic Novels. 15.38% agreed and 7.69% of the students strongly agreed that Graphic Novels would show tolerance and respect for other cultures. 3.85% disagreed and 7.69% strongly disagreed. These findings showed that the students were not familiar with the Graphic Novel.

Moreover, we could see that 38.46% of the student population remained neutral about statement 5, whereas, 19.23% disagreed and 26.92% strongly disagreed that they knew the difference between a Graphic Novel and a Comics. Only 15.38% claimed to know the difference between these two reading materials. These findings also revealed that the students were unfamiliar with Graphic Novels.

Statement number 10 showed an equal distribution because 26.92% strongly agreed and 19.23% agreed on knowing what *manga* means. 15.38% disagreed and 30.77% strongly disagreed to know the meaning of *manga*. The results were almost similar. Only 7.69% of the population remained silent. Students who were familiar with the manga type of cartoons could easily comment on this statement.

Statement 12 had a very striking finding because 84.62% of the students strongly disagreed and 11.54% disagreed and stated that they did not know the Graphic Novel named *Maus*. Only 1 student (3.85%) was neutral. None of them had read the Graphic Novel.

Again in statement 17 we could see that the majority (30.77% disagreeing and 7.69% strongly disagreeing) of the students did not know what Graphic Novels were about. 34.62% of the students chose for being neutral and 15.38% strongly agreed while, only 11.54% agreed to know what issues Graphic Novels were about.

Statement number 22 showed an equal distribution in the disagreeing part of the questionnaire. 19.23% strongly disagreed and 19.23% only disagreed to having seen a Graphic Novel. 23.08% stated that they were neutral about it and 26.92% claimed to agree on seeing a Graphic Novel while, 11.54% strongly agreed.

In statement 23 we could see that 42.31% strongly disagreed and 26.92% disagreed on being able to suggest some famous Graphic Novels. 7.69% remained silent about it, whereas 23.08% claimed to be naming some Graphic

Novels. Again the large amount of the disagreeing students showed that they were mostly unfamiliar with Graphic Novels.

In statement number 32 we could again see a large number of students (50% agreeing and 11.54% strongly agreeing) that were not familiar with Graphic Novels, 34.62% of the students were neutral and only 3.85% of them disagreed.

Statement number 35 showed a surprising finding because 19.23% both agreeing and disagreeing students claimed to have read a Graphic Novel, 30.77% were neutral and 26.92 disagreed while 3.85% strongly disagreed. This finding showed that students did not really know what a Graphic Novel precisely was and maybe they had been confusing it with a Comics.

As a conclusion it can be said that the findings of the questionnaire revealed the fact that students had a positive attitude towards reading in general. They believed reading to be essential as it shapes their knowledge. However, we could also see that they were not familiar with Graphic Novels but were willing to experience one.

4.3 THE RESULTS OF THE INTERVIEW

After the interview, a meticulous study was performed as to find the frequency numbers of specific similar answers. The interview questions along with the given answers in frequency numbers were as follows (see table 9 given below):

Interview Questions and Response Frequency

Table 9: Frequency Tables of the Interview

<i>Q- 1 How do you feel about reading literary texts/ stories /novels in the classroom?</i>		
	N	%
a) enjoyed reading literary texts	17	65.38
b) didn't enjoy reading	9	34.62

<i>Q- 2 What kind of reading material would you prefer reading in the classroom?</i>		
	N	%
a) preferred graphic novels	9	34.62
b) preferred classic novels	7	26.92
c) preferred short stories	7	26.92
d) preferred fantastic novels	4	15.38
e) preferred magazines	1	3.85
f) preferred comics	1	3.85
g) preferred plays	1	3.85

Q- 3 How would you describe a graphic novel?		
	N	%
a) Described it as a novel with graphics	15	57.69
b) described it as a graphic novel with pictures based on reality	6	23.08
c) described it as a comic made from literary novels	7	26.92

Q- 4 Do you know what the similarities and differences between Graphic Novels and Comics are?		
	N	%
a) the students gave similar answers in which they pointed out that the graphic novel was an illustrated form of classic/ literary novels or real life events	26	100
b) the comics was an action story based on superheroes	26	100

Q- 5 What might be the advantages of reading novels with illustrations in them?

	N	%
a) said it was easy to understand	10	38.46
b) said it was easy to imagine	6	23.08
c) said they could easily understand the plot	5	19.23
d) said they could understand the characters	4	15.38
e) said they could understand the setting	3	11.54
f) said they could understand the tone and mood	3	11.54
g) said it was fun	3	11.54
h) said they could easily remember	2	7.69
i) said that foreshadowing could be easily understood	1	3.85

Q- 6 What might be the disadvantages of reading Graphic Novels?

	N	%
a) said it would destroy imagination/ creativity	12	46.15
b) said there were no disadvantages	6	23.08
c) Did not answer	5	19.23
d) said it could be confusing	3	11.54

Q- 7 Would you like to read a Graphic Novel in the classroom as a reading material? Why or why not?		
	N	%
a) said "yes":	21	80.77
b) said it would be enjoyable	8	30.77
c) said it would be easy to understand (plot/settinginfer/memorize)	7	26.92
d) said it would be a change and different	3	11.54
e) gave no reason	3	11.54
f) said "no" :	5	19.23
g) didn't prefer Graphic Novels	2	7.69
h) said s/he couldn't concentrate	1	3.85
i) said s/he hated Graphic Novels	1	3.85
j) Didn't give a reason	1	3.85

According to the results of the interview it can be said that the majority enjoyed reading a Graphic Novel, believed in its advantages and were willing to experience it again.

After the interview the answers were compared to the questionnaire. These findings showed:

Before getting familiar with the Graphic Novel, the students did not know what a Graphic Novel was. The high number (51.54%) of students claiming they were not familiar with Graphic Novels and 9 students (34.62%) pointing out that they were neutral about it (as can be seen in frequency table 7, statement number

32) is a strong support for the lack of familiarity. Despite the lack of familiarity there was a positive approach towards reading texts with illustrations. The majority of the students revealed interest in illustrations and although they preferred the traditional way of reading materials (see table 6) they also showed a welcoming attitude towards Graphic Novels. The students claimed that they did not have any difficulty in understanding, learning and remembering the prose form of the play (see table 6 statement 16, 27, 37). However, after the treatment (see the analysis of the interview) the majority of students, considered Graphic Novels to be entertaining and beneficial in terms of: understanding the plot, characters, setting and helping students to imagine and remember the story. The interview results showed that the students had become familiar with the Graphic Novels and also believed that the use of Graphic Novels would help them in understanding literary devices better.

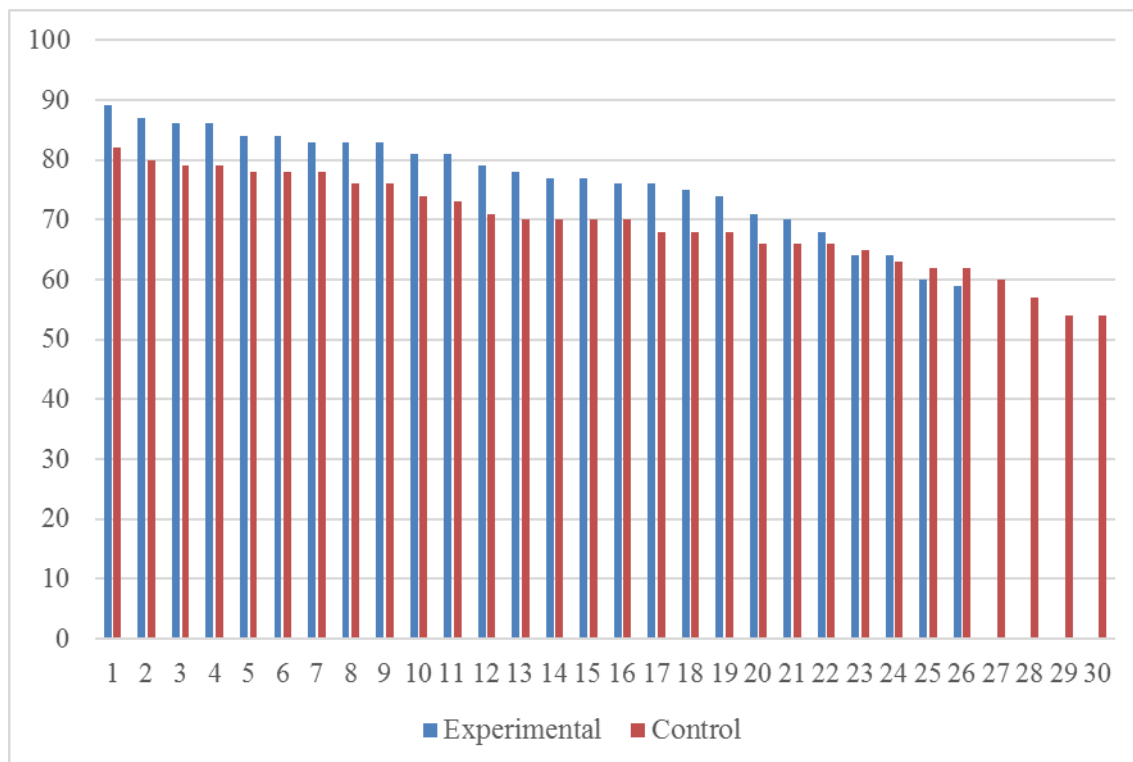
4.4 ANALYSIS OF THE POST-TEST QUESTIONS

For the experimental part of this study, a post-test was administrated to both the experimental and control group to see the effects of Graphic Novels in the areas of English teaching. A test of 10 questions, each being credited with 10 points was given. The total score that the students could get was 100 points. See the scores of the participants in the experimental and control group given below.

Table 10: Post test scores of the Participants

Experimental	Control
89	82
87	80
86	79
86	79
84	78
84	78
83	78
83	76
83	76
81	74
81	73
79	71
78	70
77	70
77	70
76	70
76	68
75	68
74	68
71	66
70	66
68	66
64	65
64	63
60	62
59	62
	60
	57
	54
	54

Figure 8: Chart of the Post-Test Scores



The scores of the test each measuring a significant aspect were collected under the following headings:

Question 1 in table 11: the learners' knowledge of symbolic meaning

Question 2 in table 12: comprehension

Question 3 in table 13: discussing quotation

Question 4 in table 14 : compare/contrast skills

Question 5 in table 15 : cause/effect relationship

Question 6 in table 16 : setting

Question 7 in table 17: discussing concepts/themes

Question 8 in table 18 : foreshadowing

Question 9 in table 19 : inference

Question 10 in table 20 : vocabulary

The experimenter calculated the means and the standard deviations of both experimental and control groups for both tests, and then t-test was used to compare the two groups on the effects of Graphic Novels and plain original text of the play *Macbeth*. The t-test was preferred in order to observe whether the groups showed any difference. In the tables, N was given to indicate the number of subjects; mean was calculated to show the average obtained by dividing the sum of the marks that belonged to either the experimental or control group; df (degrees of freedom) revealed the difference between the sum of the marks of the test according to the name of the group. The values of the t-test varied from positive to negative, but it did not affect the results significantly. Finally the P value was found and the test was defined as either to be significant or not.

4.4.1 Analysis of the Learners' Knowledge of Symbolic Meaning

The results of the post-test are shown below.

According to the results of table 11, it can be concluded that there is a difference between the experimental and control group. While the experimental group scored a mean of 7.42, the control group showed an arithmetic of 6.60. As can be seen from the table the value of "p" is found as 0.025 which indicates $p < 0.05$. This result showed that the usage of literary Graphic Novels in reading classes was effective and that the experimental and control groups differ in the usage of Graphic Novels as can be seen from the outcomes on behalf of the carried out tasks. Thus, the first question in the post-test measuring the knowledge of "symbol" attempted to be answering the research questions positively indicating there was a significant difference.

Table 11: Analysis of the Learners' Knowledge of Symbolic Meaning

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	7.42	1.41	2.309	54	0.025
Control	30	6.60	1.24			

p<0.05

4.4.2 Analysis of the Learners' Comprehension Skills

The results of table 12 indicated that there was no significant difference between the experimental and control group in terms of *comprehension*. The means of both groups revealed close findings. The experimental group had a mean of 7.85 and the control group had a mean of 7.53. The value of p was >0.05. This table clearly shows a vague answer to the use of literary Graphic Novels in EFL reading classes but considering the slight difference in means it also does not deny the positive effect since the use of Graphic Novels do not cause to a serious drawback in achievement.

Table 12: Analysis of the Learners' Comprehension Skills

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	7.85	0.925	1.311	54	0.196
Control	30	7.53	0.860			

p>0.05

4.4.3. Analysis of the Learners' Understanding of Quotations

Table 4.9 also indicates a similar outcome of the *quotation* question type. Though the mean 7.23 of the experimental group is slightly more than the mean(6.90) of the control group, it only shows that the experimental group could have been a bit more motivated, the results do not show a significant difference as $p>0.05$. Neither can it be said that the usage of Graphic Novels are more effective nor can it be concluded that the outcomes of both groups differ.

Table 13: Analysis of the Learners' Understanding of Quotations

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	7.23	1.243	1.122	54	0.267
Control	30	6.90	0.960			

$p>0.05$

4.4.4 Analysis of the Learners' Compare/Contrast Skills

The fourth question also failed to prove that the usage of Graphic Novels would be far more effective than the ordinary written text of a literary piece. Although the mean results of the experimental group is slightly less than the control group, it has proved to be almost similarly effective. $p>0.05$ shows that the students do not need any visualization while answering a compare/contrast question type.

Table 14: Analysis of the Learners' Compare/Contrast Skills.

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	7.38	1.098	-0.194	54	0.847
Control	30	7.43	0.774			

$p > 0.05$

4.4.5 Analysis of the Learners' Cause and Effect Skills

Both treatments of the groups proved to be similarly effective. Despite the fact that the scores of the control group tended to be a bit higher, conclusions such as; having a more significant effect or a difference in their outcomes could not be drawn. The experimental group resulted in a mean of 7.31 while the control group achieved an average of 7.77 without the support of illustrations.

Table 15: Analysis of the Learners' Cause and Effect Skills

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	7,31	1,123	-1,731	54	0,89
Control	30	7,77	0,858			

$p > 0.05$

4.4.6 Analysis of the Learners' Knowledge of Setting

Table 16: The mean value of the question in the post-test related to the setting showed 8.04 for the experimental group, whereas the control group just indicated 6.47. The "p" value of 0.000 ($p < 0.05$) clearly shows that the

experimental group had benefitted more from the Graphic Novel due to its illustrations. The students could obviously visualize the setting and its importance to the plot more in their heads after they had seen the illustration of the place.

Table 16: Analysis of the Learners' Knowledge of Setting

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	8.04	0.916	6.194	54	0.000
Control	30	6.47	0.973			

$p < 0.05$

4.4.7 Analysis of the Learners' Understanding of Concept

As can be seen from table 17, there was no significant difference between the use of Graphic Novels and traditional texts. Learners did not feel more supported with Graphic Novels and had achieved almost the same result as that of the control group. The experimental group came up with a mean of 7.46 and the control group showed a mean of 7.23. Though the slight difference it could not be suggested that Graphic Novels played a significant role in interpreting and discussing concepts.

Table 17: Analysis of the Learners' Understanding of Concept

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	7.46	0.859	1.109	54	0.272
Control	30	7.23	0.679			

$p > 0.05$

4.4.8 Analysis of the Learners' Understanding of Foreshadowing

The question about *foreshadowing* showed a mean of 8.08 for the experimental group and 6.87 for the control group. This difference showed a clear significance in the usage of Graphic Novels and claimed that the illustrations in the Graphic Novels eased the process of guessing and spotting foreshadowing. All in all the result of $p < 0.05$ indicated a significant difference.

Table 18: Analysis of the Learners' Understanding of Foreshadowing

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	8.08	0.744	5.294	54	0.000
Control	30	6.87	0.937			

$p < 0.05$

4.4.9 Analysis of the Learners' Understanding of Inference

In table 19 the mean value of 7.62 was found in the experimental group, whereas the mean of the control group just presented a value of 6.53. The "p" was again 0,000 ($p < 0.05$) which indicated a significant difference in the scores. Thus, it could be claimed that there was a significant impact of Graphic Novels in reading classes since the subjects in both groups had shown unlike behaviors towards the type of question.

Table 19: Analysis of the Learners' Understanding of Inference

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	7.62	0.941	3.979	54	0.000
Control	30	6.53	1.074			

$p < 0,05$

4.4.10 Analysis of the Learners' Vocabulary Skills

Table 20: The vocabulary question also resulted in a significant difference between the two groups since the experimental group presented a mean value of 8.35 and the control group revealed a mean of 6.10. Again the outcome of “p” was 0.000. Though there was a major difference between the two groups, it should also be considered that the lower achievement in the control group occurred due to lack of time.

Table 20: Analysis of the Learners' Vocabulary Skills

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	8.35	0.846	5.227	38.670	0.000
Control	30	6.10	2.171			
p<0.05						

4.5 DISCUSSIONS OF POST-TEST SCORES

It can be seen from Table 21 that unlike the control group, the experimental group understood the text better and in a shorter time with the help of graphics while the control group clearly showed less success. On the other hand, the data also showed that there was no difference between language acquisition and literature knowledge between the two groups.

When looked at the results it can be concluded that the use of graphics may have played a significant role in the motivation of the learners and that Graphic Novels may have helped students understand the vocabulary better because of all the illustrations that appealed to their senses and helped the students in terms of time, however it could not be stated that students acquired the language better through the use of Graphic Novels.

Table 21: Table of Post-Test Scores.

Group	N	Mean	Std.Dev.	t	df	p
Experimental	26	76.73	8.436	3.379	54	0.001
Control	30	69.43	7.722			
p<0.05						

The results of the post-test indicated that there was a statistically significant difference between the experimental and control group considering the types of questions. While the experimental group calculated a mean of 76,73, the control group showed a mean of 69,43. There was no statistically significant difference between the questions related to comprehension, quotation, compare/contrast, cause/effect and concept in both groups. As can be seen from the tables 12, 13, 14, 15 and 17, the means between the experimental and control group were very close. However, there was a significant difference in the results of symbol, setting, foreshadowing, inference and vocabulary questions (See tables 11, 16, 18, 19 and 20). Both groups were given the same amount of time, namely 90 minutes, but the control group wasted too much time on other questions that some of the vocabulary questions could not be answered by some students because of lack of time. The control group could not finish all the questions, whereas the experimental group was clearly faster since they could visualize all the events. Apart from the lack of time, the learners in the experimental group scored also higher in the vocabulary section as they could retrieve the words with the help of related illustrations.

Thus the research question related to the effectiveness of the usage of Graphic Novels in reading classes proved to have a significant result in all questions since the students scored either higher or similar scores as the control group however, certain questions related to visualization, or the aspect of *time* clearly played an important role in that it resulted in Graphic Novels to be more beneficial in EFL reading classes.

Beyond statistical significance considerable practical significance was determined as well. A large effect size was estimated at ($d= 0.92$).

4.6 RESULTS AND DISCUSSIONS

This research attempted to answer the following questions:

1. What is the role of Graphic Novels in foreign language teaching?
2. What is the role of literary Graphic Novels in foreign language teaching?
3. Is there a significant difference between reading comprehension and writing skills of students who use Graphic Novels and reading comprehension and writing skills of students who do not use Graphic Novels?
4. Is there a significant difference between critical thinking skills and literary devices of students who use Graphic Novels and critical thinking skills and literary devices of students who do not use Graphic Novels?
5. Is there a significant difference between vocabulary learning of students who use

Graphic Novels and vocabulary learning of students who do not use Graphic Novels?
6. What are the outcomes of both the experimental and control group in terms of the performed tasks?

4.6.1 The Results for Research Question 1

In order to address the research question 1, (What is the role of Graphic Novels in foreign language teaching?) with the aim to reveal whether there was a significant difference between the experimental and control group in relationship with the usage of Graphic Novels the experimenter used a t-test. The results showed that the use of Graphic Novels was effective because the success of the students were significantly correlated at $p < 0.05$ level. The mean (76.73) and the standard deviation (8.436) reported in table 22 revealed that the use of Graphic Novel in the experimental group was at a higher level than the control group (see table 22). This result suggested that the experimental group had benefitted more from the Graphic Novel than that the control group did from the plain literary text. The whole test generated interesting findings regarding the students' newly developed and improved skills. There were 5 questions with a total of 50 points in the post-test aiming to test comprehension and writing skills, 4 (40 points) questions about critical thinking and literature and 1 question about vocabulary (10 points). Though half of the tested items did not show any significant difference, it could not be said that the Graphic Novel had no effect at all or considered as inferior compared to the original text because the remaining 50 points and its results showed that the students had benefitted from the Graphic Novel as equally as they had from the standard text type.

Table 22: The Role of Graphic Novels in EFL

Role of Graphic Novels in EFL	N	M	SD	t	df	p
Experimental	26	76.73	8.436	3.379	54	0.001
Control	30	69.43	7.722			

$p < 0.05$

4.6.2 The Results for Research Question 2

In order to address the research question 2, (What is the Role of Literary Graphic Novels in Foreign Language Teaching?) regarding the results obtained from the post-test, the study showed that the students scored better in the literary type of questions such as : symbol, setting, foreshadowing and inference, which consisted of 30 points out of 100. The students were used to reading literary texts and answering questions related to them but evidently the Graphic Novel proved to be more effective as we could see in the results of the t-tests which were employed to reveal whether there was a statistically significant difference between the results of the control and experimental group. The success of the student in these types of questions that aimed to test literary knowledge were correlated at $p < 0.05$. It should not be forgotten that the play of *Macbeth* has an authentic and sophisticated language style. Students in the control group struggled more in understanding the language of the play while the experimental group could grab the meanings easier since they could associate it with pictures.

Therefore, the use of Graphic Novels that are based on literature provided the students more help and also motivated them because of the pictures (see table 23). The illustrations refined characterization by giving clues about character emotion, mood and personality. Furthermore, the colors used in the Graphic Novels aided the reader in understanding the tone and mood of the play. In short, the artistic rendering of the play, illustrations are equally as significant as the prose since they contribute to half the ability to comprehend it fully. The questions related to compare/contrast, cause/effect, comprehension, concepts and discussing quotations showed similar results, however the literary Graphic Novel showed more effect and resulted in more success in the literary based questions because the themes were relevant, students could clearly recognize the conflict, age-appropriate issues such as the importance of morality, ethics and political themes could be discussed. The literary Graphic Novel showed no

difference from a prose text because it was motivating, it had a climax and above all, the Graphic Novel had a clear organization which was easy to follow.

Table 23: The Role of Literary Graphic Novels in EFL

Role of Literary Graphic Novels in EFL	N	M	SD	t	df	p
Experimental	26	23.54	2.76	4.81	54	0.000
Control	30	19.93	2.83			

$p < 0.05$

4.6.3 The Results for Research Question 3

In order to address research question 3, (Is there a significant difference between reading comprehension and writing skills of students who use graphic novels and reading comprehension and writing skills of students who do not use graphic novels?) regarding the likely differences that exist between the success rates in reading and writing skills, the experimenter performed a t-test (see table 24). When the responses given to the questions in the post-test were analysed, it seemed that the students did not show any different success in language skills. Both the experimental and control group resulted in having similar scores related to writing skills and reading comprehension, which consisted of 5 questions with a total score of 50 points. Although, the learned information were the same in both groups, the students' writing skills did not show a significant difference. Both types of material provided them with the same number of issues to write about (see appendix IV). The use of Graphic Novels had not significantly improved the students in this area, but also had not reduced the students' skills as well. Thus it can be inferred that the texts of the Graphic Novel provided as much satisfaction and information as a normal written text did, however did not particularly develop writing skills to a greater extent. Although the paper of Nancy Frey and Douglas Fisher (2008) suggested that the use of Graphic Novels increased the learners' writing skills, a similar outcome could not

be found in this paper. Perhaps a longer period of time would have been more appropriate to see a significant difference in writing skills. On the other hand, the illustrations in the novel did not distract the students' attention at all and therefore can be accepted as an equally challenging reading material. The result of this test clearly showed that the effect of Graphic Novels in terms of writing did not show an inferior outcome. In a variety of research which asserts that reading affects our ability to write, Krashen (2005) concludes that students or people do not learn to write because they are writing, but rather learn it since they are reading. He in a way states that writing skills are acquired through exposure to written language, namely, reading and this can be presented in many ways, including reading of Graphic Novels.

Table 24: The Role of Graphic Novels in Reading/ Writing

The Role of Graphic Novels in Reading/ Writing	N	M	SD	t	df	p
Experimental	26	27.23	4.51	0.35	54	0.3653
Control	30	36.87	3.34			

$p > 0.05$

4.6.4 The Results for Research Question 4

In order to address research question 4, (Is there a significant difference between critical thinking skills and literary devices of students who use graphic novels and critical thinking skills and literary devices of students who do not use Graphic Novels?) to see whether there was any difference students' critical thinking skills and recognition of literary devices, questions attempted to test these items were asked. Regarding the results obtained from the tables 11,16,18, and 19 it could be clearly seen in table 25 that the students of the experimental group in answering the questions about the literary devices such

as; symbol, setting, foreshadowing and inference were more successful (a total of 40 points). The Graphic Novel illustrated with pictures made it easier for the students to recognize literary devices and comment on it. Students could easily relate and associate the pictures with events so that they could further develop their ideas by inferring deeper meaning because the illustrations enabled the students to make inferences and judgements beyond the reading and understanding of words. In addition, the graphics served as aid in motivating the students on finding more clues by looking and analyzing the graphics. The questions related to symbol, setting, foreshadowing, inference showed a higher success in the experimental group with a correlation at $p < 0.05$ level which can not deny the Graphic Novel's effect. Formerly mentioned in the related studies part of this study, Lavin's (1998) suggestion that reading Graphic Novels may even require more cognitive skills than the reading of the text alone and thus will serve as good reading material to teach literary terms and techniques such as dialogue, completely supports this finding.

Table 25: The Role of Graphic Novels in Critical Thinking and Recognizing Literary Devices

Critical Thinking Skills/ Literary Devices	N	M	SD	t	df	p
Experimental	26	31.15	3.51	4.84	54	0.000
Control	30	26.47	3.71			

$p < 0.05$

4.6.5 The Results for Research Question 5

In order to refer to research question 5, (Is there a significant difference between vocabulary learning of students who use graphic novels and vocabulary learning of students who do not use graphic novels?) the experimenter tested the students on their knowledge of vocabulary (a total of 10 points). The students in the experiment group scored a higher rate in vocabulary than the students in the control group.

Krashen cites, "Teaching vocabulary lists is not efficient. The time is better spent reading." (in Ivey and Broadbush, 2001, p. 19). The results of this study definitely supported the citation because reading the Graphic Novel was more motivating for the experimental group and thus the students were more interested. Though both groups were exposed to vocabulary equally, the control group was reluctant in reading the original language type of Shakespeare, however the Graphic Novel made the students more willing to read and thus the experimental group developed their vocabulary skills better. In addition, the fact that the illustrations guided the students and aided them in understanding is an undeniable fact as well. Many researchers indicate the benefits of reading in terms of vocabulary learning and the Graphic Novel is just another reading material that will help students in vocabulary learning. Chun & Plass' research (1997) mentioned in the related studies part of this thesis fully supports the findings of this research question. They also suggested that the retrieval of vocabulary was easier when students were supported with visuals.

Table 26: The Role of Graphic Novels in Vocabulary Skills

Role of Graphic Novels in Vocabulary	N	M	SD	t	df	p
Experimental	26	8.35	0.846	5.227	38.670	0.000
Control	30	6.10	2.171			

p<0.05

4.5.6 The Results for Research Question 6.

Regarding the research question 6 (What are the outcomes of both students who use graphic novels and students who do not use graphic novels in terms of the performed tasks?), the following findings were revealed in table 27.

The results of the t-test, which was employed so as to reveal whether there was a statistically significant difference among the results of the control and experimental group in terms of the carried out tasks showed that there was indeed a difference at $p < 0.05$ level. This result proved that there was a difference in the usage of the traditional reading text and the Graphic Novel. Though all the tasks were the same in both groups, students in the control group showed more reluctance and had less to write about, whereas the Graphic Novel surely had eased the process of reading and understanding. The mean of 76.73 in the experimental group was relatively higher than the mean of the control group which showed 69.43. Gallo and Weiner (2004) argued the following:

A well-done graphic novel offers the immediacy of the prose reading experience, with the pictures and the words working simultaneously, making a graphic novel not only something one reads but something one sees as well, like reading and watching a movie at the same time (p.115).

However it should not be forgotten that the control group scored less because the time that was allocated for the test was not enough. The experimental group showed a faster attitude in answering the questions because the graphics had helped them but the students of the control group could not finish the vocabulary part completely as they had wasted too much time on the other questions.

Table 27: Results of the Performed Tasks

Outcomes of the performed tasks	N	M	SD	t	df	p
Experimental	26	76.73	8.436	3.379	54	0.001
Control	30	69.43	7.722			

$p < 0.05$

4.7 Summary of the Results

The purpose of this study was to investigate the role of Graphic Novels in teaching English as a foreign language. A total of 56 high school students ($N=56$) aged 15 -16 participated in this study. Prior to the study, there was a questionnaire about Graphic Novels which was followed by an interview. The students were asked to respond to the questionnaire in class. The interview took place privately. Students were called one by one and their responses were collected. The results of the questionnaire revealed in a broad sense that students were not familiar with Graphic Novels but thought it to be interesting. It was also found that students were used to reading literary texts and enjoyed reading it. The results of the interview showed that the participants had benefitted from Graphic Novels and would like to read it again as the participants felt motivated.

The statistical analyses computed to reveal the results of the post-test and to answer the six research questions in this study revealed the following:

- The Graphic Novel played a significant role in understanding 1) literature such as; symbol, setting and foreshadowing 2) inference , 3) vocabulary.
- The Graphic Novel didn't play a significant role in answering comprehension questions, discussing quotations, analyzing

compare/contrast or cause/ effect relationships. In other words, the Graphic Novel didn't play a significant role in empowering reading and writing skills. However, the scores in these areas proved to be successful as well.

- The findings of the study revealed the fact that the use of Graphic Novel was overall effective in foreign language teaching.
- The findings showed that the literary Graphic Novel *Macbeth* was also effective in learning English as a foreign language.
- The results regarding critical thinking skills and literary devices conveyed that the Graphic novel played a significant role in teaching English as a foreign language.
- The results showed the undeniable role of the Graphic Novel in vocabulary learning.
- When considering all the outcomes altogether, one simple result of significance can be deduced. The role of the Graphic Novel in teaching English as a foreign language is the *motivation* that it provides the students. The motivation that recognizing and understanding brought along made learning possible for all the students.

CHAPTER V

CONCLUSION AND DISCUSSIONS

5.1 INTRODUCTION

In this chapter, initially a brief summary of the study is revealed. This is followed by the research questions that are discussed with the results obtained from the study. After that implications for further research is suggested. Finally, the conclusion part is presented.

5.2 OVERVIEW OF THE STUDY

Reading is an essential part in learning the English language. The learners of a foreign language should be exposed as much as possible to reading as it develops the learners' reading, speaking, writing, vocabulary and critical thinking skills along with the appreciation and understanding of literature. Reading definitely builds up learning strategies and students get more developed each time they practice new reading materials.

This study plays an important role in determining a different aspect, namely the use of Graphic Novels in foreign language teaching and learning. With the help of a questionnaire given to the experimental group we could identify to what extent the students were familiar with graphic novels and what their attitudes were. The students' approach towards reading in general was positive however the results showed some unexpected behaviours towards reading materials with illustration in it. The results of the questionnaire revealed that the majority wasn't familiar with Graphic Novels and had no wish to know more. The questionnaire was followed by the treatment that was observed closely. During the five weeks the teachers of the experimental and control group carried out the tasks and assigned the students homework. The students of the experimental group showed more interest, could discuss longer, relate to

different themes and give background information by referring to literary devices. All this was possible with the help of graphics. However, the students in the control group were reluctant as they did not like the traditional Shakesperean language and thus had less to say or write about. Consequently the students were interviewed about their experience which gave a clearer picture about their changed opinions. The students stated in their interviews that they enjoyed reading Graphic Novel and believed it to have many advantages. The students claimed Graphic Novels would develop their skills and result in higher success. Furthermore they suggested reading graphic novels in the future as it would help them understand and lead to fun. At the end a post-test was given of ten questions each measuring a different area of skill and the scores were calculated and revealed in a t-test. The post-test showed that there was a statistically significant outcome regarding the effects of the Graphic Novel in contrast to the original play of *Macbeth*. The results of the t-test also proved to meet the expectations of the students as they had put forward in their interview. Graphic Novels indeed resulted in success as they had expected and had similar advantages as being anticipated.

The findings of the current study regarding a statistically significant result in the use of Graphic Novels rather than the plain texts are consistent with many other studies in the field. For example, the previously mentioned studies (see pp.78-86) by Tuncer (1993), Chun and Plass (1997), Fiske (1999), Ruggieri (2002), Schwarz (2002), Fisher (2004), Krashen (2004c), Penella (2008), Callahan (2009), Jones (2010), Frey (2010), reported statistically significant results in the use of Graphic Novels.

Tuncer's (1993) study (see p.86) which is about the reasons why children favour reading Graphic Novels contributes to the present study in that the participants of the study have developed positive feelings regarding Graphic Novels and are willing to read more. This result can be both seen in the answers of the interview and the significant findings of the post-test.

Moreover, Chun and Plass (1997) (see p.81) explained in their study that readers of books could retrieve and visualize words or produce definitions easily

when they remembered a corresponding visual retrieval clue such as pictures. The current study showed a similar aspect in that the participants scored higher results because of the illustrations. The students also stated in their answers during the interview and questionnaire that they thought illustrations to be useful in the retrieval process.

In addition, Fiske's (1999) report (see pp. 85-86) titled *Champions of Change: The Impact of the Arts on Learning* supports the idea that texts enriched with art and culture engage students. The same effect could be seen in the current study as well since the students felt highly motivated during the reading classes and shared their thoughts about it in the interview.

Ruggieri (2002) (see p.81) showed in his study that students could go beyond ordinary reasoning and thus suggested that the use of Graphic Novels improved critical thinking skills. Similarly, the results of the current study revealed that one of the roles that Graphic Novels played in the English class was the effect on critical thinking skills. Students scored quite high in questions that required critical thinking. Moreover, the students also pointed out in their interview that illustrations had helped them in critical thinking.

Schwarz (2002) (see p.84) stated in her study *Chaos! Comics, Dark Horse Comics & Image* that reading Graphic Novels provided the opportunity to have fruitful speaking classes about social issues, culture and human life in general. In the study of the Graphic Novel, the participants showed a good understanding of themes and characterization. They also referred to the importance of setting in terms of historical background. Not only did the post-test scores indicate the students' knowledge on these issues, but also the answers in the interview and the questionnaire showed a similar attitude. Therefore, it can be said that the present study is in many aspects in correlation with Schwarz's claims.

Some other studies conducted in the field revealed a significant result about Graphic Novels improving writing skills, however, the current study did not reveal such a result. For example, among the studies mentioned on pp.80-81,

the research results reported by Frey and Fisher (2004) titled *Using Graphic Novels, Anime, and the Internet in Urban High school*, revealed that Graphic Novels improved writing skills. Although the current study did not show a significant result in the cause-effect (experimental group 7,31- control group 7,77) or compare-contrast (experimental group 7,38 – control group 7,43) type of writing styles, the scores were high enough to be accepted as satisfying. Afterall, the means were very close.

Krashen (2004c) (see p.85) suggests in his article *Applying the Comprehension Hypothesis: Some suggestions* that students should read Graphic Novels as it reduces the affective filters and promote pleasure in learning that results in students becoming autonomous acquirers. The current study also points out that students became motivated and willing to participate in the lessons since the answers in the questionnaire and the interview were in correlation with Krashen's suggestions.

In her article, Penella (2008) explains (see p.83) that Graphic Novels help students accomplish success in vocabulary by using images to support words. She states that students may derive meanings of unfamiliar words, through pictures that are associated with that particular panel. The present study (post-test) also showed that the students were more successful in the vocabulary part. Likewise the results of the questionnaire and interview indicated that the students felt more comfortable in vocabulary as the pictures functioned as a scaffold.

In a study conducted by Callahan (2009) the perceptions of some teachers were asked about the Graphic Novel. 64% showed a positive attitude. This attitude corresponds with the participants' attitudes in the present study.

Frey (2010), in her study *Reading and Writing with Graphic Novels*, suggests that Graphic novels promote students' understanding of literary devices and thus aids writing. A similar result can be seen in the present study, because students scored high marks in the literary types of questions, therefore it can be said that Frey's study is in correlation with the present one.

Finally, Jones (2010) found in her research (see p.78) that contextual illustrations and context help students' schema formation and general comprehension of text. This finding can be supported by the present study as it also suggests that the participants developed a better understanding and skill to infer implications of the text.

In conclusion, the present study shows that the Graphic Novel study was a success. The Graphic Novel played a role in increasing reading motivation by stimulating visual reading. It also increased participation in the reading classes as the students were more involved in literature discussions and able to function independently during the reading of *Macbeth*. Due to the visual clues, the students' motivation increased and resulted in a better understanding and appreciation of literature. As a consequence, the students' reading stamina improved and they had become more autonomous.

On the whole, language is related to words and since it is believed that a picture is worth a thousand words and the use of Graphic novels brought along many benefits, Graphic Novels should be considered as a useful material in the Foreign Language Teaching process and thus be implemented in the syllabi of schools.

5.3 PEDAGOGICAL IMPLICATIONS

The purpose of this thesis was to research the role of Graphic Novels in English language teaching. The target population was the learners of TED Ankara College Foundation Private High. The findings and the discussions of the study revealed that there was a significant difference between the control and experimental group. Although a positive effect of reading on learning the target language in general is found, there is also the finding of Graphic Novels playing an important role on shaping one's language. The effects of the traditional way of teaching prose and using literary texts can surely be not denied, but the

introduction of Graphic Novel and its implementation has brought an undebatable effect as well.

We are all surrounded by images, and the ability to understand and interpret them meaningfully is a significant skill for students because it empowers learning. Graphic novels in that sense meet the current mode of living in a technological world in that it provides the learner with visual support. For these reasons, it is suggested that further studies about Graphic Novels in the field of English Language teaching be carried out.

The findings of the study pointed out that the students showed more success in the interpretation of the literary devices and techniques. The students that used the Graphic Novel could easily recognize the foreshadowing, symbolic language, comment on the setting and infer deeper meaning. Thus, Graphic Novels should be implemented as literary reading materials and teachers can be urged to prepare more materials on literature.

What's more, Graphic Novels foster students' motivation to a great extent, but can also easily discourage the student in reading it when the Graphic Novel doesn't meet a certain criteria. The teacher should be careful in choosing the Graphic Novel as it must be organized, easy to follow, not too long, and appeal to the age and level group of the students. The Graphic Novel in this study motivated the students to a great extent and thus a significant difference between the control group and experimental group could be seen. The lower scores in the control group happened just because the students were reluctant in reading the plain text of the play.

Furthermore, The themes and concepts of both a reading text and Graphic Novels should meet the students' intellectual maturity, otherwise the students would get lost in all the words or pictures and would end up having not learned or benefitted at all. In this study it can be observed that the chosen material was adequate and the learners' benefitted equally.

Last but not least, the use of Graphic Novels can be taught at Foreign Language Teaching Departments at the Universities and pre-service teacher trainees can be informed about the use of Graphic Novels.

5.4 SUGGESTIONS FOR FURTHER STUDIES

This research was administrated in a private high school in Turkey. These learners already had a good level in English. For further studies about the role of Graphic Novels, a state schools in Turkey might be investigated. It might be more useful and give more insight if the role of Graphic Novels on students with less knowledge of the target language are investigated.

Instead of using a literary Graphic Novel, another type of Graphic Novel can be used. *Macbeth's* level was too challenging as it was exposed in Shakespearan language, so a simpler language style could be used instead. A Graphic Novel with more illustrations, less text or graphic novels about certain historical issues are examples among a long list of variety that can be used to do a research.

Although 5 weeks of treatment showed sufficient data, a further study could be done by extending the time of using a Graphic Novel. For example, implementing the Graphic Novel in the syllabus and studying it for a whole term or year might give even a more differentiating and significant result.

The students' level of English in this study was intermediate, however, a further study could be administrated to different levels to find out what level shows the best and fastest learning process with Graphic Novels. Different levels can be compared in terms of their success with Graphic Novels so as to spot the most convenient age and level group where the Graphic Novels can be used.

Finally smaller groups could be formed and Graphic Novel reading hours could be implemented as selective courses that are only chosen by volunteers with high motivation. Students will have the opportunity to do the reading both at home and in class and then discuss the Graphic Novels with their peers with

less guidance from the teacher. In that sense a study of the effect on voluntarily reading with Graphic Novels can be carried out.

5.5 LIMITATIONS OF THE STUDY

Although the research reached its aim, there were some limitations. First of all, more time should have been spent on the treatment. The treatment lasted for 5 weeks due to the enforcement of the school's syllabus. This study would have revealed a stronger and more reliable outcome if it had been carried out in one academic school year. Again due to restrictions only 56 ($N=56$) participants could participate. The opportunity of administering the post-test to more subjects would also have given a better outcome. Another shortcoming of this study was the fact that the study was carried out in a private high school, and thus cannot show whether same results would be achieved in state schools. Finally, this study could have been applied to different levels, to see whether age and level of English play a role in the motivation that the Graphic Novel provides.

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APPENDICES

APPENDIX I:

QUESTIONNAIRE ABOUT GRAPHIC NOVELS

This is a Master's Thesis about Graphic Novels and you will be asked to complete a short questionnaire. This questionnaire aims to identify your familiarity to Graphic Novels. The information you provide will be used to enhance and improve my thesis titled **The Role Of Graphic Novels In Teaching English as a Foreign Language**. Your answers will not be released to anyone and will remain anonymous. Your name will not be written on the questionnaire or be kept in any other records. All responses you provide for this study will remain confidential. When the results of the study are reported, you will not be identified by name or any other information that could be used to infer your identity. Only researchers will have access to view any data collected during this research. Your participation is voluntary and you may withdraw from this research any time you wish or skip any question you don't feel like answering. Your refusal to participate will not result in any penalty or loss of benefits to which you are otherwise entitled to. The research intends to abide by all commonly acknowledged ethical codes. You agree to participate in this research project by filling the following questionnaire. If you have any questions, please ask the research team listed at the beginning of this questionnaire.

Below are a number of statements you might to a certain extent agree or disagree with. We would like you to put a tick (✓) in the boxes given below that describes your opinion the most. Dear students, for the efficiency of the English course it is required that you answer the below given questions as sincerely as possible. Thanks for your time and cooperation.

English Language and Literature teacher

E.EFECIOGLU

	ITEMS	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
1.	I enjoy reading literary texts/stories/novels.					
2.	Literary texts/stories and novels shape peoples' critical awareness.					
3.	I usually read comics.					
4.	I know that graphic novels show "tolerance and respect for other people and cultures."					
5.	I know the difference between comics and graphic novels.					
6.	I can easily pick up meanings illustrated by visuals.					
7.	I like studying texts with visuals.					
8.	I find reading literary texts / stories/ novels difficult.					
9.	I can understand problematic words which a lot of people find hard to understand and remember while reading literary texts.					
10.	I know what "manga" means.					
11.	I might find it easy to interpret gesture/facial expression in a graphic novel.					
12.	I've read the Pulitzer-prize winning holocaust narrative "Maus".					
13.	I can understand what literary texts are about when I read them.					
14.	I can easily catch contextual connection to the written texts while reading graphic novels.					
15.	I don't enjoy reading texts with visuals.					
16.	I find it hard to understand literary texts.					
17.	I know graphic novels are about issues such as racism, war, poverty and gender rights.					
18.	Literary texts/stories/novels would be more appealing with pictures/graphics.					

	ITEMS	Strongly Disagree	Disagree	Neither Agree nor Disagree	Agree	Strongly Agree
19.	I would like to read a graphic novel instead of a plain literary novel.					
20.	Graphic novels enhance students' awareness.					
21.	I have to look up the meanings of the words quite often while reading a text.					
22.	I've seen a graphic novel					
23.	I can name and suggest some famous graphic novels.					
24.	I can diagnose the literary meanings of the words with/in visuals.					
25.	I find reading literary texts /stories/novels boring.					
26.	I don't feel confident while reading plain literary texts.					
27.	I can't remember the events and details in a text easily after having read the literary text.					
28.	I can find out the literary meanings in visuals.					
29.	Reading a novel illustrated by pictures/graphics sounds fun.					
30.	I like reading texts without illustrations.					
31.	Graphic novels may "challenge me to think how stories, true and fictive, are told and unfold" (Eisner, 1996).					
32.	I'm not familiar with graphic novels.					
33.	Illustrations in a graphic novel help me remembering the events and details in a literary text.					
34.	I like associating pictures with the dialogues in a text.					
35.	I've never read a graphic novel.					
36.	In a dialogue/text, I can easily recognize the meanings of the words.					
37.	I have no difficulty in interpreting gesture/facial expressions described in a story.					

CLASSIFICATION OF THE STATEMENTS IN THE QUESTIONNAIRE

1. *Student approach towards reading literary texts / short stories and novels:*

- I enjoy reading literary texts/stories/novels.
- I find reading literary texts/stories/ novels boring
- I find reading literary texts/stories/ novels difficult.
- I don't feel confident while reading plain literary texts.
- I like reading literary texts without illustrations
- I have no difficulty in interpreting gesture/ facial expression described in a story.
- Literary texts / stories and novels shape peoples' critical awareness.
- I can understand problematic words which a lot of people find hard to understand and remember while reading literary texts
- I can understand what literary texts are about when I read them
- I find it hard to understand literary texts.
- I have to look up for the meanings of the words quite often while reading a text
- I can't remember the events and details in a text easily after having read a literary text
- In a dialogue/text, I can easily recognize the meanings of the words.
- I might find it easy to interpret gesture/facial expression in a graphic novel.
- I can easily catch contextual connection to the written texts while reading graphic novels.

2. *Student approach towards reading comics and graphic novels:*

- I usually read comics.
- I don't enjoy reading texts with visuals
- I would like to read a graphic novel instead of a plain literary novel.
- Reading a novel illustrated by pictures/graphics sounds fun.

- I like studying texts with visuals
- Literary texts/stories/ novels would be more appealing with pictures/ graphics.
- I can easily pick up meanings illustrated by visuals.
- Graphic novels enhance students' critical awareness.
- I can diagnose the literary meanings of words with / in visuals.
- I can find out the literary meanings in visuals.
- Graphic novels may "challenge me to think how stories, true and fictive, are told and unfold."(Eisner,1996)
- I like associating pictures with the dialogues in a text
- Illustrations in a graphic novel help me remembering the events and details in a literary text.

3. *Student familiarity of comics and graphic novels:*

- I'm not familiar with graphic novels.
- I've read the Pulitzer-prize winning holocaust narrative "Maus"
- I've seen a graphic novel.
- I've never read a graphic novel.
- I know the difference between comics and graphic novels.
- I can name and suggest some famous graphic novels
- I know what "manga" means.
- I know that graphic novels are about issues such as racism, war, poverty, and gender rights.
- I know that graphic novels show "tolerance and respect for other people and cultures."

APPENDIX II: INTERVIEW QUESTIONS

Interview Date & Time: _____

Interviewee Name: _____

Interviewee's Class, Age, Gender: _____

1. How do you feel about reading literary texts/ stories /novels in the classroom?

.....

2. What kind of reading material would you prefer reading in the classroom?

.....

3. How would you describe a graphic novel?

.....

4. Do you know what the similarities and differences between graphic novels and comics are?

.....

5. What might be the advantages of reading novels with illustrations in them?

.....

6. What might be the disadvantages of reading graphic novels?

.....

7. Would you like to read a graphic novel in the classroom as a reading material? Why or why not?

.....

APPENDIX III: POST-TEST

NAME: _____

NUMBER: _____

CLASS: _____

DURATION: 90 MINUTES

ANSWER THE FOLLOWING QUESTIONS IN PARAGRAPH FORM

- 1) WHAT DO THE WITCHES AND "BLOOD" IN THE PLAY SYMBOLIZE (10 PTS)?
- 2) WHY DID MACBETH WANT TO BECOME THE KING OF SCOTLAND (10 PTS)?
- 3) EXPLAIN THE QUOTATION BY REFERRING TO LADY MACBETH'S PERSONALITY TRAITS. "...thicken my blood, extinguish all pitty and allow no womanly feelings to get in my way!" (10 PTS)
- 4) COMPARE OR CONTRAST MACBETH AND DUNCAN(10 PTS)
- 5) WHAT'S THE REASON FOR MACBETH HAVING DUNCAN KILLED AND WHAT HAPPENS TO MACBETH (10 PTS)?
- 6) EXPLAIN THE SETTING OF DUNCAN'S MURDER (10 PTS).
- 7) EXPLAIN THE CONCEPT "AMBITION" REGARDING BOTH MACBETH AND LADY MACBETH (10 PTS).
- 8) WHAT DO THE VISIONS AND HALUCINATIONS THAT MACBETH HAS INDICATE (10 PTS)?
- 9) WHO SHOULD WE BLAME FOR THESE MURDERS AND OUTCOME; MACBETH, LADY MACBETH,OR THE WITCHES? EXPLAIN BY MENTIONING ABOUT THE THEME OF THE PLAY (10 PTS).
- 10) USE THE WORDS GIVEN BELOW AND WRITE SENTENCES RELATED TO THE PLAY (10 PTS)

GRIEF, EXPEL, CONSCIENTIOUS, GRATITUDE, GENUINE

Key to Post-Test

1. Throughout the play, the **witches**—referred to as the “**weird sisters**” by many of the characters—lurk like **dark thoughts and unconscious temptations to evil**. The mischief they cause stems from their **supernatural powers**, but mainly it is the result of their understanding of the **weaknesses of their specific interlocutors**—they play upon Macbeth’s **ambition** like **puppeteers**. They clearly symbolize the most **dangerous** characters in the play, being both tremendously powerful and utterly **wicked** (4.1.14). They embody an unreasoning, **instinctive evil**. Actually they can also be interpreted as the **dark side of humanity**.

Blood is everywhere in *Macbeth*, beginning with the opening battle between the Scots and the Norwegian invaders and the murder scene. Although the first signs of blood indicate **bravery and courage**, it also **foreshadows** that there will be more blood in the coming scenes and that the blood spilt will have a significant meaning.

Once Macbeth and Lady Macbeth embark upon their murderous journey, blood comes to **symbolize** their guilt, and they begin to feel that their crimes have stained them in a way that cannot be washed clean. “Will all great Neptune’s ocean wash this blood / Clean from my hand?” Macbeth cries after he has killed Duncan, even as his wife scolds him and says that a little water will do the job (2.2.58–59). Later, though, she comes to share his horrified sense of being stained: “Out, damned spot; out, I say . . . who would have thought the old man to have had so much blood in him?” she asks as she wanders through the halls of their castle near the

close of the play (5.1.30–34). Blood symbolizes the guilt that sits like a **permanent stain on the consciences** of both Macbeth and Lady Macbeth, one that **hounds them to their graves**.

1. Macbeth knows he is regarded as a **brave and capable warrior**. He likes fame and reputation. Once he **interacts** with the three **witches** his physical courage is joined by a consuming **ambition** and a tendency to self-doubt—the **prediction that he will be king brings him joy**, but it also creates inner turmoil. Along with the witches **prophecy** he believes being the king to be his fate and Lady Macbeth’s **encouragement** he finds himself in the dream of becoming the King. These three attributes—**bravery, ambition, and self-doubt**—struggle for mastery of Macbeth throughout the play and play an important role in his decisions.

2. Lady Macbeth speaks these words in Act 1, scene 5, lines 36–52, as she awaits the arrival of King Duncan at her castle. Although Macbeth is uncertain about whether he should take the crown by killing Duncan, in this speech, there is no such confusion, as Lady Macbeth is clearly **willing** to do whatever is necessary to **seize the throne**. Her **strength of purpose** is contrasted with her husband’s tendency to waver. This speech shows the audience that Lady Macbeth is the **real steel** behind Macbeth and that her **ambition** will be strong enough to **drive** her husband forward. At the same time, the language of this speech touches on the theme of **masculinity**—“unsex me here / . . . / . . . Come to my woman’s breasts, / And take my milk for gall,” Lady Macbeth says as she prepares herself to commit murder. The language suggests that her **womanhood**, represented by **breasts and milk, usually symbols of nurture**, impedes her from performing acts of **violence and cruelty**, which she associates with **manliness**.

3. Duncan is the model of a **virtuous, benevolent, and farsighted ruler**. Macbeth is a Scottish general and the thane of Glamis who is led to **wicked thoughts** by the prophecies of the three witches, especially after their prophecy that he will be made thane of Cawdor comes true. Macbeth is **a brave soldier and a powerful** man, but he is not a virtuous one as Duncan is. He is **easily tempted** into murder to fulfill his **ambitions** to the throne, and once he commits his first crime and is crowned King of Scotland, he embarks on further atrocities with increasing ease. Ultimately, Macbeth proves himself **better suited to the battlefield than to political intrigue**, because he lacks the skills necessary to rule without being a **tyrant**. His response to every problem is **violence and murder**. Macbeth is never comfortable in his role as a criminal. He is unable to bear the psychological consequences of his atrocities.

Duncan is always referred to as a “**king**,” while Macbeth soon becomes known as the “**tyrant**.” The difference between the two types of rulers seems to be expressed in a conversation that occurs in Act 4, scene 3, when Macduff meets Malcolm in England. In order to test Macduff’s loyalty to Scotland, Malcolm pretends that he would make an even worse king than Macbeth. He tells Macduff of his reproachable qualities—among them a thirst for personal power and a **violent temperament**, both of which seem to characterize Macbeth perfectly. On the other hand, Malcolm says, “The king-becoming **graces / [are] justice, verity, temp’rance, stableness, / Bounty, perseverance, mercy, [and] lowliness**” (4.3.92–93). The model king, then, offers the kingdom an embodiment of order and justice, but also **comfort** and **affection**. Under him, subjects are rewarded according to their merits, as when Duncan makes Macbeth thane of Cawdor after Macbeth’s victory over the invaders. Most important, the king must be loyal to Scotland above his own interests. Macbeth, by contrast, brings only chaos to Scotland—

symbolized in the bad weather and bizarre supernatural events—and offers **no real justice, only a habit of capriciously murdering** those he sees as a threat.

4. Prophecy sets *Macbeth's* plot in motion—namely, the **witches' prophecy** that Macbeth will become first thane of Cawdor and then king. (The weird sisters make a number of other prophecies: they tell us that Banquo's heirs will be kings, that Macbeth should beware Macduff, that Macbeth is safe till Birnam Wood comes to Dunsinane, and that no man born of woman can harm Macbeth. Save for the prophecy about Banquo's heirs, all of these predictions are fulfilled within the course of the play). Still, it is left deliberately ambiguous whether some of them are **self-fulfilling**—for example, whether Macbeth wills himself to be king or is fated to be king. Before he kills Duncan, Macbeth is plagued by worry and almost aborts the crime. It takes Lady **Macbeth's steely sense of purpose** to push him into the deed.

After the murder, however, her powerful personality begins to disintegrate, leaving Macbeth increasingly **alone**. He fluctuates between fits of **fevered action**, in which he plots a series of murders to secure his throne, and moments of **terrible guilt** (as when Banquo's ghost appears) and absolute **pessimism** (after his wife's death, when he seems to succumb to despair). These fluctuations reflect the tragic tension within Macbeth: he is at once too ambitious to allow his conscience to stop him from murdering his way to the top and too conscientious to be happy with himself as a murderer. As things **fall apart** for him at the end of the play, he seems almost **relieved—with the English army at his gates**, he can finally return to life as a warrior, and he displays a kind of reckless bravado as his enemies surround him and drag him down. In part, this stems from his fatal confidence in the witches' prophecies, but it also seems to derive from the fact that he has returned to the arena where he has been most successful and where his internal turmoil need not affect him—namely, the battlefield.

5. Interestingly, Shakespeare **does not show** us the scene in which Macbeth is made king. Just as he denied us the **scene of Duncan's murder**, however, it is expected that the students infer and read between the lines. The students are to write about a **gloomy** and **eerie atmosphere**. The colours are greyish and reddish which symbolize and also foreshadow the coming guilt feelings, regret and self destruction. Actually the murder can be **identified** with Macbeth's own murder. In other words, killing Duncan at the same time means **killing his own humanity and his on doom**. The **setting**, is just the exact place and time, the **best opportunity** for the **turning point**, not only for Macbeth but for England as well.

6. The main theme of *Macbeth*—the destruction wrought when ambition goes unchecked by moral constraints—finds its most powerful expression in the play's two main characters. Macbeth is a courageous Scottish general who is not naturally inclined to commit evil deeds, yet he deeply desires **power and advancement**. He kills Duncan against his better judgment and afterward stews in guilt and paranoia. Toward the end of the play he descends into a kind of frantic, boastful madness. Lady Macbeth, on the other hand, pursues her goals with greater **determination**, yet she is **less capable of withstanding the repercussions of her immoral acts**. One of Shakespeare's most forcefully drawn female characters, she spurs her husband mercilessly to kill Duncan and urges him to be strong in the murder's aftermath, but she is eventually driven to distraction by the effect of Macbeth's repeated bloodshed on her conscience. In each case, **ambition—helped, of course, by the malign prophecies of the witches**—is what **drives** the couple to ever more **terrible atrocities**. The problem, the play suggests, is that **once one decides to use violence to further one's quest for power, it is difficult to stop**. There are always **potential threats** to the

throne—Banquo, Fleance, Macduff—and it is always **tempting to use violent means to dispose** of them.

7. Visions and hallucinations recur throughout the play and serve as **reminders** of Macbeth and Lady Macbeth's **joint culpability** for the growing body count. When he is about to kill Duncan, Macbeth sees a **dagger floating in the air**. Covered with **blood** and pointed toward the king's chamber, the dagger represents the bloody course on which Macbeth is about to embark. Later, he sees **Banquo's ghost** sitting in a chair at a feast, pricking his **conscience** by mutely reminding him that he murdered his former friend. The seemingly hardheaded Lady Macbeth also eventually gives way to visions, as she sleepwalks and believes that her hands are **stained with blood** that cannot be washed away by any amount of water. In each case, it is ambiguous whether the vision is real or purely hallucinatory; but, in both cases, the Macbeths read them uniformly as **supernatural signs of their guilt**

8. The audience is left to ask whether the witches are independent agents toying with human lives, or agents of fate, whose prophecies are only reports of the inevitable. The witches bear a striking and obviously intentional resemblance to the Fates. Some of their prophecies seem self-fulfilling. It is doubtful that Macbeth would have murdered his king without the push given by the witches' predictions. In other cases, though, their prophecies are just remarkably accurate readings of the future—it is hard to see Birnam Wood coming to Dunsinane as being self-fulfilling in any way. The play offers no easy answers. Instead, Shakespeare keeps the witches well outside the limits of human comprehension.

Also Lady Macbeth can be blamed. When Macbeth declares that he no longer intends to kill Duncan, Lady Macbeth, outraged, calls him a coward and questions his manhood: "When you durst do it," she says, "then you were a man" (1.7.49). He asks her what will happen if they fail; she promises that as long as they are bold, they will be successful. However, Macbeth's ambition for power should also not be ignored.

9. Any comprehensible and grammatically meaningful sentence can be accepted.

Response to Literature Rubric

10 **Advanced Proficient**

9 ***The writing:***

- Clearly addresses all parts of the writing task
- Demonstrates a clear purpose and maintains a consistent point of view and focus
- Develops the topic in well-organized paragraphs with specific, well-chosen details using precise and varied vocabulary
- Includes the effective use of transitions
- Includes an engaging lead, a satisfying conclusion, and employs a variety of sentence structures to enhance the writing
- Develops interpretations that demonstrate a thoughtful, comprehensive grasp of the text
- Organizes accurate and coherent interpretations around clear ideas, premises, or images from the literary work
- Provides textual examples and details to support the interpretations
- Uses a clear authoritative voice which conveys the writer's literary expertise

8 _____

7 _____

Proficient

The writing:

- Addresses all parts of the writing task
- Demonstrates a general understanding of purpose and a mostly consistent point of view and focus

- Develops the topic in logical paragraphs with some supporting details using appropriate vocabulary
- Includes the effective use of some transitions
- Includes an appropriate lead and conclusion, and uses more than one sentence type
- Develops interpretations that demonstrate an adequate grasp of the text
- Organizes accurate and reasonably coherent interpretations around clear ideas, premises, or images from the literary work
- Provides textual examples and details to support the interpretations
- Uses a clear and appropriate voice which conveys the writer's literary knowledge

6

5

Partially Proficient

The writing:

- Addresses only parts of the writing task
- Demonstrates little understanding of purpose, point-of-view and focus
- Attempts to write paragraphs, but with few supporting details using limited vocabulary. Or may be a list
- May include ineffective or awkward transitions that do not unify important ideas
- Lead and conclusion may be brief or confusing, and uses simple sentences
- Develops interpretations that demonstrates a limited grasp of the text
- Includes interpretations that lack accuracy or coherence as related to ideas, premises, or images from the literacy

- Provides few, if any, textual examples and details to support the interpretations
- Uses a voice which conveys limited literary knowledge

4

3

Non-Proficient

The writing:

- Addresses only one part of the writing task
 - Demonstrates no understanding of purpose, and lacks point of view and focus
 - Has little paragraph structure with few/no details using simple words
 - Little/no evidence of lead and conclusion, and sentence structure is simple or confusing
 - Demonstrates little grasp of the task
 - Lacks an interpretation or may be a simple retelling of the passage
 - Lacks textual examples and details
 - Lacks voice and conveys little/if any, literary knowledge
-

2

The Limited writer

The writing

1

- May have no discernible interpretation, papers may be partially or wholly incoherent
- Little or no organizational plan

- Simple, vague, and imprecise, a complete lack of sentence control
 - A general failure to communicate
 - Wholly plagiarized; or not enough original writing to determine proficiency.
-

—

0 OFF TOPIC

- Does not even mention key word(s) from prompt; wrote on another topic.

(adapted from www.lbschools.net/.../rubrics/ResponseLiter)..

APPENDIX IV: ACTIVITIES

PRE-READING QUESTIONS FOR 10 E (CONTROL GROUP)

EXPLAIN THE FOLLOWING IN YOUR OWN WORDS.

ANGER:

GREED:

ENVY:

AMBITION

CURSE:

BETRAYAL:

BRAVE:

LOYAL:

MURDER:

CONSPIRACY:

WISE:

WEAK:

STRONG:

FILL IN THE BELOW GIVEN CHART BY GROUPING THE WORDS FROM THE FIRST QUESTION UNDER THE CORRECT HEADINGS.

POSITIVE	NEGATIVE

EXPLAIN WHETHER THERE IS A COMPARE/CONTRAST RELATIONSHIP BETWEEN THE WORDS.

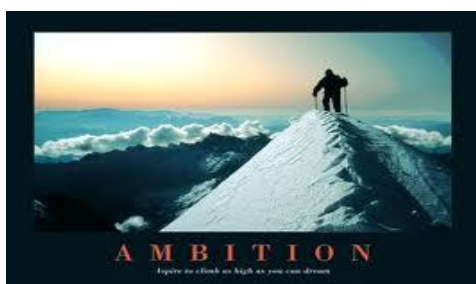
WHAT KIND OF CAUSE AND EFFECT RELATIONSHIPS CAN BE DRAWN WITH THESE WORDS ? EXPLAIN BY GIVING SITUATIONS FROM THE REAL LIFE.

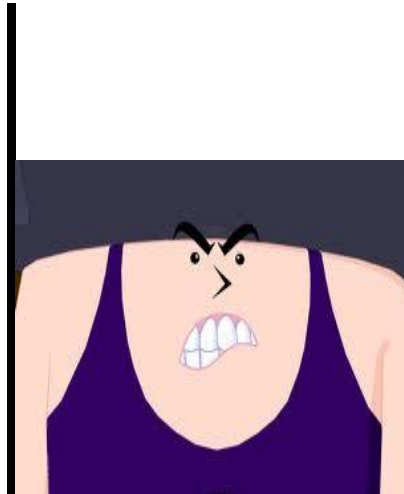
CONSIDERING THESE WORDS WHAT DO YOU THINK THE TEXT WILL BE ABOUT? DISCUSS IT WITH YOUR PARTNER.

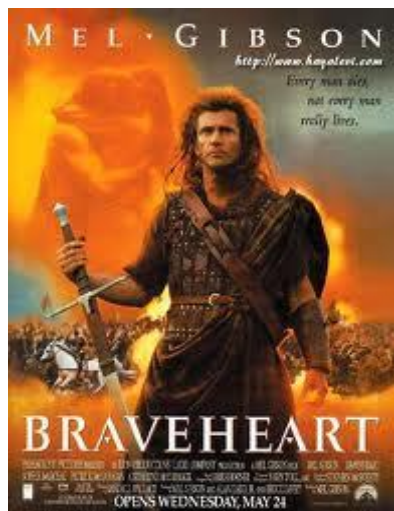
WRITE A SHORT PARAGRAPH OF 70-80 WORDS YOU THINK THE TEXT WILL BE ABOUT.

PRE-READING QUESTIONS FOR 10 C (EXPERIMENTAL GROUP)

EXPLAIN THE FOLLOWING ILLUSTRATIONS IN YOUR OWN WORDS







FILL IN THE BELOW GIVEN CHART BY GROUPING THE PICTURES FROM THE FIRST QUESTION UNDER THE CORRECT HEADINGS.

POSITIVE	NEGATIVE

EXPLAIN WHETHER THERE IS A COMPARE/CONTRAST RELATIONSHIP BETWEEN THE ILLUSTRATIONS.

WHAT KIND OF CAUSE AND EFFECT RELATIONSHIPS CAN BE DRAWN WITH THESE ILLUSTRATIONS ? EXPLAIN BY GIVING SITUATIONS FROM THE REAL LIFE.

CONSIDERING THESE ILLUSTRATIONS WHAT DO YOU THINK THE TEXT WILL BE ABOUT? DISCUSS IT WITH YOUR PARTNER.

WRITE A SHORT PARAGRAPH OF 70-80 WORDS YOU THINK THE TEXT WILL BE ABOUT.

ACTIVITIES FOR BOTH CONTROL AND EXPERIMENTAL GROUP

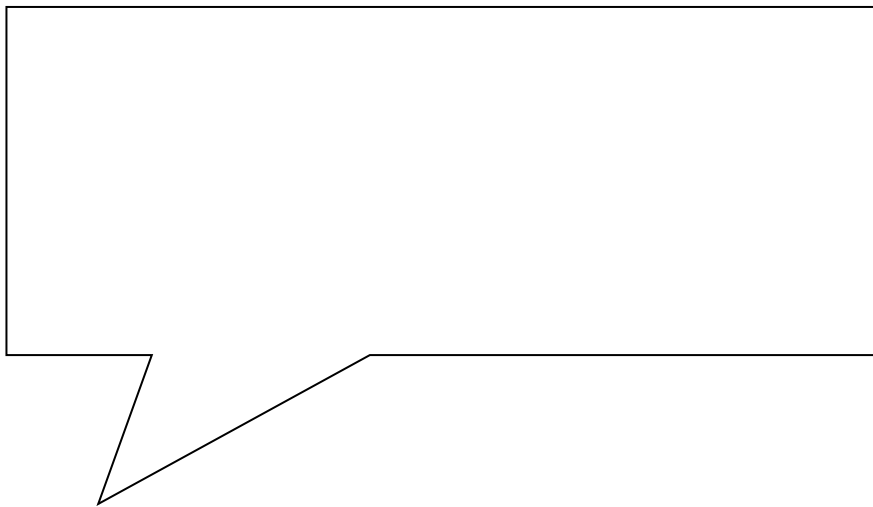
ANSWER THE QUESTIONS ABOUT THE FIRST THREE ACTS IN FULL SENTENCES

1. Who are Duncan, Macbeth and Banquo and where are they?
2. Look at the lines 'Lesser than Macbeth and greater Not so happy, yet much happier.' What does the manner of their giving information suggest to you about the Witches?
3. In what ways do Macbeth and Banquo differ in the ways in which they react to the Witches and what they say?
4. How does Lady Macbeth react to the letter?
5. Why, in Macbeth's opinion, is the murder of Duncan so wrong? List the reasons he gives why he should not murder Duncan.
6. What is Macbeth's motive for murder?
7. How much influence does Lady Macbeth have over her husband?

8. What do you think are the most powerful arguments Lady Macbeth uses to persuade her husband, and why?
9. Explain the mood of Macbeth and Lady Macbeth after the murder.
10. Do you feel any sympathy for Macbeth?
11. Explain the type of conflict Macbeth has after he has been crowned as King.
12. What does Macbeth order the two men to do?
13. What does Macbeth see during the banquet in the palace and how does he behave?
14. Why does he want to speak to the witches?
15. What are the two Scottish thanes concerned about?

PRETEND THAT YOU ARE LADY MACBETH AND FILL IN THE SPEECH BUBBLE WITH THE ANSWERS TO THE FOLLOWING QUESTIONS.

- 1) How would you sum up your husband's character?
- 2) Are you a strong minded person? Why?
- 3) How did you persuade your husband to carry out the murder?
- 4) Do you have any regrets?



PRETEND THAT YOU ARE BANQUO AND FILL IN THE SPEECH BUBBLE WITH THE ANSWERS TO THE FOLLOWING QUESTIONS.

- 1) What did you think of the witches? Did they have an impact on you?
- 2) Are you an honorable man?
- 3) How did you feel when Macbeth was crowned king?
- 4) What are your plans for Fleance?

