

T.R.
SELCUK UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

**USING GRAPHIC NOVELS TO IMPROVE READING
COMPREHENSION SKILLS AT EFL CLASSROOMS**

Hasan Caglar Basol

Master of Art Thesis

Advisor

Assist. Prof. Dr. Ece SARIGUL

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Tezin Adı


Using Graphic Novels to Improve Reading Comprehension Skills at EFL Classrooms


Yukarıda adı geçen öğrenci tarafından hazırlanan *Using Graphic Novels to Improve Reading Comprehension Skills at EFL Classrooms* başlıklı bu çalışma ..18../..07../..2011 tarihinde yapılan savunma sınavı sonucunda oybirliği/oyçokluğu ile başarılı bulunarak, jürimiz tarafından yüksek lisans tezi olarak kabul edilmiştir.

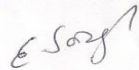
Ünvanı, Adı Soyadı

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Ece Sarıgül

ACKNOWLEDGEMENTS

I am grateful to those individuals who contributed to the fulfillment of this thesis.

My advisor, Assist. Prof. Dr. Ece SARIGUL: for her patience waiting results of this research and supporting me and believing in the idea of using graphic novels.

Professors; Assoc. Prof. Dr. Hasan CAKIR, Assist. Prof. Dr. Gulbun ONUR, Assist. Prof. Dr. Abdulkadir CAKIR, Assist. Prof. Dr. Abdulhamit CAKIR, Assist. Prof. Dr. Nazli GUNDUZ, Assist. Prof. Dr. Yasin ASLAN, Assist. Prof. Dr. Sema Zafer Sumer, and Assist. Prof. Dr. Charlene Polio for their contributions to my academic qualifications.

Particular thanks to Assist. Prof. Dr. Harun SIMSEK who told me to use his classes to carry out this research, and supported me on the fulfillment of this thesis inside and outside of the academic context.

Thanks to; Res. Assist. Eyup YURT for his guidance and assistance on analyzing the data provided.

Prof. Emeritus John. C. Miller: who gave suggestions for the development of this thesis and always supported the idea of using graphic novel, and I am also grateful to my colleagues Res. Assist. Galip KARTAL, and Res. Assist. S. Ahmet CAPAN, who supported the research. Special thanks to my friend David BAYLIS who proofread and edited most parts of this thesis.

I am grateful to my family, especially to my mom, for their never ending support and encouragement. I am also grateful to the all the academic staff of the English Language Teaching, and English Language and Literature Departments of Selcuk University, as well as the LCTL, and SLS academics of Michigan State University, and my advisor Danielle Steider for their encouragement. I am also thankful to those individuals whom I may forget to mention here.

ÖZET

Bu çalışma, ister dil becerilerinin öğretildiği sınıflar, ister okumanın, edebiyat veya ileri okuma ve yazma dersleri gibi anaakım derslerinin parçası olduğu ve İngilizce'nin yabancı dil olarak kullanıldığı sınıflarda, grafik romanların standard romanlar kadar etkin kullanılıp, kullanılmayacağıının araştırılmasını kapsar.

Araştırma, Selçuk Üniversitesi A.K Eğitim Fakültesi, İngilizce Öğretmenliği Anabilimdalı'nda okuyan ve İleri Okuma ve Yazma dersi alan birinci sınıf öğrencileri ile yapılmıştır. Çalışmanın örneklemini, kontrol guruplu toplam 67 öğrenci oluşturmaktadır.

Çalışmanın gerçekleştirilmesinde, nicel verilerden ve analizlerden yararlanılmıştır. Bunun yanısıra öğrenci görüşleri ve ders sırasındaki tepkiler kayıt altına alınmış ancak bunlar bu çalışmanın sonuçlarının ortaya konmasında kullanılmamıştır. Bu çalışmada kontrol grubuna Paul Auster'ın City of Glass adlı eseri verilmiş ve çalışma içerisinde belirtilen okuma ve anlama stratejileri bu metin üzerinde uygulanmıştır. Deney grubuna aynı romanın Paul Karasik ve David Mazzucchelli tarafından adapte edilmiş ve dili sadeleştirilmemiş olan grafik adaptasyonu verilmiş ve aynı okuma ve anlama stratejileri metin üzerinde uygulanmıştır.

Çalışma başlamadan önce deney ve kontrol gruplarına genel okuduğunu anlama seviyesini ölçen, geçerliliği ve güvenilirliği hesaplanmış bir test verilmiş, testin sonunda seviyelerinin eşit olduğu görülmüştür. Sekiz haftalık çalışma sonunda aynı test tekrar verilmiş, ayrıca okunan romanla ilgili ikinci bir test verilmiştir. Test sonuçlarının SPSS 18 ile değerlendirilmesi sonucunda, tüm testlerde her iki gurubun da gelişme gösterdiği ve roman ile ilgili yapılan testte görsel hafızanın çalıştırılmasını grektiren sorularda deney grubunun kontrol grubundan daha başarılı olduğu ancak, toplam sonuçlarda her iki gurup arasında anlamlı bir farklılık olmadığı görülmüştür. Çalışma sonuçları grafik romanların, okuma ve anlama becerilerini geliştirmede standard romanlar kadar etkili kullanılabileceği görüşünü desteklemektedir, ancak bu tür romanların standard romanlardan daha etkili olabileceğine dair bir sonuca rastlanılmamıştır.

SUMMARY

This study sought to determine whether or not graphic novels can be used as effectively as the classic novels in EFL classes either as EFL teaching classes or main stream classes such as literature and advanced reading & writing.

We carried out the study at Selcuk University, Faculty of Education on freshmen at English Language Teaching department. The population of the study consists of 67 participants within a control group and experimental group.

Quantitative data was used to evaluate the results of this study. We also recorded students' views and reactions but not use for the evaluation of the results. The control group read *City of Glass* by Paul Auster, while the experimental group read the graphic adaptation of the novel by Paul Karasik and David Mazzucchelli, and we applied the same reading strategies mentioned in this study to both groups.

At the beginning of the study, a general reading comprehension test, validity and reliability of which was verified before, was assigned to the participants. After eight weeks of practice, the same test was assigned as a post test, and another test developed for the novel was assigned a week after the post test. We analyzed the results via SPSS 18 program, and found out that both groups showed improvement in both tests at the same level; however, the experimental group was more successful than the control group on the questions prompting the visualizing skills. Still, based on the number of total correct items on the test, level of both groups were like.

The results of this study support the hypothesis that graphic novels may be used as effectively as the traditional novels to improve the reading comprehension skills of the students, however, we could not determine any results suggesting the effectiveness of graphic novels compared with conventional texts at improving reading comprehension skills of the students at EFL reading classes.

Abbreviations (according to order of appearance on the text)

EFL: English as a Foreign Language

ELA: English Language Acquisition

ELL: English Language Learners

FLTA: Foreign Language Teaching Assistant

ELT: English Language Teaching

TDK: Türk Dil Kurumu

TELLIM: Teaching English Language Learners in Mainstream

KWL: Know, What I want to know, Learnt

CMC: Creating Meaningful Connections

SSTH: Say Something On

CRP: Critical Reading Partnership

SWBS: Somebody Wanted But So

GRC: General Reading Comprehension

RS: Reading Strategies

TOEFL: Test of English as Foreign Language

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CHAPTER I

INTRODUCTION

In this part of the thesis, background, purpose and significance of the study, the research questions and limitations of the study are mentioned respectively.

1.1. Background of the Study

Several studies that focused on reading comprehension problems at EFL classrooms suggested strategies and approaches to be used. Most of those studies focused on the various factors causing reading and reading comprehension problems but did not recommend fresh materials to be used in the classes. In other words, in respect of the materials, those studies typically use conventional texts including novels, short stories, one page-stories and/or short paragraphs corresponding to those commonly used in standardized tests, while practicing and searching on the problems on reading classes. However, there are remarkably few studies that question whether the use of nontraditional texts will affect reading comprehension skills of the students when they are used appropriately with the reading comprehension strategies.

Based on the concepts and the changing standards and significance of literacy today, as suggested by Alverman (2005) and Lindquist & Seitz (2009) language educators need to re-evaluate what they know about literacy and what they expect their students to gain from reading classes in English or how literate or illiterate they are at their reading classes. In other words, it is time to reconsider the materials and the contribution of English reading classes to the comprehension skill of students, since the use of traditional reading classes has brought about little progress on solving the reading comprehension problems of students learning English as a foreign language.

To the point about the background of this study, it is based on the concept of literacy at EFL reading classes, related with the problems of reading comprehension, and it suggests fresh, new materials to be used in those classes (for discussions about the

relation of reading and literacy, please see the reading and literacy section of this thesis in chapter II). In addition, the research is based on other referential studies carried out in the United States about the use of the graphic novels at different ELA classrooms with different types of readers. We have mentioned here the most recently carried out studies about struggling readers at ELA classrooms.

Beginning with the earliest of those studies, Lamano (2007), at The Pennsylvania State University, focused on “low functioning adolescent readers” and the effects of “non-traditional texts” on those readers’ comprehension and motivation. Lamano used graphic novels as an “initial effort” with the adolescent high school students who have critical reading problems. He supported his research with graphic organizers, self-questioning and vocabulary instructions to improve both the oral reading fluency and reading comprehension of the students. He also focused on critical reading skills such as decoding. The results of his study did not indicate some significant improvements on the student’s comprehension level, but still as an “initial effort” as he suggests, gives an idea about how the graphic novels can be used with those groups of students. (For more information about the study note Lamano, (2007), which is digitally available at ProQuest thesis base).

The second study we would like to mention here is a reader response survey by Hammond (2009 – also available digitally at ProQuest). Hammond focuses on the literacy aspect of graphic novels. In her study, Hammond researched “how students construct meaning and respond to a graphic novel”. She carried out a qualitative research on 23 twelfth grade students in a political science class. She asked the students to read the graphic novel by Gene Luen Yang *American Born Chinese* twice; once before an introduction to comic conventions and once after the introduction. She used verbal and written reader responses, interviews, recorded observations and questionnaires to get the results of her study. Her findings suggested that “using graphic novels as part of the curriculum helps to improve ‘multi modal literacy skills’ of the students.” (For more information about this striking study, we recommend checking the results in details available at ProQuest.)

The last study we would like to talk about is a graphic novel book club survey with struggling male readers in the eighth grade by Gavigan (2010). The study is a multiple case-study, applied on 4 male readers. As stated by Gavigan, the purpose of the study was to “examine the ways in which four struggling, eighth-grade, male readers responded to graphic novels during a graphic novel book club.” It focused on what kinds of motivational effects the graphic novels may have on the male readers. Here, it is notable, as Gavigan (2010) states referring to a Canadian study that “male readers respond to the images positively because they are more oriented to visual/spatial learning (Ontario Ministry of Education, 2004 cited in p. 34). At the end of the study, it was discovered that “graphic novels had improved reading engagement and had a positive effect on the reading motivation of the male struggling readers.” However as in the Canadian study mentioned above, it is difficult to state how the response would be different related with the visual/spatial learning if it is used with the struggling female readers.

We need to mention that these studies are not the actual argument or background for the research on Using Graphic Novels at EFL Classrooms. Those studies merely supported the study; however, the study is based on a far more sophisticated subject of “literacy and reading problem”, which we discussed in the following chapter.

I encountered the term “graphic novel” for the first time at Michigan State University in 2009 where I worked as a Foreign Language Teaching Assistant (FLTA) via Fulbright Scholarship and attended classes about language teaching and teaching reading. I was thinking about different types of materials that could be used at ELT and EFL classrooms then, and I discovered the graphic novels there. One of the classes I attended for a semester about “Socio Psycholinguistics Approaches to Reading in the Disciplines” encouraged me to focus on graphic novels while practicing the strategies designed to address the needs of the ELL readers and struggling readers. I thought that if graphic novels can be used effectively by ELLs to motivate, stimulate and improve their reading skills, they might also be used as effectively with EFL students.

This was the easiest part of the process; we disappointed when we learned that there is a strong bias against graphic novels, even against using them at Turkish reading classes. I found out that this prejudice against graphic novels occurs because of the history of comic books within Turkey, EU and the United States. That made us focus on the concept of the graphic novel, how graphic novels form, how they differ from the comics we see in Turkey as “Teksas” and “Tommiks” which we would later learn are the mainstream comics usually published with commercial interests. (McCloud, 1994).

We needed to convince other scholars and researchers about the validity and applicability of graphic novels related with the new terms of literacy and the complexity of the graphic novel as a piece of literature. To do that, we think it would be a nifty idea to introduce briefly the relations of “literacy and reading” and then the basic concepts about reading comprehension and some strategies to improve it. As the term “graphic novel” is not widely used in Turkey, we give a brief definition of concepts like “comic strips”, “comics”, and “graphic novel”. Later the last thing that would convince other scholars, researcher and teachers may be to demonstrate whether “graphic novels” can be as effective as or more effective than “the classic novels” when used together with other reading strategies, so the idea of this research has appeared.

Still there was another issue about which strategies to be used, and what kinds of approaches will be practiced with the graphic novels. So we focused on the “gradual release of responsibility” (Pearson and Gallagher, 1983 cited in Lanning (2009) which is explained in the second chapter of the study. Based on this approach, we used the reading strategies suggested by Beers (2003) and Monnin (2010), and adopted some of them (most of which retrieved from Beers but originally suggested by different researchers, see the chapter second for details) to operate with the graphic novels. So when putting them all together, this study appeared as a capstone thesis giving an idea about the use of graphic novels to improve reading comprehension skills of the students at EFL reading classes, and assist teachers to use those novels at their literature for advanced reading classes. Related with the facts above, this study may also be an

example of a syllabus for the Advanced Reading Classes of the freshmen at English Language Teaching Departments at the universities in Turkey.

1.2. Purpose and the Significance of the Study

Related to the facts stated in the background, the purpose of the study is to give the concept of the graphic novel, and give an idea about how the graphic novel may be used in EFL reading classes. The study aims to assess the quality of the graphic adaptations of the classic novels and analyze on whether the graphic adaptations (graphic novels in general) may be useful on the reading comprehension skills of the students at EFL classrooms. It asks whether graphic adaptations may be as effective as the traditional texts or more effective than the standard texts on improving reading comprehension.

What excites us most about the research is that, it is the first study being carried out in Turkey related to using graphic novels at EFL classrooms to improve reading skills. Moreover, we believe that there is no other study yet that compares the effects of the conventional texts and graphic novels on the students' reading comprehension. There is no other study found on the database of The Council of Higher Education (YOK) directly focusing on graphic novels and their effects on reading comprehension skills. Most of the researches in the area are focusing on strategies in reading but not on the experimental techniques and materials to be used at EFL classrooms. Secondly, this study contributes to the idea that graphic novels may help learners to improve their reading habits and skills as well as entertaining them. It may also cut down the prejudice against graphic novels and comics that they just mean killing time, are not serious, and have no literary value. It may also help to understand the relationship between literacy and language, therein accepting graphic novels as a sort of literacy.

The research is related to and will contribute to the following area of research:

1. It portrays graphic novels as authentic materials to be used on teaching reading comprehension as well as investigating their relationship to literacy and language acquisition.
2. It helps to understand the relationship between cognitive skills of students, images and visual aids to be used in classrooms.

1.3. Research Questions

Based on the purpose of the study, the concepts of graphic novels, reading comprehension and literacy, we got the following research questions:

1. Is it possible to use graphic novels in EFL reading classes effectively?
2. What is the contribution of graphic novels to general reading comprehension level?
3. Does the reading comprehension level on a fiction change when graphic adaptations of the standard texts are used?
4. What are students' views about reading graphic adaptations of classic fiction?

1.4. Research Hypothesis and Assumptions

In order to achieve the results of the research questions, we suggested the following hypothesis and assumptions:

1. Understanding the theme, the plot and distinguishing the general and detailed meaning and other types of meaning (such as descriptive meaning) are among reading problems we encounter mostly at EFL reading classes. Those reading problems may occur at word level (Van den Broek & Kremer, 2000) or text level because of the lack of the top down reading strategies (Colombo & Furbush, 2009).
2. Graphic organizers and images are among the important elements in reading and comprehension.

3. The length of the text may not affect the reading comprehension, but the language of the text, linguistic elements and other socio-psychological elements may affect it.
4. Failures in reading comprehension may be fixed.
5. Graphic novels may be easier to understand than traditional novels.
6. Graphic novels may motivate readers (especially those who are unwilling) more than the traditional novels.
7. Understanding the themes, plot, main and detailed ideas/meaning of the graphic novels may be easier than to understand that of the traditional novels.
8. Using graphic novels alone or together with the classic novels may lead faster improvement on reading comprehension than using traditional texts alone.
9. Contributions of the graphic novels to reading comprehension skills of students may be greater than the traditional novels.
10. As opposed to commonly accepted idea, students may approach the graphic novel as seriously as they approach the traditional novel.
11. Graphic novels may also improve critical reading skills of the students as well as reading comprehension level of them.

While putting these assumptions and hypothesis forward, we state that there are some limitations in this study.

1.5. Limitations

There are some limitations on this study, related with the materials, the research methods, the research design and the research population of it. These limitations may be grouped as follows:

1. Results of the study cannot be generalized: As we carried the study out at “Advanced Reading Classes” of ELT department at Selcuk University, A.K. Faculty of Education with a limited number of students, and as the cultural and

social context of the students in control and experimental groups have little and/or no difference at all, results may differ in other similar studies.

2. Results may be incompatible with other graphic novels: The graphic novel used in this study is an unabridged adaptation of *City of Glass* by Paul Auster, which has the same language structure and level with the original one. (For more information about the materials used see materials section on chapter four) Related with this, based on the materials, we believe that, if more simplified graphic adaptations of the same or other classic novels were used, the results would be different based on the language proficiency.
3. The results may not be generalized to all kinds of EFL classrooms: As stated in the background; the literature review, the ideas, the strategies about the use of the graphic novel are primarily designed for the ELA and ELL classrooms and we adopted them for the EFL classrooms. So the results may be different in other EFL classrooms having different proficiency level and reasons to learn English as a foreign language.

CHAPTER II

LITERACY, READING AND COMPREHENSION

In this chapter of the study, we have mentioned the collective views and concepts about the relation of literacy and reading, and reading and comprehension. Then related with the study of Lanning (2009), we have named some reading comprehension strategies that were used, together with the other strategies we applied to the graphic novels mostly based on Beers (2003) and Monnin (2010).

2.1. Literacy and Reading

Since, reading and literacy are often integrated, before considering the question of reading comprehension; firstly it is necessary to understand the concept of literacy. When looking up “literacy”, lots of different definitions of the content of literacy emerge.

We might enter an etymological origin and varied use and form of literacy from Oxford English Dictionary online, but that would be a bit detailed search within this study: Instead, here we are focusing on the simplest and most common definitions.

Dictionary.com defines literacy as follows;

–noun

1. The quality or state of being literate, especially the ability to read and write.
2. Possession of education: *to question someone's literacy.*
3. A person's knowledge of a particular subject or field: *to acquire computer literacy.*

(Literacy | Define Literacy at Dictionary.com. (12.02.2011). Retrieved from <http://dictionary.reference.com/browse/Literacy>)

We are pleased to see that; dictionary.com takes the definition of literacy a bit further, than simply defining it as “the ability of reading and writing”. Similarly, the everyday editions of Oxford and Cambridge Dictionaries Online define literacy in quite a similar way. Still, dictionary.com also suggests such kinds of terms like “culture” and “learning” as synonymous of literacy. On the other hand, when we look up the online

Turkish dictionary of Turkish Language Agency (TDK) and type the word “okuryazarlık” referring to the translation of literacy in Turkish, we see that it is defined as “the state of being literate” (translated and retrieved from <http://tdkterim.gov.tr/bts/> on 12.02.2011) but nothing is mentioned about to whom we should refer as literate.

Similarly, when we look up “literate”, we get the following definition on dictionary.com:

–adjective

1. Able to read and write.
2. Having or showing knowledge of literature, writing, etc.; literary; well-read.
3. Characterized by skill, lucidity, polish, or the like: *His writing is literate but cold and clinical.*

Or,

–noun

6. A person who can read and write.
7. A learned person.

(Literate | Define Literate at Dictionary.com. 22.02.2011.). Retrieved from <http://dictionary.reference.com/browse/literate>)

Still, we consider the definition of “literate” and the example sentence on Oxford Dictionaries Online more than any other as:

adjective

1. Able to read and write.
2. Having education or knowledge, typically in a specified area: *we need people who are economically and politically literate*

(definition of literate from Oxford Dictionaries Online. (12.02.2011). Retrieved from <http://oxforddictionaries.com/definition/literate?view=uk>)

Being literate, as “a person who is able to read and write”, is imprecise in TDK online dictionary.

That needs much attention, because as we can deduct from those simple definitions, the concepts of literacy may be easily shifted, transferred and may refer to different concepts. Some of those definitions may be directly related to the ability of reading and writing, but they may typically refer to having relevant expertise, knowledge and skill about using or understanding a text which can be written or unwritten. Hence, we qualify others as literate on computers, on mechanics, on electric, webhosting, mobile technologies and even on graphic novels and comics accordingly.

As mentioned above by dictionary.com, key concepts of literacy, that is, notion of literacy is based on “culture” and “learning”. In other words, one is literate on some specific tasks as much as the culture (background and general tendencies) directs him to be informed about those tasks, similarly, one might be literate on some specific concepts as long as he is tended to understand them.

Back to Lindquist and Seitz’s definition of “literacy”, it may be stated that there is no single concrete definition of the term. Related to this, they focus on the literacy together with the “mind”, “culture”, “class”, “work” and “technology” (2009; p.15-16). Explaining the concept of literacy through those sites one by one would be out of the scope of this study however, we may state that, literacy is the process of understanding “the world not the word” only (Alvermann, 2005; p.viii). On the site of mind, it may be an independent cognitive skill (Lindquist & Seitz, 2009; p.15) such as being able to read and write; on culture, it may be sharing the value of the same culture, shared values and institutions of a culture, being a member of the community. For instance, in Turkey, people may define guys who are unofficially married to more than one women as illiterate, not because of they are incapable of reading or writing skills but because Turkish culture does not accept the polygamy. It may not be a point to evaluate how literate someone is in Saudi Arabia, or other Islamic states, where the polygamy is accepted by laws and customs. What is more, those guys having polygamy may seem more literate and prosperous than others.

Class and the context of the work may also be effective to describe someone as literate or illiterate. A child who is attending a regular state college with limited technological and academic support may seem illiterate, when compared to a child attending expensive private colleges. Similarly, any of the readers, who are reading those lines, may be illiterate about the graphic novels and/or reading comprehension strategies if he has never heard or studied these concepts before. More fantastically, we are not astronauts so; we may all be illiterate about the experience of living out of this world. A grandpa, if not familiar with computer, may be illiterate about the web browsing, HTML codes, emailing or instant messaging. That is to say, as suggested by Lindquist & Seitz (2009), literacy is not a particular site but an idea meaning of which is changing throughout time and space.

To explain the idea of being literate, as suggested by lots of scholars, it may be stated that, with the developing media and technology, the concept of literacy is changing rapidly, and activities that seemed as wasting time a decade ago may act like the actual practicing of literacy. As suggested by Bruce, (2005) today lots of adolescents become involved in using digital tools more than ever, lots of them use Google or other Internet data bases (Lindquist & Seitz, 2009) to do their homework. They watch videos on demands on the Internet, get involved to online communities like blogs, or wikis, playing virtual reality games like Second Life, and they read texts other than regular conventional text that we usually require them to study at the classrooms.

Since literacy and reading are correlated, the concept of reading has been changing together with literacy as there have appeared different types of texts, some of which are not written texts such as audio books or pod casts, and some of which are text written in an unconventional way such as e-books, graphic novels and comics. Similar to the polygamy example given above, one is tended to describe the adolescents who are reading unconventional text as illiterate and bone-idle as he is more consistent with more “serious reading”, but the truth in adolescents’ world is far more different than one’s assumptions.

2.2. Reading and Comprehension

We have repeatedly mentioned reading of texts, as written and unwritten texts, but we have not defined what a text includes, what reading is and how it occurs. In this part, we concern with texts, reading, reading comprehension and failures in reading comprehension before suggesting some strategies on the next chapter which we have also applied to the study.

Lanning defines text as a term “that is used to describe any language event, oral, written, or visual in any format.” (2009; p.1). In other words, text is not needed to be written, as mentioned before. Think an audio book, which is recorded and has no written text given to us. Still, it is true that the recording is not simply created to be listened to and forgotten later, in contrast, we expect to follow the story in the audio book, distinguish the events in the book, and we most probably expect to talk about it after we stop listening. Related with the definition above, we may name audio books as unwritten texts since they are “audio” and “books”. Graphic novels are also similar on that point. They have more visuals in them, but they also have text, mostly dialogues, so graphic novels are also texts, which suggest written and visual presentation together. However, they are not ‘text driven’ books that images are simply added, they are a medium by themselves and not a genre of fiction (McCloud, 1994 & Wolk, 2007). Text is a key element in reading. As Alderson and Urquhar (1984 cited in Aslan, 2007; p.42) states, reading includes three core components as author, reader and the text.

Related to this we need to define what reading is. Lots of scholars, educators, and researchers defined reading with different approaches. As an overview of the reading process based on those approaches, it may not be wrong to state that reading at the early stages starts with recognition of letters and sounds that those letters refers to, and then those letters make words, words to phrases, phrases to sentences. This is a bottom-up approach as suggested by Colombo & Furbush (2009) at reading comprehension. Novice readers, either in their mother tongue or a foreign language, begin the process with recognizing the letters and building the essence of reading, and then they go to the top of

it like building a skyscraper. As their cognitive skills progress, they use some other “high order skills” (Van den Broek & Kremer, 2000; p.1). As stated by Goodman & Meredith (1970 cited in Aslan, 2007), and Simith (1973 cited in Aslan, 2007) reading involves other skills than visually recognizing the words, and that becomes clearer with the goal of the reading.

Van den Broek and Kremer (2000; p. 1-31) states that bottom up processes of reading, from letter recognition to understanding the words and sentences, are not actual purpose of reading. They are part of reading, but the ultimate goal of reading is to learn from the text we read; understanding the meaning and the information presented in the text. So reading needs to perform some other “high-ordered” skills to fulfill the process of reading, such as inferential and reasoning skills. Teaching reading to children consists of both the teaching of basic skills (bottom-up skills) and teaching of “high ordered” skills while teaching reading to adolescents may primarily focus on improving high-order skills. In either way, the goal is to achieve reading comprehension.

Related with the purpose of reading, Van den Broek and Kremer (2000; p. 2) define reading comprehension as presentation of information in the text. Readers should be able to recall, and understand the key themes of the text to achieve reading comprehension. They should most importantly follow the referential relations and casual/logical relations in the text to make coherence (Van den Broek, 1994; p. 539-588). Referential relations enable readers to understand and appreciate the objects, places, and the events mentioned in the different parts of the text (e.g. Gernsbacher, 1990; Kisntsch & van Dijk, 1978; O Brien, 1987 cited in Van den Broek & Kremer, 2000; p. 2-3). Casual/logical relations allow the reader to understand how the different events in the text may apply to each other. Those referential and casual/logical relations may be well shown with an activity mentioned by Beers (2003) that she used to teach inferring and referential skills.

He put down \$10.00 at the window. The woman behind the window gave \$4.00. The person next to him gave him \$3.00, but he gave it back to her. So when they went inside, she bought him a large bag of popcorn (Beers, 2003; p. 64).

Here, is a short paragraph talking about an event happened. A reader who has the necessary “bottom up” skills like recognizing the words may understand every single word here and what they refer to. We may try to analyze it with expedited bottom up skills with the first sentence of it.

- “ He put down \$10.00 at the window.”

‘He: pronoun refers to a man.

Put down: the verb, act of putting something in a lower position.

\$ icon for dollar: the currency used in The United States.

10.00: the amount of the currency stated.

At: a preposition showing there is an indirect object after itself.

Window: it is a noun referring to an object which is usually built by glasses, which is transparent. One can look through it and see the other side.’

Can we say that, one who focuses on those bottom-up skills throughout the whole paragraph is actually reading it? No, if the goal of the reading is learning from the text and understanding the event in, then such a skill may not work to understand. If the reader has “high-order” skills to be able to understand such referential and casual/logical relations (including inferring, using background knowledge), such a process may occur while reading it:

‘Ok, he, the guy (bottom up) gives \$ 10 to the woman behind the window, because it says that he put it at the window so, the woman takes it (logical relations), and the woman behind the window gave \$ 4 back. If the woman behind the window gives him \$ 4 back as change (reference to the background knowledge; when one pays more than the actual price he usually gets the change back) that means he paid \$ 6 for something (mathematical reference (background reference). There is someone else on the scene, because it says the person next to him (referential relation

of him and he at the beginning refer to the same person) gave him \$ 3 (that means this person wants to share the price, logical relations), but he gave it back to her (the person next to him is female as “her” refers to the person next to him; referential relation: and as he gave it – the money (referential skill). That means he does not want her to pay (logical relations). So when they (the guy and the woman- referential relation) went inside (they go in somewhere together) she bought him a large bag of popcorn (if there is popcorn they may be at the theatre; logical relation-background knowledge).

So related with “bottom up” basic skills and top-down (Colombo & Furbush, 2009), “high- order” skills, It might be stated that on the first approach rendered there is not an actual reading occurs as one does not derive any sense about the text, but with the second approach rendered, there occurs an actual reading and reading comprehension.

Related with these “high order” skills, Colombo & Furbush suggests “bottom up” and “top down” approaches as stated above. They argue that “proficient readers” that demonstrate proficiency in English either as ELL or native-speaker of English may flexibly use top-down reading strategies such as summarizing, inferring, and using background knowledge, during reading (2009; p.87-88). However, novice readers at ELL classrooms or students with dyslexia as suggested by Van den Broek and Kremer (2000; p.3) may use more bottom up strategies that need to focus on the reading “on the word level”.

However, from time to time, reading comprehension may fail. Some of those failures may occur due to lack of bottom-up skills, or problems on that bottom up skills, such as recognizing the words as occurs with dyslexia, or sometimes those high order skills may fail. To put them into categories, we may take a look at the Van den Broek and Kremer (2000; p1-31).

Van den Broek and Kremer state that reading comprehension usually fails based on three different dimensions as:

1. Reader characteristic 2. Properties of the texts and 3. Reading context.

1. Reader Characteristic

They put reader characteristics under four essential titles as general attention, attention-allocation skills, inferential skills, background knowledge and basic skills. However, related with the graphic novels, what concerns us in this study is largely the text properties; as graphic novels are relatively recently presented fresh materials for EFL reading classrooms, and “attention-allocation skills”, “inferential skills” and “background knowledge” of the students related with the strategies suggested mainly by Beers (2003), Lanning (2009), and Monnin (2010).

We need to be able to determine the types of readers to understand the characteristics of them. The general concepts used by lots of scholars are ‘skilled readers’ and ‘struggling readers’; and definition of those readers depends on what kinds of attitudes and behavior they have during reading and whether they apply reading strategies successfully or not. Before we define those readers, it is better explaining what skill and strategy is.

“Sinatra, Brown, and Reynolds (2002) define strategies as goal directed cognitive operations over and above the processes that are a natural consequence of carrying out a task” (cited in Lanning, 2009; p. 1). Reading skills are “the smaller operations or actions that are embedded in strategies, and when appropriately applied, they “allow” the strategies to deepen comprehension” (Lanning, 2009; p. 1). That is to say with the definitions above it can be understood that, strategies are actions that are applied to achieve a goal. Although they are common consequences of carrying out a task, they are not automatic, but consciously operated operations. However, skills are smaller than strategies, and when they are used consciously, (because it says applied) they may help to empower strategies to make the comprehension strong. Do we all agree with this? We do not. Lots of scholars are also discussing what exactly strategies and skills are. We prefer to call “skills” as something that occur naturally; they are affected

and shaped by the other factors such as social, cultural, genetic, and developmental factors, so they are the actions being done automatically. For instance, a person may be talented to play musical instruments as a skill, and then he may learn some strategies to perform these musical instruments more effectively and fascinatingly. Similarly, a person may have dramatic skills, but he may discover later how to make her character more dramatic and impressive. The decisive factor is to acquire those skills first and then to learn to improve them. It is not particularly fair to state that skills are smaller operations. So, what about a new resolution that values the skills and strategies equally? Can we assert that these operations are skills if students are 'independent' and activating those operations by themselves, and they are strategies if 'dependent students' could not operate those operations by themselves and needs the support of teachers? This becomes clearer with the definition of 'skilled readers' and 'struggling readers' or 'independent and dependent readers' as suggested by Beers (2003).

According to Beers a skilled reader should be able to make inferences to understand and comprehend what the text says. He should be able to identify the pronoun and their antecedents, meaning of the unknown words in context, grammatical functions of these words as well as understanding the characters' relations to each other, providing details of the setting and attitudes of the characters and their manners in the passage. He should also be able to understand the posture of the author in the passage, and he should also connect what he reads with the real life (2003; p.65). In other words, he must see the relationship of the passage with the outside world. Those skilled readers are also the independent readers, who are able to get the general idea in the text, catch the details and the relations, infer, get the intention of the author, and choose what to read and not to read. They are being able to understand what to do when they run into failures on understanding the text, and they approach reading as an active process that comprehension occurs at all the steps of the reading such as pre-reading, during reading and after reading. (Beers, 2003; p.100-104)

However, struggling readers (dependent readers) are either struggling on some bottom up skills and/or they do not know how to manage their reading problems when

they meet with difficulties in understanding the text. The problem also occurs with the definition of the reading comprehension of those dependent readers. As Beers states, dependent readers (struggling readers) generally think that reading comprehension is the activity of giving correct answers to questions about the text after finishing reading (2003; p. 101) and they ignore the reading process of before reading and during reading (2003; p. 101-104). The following table may show the features of independent and dependent readers clearly.

Table 1: Features of Independent and Dependent Readers

Independent Readers	Dependent Readers
<ul style="list-style-type: none"> • Have the bottom up skills. • May easily get the general and detailed idea of the text. • May infer, determine the referential and casual/logical relations in the text. • Understand the intention of the author. • See reading as dynamic process and focusing on reading goals before, during and after reading. • Successfully use other high ordered skills such as visualizing the text, fix up the reading problems, comparing and self-monitoring. etc. • When realized that comprehension fail, they may use the right strategies and solutions. • Know what kind of text he likes to read. 	<ul style="list-style-type: none"> • May lack some of the bottom up skills. • Have difficulties to get the general and detailed idea of the text. • Usually lack high ordered skills such as finding the referential and casual/logical relations, inferring, monitoring comprehension, visualization, fixing the reading problems. • Usually stop reading when comprehension fail, cannot use the right strategies and solutions and demand the teacher to help. • Think that answering to the questions at the end of the text is more important for comprehension. • Hate reading assignment and cannot decide what to read by the.

Adopted from Beers, K. (2003). *When Kids Can't Read What Teacher Can Do*. Portsmouth: Heinemann

Beers (2003) portrays an activity she practiced in her class, to examine the approaches of the independent and dependent readers' towards to a text. After she had assigned her students to read a passage, she asked her students, "What they did to make it make sense" after they read the text. As she described, independent readers explained

exactly what they applied when they did not understand any part of the text, or when they needed to define a phrase or expression in the text. While they were explaining the process of rereading and stopping and thinking about the part they cannot understand, it appeared that dependent readers usually stopped reading, and did not seriously work to explain what they read. (Beers, 2003; 102-104). As Beers suggests, this example shows us that dependent readers usually discuss the reading as merely following the words written in the line and just turning the pages, and they do not know what she means when while stating that reading is a dynamic process.

Related with the characteristics of readers, it may be stated that the approach to the reading as ‘process’ or ‘product’ is also notable. Beers suggests that activities after reading usually ask questions that measure how much a reader understands from the text he reads. She claims that in such a context in which the reader focuses to the after reading questions takes reading comprehension as means of “product”, so he wants to see the effect of reading. Still she states that if the reader takes reading comprehension as a process rather than an effect or product, then he may focus on the “during reading strategies” more intensively (2003; p. 139). It may be stated that, if the readers are explicitly focusing on the reading questions at the end of it and ignoring the “during reading strategies” intentionally, the reading comprehension may fail.

2. Properties of the Texts

A text property is among other factors that affect comprehension either in ELL or EFL classrooms. Text properties may include but not limited to the vocabulary used, sentence structure (how difficult sentences are), length of the text, level of the language used, designed of text and accuracy and the flow of ideas. There may be some other bottom-up properties (length of the words, number of the syllabus in a word, number of the preposition used etc) related with the classes where students learn English in elementary level.

Graves et al. (1988) explain the importance of text properties, and how they affect the reading comprehension as follow:

“User friendly texts reduce the demands on reader’s cognitive capacities and inferential skills. In such texts, earlier content is restated when important for understanding a current section, connections that readers must make are clearly delineated, relevant background knowledge is explicitly presented, and distracting information (eg. Details, tangential facts) is kept to a minimum.” (cited in Van den Broek&Kremer, 2000; p.15)

So it may be stated that, if the texts are not user friendly as stated above the reading comprehension may fail, not because of the reader lacks related “bottom-up” or “high-order” skills, but because the text is not proper. Unfortunately, some of the texts, especially in the standardized tests used in Turkey, aiming to assess the reading comprehension skills of the readers of test takers in English, lack properties of a good text, as most of them are the adaptation of the texts which are not originally designed to be used at standardized tests. We might also argue that, most of the classic texts (novels) used in reading classes, even they have properties of a good text, may not appeal the readers correlated with the text structure, the characteristics of readers and the context of the reading which we explained below. So we believe that, related with those facts, switching the classic texts with more innovative texts may improve reading comprehension and save it to fail by getting the reader’s attention and changing curriculum of regular reading classes in EFL classrooms.

3. Reading Context

Reading conditions may also affect reading comprehension. As Van den Broek & Kremer (2000) states, reading context, and purpose of reading may also affect reading comprehension. If students read a text only as the teacher assigns it, and which is not gripping, comprehension may fail due to lack of interest and enthusiasm. Similarly, it may be stated that even if student read the same texts, purpose of reading or the context of reading (reading for entertainment, reading for passing the reading exam, reading for an assignment) may affect reading, and reading may fail in relation to this. The opposite may also be true, we mean the reading context may improve the quality of reading

comprehension in connection with when, where, and for what purpose students read. For instance, Beers (2003) tells about how different reading contexts have changed her daughter's understanding of 'To Kill a Mockingbird' by Harper Le during the years. She claims that, although her daughter read the same novel, the effect of the different time and different purposes, but also different approaches to the text have changed the meaning, the pleasure and the interpretation she received from the text.

No matter how failures occur, related with reader, text and context, reading comprehension problems may be fixed. Using appropriate strategies and teaching of those strategies with appropriate instructions, using appropriate materials and texts, and motivating readers for independent reading context, and offering them text as mean of literacy which they wish to get involve may alter reading problems. On that point, it is essential that how we organize the instructions of each strategy to enable them to use their reading skills utmost.

2.3. Reading Instructions

Related with one of the reasons that affect the reading comprehension and cause it to fail, the appropriate instructions should be used while presenting and teaching strategies. Van den Broek & Kremer (2000) claims that:

“The central aim of reading instruction should be to provide readers with the skills and opportunities necessary to indentify the individual text elements and to connect them into a coherent mental representation of the text.” (p.23)

Based on this aim, giving instructions appropriately are particularly pertinent to encourage the “high-order” skills of the students. Then, what kinds of instructions do we need to use?

Related with possible instruction types used in the reading classes, there are different suggestions and theories. For the borders of this study, we did not mention all the reading theories here, but we would like to mention some of the basic concepts to present ideas about how the strategies suggested in the following parts may be used in the classroom together with the graphic novels. For more details see Dole (2000), Dole, suggests listing comprehensive instruction theories, some of which are extremely

explicit and focus on personal explanation of the strategies as suggested by Rosenshine and Stevens (1984 cited in p.54) as “demonstrating” the activity, then “giving feedback” on student practicing and finally getting an “independent practice” of the students. As Dole states, no matter how they are still mostly explicit, these exceptionally direct instructions were later adapted to more reader oriented strategies. She stated that some of other theories, such as “readers response theory” or “literary response theory” (Beach 1993, Beach & Hynds, 1991 cited in Dole, 2000, p. 60), appeared as implicit instructions, which does not immediately explain how to use the strategy. Instead, instructions with those theories ask students to have interaction about how they like the text, or how they apply the text with other texts (intertextuality) or themselves etc. (background knowledge of the reader). Still Dole suggests that the best method of teaching reading strategies is to find a combination of explicit and implicit instructions. A felicitous combination of those instructions may be possible with “gradual release” to accelerate improvement as suggested by Lanning (2009).

Similar to the suggestion of Dole’s combination theory, Lanning combines both explicit and implicit instruction together and suggests a “gradual release” of control in the class based on the Gradual Release of Responsibility Theory (Pearson and Gallagher, 1983 cited in Lanning, 2009; p. 20). This theory searches to give the authority to students gradually to prolong activity, which would allow them make progress in their reading skills. She compares the gradual release to learning to play golf, which we think is more similar to that of learning how to drive a car for those who are not well acquainted with playing golf. This gradual release consists of “factual knowledge”, “conceptual knowledge”, “strategies” and “skills” (Lanning, 2009; p. 20). To simplify we may focus on the gradual learning of driving a car.

With the factual knowledge, one learns about the concept of a car. What clutch, accelerator, break, ignition key and ignition, transmission are all listed under the factual knowledge about the working order of car.

Then there is the conceptual knowledge, about how motor runs, how the car accelerates, when to use transmission etc, are all parts of conceptual knowledge, because

one is not only learning what they are, but he also learns how they work and relate to each other.

Later it comes to the strategies, now; it is time to get in the car with a driving instructor next. We have gotten the factual knowledge about the car, and how they are working until then, and now with the help of the instructor, it is the time to learn to drive the car such as when it is to correct time to accelerate, timing of break, timing of shifting the gears etc.

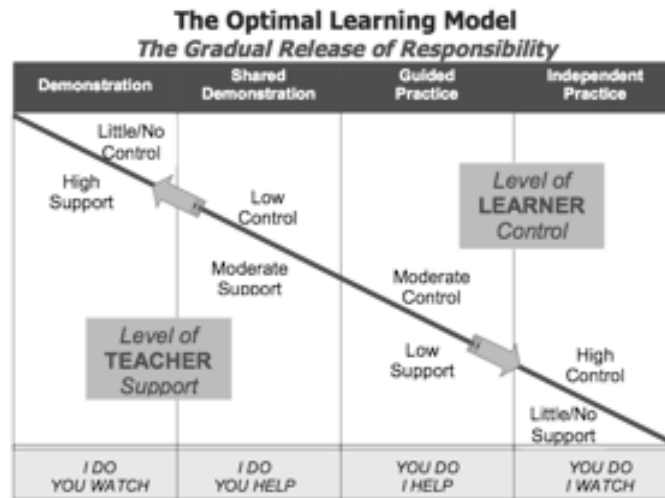
Finally, it is the skills, after learning the strategies with the help of the driving instructor, now it is time to move the car safely, economically, and effectively related with cognitive, perceptual and motor skills.

Using reading strategies may not include such kinds of high demands on motor skills, but related with cognitive and perceptual skills, the gradual release of instructing those strategies are similar to that of learning how to drive a car.

Lanning (2009) puts the “gradual release” into some basic steps as

1. An explicit description of the strategy and the usage of it. : factual knowledge
2. Modeling the strategy (teacher or student or together) : factual to conceptual knowledge, and strategy
3. Collaborative use of the strategy in action (students now use the activity by themselves in small groups or in peers): strategy
4. Guided practices with the gradual release of the responsibility to the student: strategy to skill
5. Independent Use of the strategy. : skill (p.17-20)

The following table may be used for to show “the gradual release of responsibility (Pearson and Gallagher, 1983)

Table 2: Gradual Release of Responsibility

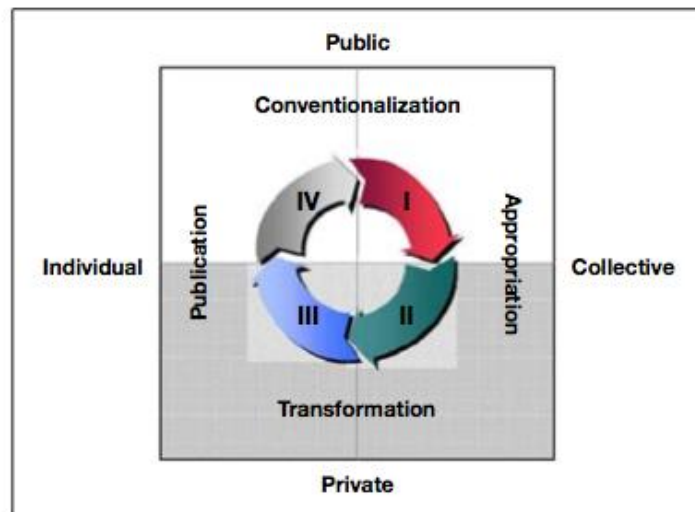
First retrieved from <http://www.literacyleader.com/?q=node/477> on 20.12.2010

As it can be seen on table 2, the gradual release of responsibility, a bit similar to the model of learning to drive a car, is based on the changing role of the teacher and the student in the classroom. It begins with presentation of the strategy to students, which is particularly explicit, and then it continues with shared demonstration, which involves a teacher student interaction to practice the activity. Later there is a guided practice, which typically focuses on the student's practice by putting a bit more control to the student, and finally we have an independent practice in which student practice the strategy by himself in which he can practice it at the classroom in front of other students or in private. So this instruction as can be seen is not a complete, explicit instruction but a combination of an explicit and implicit instruction. Still it may be stated that, it is essential for how long teacher demonstrates the activity. That is to say, teachers should not take more than 5-6 minutes to demonstrate the activity explicitly.

Related with the "gradual release of responsibility", we would like to mention Rapheal (2000) here. Raphael, studying on book club projects related with "balancing literature and instruction" mentions "The Vygotsky Space" (Raphael, 2000; p. 72) which is reflecting the learning process through "social constructionist, socio-cultural and socio-historical perspective." (2000; p. 72).

Raphael's suggestion for the explanation of the Vygotsky Space is equivalent to the one below:

Table 3: The Vygotsky Space



McVee, M. B., Dunsmore, K., & Gavelek, J. R. (2005). Schema theory revisited. Review of Educational Research, 75, 531-566 in <http://obe-research.wikispaces.com/Vygotsky+Space> retrieved date 10.05.2011

As Raphael suggests there are two “axis” in Vygotsky Space, one of which is from public to private, refers to the space where the learning occurs; or related with the study where students practice the reading strategies or activities (the space concern). The other axis, collective to individual, refers to how students are practicing the reading strategies or activities (the process concern) (200; p73). There are also the cycles or “quadrants” (Raphael, 2000; p. 73) that shows the process of how this learning occurs. Related with the “gradual release of the responsibility” represented in Lanning (2009), it may be stated that the gradual release occurs from the cycle 1 to cycle 4:

Cycle 1 (public-collective-appropriation-conventionalization): In cycle 1, the teacher models the strategy, demonstrating explicitly and publicly how the strategy should be practiced in front of the class. This is collective, because the teacher demonstrates it to the whole class, not privately to a single student. There is an

appropriation; because students learn how to use the strategy. This also includes a conventional approach, because it is a highly traditional approach to teach the strategy explicitly. This is also the factual knowledge of Lanning (2009).

Cycle 2 (private-collective-appropriation-transformation): This time the strategy is in private because students try to practice the strategy, not in front of the class, but by themselves. Still it is also collective since they are practicing the strategy together with their peers, or in small groups. It is still appropriation because the student may still require teachers to help them and are still trying to understand how to use the strategy. This time it includes transformation, because students transform the traditional explicit instruction to practice. This is also a combination of conceptual knowledge and strategy of Lanning (2009).

Cycle 3 (private-individual-publication-transformation): The strategy is in private and individual since student practices it by himself in private, which may occur at home (out of the class context) or all by himself at the class. It is the publication; the student produces his own practice with the concept that he gets through appropriation. It is the transformation because the student also transforms the concepts he gets into practice. This is also the strategy and skills presented Lanning (2009).

Cycle 4 (public-individual-publication-conventionalization): Students practice the strategy in front of the class, or the student may practice the same techniques later independently. Students are practicing alone, so it is individual. It is the publication because student practices what he learns through appropriation. It is conventional, because traditionally educators expect that the students demonstrate their skills in front of teachers, so it is a highly typical classroom context. This may also be a combination of strategy and skill of Lanning (2009).

Before introducing the reading strategies, lastly, we would like to introduce “sheltered instruction”, which is suggested by Colombo & Furbush (2009), to make the text more accessible for ‘teaching English language learners in main stream classrooms’ (TELLIM) such as history, geography and biology. Still those instructions may simply be adapted to the EFL classrooms when the proficiency levels of the students are a bit

lower. As they suggest, “sheltered instruction” consist of graphic organizer (such as KWL, Concept Map and Flow charts), making the language simple, using realia and other visuals, diagrams or pictures and cartoons etc. Although, the mainstream classes are in English only in some private colleges and /or state universities, in which the language of instruction is in English in Turkey. We may assume that, the literature classes or the “Advanced Reading Classes” at English Language Teaching departments and /or “reading classes” at the standard English teaching classes may be similar to those mainstream classes as teachers are focusing on the content area on these classes rather than teaching grammar, structure or vocabulary of English as a foreign language. That is to say, we may adapt the TELLIM design to EFL literature or Advanced Reading classes and prefer to use graphic organizers, graphic novels, or picture books to create a “sheltered instruction” for low functioning students together with a combined instruction of explicit and implicit instruction. For more information about the “sheltered instruction” see Colombo& Furbush (2009).

2.4. Main Reading Comprehension Strategies

Before introducing the reading strategies applied to control and experimental groups of this study, we would like to introduce various strategies suggested by different scholars; still this is not a comprehensive list of the activities but essential skills and strategies used either self-generated or systematically taught to those students who are struggling in reading. For example, Lanning (2009) summarizes these activities as follows: (For more details see Lanning 2009; 3)

- Inferring
- Using background knowledge
- Distinguishing main and minor ideas
- Summarizing
- Building connections between the text, the author and the reader
- Monitoring the reading comprehension
- Raising questions
- Visualizing the text
- Monitoring and repairing the comprehension when it fails

- Using imagery
- Thinking aloud
- Using graphic organizers
- Predicting
- Clarifying etc (p3)

When we look at those strategies, it is clear that none of them is directly focusing on the bottom up skills of reading. Unfortunately, when we look to the most of the EFL reading classes, especially in Turkey, it has spent a considerable deal of time and effort on the bottom up skills such as recognizing the words, the sentence structure, and vocabulary and not the entire language (Van den Broek & Kremer, 2000). We are not against the teaching of vocabulary to learners, but specific and extremely explicit activities ruin the flow of reading comprehension. That is to say reading classes get into direct and explicit instruction classes, where students primarily focuses on the parts of the reading (like bottom-up skills), and they just focus on the comprehension questions at the end of reading (reading comprehension as product). However, when we look through the strategies above, we see that they focus on the higher-order skills of the students and aim to encourage them.

Similarly, Lanning (2009) suggests four powerful strategies to use with struggling readers. Based on Duke & Pearson, (2002); Harvey& Goudvis, (2000); Keene & Zimmermann, (1997); Pearson, Roehler, Dole &Duffy, (1992); RRSg, 2002 referred in Lanning (2009, 2) she states that some comprehension strategies are more powerful and effective to use than others. She presents these strategies as “summarizing, creating meaningful connections, self-regulating and inferring”. Those strategies are necessarily connected with the other strategies we are presenting in the next chapter, based on Beers (2003) and Monnin (2010). In other words, if those four key strategies are the stereo-bate of the reading strategies, the others suggested by Beers and Monnin are the pillars ad bricks connected to them.

Lanning presents summarizing as the first strategy of the “big four”. She states that, summarizing includes ““identifying”, “paraphrasing” and “integrating important

text information” (2009; p.9) where we would also like adding using quotations and interpreting and generalizing the details presented, and we would like to categorize it as one of the after reading activity.

Before summarizing, there occurs another strategy, which also makes the summary possible; “Creating Meaningful Connections” (Lanning, 2009; p.9). CMC refers to building a relationship between the reader’s background knowledge, the schemata and information in the text. We have presented them in some of the strategies suggested by Beers (2003) such as “It says, I say and so” or Monnin’s (2010) “Text Potential Story Map” which we have demonstrated in following chapters. Using background information also relates to the readers’ response theory, and CMC is among during reading activities.

The following strategy is “Self- regulation”. What Lanning suggests as self-regulating, may also be described as fix up solutions which readers may also apply as a part of think-aloud approach suggested by Beers (2003). Self-Regulations occur when readers are experienced enough to realize that they do not interpret the texts or feels that the comprehension fails often. That is to say, to make self-regulations, readers should be capable of using “fix up solutions”. As suggested by Lanning, self-regulations may be used when the language, the grammatical structure, content and / or the vocabulary of the content becomes more difficult and hard (2009; p. 9).

There is another challenging strategy; inferring: As Lanning states, inferring is an essential part of reading comprehension. It not only makes content accessible but also lets reading activity being more pleasurable as readers understand the text with its all aspects. On that point Lanning, claims two types of inferring, which we may classify as 1. The inferring based on the text, 2 the inferring based on the personal information and area of interest (2009; p. 10).

That is to say, if we ask or evaluate the reasoning skills of students through a reading passage that may not attract reader’s attention (such as a biology passage for a reader who have not interest in biology), the reader may only attempt to infer in

accordance with the information supplied in the passage only (The 20th question in the general standardized comprehension test in appendix one is an outstanding example of such an inferring). The second type of inferring may occur in a text that is related to the interests of the students, or any of the book that students want to read by their own choice, which may particularly be related to their background knowledge. For instance, in the novel *City of Glass*, students may easily infer in relation with other detective genre novels if they are interested in reading such kinds of novels similar to that of *Adventures of Sherlock Holmes* or *Huckleberry Finn*.

2.5. Summary of the Chapter

In chapter II, with respect to the use of graphic novels as means of literacy, we have demonstrated definitions of literacy based on variations such as reader (mind), culture, work and class. We have stated that the understanding of literacy is changing rapidly, and it cannot only be defined as the ability of read and write, but it is the ability of understanding and reading different texts and contexts. Related with the fact, we have redefined the text as written and unwritten texts that contain all manner of using language. Based on the fact above, we have introduced reading and reading comprehension and both the bottom up and top down skills related with the different studies. We have discussed types of reading instructions to improve comprehension, and we have reviewed theories about reading comprehension below it. We have reviewed and discussed explicit and implicit instructions and synthesis of those instructions as “gradual release of responsibility” and “sheltered instruction” for students who struggle at understanding the context of the reading classes. In the last part of the chapter, we have reviewed, in accordance with the gradual release, some fundamental reading strategies, such as summarizing, CMC, self-regulations and inferring strategies.

CHAPTER III

GRAPHIC NOVELS AND READING

In this chapter, we have reviewed basic definitions of comics and graphic novels, and then, related with their structural concepts we have introduced the depiction of graphic novels based on McCloud (1994), Wolk (2007) and Monnin (2010) and their use in reading classes by Lamanno (2007), Hammond (2009) and Gavigan (2010). Lastly, we have presented reading strategies suggested by Beers (2003), Lanning (2009) and Monnin (2010), and portrayed how to use them with graphic novels.

3.1. Comic Strips to Graphic Novels.

The history of today's graphic novels begins with the comic strips that firstly appeared during 19th and 20th century. Wiener states that no matter how some critics refer to the ancient cave crafting as the early examples of comics, it is true that the history of comics in the United States begins with Max Gaines in 1933 with the comics strips being bound together and sold as magazines (Wiener, 2005: p. xiii). Still there appeared some other comic strips before Max Genies during 1900's, such as "The Yellow Kid" by F.Outcault and "Flash Gordon" and "Tarzan" respectively by Alex Raymond and Hal Foster (Cantek, 1996).

Figure 1: Early Examples of Comic Strips in the United States



From left to right, Flash Gordon and Yellow Kit retrieved from <http://www.anime.gen.tr/yazi.php?id=154#> 11.11.2010

While social and political concerns affected publication and distribution of comic magazines from time to time, it may be stated that, with the increasing popularity of the

comics during 1970-80, mainstreams comics such as Superman, Batman, and Spiderman appeared as serialized comic magazines.

Figure 2: Mainstream Comic Samples in the United States



1. Superman and 2. Spiderman as mainstream comic magazines retrieved from 1.

<http://www.anime.gen.tr/yazi.php?id=154#> on 11.11.2010 and 2.

<http://theblackboxoffice.com/2009/01/obama-in-spider-man-issue-583/>

On 10.04.2011

A similar incident also occurred in Turkey, but as Cantek states in the early years of the comics' strips in Turkey, there was considerable uncertainty that the adapted comics would deteriorate the Turkish culture (2002; p.26), so it may be stated the comics became popular here quite later than other European countries. Still after 1930s the comics began to be accepted in Turkey. Local adaptations of American comics with local names appeared (Cantek, 1996: p. 11-30). During that time (1930 -1950), it may be claimed that, there was a perception that, if comics should be read in anyway, that would be for children's entertainment, and that was why the comic magazines published after 1930 addressed to young readers.

After 1950, comics got tremendously popular in Turkey. Texas and Tommiks became extremely popular then, and because of their popularity together with the Italian comics having lots of attracting images, almost all the comics published after that time were named as Tommiks and Texas. That is to say Texas and Tommix were metonymies for all types of comic books (Cantek, 2002; p. 26). Still it might be said that these were

highly mainstreamed comics of the time, and they had been seen as the habit of spending the time and having fun, and not a real, serious form of critical reading.

During the 1960's, related with the political character of Turkey, there appeared some political comic characters such as Abdulcanbaz by Turhan Selcuk and Karaoglan by Suat Yalaz and Abdullah Ziya Kozanoglu.

Figure 3: Cartoons Having Political Concerns in 1960's Turkey



Abdulcanbaz, Karagolan and Leman from left to right retrieved from <http://www.anime.gen.tr/yazi.php?id=154#> on 11.11.2010

Those comic magazines such as Leman aimed to caricaturize, criticize, and satirize the political situation, and they usually targeted the ministry of the time appearing primarily as leftist and rightist both in Turkey and similarly in the United States. Those comic magazines and mainstream comics remained highly popular till 1980's and mid 80s. Thus, graphic novels emerged only after 1980s when Will Eisner used the term for the first time for his comic book form published in 1978. Related with these facts it is better distinguishing comics, mainstream comics and graphic novels from each other.

Comics and mainstream comics: We usually use the term comics as metonymy which refers to any kinds of 'sequential art form' including pictures books, mainstream comics and graphic novels, however, each of them refers to different types of mediates.

“Will Eisner (1992) uses the term sequential art when describing comics.” (cited in McCloud, 1994; p. 5). Related with this comics support frames in which the action of it occurs, they follow one after another, so that is why they are sequential. Based on this, McCloud states that frames of comics are similar to the frames of a motion picture as they are also sequential one after another, but while the frames of the film uses only a space (a screen) to play, frames of comics use different spaces (different spots on the paper), which are usually juxtaposed or (sometimes one under the other). So he defines comics as “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and / or to grow and aesthetic response in the viewer” (McCloud, 1994; p. 9). That is to say comics are an artistic representation of a series of events. Still comic books, picture books and graphic novels are different both with their contents and design. Structurally, comic books are “usually 32 page staple-bound or saddle-stitched soft cover publications of uniform size that can be self contained or serialized” (Bennett, n.d.; Gorman, 2003; Pawuk, 2007; Wolk, 2007 cited in Hammond, 2009; p. 3-4). Related to their contents, they usually have a theme of heroic, muscular, supersonic and supernatural events with the characters having those features. With this aspect, for a long time, people have treated comics as “cheap illustrators or products that are produced only for commercial interests and have no literary value” (McCloud, 1994; 18). When thinking about serialized mainstream comics today, such as Spiderman or Superman, which the publication companies such as Marvel produce as a ready-made art with most commercial interest, the idea of cheap illustration can be indicated. Still, as McCloud states, not all the comic books are cheap illustrations (1994; p.18), they may have some artistic and literary values, as well as practical language use, for instance, graphic novels.

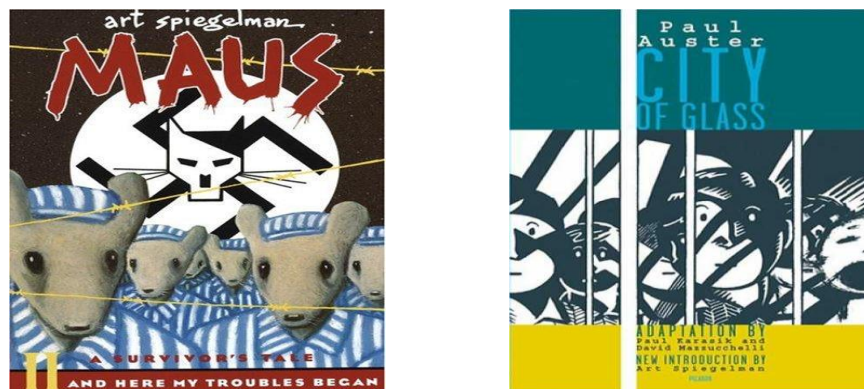
Graphic novels: Will Eisner used the term of Graphic Novel when he published his A Contract with "the God and Other Tenement Stories" in 1978 as a comic book format (Weiner, 2005, p. IV). Although the techniques of comic books and graphic novels look like until then, they differ with their marketing preferences and design.

Graphic novels may appear in different sizes and different pages, and they have an ISBN number unlike comic series or comic magazines (Bennett, n.d.; Serchey, 2008; Wolk, 2007 cited in Hammond 2009; 4).

It may be stated that graphic novels appear initially in graphic novel format, and not published in comic book series before (Eisner, 2003; Gorman, 2003; Gravett, 2005; Versaci, 2007 cited in Hammond, 2009; p. 4). They may also be adaptations of the standard texts especially classics without much intervention of the artists and the editors. Table 4 shows two examples of these kinds of graphic novels.

For instance, as an example of graphic novels originally published in that form, Maus I and II by Art Spiegelman depicts his memoirs while “listening to his father, Vladek Spiegelman, a Polish Jew and Holocaust survivor, retelling his story alternates between descriptions of Vladek's life in Poland before and during the Second World War, and Vladek's later life in the Rego Park neighborhood of New York City. The work is a graphic narrative in which Jews are depicted as mice, while Germans are depicted as cats. It is the only comic book ever to have won a Pulitzer Prize.” (<http://en.wikipedia.org/wiki/Maus> retrieved on 27.04.2011).

Figure 4: Samples of Original and Adapted Graphic Novels



Maus II by Art Spiegelman as original graphic novel and City of Glass by Paul Auster as the adaptation of the traditional text retrieved from http://blog.lib.umn.edu/lib-web/events/2008/05/modern_marvels_jewish_adventur.html and <http://www.coverbrowser.com/covers/bestselling-comics-2008/6> on 10.04.2011

On the other hand, graphic adaptation of Paul Auster's *City of Glass* by Paul Karasik and David Mazzucchelli, which is the first volume of *The New York Trilogy*, featuring "a detective-fiction writer become a private investigator who descends into madness as he becomes embroiled in a case, and explores layers of identity and reality, from Paul Auster, the writer of the novel to the unnamed "author" who reports the events as truth to "Paul Auster the writer", a character in the story, to "Paul Auster the detective", who may or may not exist in the novel, to Peter Stillman the younger to Peter Stillman the elder and, finally, to Daniel Quinn, protagonist" ([http://en.wikipedia.org/wiki/City_of_Glass_\(Paul_Auster_book](http://en.wikipedia.org/wiki/City_of_Glass_(Paul_Auster_book)) retrieved on 27.04.2011) may be among the graphic adaptation of the traditional texts.

Still, there might be another wider classification for graphic novels as follow;

1. Mainstream graphic novels having multiple authors and illustrators and plot driven fictions
2. Manga as Japanese comics having young teenager as their characters and having adventure stories usually science fiction but including martial arts.
3. Art graphic novels as fiction or non-fiction usually have one author and have multiple genres. (Bucher & Manning, 2004; Hatfield, 2000;Wolk, 2007 cited in Hammond, 2009;5).

To make it simpler comparison of graphic novels and mainstream comics may be shown as presented in Table 4.

After briefly explaining the concept of comic books and graphic novels in this part, how graphic novels work related with the structural concepts are portrayed in the following part.

3.2.How Graphic Novels Work

In this section, we have proposed a practical knowledge of graphic novels or comics for educators, in order to help them to be able to demonstrate to their students

about the working mechanism of the comic books and graphic novels before using them in reading classes.

Table 4: Comparison of Mainstream Comics and Graphic Novels

Mainstream Comics	Graphic Novels
<ul style="list-style-type: none"> • Comic strips • Serialized comic books (Superman, Batman) • Comic magazines • Usually have no literary concerns • mediate of entertainment • Usually in fiction format • More commercial interests • Publication company centered • Much focus on heroic characters • Less focus on the author • Colored or non-colored 	<ul style="list-style-type: none"> • Not-serialized • Have ISBN number • Originally published in comics book format or adaptation (adaptation of classics) • Have literal and artistic concerns • Mediate of literacy and literature • Fiction and non-fiction formats • Less commercial interests • Author/ artist centered • Much focus on the author • Colored or non-colored.

McCloud claims that today there is a common misconception about comics that they are usually understood as cheap illustrations or products that are produced only for commercial interests and have no literary value (McCloud, 1994; p.18). This is not true because comic books and graphic novels have their own meaningful system to convey their message. Lots of studies show that they could be used in the classroom, to activate the literacy of students, and enhance the reading comprehension of those who are struggling. So one should know how they (comics and graphic novels) work, to be able to enjoy them and use them effectively.

3.2.1. Icon

To understand how they work, we need to start with the concept of icon as suggested by McCloud (1994). McCloud uses the term icon to refer to any image that represents the real object to which it looks like, and the more it resembles the original one the more it looks real (McCloud, 1994; p. 27). If it is as real as the original object, we call it photography like the digital pictures we take or hand drawn pictures including

paintings, scratching. It is still an icon, but it is more “specific”, that is to say it cannot be used for other objects or people, it cannot be generalized. Sometimes icons may not represent the real objects as exactly as they appear. The gestures, the features of the face, in other words the details, may be erased, but still they may represent the characteristics of this object. Avatars we use on the websites may be among those kinds of icons, or the icons which comic writer use mostly may also be included among this type of icons. From time to time, the icon may have some features which may be called as stereotypical that can be applied to all kinds of characters or faces that can be represented by it. For instance, in all the mainstream comics the psychical appearances of the heroic characters are similar to one another. As suggested by Beers (2003; p. 129), “logographic cues” may be among those icons since they represent a common state or message. See the Figure 5 for different types of icons.

As can be seen with the icons below for Figure 5, the first one is a snapshot of President Obama. Every detail, physical appearance of him, features of his face, the shirt he wears, the US flag behind can be seen clearly. The second one is the comic of Obama which can be still identified as him. One can still see details of Obama mentioned above, but it might be stated that it has little details, but more elaborate features than the photography of him. However, this comic does not describe anybody but president Obama specifically. The third one also appears as a comic drawn but has little details, so it is something between specific and general; it might not be used to refer to Obama, but may be used for any fictitious president related with his middle aged, casual and deep facial expression.

The fourth one is quite a stereotypical (a general) icon of a white, American boy, which may be a character of animation instead of a comic book. The character, which has remarkably simplified gestures, has no rational reflection when compared to the previous ones. Finally, the last one is an extremely general icon that can be used to represent any male person. It might be difficult to describe to whom it may refer to. We might be say that it refers to a male person; nevertheless, it is difficult to reveal the details of a person with him. That is to say, it might be used either for simplified scripts;

infant books or logographic cues that might help to remember the story, or the character about we might talk.

Figure 5: Different Type of Icons



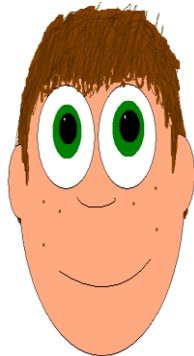
1. Photography of President Obama



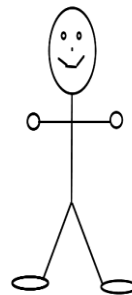
2. Comics of Pr. Obama



3. Comics



4. A stereotypical cartoon



5. Icon/logographic cue for a male person

Icons respectively retrieved from 1. seviyehaber.com 2. onemansblog.com 3. ckecperraca.blogspot.com 4. gallery.neoseeker.com 5. designspace.wikispaces.com

Related with this it can be said that, while the comic books usually use the second and the third icons as intermediaries to reflect more specified and featured characters, the cartoons and basic scripts may use the last two which are more stereotypical and unpretentious. Lastly, related with the icons it might be claimed that, the concepts of icon may be practiced with the students as logographic or character analysis in the comic books and graphic novels.

However, the icon is not the only element in the comic books, no matter how it is the central part of it. There are panels, gutters and balloons to teach before using the graphic novels at the classroom.

3.2.2. Panels

Panel is “a visual or implied boundary and the contents within it that tell a piece of the story” (Monnin, 2010; p. 4). It might be claimed that panels are the paragraphs of graphic novels, which depicts the story in a single frame, like the stories depicted in a single paragraph. As presented by Monnin, we group panels under two categories; content panels according to the structural proportion of them, and story panels according to the what parts of the story they present (2010; p. 4-5).

Figure 6: An Example of Content Panel



1. From the graphic adaptation of *City of Glass* by Karasik, P and Mazzucchelli D (2004; 7) and 2. Retrieved from etftrends.com on 15.03.2011

Content Panels: We classify content panels according to the material they have which can be grouped as panels that contain only “words” only “images” and “words and images” together (Monnin, 2010; p. 4-5). That is to say those panels convey the meaning they contain by using either the words or images or both the words and images together. For instance, the panels above on figure 6 are examples of content panels; the first one represents an example of a content panel which has words and images together

to portray the story while there is only word on the next one to describe the sound effect in the story.

Story Panels: Story panels are the parts where the elements of traditional, classic literature appear on the graphic novel (Monnin, 2010; p. 4-5). Monnin groups the story panels as follows (Monnin, 2010; p. 4-5);

“Character panels” are the panels where the characters of the story are presented. (The panels at the beginning of the every chapter, where a new character of the novel is presented) The other one is the “plot panel” where the main idea and the main conflict of the story are presented. Next, there is the “setting panel” in which the setting, the place the time of the story is presented. Related with the main conflict (the plot) of the story there are “rising action”, “climax”, “falling action” and “resolution” panels. There is also a “theme panel” where the theme of the story is presented. Related with the type, genre of the story in the graphic novel there would be “symbol panels” and “foreshadowing panels”, which point out any symbolic element and foreshadowed action or object, which will be used in the following parts of the story. It might be stated that story panels are like the paragraphs of the classic fiction which contains the elements of fictions such as, plot, theme, rising action, climax, falling action, resolutions, the setting.

According to Monnin (2010), once students understand different types of panels, they may be introduced to different types of gutters, in order to be able to interpret how the meaning, space, and time in one panel have been carried to the next.

3.2.3. Gutters

Gutters are spaces between panels, where the comprehension and the closure occur. Readers on gutter, “move from one panel to the next, and come to a conclusion about the panels they read (Monnin, 2010; p. 4).

McCloud (1994) explains the concept of gutters and the closure in details. As McCloud states, gutters are “the hearth of the comics” where the comprehension and/or “closure” (McCloud, 1994; p.63) occurs. McCloud defines closure as understanding,

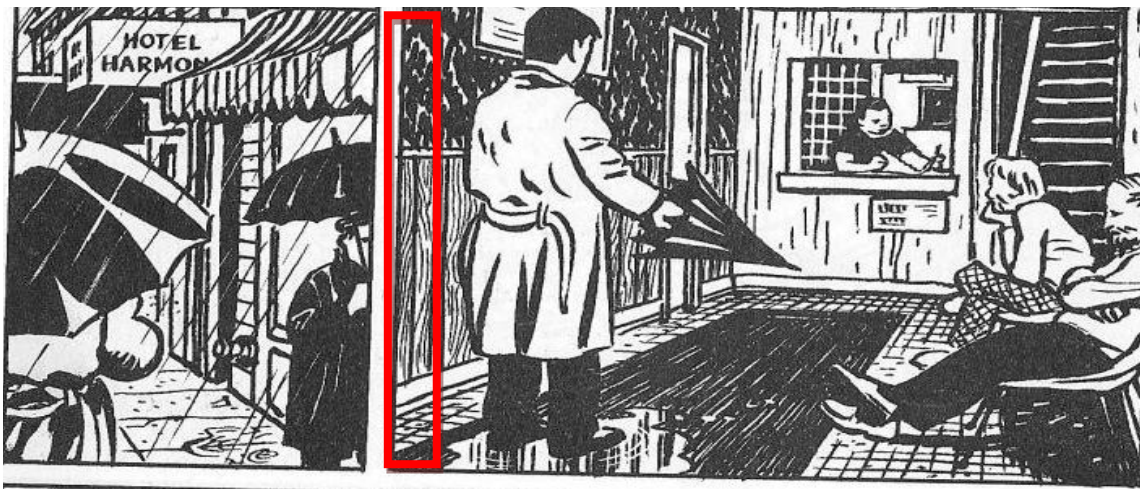
comprehending or grasping the whole picture by seeing the fragments of it, which typically occurs in gutters between the panels. As each panel has its boundary (usually have a border), it contains a fixed image, a specified time and a fixed space. Readers through the panels use these gutters to initiate a closure, and they form the sense of time and space, and they join the events (McCloud, 1994; p. 66-67). It may be stated if panels are the paragraphs of the comics and graphic novels, gutters are the spaces between the paragraphs where ‘during reading comprehension’ and understanding the implied meaning behind the lines and connecting the paragraphs occur. To examine the concepts of the gutter and closure, take a look at the figure 7 below;

On the figure below, taken from graphic adaptation of *City of Glass*, there are two panels, which may be among setting panels depicting the space. The first one of those panels is a word and image panel; there are images of people holding umbrellas and buildings behind those people with a sign of “Hotel Harmony”, which makes it a word and image panel. The second one may typically be accepted as an image panel; there is almost no word on the panel, just a sign in front of the front desk, but it is not particularly clear.

In the first panel, there are two people walking on the street; we do not know who they are on that time because we do not see their face. What we know that, there is Hotel Harmony ahead, and one person is walking toward us, who may or may not have come out from the hotel, and one person is walking toward to the hotel that might or might not get into it. Then there is a gutter (marked) between the panels. As we explained above with the closure, if there is a gutter between the panels, instead of just skipping to the next panel, we need to identify the first panel and the second panel to each other, how the causal, logical relation on one panel continues to the other one. So gutter is part of the story’s construction where outgoing actions are connected to each other without leaking outside of the story structure. Based on this, in the figure below as there is only one guy walking toward the hotel who has an umbrella in the first panel, it is highly probable that the guy on the next panel may be the guy on the first one. The panels do not show the guy while getting into the hotel. However, it is clear that the guy

in the next panel is someone who is just getting into the hotel, because we see he is tidying up his umbrella, he is wet (see the little puddle under his feet). There is another indicator that it is the same guy, because he is wearing the same coat, same style. Similarly, it is clear that place in the second panel is a hotel; not a hospital, because there is a man behind the front desk, some people are waiting, and there are stairs going up which is a typical scene of a hotel. Meanwhile, there is no bellboy, and the reception is remarkably small, extremely old fashioned, seems terribly old with wallpapers, and there are average key boxes behind the receptionist. So that means it must be a cheap three-star hotel or more probably a hostel.

Figure 7: Gutter and Closure in Comics and Graphic Novels



From the graphic adaptation of *City of Glass* by Karasik, P and Mazzucchelli D (2004; 82)

With these two panels, it is clear that, as a reader, we used a remarkably intense closure while interpreting (McCloud; 1994; p. 86). We tried to see the whole picture (closure) and to use reasonable connections, referential skills and background information about the hotel. As stated by McCloud (1994; p. 69) there is high participation of reader while using the closure, and the more the missing part between the panel increase the more the participation occurs. Now we may compare the panel

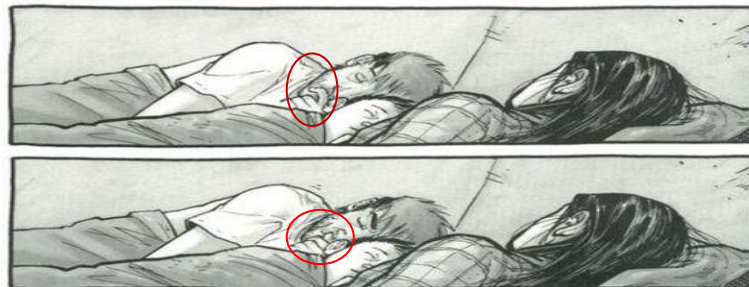
above with the description of the same scene from the original, classic novel to see how much reader participation occurs.

Still, he hesitated. He stood there under his umbrella, watching the rain slide off it in small, fine drops. By eleven o'clock he had begun to formulate a decision. Half an hour later he crossed the street, walked forty paces down the block, and entered Stillman's hotel. The place stank of cockroach repellent and dead cigarettes. A few of the tenants, with nowhere to go in the rain, were sitting in the lobby, sprawled out on orange plastic chairs. The place seemed blank, a hell of stale thoughts. (Auster, 2004;87)

When we compare the description of the same scene of the classic novel and graphic adaptation, it might be claimed that, readers (especially dependent ones) may passively read the passage without using much closure or referential and logical relation or background knowledge. However, it is clear that the classic novel has much more detailed descriptions in a step by step process, so it might be criticized that, the graphic adaptation is missing some of those details. Still when those are taken into consideration with the previous and the following panels, they may work as intensively as the original paragraph related with reader participation.

Back to the structure of gutter, there are types of gutters similar to the types of panels in comics and graphic novels. McCloud suggests the gutters as the moment to moment gutters, action to action gutters, subject to subject gutters, scene to scene gutters, aspect to aspect gutters and non-sequitur gutters (1994 p.70-72).

Figure 8: Moment to moment gutter



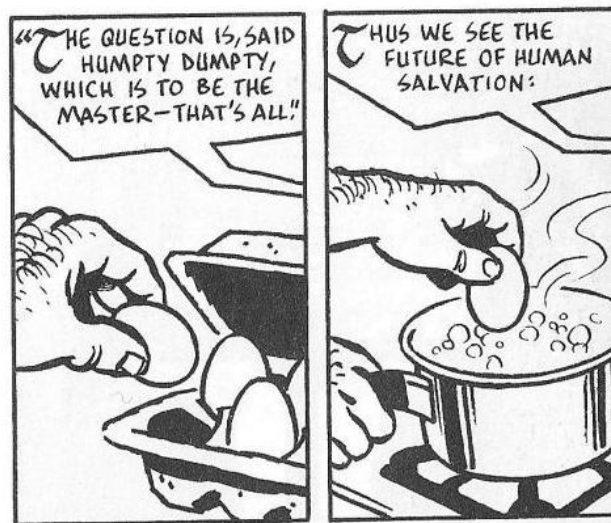
From *Walking Dead* by Robert Kirkman retrieved from <http://acephalous.typepad.com/acephalous/comics/> on 11.02.2011

Moment to moment gutters: Those gutters occur within the same scene, showing little movements, and there is usually no action taking place, and they need little closure.

As can be seen from one panel to the following in figure 8 above (here we need to mention that as we have stated in the previous part, the sequent of the panels are not juxtaposed; one under another), there is little closure needed. We see three people sleeping together (one guy, a child and a woman), and there is a slight movement on the forefinger of the man which makes the gutter between the panels a *moment to moment gutter*.

Action to action gutters: Those gutters occur between the panels showing an action within a single scene. Those kinds of gutters need the readers to use a bit more closure (McCloud, 1994; p. 70).

Figure 9: Action to Action Gutter



From the graphic adaptation of *City of Glass* by Karasik, P and Mazzucchelli D (2004; 75)

For instance in the Figure 9 the first scene is cooking/boiling eggs in the kitchen, and the scene does not change from the first panel to the next panel but we see the act of taking the egg from the box and putting it into pan boiling. We need a bit more closure around, because we need to connect those panels to each other as taking the egg and then putting it into the pan contains the same object that is not directly mentioned in the first panel. Although there is no boiling water shown on the first panel, connecting the first

panel to the next, the readers would not think that the first action takes place, for example, in a supermarket but most probably in a kitchen. That is to say, the reader uses the closure to understand that, there should be boiling water in the first panel which is not directly shown to us, but asked us to join them to each other.

Subject to subject gutters: Those gutters occur between the panels showing same scene and the same action from different subject. (McCloud, 1994; p. 71) That is to say the primary concern of the action is changing within the same scene, and readers need much closure.

For instance, in figure 10 below, the same scene and object flows from one panel to the next, however, the subject of the scene is changing from one icon to the other. So gutter between these panels, takes the issue of interest from the woman and the child to the book and the image in the book. The readers need much closure, because, while we focus on the book in the second panel, we see that the creators do not demonstrate what happens to the woman and the child. We do not immediately see how the action in the previous panel continues on, so here readers may use their imagination, background information and casual/logical relations to complete the action in their mind; such as most probably the child cries because his mother is scolding him.

Figure 10: Subject to Subject Gutters



From the graphic adaptation of *City of Glass* by Karasik, P and Mazzucchelli D (2004; 79)

Here, another factor, related with the intention of the author, may be symbolism of the panels, or intended meaning tried to be conceived with them, since it is clear that

the characters who have a conversation on these panels are not that woman and child, but another person that might be seen on the previous panels. There might be a flashback occurs here, portraying the memories of the person about his own childhood while he is advising about raising a child. Related to this, we may assume that the gutter between those panels and the previous one may act like a scene to scene gutter, which brings childhood of the character to us.

Figure 11: Scene to Scene Gutters



From the graphic adaptation of *City of Glass* by Karasik, P and Mazzucchelli D (2004; 71-72)

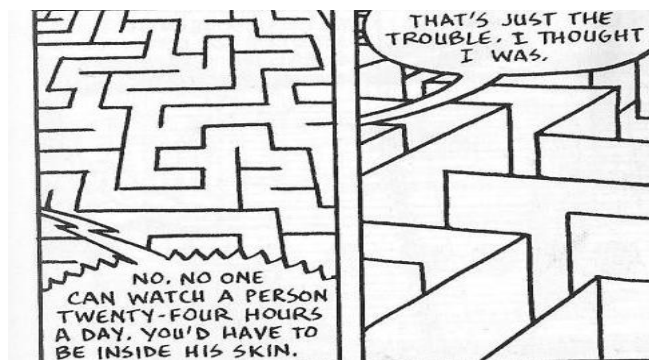
Scene to scene gutters: As McCloud states “deductive reasoning is often required” (1994; p. 71) with these kinds of gutters, because they utterly change the scene and object, no matter how sometimes the main idea stays alike; time and space factor is

also changing significantly. Figure 11 above can be a robust example of a scene to scene gutter.

Although the events are apparently not related to each other, in fact, the core theme stays the same (meeting of Quinn and Peter Stillman). The subject of each panel, and the time and place in the panel is changing. So this refers to a scene to scene gutter. Sometimes, in some comics, as we see in the movies, expressions like “ten years later” may be used to show that scene of the comic is changing. When there are expressions about how much time has passed before we go to the next panel, it is easy to understand that the scene is changing, but when there is not such a gutter stating the time, readers need more closure to associate the event between the panels.

Aspect to aspect gutters: McCloud states that, these gutters have a single idea and a particular scene. Instead of asking readers to think about time and space concerns, they let them see the particular event from different aspects or perspectives, happening at the same time and space, such as looking at a tree or a car from different angles (1994; p.72). It is similar to browsing a 3D model of a car on the Internet that one would like to purchase. Figure 12 represent a reasonable sampling of aspect to aspect gutter.

Figure 12: Aspect to Aspect Gutters



From the graphic adaptation of *City of Glass* by Karasik, P and Mazzucchelli D (2004; 85)

In figure 12, there is a labyrinth used to describe the situation, the psychological condition the main character is in, and in the next panel, it continues the same idea, same subject, same scene, but shows the maze from a different aspect; the first one is from the

outside of it, and the second one is inside of it. In other words, we are going in the labyrinth which may be interpreted as the sorrow or the complicated situation the character being in is deepening. So the gutter, here occurs as aspect to aspect gutter.

Non-sequitur gutters: As McCloud suggests, these gutters occur between the panels which seem not to be connected to each other directly. Still, McCloud states that it is impossible for comics that any of the panels is not fully connected to each other. There should be small connections, connotations, or references between the panels at least, or some deep meaning and ideas (1994; p. 72). Figure 13 represents a well constructed instance of this type of gutter. In this example, while the characters on the panel are talking about the ideas which are supposed to be dangerous, suddenly there appears a controversial abstract image, which is unclear what it refers to. Still, reading the whole part, one may understand that, it may represent a kind of emotional condition of the characters and their confusing opinions about some concepts.

Figure 13: Non-Sequitur Gutter



From the graphic adaptation of *City of Glass* by Karasik, P and Mazzucchelli D (2004; 73)

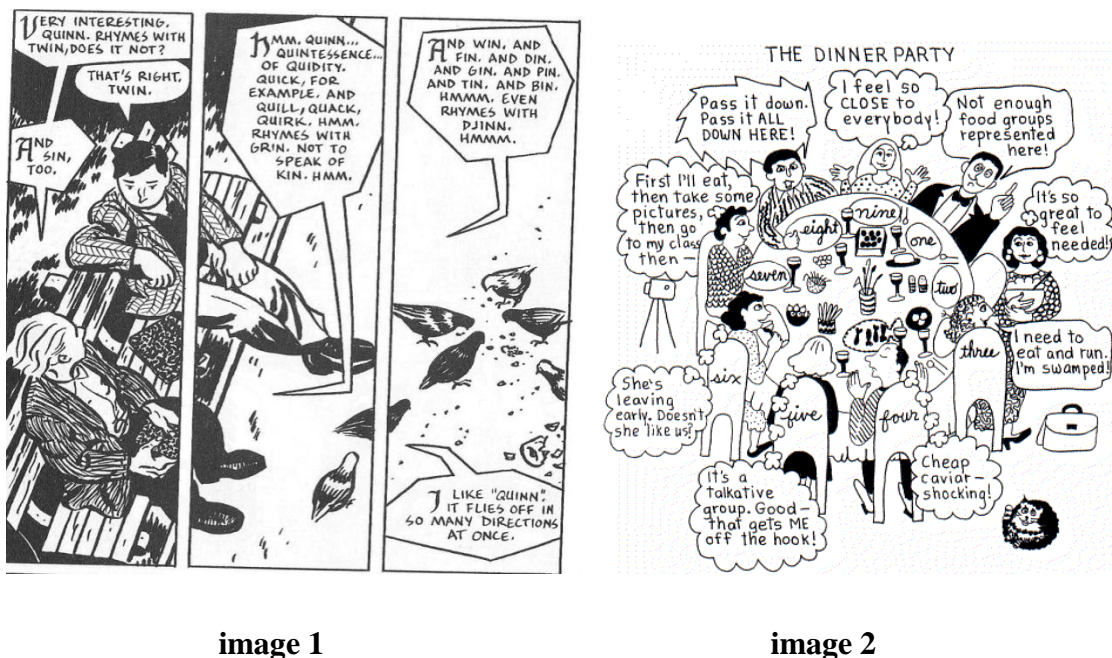
3.2.4 Time and Motion in Comic Books and Graphic Novels

Another element of the comics is the time and motion concerns related with the panels and the gutters. As McCloud suggests, time issue is one of the problematic subjects both for the creator or the author of the graphic novel and the readers (1994; p. 94-97). Until this part, we stated that, each panel has a single event and reflects a time and space, but that might change. Sometimes, a single panel may conduct a series of events, which take quite a time. McCloud puts a scene of a group of people showing one guy taking a picture and on the right of this scene in the same panel, the comments of the others about his taking picture. Then he suggests that although this panel is a single panel, it does not express or designate a particular time, because taking a picture and commenting on the action take a bit time. So on such circumstances, we may state that single panel acts like more than one panel, and still the reader should understand (closure) the time concern between those events. Here, the role of the panel appears as an act of “a general sort of indicator that time or space is being divided” (McCloud, 1994; p. 99).

On the first image of figure 14 below, there are three separate panels which represent the same scene and place in the novel; it is divided in panels to show that there is a significant time spent at the park. Since it takes a certain amount of time to sit on the bench, have a conversation, and see the birds feeding themselves, the creators of this graphic novel prefers to use different panels to describe this flow of time. Nevertheless, they would show a single panel and call reader to understand the time concern. For instance, the second image on Figure 14, the dinner party cartoon, shows everything in a single panel, but it is clear that people on this panel do not talk at the same time but following a pattern on which some of them reply to other peoples speeches and following a clockwise or opposite direction for the order. It might be stated that readers might spend much time on understanding this panel when compared to the first image of the figure.

McCloud claims that the shapes of the panels act like tools for the creator to show time concern in the text (1994; 101). Length of the panel affects our “perception of time” as readers. That is to say after seeing repeated panels that have the same length, if we see a panel that has a longer length we may understand that we spend a bit longer time than we have spent in the previous panels. For instance if the panels in the figure presented below were put together, still as reader we would be expected to understand that, there are serious of events occur here, and although the second image has a single panel, this panel is longer than the panels of the image 1, it takes quite much time for completion of the action, occurs in this panel than the actions in the other panels, so on the image 2 we are expected to spend as much time as we spend on the image 1.

Figure 14: Divided Time Frames in Comics



From the graphic adaptation of *City of Glass* by Karasik, P and Mazzucchelli D (2004; 68)

McCloud claims that, related with time and space, there appear another significant factor of the graphic novel; motion (1994; p. 106-113): As stated earlier,

motion related with time and space, typically occurs through closure in gutters between the panels. Sometimes, creators of the comics would prefer directly to show us the motion inside the panel. This time as the motion occurs in a single panel; time and space also change in a single panel similar to the panels that act like more than one panel (image 2 on figure 14 above). McCloud suggests that there is more than one option to display the movement in the panel. In other words, there are usually different techniques used to show the motion.

The two commonly used techniques are:

1. Motion line techniques and 2. Blurring effect techniques.

With motion like techniques, creators usually draw lines that are parallel to the icon that is moving in the panel. In this technique, the background of the icon may stay alike, but we may see parallel lines at the back or toward the moving direction of the icon. The other way, blurring technique, which may also be used together with the motion line technique, as can be understood from its name, bases on the blurring of the icons or the background of the icons. Similar to the camera techniques used in movies, the creator decides where to focus on the panels. If she wants us to focus the moving icon, then she may blur the background and not the icon itself, but may use the motion lines together with the blurring background to show that the icon on the panel is moving, and the amount of the blurring of the background depends on how fast the icon is moving on the panel. If the creator of the comic wants us to focus on the background instead of the icon on the panel, then she may prefer to blur the icon and choose to clear the background. Take a look to the following figures to see the motion closely.

The first image on the left which is most probably taken from a Japanese manga, uses lines to indicate motion, the movement on the panel. It is clear that the motion is stressed here, and the panel does not show a single state and space, but several states and spaces. Lines from the margin to the center of the panels show the direction of the movement. However, on the second panel at the center, there is a blurring effect behind

the character, on which the environment becomes totally invisible; the very first reason of this may be that the character is far more important than the space and time, or it is designed to reflect the supersonic powers of the heroic character. If we compare this with a movement of the camera, it can be stated that, this blurring type acts like a camera following the centered character or object. When we look to the last image on the right, the panel also uses blurring technique, but it does not focus on the object at the center. The panel here has no background setting, but for those which may include the background, it might be stated that, the camera (the author) focuses on the background instead of the object moving, so such blurring on the object occurs as the result. In such kinds of blurring another thing to concern is the amount of the blurring, the more the object blurs the faster it moves. Still it may also be stated, that those types of blurring may be used to reflect forward-backward movement of the character/ the object on the same setting.

Figure 15: Motion Line and Blurring Techniques



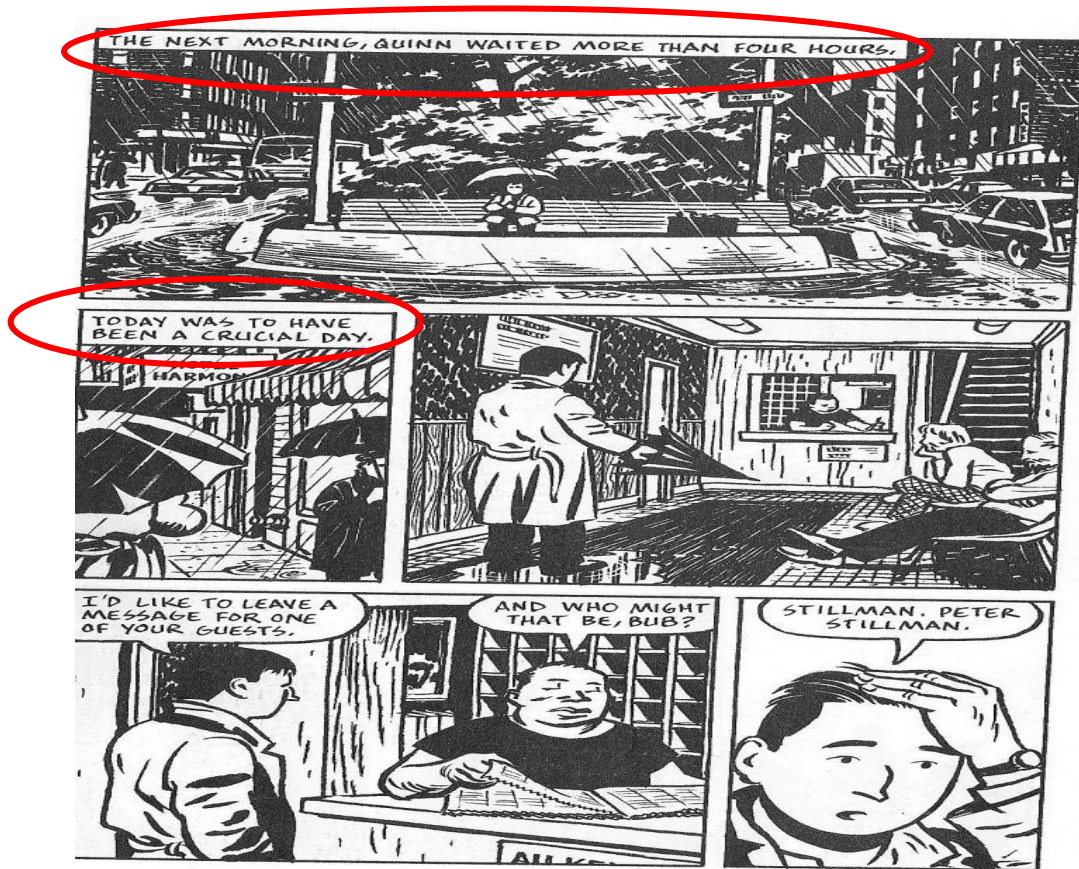
From left to right 1. en.wikipedia.org 2. johngushue.typepad.com 3. cartoonstock.com retrieved on 11.02.2011

3.2.5. Balloons

Another important concept of the comics is the balloon, naturally. McCloud (1994) does not offer much info about the balloons, but Monnin (2010) explains the balloons in a detailed way.

As Monnin states, balloons are “typically found inside of a panel, and they commonly create visual boundaries” (2010; p. 10). According to her, balloons can be categorized as *word balloons*, *story balloons*, *dialogue balloons*, *thought balloons*, *sound-effect balloons*, and *balloon-less balloons*. (Monnin, 2010; p. 10-12)

Figure 16: Example of Story and Dialogue Balloons



From the graphic adaptation of *City of Glass* by Karasik, P and Mazzucchelli, D (2004; 82)

Word balloons can be any balloon that “divides the art work from the printed texts (Monnin, 2010; p. 10). Related to word balloons there are story balloons, which act like the narrator of the story. Then there are Dialogue balloons, which are similar to story balloons, but they are not giving “storyline” but reflecting either the inner monologues or dialogues between the characters (Monnin, 2010; p. 11). The figure above shows an example of story balloons and dialogues balloons.

On the example above the circled balloons are storyline of the graphic novel, while others are dialogues between the characters. While the story balloons illustrate the flow of the story, dialogue balloons reflect the dialogues between the characters. It might be a practical way to distinguish the difference between the panels that, story balloons usually have straight or rectangular borders while the border of dialogue balloons has spherical shapes with tails indicating which character is speaking.

Thought balloons are the balloons that focus on thought and ideas of the characters (Monnin, 2010; p. 11). They contain no words and reflect a picture in picture mood.

Sound-effect balloons use words and images together to demonstrate the sounds in the story (Monnin, 2010; p. 11); and authors use the balloon-less balloons for various purposes (Monnin, 2010; 12). Monnin suggests teachers to encourage their students to guess why they might be used and get their own concepts to describe those balloons (2010; p. 12). The figure 17 below represents the last three types of balloons.

On the first panel of the figure, there is a sound-effect balloon reflects the sounds in it, such as crush, smack and similar sound effects. The second panel reflects a thought balloon, showing the character thinking about her family when she was a child; and this balloon has no words in it. The last one is an example of balloon-less balloons having a story line goes on from the right corner of the panel to the left corner of it.

It might be stated that, the author or the creator of this panel is using those kinds of balloons specifically to demonstrate the effects of the war which has sprang everywhere and kill lots of the soldiers and their families without any boundary.

Introducing the balloons shortly, it might be stated that, we have covered the essential concepts of the graphic novel in this part. In the next part, we may use those concepts together with the reading strategies to involve them to the graphic novels.

Figure 17: Examples of Sound Effect, Thought and Balloon-less Balloons



From left to right sound effect, thought and balloon-less balloon examples from <http://brenocon.com/blog/2009/06/michael-jackson-in-persepolis/>, <http://news.blogs.lib.lsu.edu/category/libraries-news/events/page/3> and <http://dejiridoo.com/blog/2009/08/12/alans-war-guibert/> on 15.03.2011

3.3. Reading Strategies to Use with Graphic Novels

In this part of the study, related with the strategies and the concepts discussed in Chapter II, and based on the “four powerful strategies” of Lanning (2009), we have presented models of reading strategies that are suggested by Beers (2003) and Monnin (2010) here. We applied those strategies to the study. We practiced those strategies both

with the control and the experimental groups by adapting some of the activities suggested by Beers (2003) to the graphic novel for the experimental group. Check appendix 3 for the tentative class calendar of the experimental group to learn about the process of the use of strategies, however, the process of the classes and the reactions of the students to the classes have not been discussed here. Still, we have given the start-up a bit more detail than the other sections. Although all the sessions were video recorded, the student reactions are not part of this study.

Returning briefly to the use of graphic novels in the classroom before introducing the strategies, it may be stated that “several graphic novel theorists have touted additional educational and social benefits of using graphic novels with students” (Gavigan, 2010; p.36). However, those theories and attempts to understand the contributions of graphic novels to reading are usually limited to struggling readers whose mother tongue is English; or those theories were applied to those students who are ELLs that learning the language in its social contexts. Still, both in EFL and ELL resources, it is stated that they contribute to teaching of various literacies to students (Shwarz, 2000 cited in Gavigan, 2010; 36).

Miller (2005) states that educators need to encourage students to use graphic novels at the classrooms as;

1. They can help students develop literacy and language skills by reinforcing vocabulary.
2. They offer students a chance to explore visual literacy and develop critical thinking skills.
3. They can present information about literature, history, and social issues in ways that appeal to reluctant readers.
4. Graphic novels can inspire challenged students who lack reading confidence, reading ability, or motivation for self-guided reading. (p. 29-30 cited in Gavigan, 2010; 36)

Another important issue on using graphic novels at EFL classes is the idea of literacy and reading changing rapidly. As Lamano suggests, today “many reading instructors are using graphic novels, picture books, comics, magazines, and Internet sources to replace or supplement traditional literary works used in the classroom” (2007; p. 28). So why do not we use them at EFL classrooms then? There are many ways to let graphic novels to get in to the reading classes in EFL.

3.3.1 Starting to Introduce Graphic Novels and Pre-Reading Strategies

Explicitly introducing the features of graphic novels may be boring and it may confuse students if they have not heard them before, still using the principles of “gradual release of responsibility” stated in chapter II may help to introduce graphic novels.

Start with a warm up Activity

Teacher may cut pieces of panels on the gutters, and mix the order of the panels; erasing the word balloons may be useful to encourage students to focus on the images and ideas presented only by the “icons”. Those panels may be from the graphic novel, which the teacher is planning to use during the whole semester, or for a couple of weeks, or they could be retrieved from other comics.

Choosing a part that has different types of gutters, motions, and time frames may work well. While showing them to students, the teacher may call them to put the panels into order according to the story line. Still, stating that their match of the panels may not be exactly parallel to the original one and encouraging them to try different combinations of the panels may stimulate the students. The teacher may consider using some combinations which seem “illogically connected” just to push them to get into the activity. If he openly criticizes the irrational connections he makes, by stating that it does not make sense because the first panel and the second panel seems irrelevant, that may allow the students think that the teacher also does not know the right combination. They may feel freer creating different combinations, thinking that this is a guessing game. Teachers are allowed to make fun of the connections they make, lacking

casual/logical relations, but they should never consider that with the students. Students may practice this in groups. We expect teacher may provide the same number of fragments to every group, or if the numbers of the students are not many, he may deliver the fragments to the whole class, and ask students to see each of other students in the class and compare the image with the rest of it. We call this activity as “tea party” (Beers, 2003; p. 94-95).

Tea Party

Beers (2003) suggests the tea party by using index cards having phrases on them. What we do with the graphic novels is using it with panels, which has images, instead of index cards.

After finishing the first part, now teacher may redistribute the same panels with the word balloons on them (including story balloons, dialogue balloons, sound-effect balloons and balloon-less balloons). Repeating the tea party with the panels, containing word and images together, may allow them adjust the panels easier, and to compare their first and alternative alignment. With this activity, what we do is stimulating students’ abilities of “making inferences, understanding the relationships between the images and the words, comparing and contrasting, and accessing to their prior knowledge about the text” (Beers, 2003; p. 94). This is similar to the inference activity modeled in Chapter II related with referential and casual logical relations. Now teachers may try to point out the different types of panels, gutters and balloons explicitly without spending the entire class time on them. Then with the “gradual release of responsibility” this activity may be practiced in the future, for instance before the beginning of each chapter.

K-W-L (Know, Want to Know and Learnt)

Ogle introduced What I Know, What I Want to Know and What I learned (K-W-L) strategy firstly in 1986 (cited in Beers, 2003; p. 80). The purpose of the strategy is to help readers to assess their prior knowledge before they start reading, and to think about what they want to learn from the text, and then to write down what they have learnt through reading. According to Beers (2003), although this strategy usually works with

the expository texts, it can easily be adopted for narrative fiction either. Monnin (2010), for example, also suggests using of it with the graphic novels.

Beers (2003) states the steps of K-W-L as follow: Before practicing the strategy, first the teacher needs to determine the subject that is to say he/she needs to determine about what points he wants the students to think. If the text is a fiction, then the teachers need to think about the theme and the plot of the fiction. Then the teacher needs to decide how to display the answers of the students; chart paper, slide or computer projector. The next step is asking students about what they have already known about the topic, but sometimes students may even have difficulties to find questions for this part either. Beers suggests that after completing the K column, students can arrange this section and label each group. The next step is to allow student asks their questions about what they want to learn. Here, that students apply what they want to know instead of asking what they have already known is crucial since that students sometimes think it is easier to complete a task in that way (Beers, 2003; p. 85-86).

After practicing tea party, the subject of the K-W-L may be determined easily, if teachers practice the activity with the first chapter of the novel similar to the one we did in this study, then students may have an opinion about the novel and subject to debate. For instance, after we had practiced the tea party, students got that City of Glass is a detective story. Then, we suggested them to concentrate on the term detective and asked them think about what we know about the detectives, so such a K-W-L chart has appeared:

Table 5: Example of a K-W-L chart

Item (subject)	Know	Want to know	Learnt
detective	Follows someone secretly Clever Sherlock Holmes	Why they always wear coat What kinds of tools they use

Adopted from Beers (2003). The chart shows the exact questions and items stated by the students.

Students used their background knowledge about what they know about the detectives. Hearing Sherlock Holmes as a case did not surprise me, because that is what most commonly known by students when it comes to the fictitious detective characters. After reading the first chapter of the *City of Glass*, students added the names of the characters they saw to the item column. Later most of the students agreed on writing Quinn on the item column as he is the main character and the detective of the novel. From time to time they compared Quinn with the fictitious detective characters they know from other stories, and added new items and information to the chart. That is to say, students used K-W-L both as pre-reading activity and during reading activity, since they practiced it before and after each chapter. Frequently students visited the table back and added new items to K and W columns or found answers to the questions they raised on W column. Some of the students practiced the activity by sticking some panels from the graphic novels to perform the activity more colorful and easy to remember. We also encouraged them to use panels from the graphic novel.

Anticipating Guides

Anticipating guides are among the effective pre-reading strategies which are firstly suggested by Tierney, Readence and Dishner (1995 cited in Beers, 2003; p. 74). According to this strategy, teacher may produce some sentences claiming a cliched idea / a position related to the subject, theme, or argument presented in the passage. These questions may be true-false or yes-no questions to reveal whether the students agree or disagree with what they read. (Beers, 2003; p. 74-75) According to Beers (2003), anticipating guide strategy helps students as a pre-reading activity to add their ideas, and make some predictions about what they will read. It also acts as during reading or post reading activity respectively by letting students focus on cause and effect relationship in the text, and allowing them to consider cliched ideas and their own opinion. So teachers may begin the policy by writing their own anticipating guides related to the issue then they may introduce the strategy to their students and they may use it before, during and after reading. (Beers, 2003; 74-77). We used this activity after we had finished the half of the novel. As we used a graphic novel, it was pretty difficult to use this strategy as a

pre-reading strategy since students need to have some ideas about the plot of the novel. Therefore, we gave the student an anticipating guide when we finished the half of it and asked them to answer the questions, then after we finished the entire novel they revisited it and answered the questions again and compared their answers before reading the rest and after reading it. See appendix 4 for the anticipation guide given to the students.

Probable Passage

Another pre-reading activity is writing probable passage (Wood, 1984, cited in Beers, 2003; 87), which involves students to predict what there is going to be happening in the text before they see it. We supposed students to activate their prior knowledge, be able to make inferences, and establish relationships between the characters, setting and the events. What is more, they may imagine what is happening in the passage (Beers, 2003; p. 87).

Related with the fact, from time to time, we assigned this activity as take-home pre-reading activity, in which students received key words and the distinctive panels of the next chapters, and we asked them to put them together and record their probable passage/graphic passage. See appendix 5 for the probable passage handout.

3.3.2. During Reading Strategies

We used some of the reading activities suggested by Beers (2003) and Monnin (2010) as during reading activities, which we usually assigned at the classroom. We just introduced those activities here, but the adopted handouts may be found respectively in the appendix at the back of this study.

Say Something On (as peers)

As during reading strategy, “say something on” suggested by Beers lets readers clarify what they read, or to ask a question about what they do not understand (2003; p. 106-107). It is an opportunity for them to make connections between the previous parts of the texts or the concepts in the text. As Beers suggests, before practicing the activity, teacher should model the activity first to lead the readers, then they may represent a road

map to help students to determine when to stop and say something about what they have been reading. It may be a nifty idea to have some rules for the activity to prepare students to practice it successfully. To encourage students to undertake a dynamic reading, these rules may be to predict something about the text, to ask a question, to clarify something about the text, to argue a point in the text or to see the connections between other parts of the text. We recommend using this activity after at least every ten panels or more. Teachers may suggest that their students stay after every ten panels and discuss the relationship between the panels. Sometimes, to make it easier for struggling or withdrawn readers, stem starters as suggested by Beers (2003; p. 108) may be given to the students at the beginning of the activity. See Appendix 6 for stem starters and selection of SSTH.

Re-Reading

Rereading is another useful strategy to use during reading when readers run into difficulties, to interpret the passage. However, while most of the independent readers use it, dependent readers typically finds it boring to reread the part that they do not understand. Related with this fact, Beers (2003) suggest that, if the teacher could model the activity and provide a reasonable task to complete while rereading (like assessing students to find details about different characters on each reading), rereading may not be that difficult or tedious for those students. It may be stated here that, if the teacher uses “think aloud” strategy together with rereading. That is to say if she talks to the class what she is doing, while she is rereading (asking questions to herself, clarifying the meaning, making a connection) the strategy will be much more efficient, and it will make it easier to understand the activity (Beers, 2003; 110-114). See appendix 7 for a rereading task sample assigned to students in this study.

Think Aloud, Read Aloud

In a somewhat similar way with say something on, the think-aloud activity needs readers pause for a time when they are reading, and think loudly about what they have read. On that way, readers explain what they have read, or they ask questions about what

they do not understand about the text, they make connections, predictions and even solve problems on reading comprehension. This approach makes readers comprehend better that they understand what they are reading. As Beers suggests, think aloud activity may be a bit difficult for the dependent readers at the very beginning, but if the teacher models the activity for a couple of times, or at least every time the genre of the text changes, then it will be more effective and easier for a student to practice it. She also states that, practicing the activity with a partner as it happened in the say something on activity, may work well; peers would support each other about what kinds of skills/techniques they use while thinking aloud (Beers, 2003; p. 119-127). For dependent readers, some “stem starters” similar to those of say something activity may be given. See appendix 8 for the think aloud rubric that we have adapted from Beers (2003; p. 126) and assigned to the students. The original think-aloud rubric did not include the first two articles, but we have modified it a bit to make more compatible to use with graphic novels effectively.

ABC's of Comparing and Contrasting

ABCs of comparing and contrasting is another strategy to use during reading. Comparing them in many ways, this strategy may help readers to pay more attention to both the physical appearances and characteristics features of two or more characters in the story. For example as Beers portrays from one of her classes, readers can put two or more names on to their list and then put adjectives into the appropriate places by using different colors for each character (Beers, 2003; 132-133). On that way, it would be feasible to keep track of the characters and events to remember the story later. See appendix 9 for an example of ABC's activity.

Critical Analysis Partnership (Readers Response Theory)

Monnin (2010) suggests that the role of critical reading partnership is encouraging readers to focus on the meaning behind the words and images, which the author implies intentionally or unintentionally, based on their background knowledge. This may occasionally occur intertextually between the personal experiences, or between

other texts and the texts which readers read. It may also be practiced within a same text as connecting a word and an image which may signify each other like the sin of men and red apple. That is to say, as with the name we call it, critical analysis partnership refers to the relation between the text and the reader, like the readers response theory, and it encourages readers to ponder on the images and the words together. (Monnin, 2010; p.12-13) There are usually three types of critical reading partnership (Monnin, 2010; p. 13):

“CRP of Comparison and/or Contrast: a partnership between images, words, or images and words that ask the reader to compare and/or contrast what he or she is reading. For example in *City of Glass*, there is an implied comparison between the tower of Babel and the structure of the modern buildings in NYC.

CRP of reference: a partnership between images, words, or images and words that ask the reader to operate his or her own schema or background knowledge. In *City of Glass*, as a characteristic general reference, there appears relationship between an apple and the fall of the men, which readers interpret as the relation of men and the fury or men and the knowledge. In short there is a spiritual reference on this novel.

Story extension partnership: a partnership between images, words, or images and words that progresses the story moves it on” (Monnin, 2010; 13). To say the truth, we tried hard to find an example of this partnership in *City of Glass*. We might suggest that related with the partnerships mentioned above; a partnership of a detective image and a man, who is desperately searching a value, an explanation in his life with references to the fall of men and tower of Babel, which continues until the end of the novel when the main character suddenly disappears, may be accepted as story extension partnership.

Related with the CRP Monnin (2010) suggests the following activities as during-reading activities which may also be used after reading.

Double-Story Map

As suggested by Monnin (2010), double-story map has two columns: one for the retelling of the story and the other one is for the text potential of the story as suggested by Harste, Woodward and Burke (1984 cited in Monnin, 2010; p. 24). The first column of the story map is for the retelling of the story similar to the retelling activity as an after reading strategy suggested by Beers (2003). Different from the classic retelling activity, students practice it in written form, it might be a paraphrase of the original story, but no immediate comment is allowed. The second column asks for the “unique relationship between the reader and the text” (Harste, Woodward&Burke, 1984 cited in Monnin, 2010; p. 24) which is text potential story map. Students complete this section related with their background knowledge, culture and history in relation with the readers’ response theory. Briefly, while student are summarizing the corresponding item on the first column, items as characters, setting, problem and story event, etc., they comment on those items at the next column based on their individual practices which may depend on the personal experiences or other texts read before. See appendix 10 for the modeled double-story map activity.

Literate-Eye

Monnin (2010) states that, while teaching fiction, educators focus mostly on student comprehension and their understanding of the elements of fiction such as plot, theme, characters, setting, symbols etc., and they apply those elements to the text that they are reading. As graphic fiction novels are also part of fiction literacy, those techniques or the activities we use with standard texts can also be adapted to graphic novels. On that point, she suggests a graphic organizer activity that she calls as “Literate Eye”. (Monnin, 2010; p. 41) Literate eye explicitly focuses on the elements of fiction as mentioned with the story panels before in this chapter. Instead of using the literate eye graphic organizer, teachers may encourage students identify the panels that carry those elements of fiction in them. This activity may help students to summarize the graphic

novel they have read by putting all those characteristics panels together. See appendix 11 for the graphic organizer suggested by Monnin.

3.3.3. After Reading Strategies and Blogs

When it comes to the after reading activities, common comprehension questions are the first tools act as an after reading activity, which teacher usually apply immediately. This is because, education system in Turkey direct us to take reading comprehension as a “product” rather than a “process”, so we need to see the concrete results as soon as possible. Precisely that is not dead wrong, since we need to know whether the students comprehend, recall and summarize what they are reading. Still it is true that we may assign those standard tests, after we promote comprehension with after reading strategies/activities which may approach reading comprehension as a process continuing to improve even after students complete reading. Some of the after reading activities we have applied are based on the suggestions of Beers (2003) and Monnin (2010) as follows:

Scales as a new approach

According to Beers, after reading activities, should enhance the meaning that the readers get from the text. In other words, they should let the readers use their background information equivalent to that of pre-reading activities also let them visualize the text, comparing and contrasting what they have read, distinguishing the facts in the text and their opinions, seeing the relations in the text etc (2003; p. 139-141).

Scales are one of the most useful tools that will assess reading comprehension of the readers, as well as encouraging them to talk about the text they have read. Scale questions usually ask questions to the reader whether they agree or disagree with the comment about the text they read. Those questions might be similar to the ideas presented in the anticipating guides which are cliched and highly anticipated or they might also be more challenging. Using scales grab the readers out of ordinary

comprehension questions about the concrete events or the story in the text, such as cause and effect relations; instead, scale questions encourage readers to think deeply over what the characters are doing in the text, related with their own background knowledge.

Beers (2003) groups scales under two types; likert scales and semantic differential scales. (140-141)

Likert Scales: simply ask whether students agree or disagree with the comment given.

Semantic differential scales: show the character developments using various types or adjectives deploying them as round or flat such as sissy to brave, dependent to independent, shy to socialize and they ask students whether they agree or disagree with the comment. Related with the blogs activity mentioned below, we have assigned a scale activity for every other week on wikispaces.com. (Contact us if you like to see the content of wikispaces group)

Blogs

Related with the scales, as suggested by Colombo & Furbush (2009; p. 183) blogs or wikis may be created to allow students discuss different types of scales both inside and outside the classroom. Such an interactive after reading activities may affect the interpretation process extend out of the classroom context. We created such a blog on www.wikispaces.com for this study; we encouraged students consider the scales questions given, and assigned them respond to each other's responses and comments to continue the discussion and the interest alive out of the classroom. What we have observed was that, even some students who were not talkative at the classroom, used this tool unusually effectively as typing may be much easier and comfortable for them than to talk out in the classroom.

Somebody Wanted But So

“SWBS (MacON, Bewell, and Vogt 1991 cited in Beers, 2003; p. 145) offers students framework as they create their summaries. Students read a story and then decide who somebody is, what that somebody wanted but what happened to keep something from happening, and so finally, how everything works out” (Beers, 2003; p. 145-146).

With SWBS, it will be easier than any other activity for students to summarize and remember what they have read, and it lets students reinforce casual/logical and referential relations after they finish reading. The activity works like K-W-L by creating columns for each item as somebody, wanted, but, so. Then students list every subject under these columns. To perform the activity more detailed, we strongly recommend including the graphic panels in the activity. For instance, teacher may ask their students to gather panels from the graphic novels and put them under appropriate columns of SBWS table to make the combination of; *somebody, wanted, but* and *so* items. That may work with the graphic novels better than writing the items on the columns. Cutting and sticking the panels may make the class funnier than ever, if students especially like those kinds of crafts. See appendix 12 for the SWBS activity with graphic panels.

Retelling

“Retelling (Tierney, Readence, and Dishner, 1995 cited in Beers, 2003; p. 152) is an oral summary of a text based on a set of story elements, such as setting, main characters, and conflicts. Students use retellings to help them to be more specific in their summarizing, get more organized, discover main ideas and supporting details, and become aware of their audience, use of language and personal responses to the readings.” (Beers, 2003 p. 152)

Beers suggests that, for struggling or dependent readers, it is better that teacher observes their retelling progress throughout the weeks to see how students progress (Beers, 2003; p. 155). For example, retelling can be applied, not after finishing the entire novel, but after finishing every chapter, so the progress of the students on retelling skills

may be observed on that way. It might be stated that, the more they achieve success on the retelling, the more they get used to reading graphic novels. Giving a retelling rubric to the student would also be useful for both the teacher and students to conduct and evaluate the retelling activity. (Beers, 2003; p. 154-155) See appendix 13 for adapted retelling of the study.

Text Reformulating

As stated by Beers, text reformulating focuses on the rereading of the text in different formats (2003; p. 160). Students display the text into other formats, which may make it easy to comprehend. By text reformulating, students may be acquainted with the different texts. For instance, we asked students to convert their graphic adaptation to a standard version, by describing the panels with their own words in this study, to compare the comprehensibility of both types of the novels on certain aspects such as descriptive or detailed meanings; they summarized the graphic adaptation they had read.

It Says, I say and So

Beers claims that this activity support the students to organize their opinion and connect them to the text (2003; 165). On this strategy/activity, students read the question and then hit the part where the answer for the questions might be appear, which is the it says part of it. Then based on what they put on “I say column”, they use their background knowledge, and record their opinion on the “I say column”. Eventually they pass to the answer of the question and write it under “so” column. We adapted this activity to a ‘It says and shows, I say and show (if applicable) and so’ activity to make students to use the panels of the graphic novels they read, and to encourage them to read other graphic novels to support their ideas on the novel. See appendix 14 for the “It says, I say and So” activity of this study.

3.4. Summary of the Chapter

In chapter III, we have firstly introduced a brief history of how comic books and graphic novels appeared. Then mostly based on McCloud (1994) and Monnin (2010),

we have presented the idea of comic books and graphic novels, and have tried to illustrate the difference between the features of the mainstream comic books and graphic novels. Later, we have portrayed the structural features of the graphic novel under the title of “how graphic novels work”. On the last part of this chapter, we have presented the importance of graphic novels and the ideas of why to use them at the classes; finally, we restated the reading strategies used in this study which were primarily developed by Beers (2003), Monnin (2010) and other researchers cited in them. Later, we have presented some tips about how to use those strategies with graphic novels based on the practice with *City of Glass*.

On the next chapter, we have given the methodology, results and discussions of the study.

CHAPTER IV

USING GRAPHIC NOVELS TO IMPROVE READING COMPREHENSION SKILLS AT EFL CLASSROOMS

In this part of the thesis “methodology”, “results”, “summary and discussions” and suggestions for further studies have been presented.

4.1. METHODOLOGY

4.1.1. Participants and Researcher

We chose the participants of this study among the freshmen at Selcuk University, A.K. Faculty of Education who are taking “Advanced Reading and Writing II” as mainstream class, which purposes to help students to develop their sub-strategies and abilities; induction, deduction, making inference and making a connection inside and outside of the texts, as well as comparing and contrasting texts and classifying them. Typically in this class, students are expected to follow the strategies and skills on being able to write response papers and integrated writing activities, as well as developing reading strategies. Students are also expected to be encouraged to make Internet-library research, to refer to academic texts and to write a bibliography for their research. However, the study limits itself only with the reading strategies and not focuses on the writing skills considerably; still the complete list of the activities practiced in the class, but not included to analysis of the study, may be found at the tentative class calendar, presented in the appendix 3 of the study.

The participants of the study are all the native-speakers of Turkish and have identical or similar ethnic backgrounds with little or no difference on their sociocultural and socioeconomic circumstances.

I, as the researcher of this study, have been able to observe the general English proficiency levels of the students at the department, as well as their reading and writing

skills as a research assistant and student advisor before. I had a chance to observe students' behaviors and their homework assignments closely, had conversations and interactions with them in English, and as a graduate student studied the principles on language teaching, linguistics, literacy and literature, I am capable of carrying out this research. Still related with the data analysis and assessment and evaluations of the test and questionnaires given, we retrieved academic advisory from various researchers and academics in and outside of the department who are professionals in their area.

4.1.2. Preliminary Research about the Participants

As stated in the previous sections of this thesis, we retrieved related literature review and research on strategies to be used from various sources. Related with the students' expectations, we evaluated overall satisfaction level and review of the students about the class of "Advanced Reading & Writing I" of the fall semester of 2010-2011 academic year, which was just a semester earlier of this study, and we tried to understand students' views via a questionnaire given to the students before this experimental study took place. We reviewed the results of this questionnaire at the planning of the flow of the class, but they did not directly affect the results of the study.

4.1.3. Materials Used

We chose the course/study materials of the class among the available standard novels and their graphic adaptations. We reviewed the available materials carefully, and based on the suggestions by the experts and researchers stated earlier in this thesis, chose the following materials:

- Paul, A. (2004). *The New York Trilogy; City of Glass*. UK: Faber and Faber
- Paul, A. (2004). *The City of Glass* graphic adaptation by Paul Karasik and David Mazzucchelli. NY: Picador
- "Wikispaces" free educational edition for the blogs discussions.

We chose the traditional novel based on the general reading proficiency level of the implied freshmen students in accordance with the graphic adaptation which we chose based on Weiner (2005) and Wolk (2007) as the best adaptation preserving the original language and proficiency level of the standard edition of the novel.

We allowed the participants to use any dictionaries they would like to consult while practicing.

4.1.4. Design of the Study

We designed the study as an experimental study consisting of a control group. We applied quantitative data for analysis of the study. Table 6 below shows the process of the study clearly.

Table 6: Process of the Study

Groups	Pre-Test	Process	Duration	Post-Test
C Ex	GRC test 1 30 items	RS on traditional text RS on graphic adaptation	8 weeks	GRC test 1 30 items

Groups	Second-Post test	Students view	Data Analysis
C Ex	RC test designed on the content of the text 58 items	Questionnaire	SPSS t-test paired and independent variables

On the table above;

C: represents control group

Ex: represents experimental group

GRC test1: represents the General Reading Comprehension Test developed by Aslan (2007) which has the sub dimensions as, being able to answer the questions *directly related to the passage*, about *emphasized view in the passage*, about *the main idea of the passage*, and about *the inferred meaning of the passage*. See appendix 1 for the test given.

RC test on traditional text and the graphic novel: refers to the test, developed for the novel and assigned to students as midterm exam, which has sub dimensions as finding *general meaning*, *detailed meaning*, *inferred meaning*, *descriptive meaning*, and *evaluating meaning unity*. See appendix 2 for the test.

Questionnaire: refers to a questionnaire given on-line to only the experimental group via Google Documents, aiming to assess the students' opinions about using graphic novel and their reading habits on graphic novel and comic books. See appendix 14 for the questionnaire given.

SPSS and t-test: refers to the data analysis program used to statistically evaluate the data provided for this study. We used both the independent samples and paired samples statistic to compare the results of the experimental and control group with each other, and each group's individual results of pre-test and post-tests.

We chose the populations (participants) of the study among the freshmen at Selcuk University, A.K. Faculty of Education who were taking "Advanced Reading and Writing II". We selected two of the classes out of four (two day-classes and two evening classes) based on their college entrance examination scores in English. To prevent the possible group interactions, we chose one group among the day classes, and the other one among the evening classes. We assigned the general reading comprehension test consists of 30 items to both the classes. We omitted one of the students' scores then to make the comprehension level of the groups equated. Later, we determined the class, which had a bit higher scores but showing no significant difference when compared to the other group as the control group consisting 32 freshmen (25 female, 7 male). From the other class, we designated the experimental group consisting 35 freshmen (18

female, 17 male); however, we did not take the gender of the groups in account for the study, as the number of them were not equal.

We planned a class schedule related with the results of the pre-test and the students view. However, we did not consider students' views for the evaluation of the study but for the design of the class as mentioned at the beginning of this chapter. Then for eight weeks (three class hour on each week), we applied reading strategies mentioned in the previous chapters to the groups based on the materials used. Those strategies can be summarized again as follow:

- Inferring
- Summarizing
- Comparing and contrasting
- Assessing previous knowledge
- Self- regulations
- Making meaningful connections

We also video recorded the class sessions to monitor participants' reactions to the use of graphic novels, but did not include them in the evaluation of this study related with the border of it. During reading classes, we also encouraged students to take part in wikispaces discussions, consisting of likert scales questions related with the ideas presented in the texts, to keep reading process active out of the classes.

After eight weeks of class time, we assigned the same general reading comprehension test as a post-test related with the second research question of the study, stated as “what is the contribution of graphic novels to general reading comprehension level?”. Then we gave another test, consisting 58 items developed for the text read at the classes, related with the third research question mentioned as “does the reading comprehension level on a fiction change when graphic adaptations of the standard versions are used?”. After a couple of weeks of the study, we delivered a questionnaire online to the experimental group to see “What students' views are about reading graphic adaptations of classic fiction” related with the final research question of the study.

The analysis of those tests and questionnaires make it possible to find out, whether “it is possible to use graphic novels in EFL reading classes effectively”, which is the first, main research question of this study.

4.1.5 Data Analysis

This study used the data analysis techniques such as average, standard deviation, percentage and t-test results. We used Microsoft Excel 2007 to get the average scores of tests given, and SPSS 18.0 for the t-test analysis. Related with the questionnaire, we retrieved the percentage and mean statistics via Google documents.

4.2. RESULTS AND FINDINGS

On this part, we reviewed results and findings of the study respectively as, the results of general reading comprehension pre-test, general reading comprehension post test, reading comprehension test developed for the novel as post-test, and the questionnaire assigned to the experimental group.

According to the results listed below, future researchers may generate different types of researches on the graphic novels and teachers may evaluate their using of the graphic novel on assessing comprehension skills of the student. It can be claimed that, as seen below graphic novels may be used effectively at the EFL reading classrooms.

4.2.1. Results of General Reading Comprehension Pre- Test

The following table (table 7) shows the comparison of the general reading comprehension scores of the experimental and control groups related with the 4 dimensions. The test as stated by Aslan (2007) had 50 items initially but reduced to 30 items after the statistical analysis of reliability and validity of the test. We used the test here with permission of Aslan (2007). We used Independent samples t-test on analysis of the test.

Table 7: Comparison of Pre-Test Results of Experimental and Control Groups

Type of Questions	Groups	N	X	S	t	P
Directly Related to the passage	Experiment	35	9,4286	2,06206	,148	,882
	Control	32	9,3438	2,56036		
Emphasized View in the passage	Experiment	35	3,4571	1,61506	-,032	,975
	Control	32	3,4688	1,39085		
Main Idea Of the Passage	Experiment	35	1,4857	,81787	-,509	,612
	Control	32	1,5938	,91084		
Inferred Meaning in the passage	Experiment	35	,3143	,47101	,578	,566
	Control	32	,2500	,43994		
Total Correct Answer	Experiment	35	14,3714	3,18162	-,357	,722
	Control	32	14,6875	3,97928		

The table above shows general reading comprehension pre-test results of experimental and control groups on four scales and the total correct answers. As could be seen above, the average pre-test scores of the experimental group on the questions directly related to the passage is $9,4268 \pm 2,06206$ (standard deviation); and the average pre-test scores of the control group on the same scale is $9,3438 \pm 2,56036$. We analyzed the difference between the groups with “independent samples t-test” with a t-value of 0,148. The results of the analysis show that, there is no significant difference between the control and the experimental group based on the questions directly related to the text as p value is higher than 0,05 significance level with 0.882 level. Similarly, we could not find any variation on the other dimensions, as all of their p values are above 0, 05 levels.

Based on the total correct answer of the tests, the average of the experimental group is $14, 3714 \pm 3, 18162$ and the average of the total correct answers of the control group is $14, 6875 \pm 3, 97928$; and the “independent samples t-test” value is 0, 357. The results of the analysis show that there is no significant difference between the groups based on the total correct answer with the p value of 0,722 which is higher than 0, 05 significance level. That is to say, there was no significant difference between the groups before we had applied the strategies both to the experimental and the control groups;

their levels on reading comprehension were comparable to each other. However, the averages show that, the reading comprehension levels of the students were not exceptionally high.

4.2.2. Results of General Reading Comprehension Post-Test

After 8 weeks of practice with the strategies mentioned in the chapter III, we assigned the same reading comprehension test as the post test. We applied independent samples t-test and the results are as shown in table 8.

Table 8: Comparison of Post Test Results of Experimental and Control Groups

Type of Questions	Groups	N	X	S	t	P
Directly Related to the passage	Experiment	35	9,5429	2,20084	-1,439	,156
	Control	32	10,6250	3,69612		
Emphasized View in the passage	Experiment	35	3,5143	1,46270	-,139	,889
	Control	32	3,5625	1,36636		
Main Idea Of the Passage	Experiment	35	1,7714	,80753	1,803	,076
	Control	32	1,3750	,97551		
Inferred Meaning in the passage	Experiment	35	,3429	,48159	,261	,795
	Control	32	,3125	,47093		
Total Correct Answer	Experiment	35	15,1714	3,37365	-,654	,516
	Control	32	15,8750	5,16033		

As can be seen from the table above, the average of the post-test score of the experimental group on the questions directly related to the text is $9,5429 \pm 2,20084$; and of the control group is $10,6250 \pm 3,69612$ with a t value of -1,439. The results show that, there is no significant difference between the experimental group and the control group on the questions directly related to the passage as the p value is 0,156 higher than 0.05 significance level. Similarly, there are no significant differences found on the other dimensions.

Based on the average of the total correct answers, we found the cores of the experimental group as $15,1714 \pm 3,37365$: and the control group as $15,8750 \pm 5,$

16033. We analyzed the difference between the groups with independent samples test with a t value of -, 654. The results show that although the averages of the experimental group are higher on some variables, on the averages of total correct answers, control group has a higher score, still as the p value is 0,516 which is higher than 0, 05, it is clear that, there are no significant differences appeared between the groups on the post test. Normally in such circumstances, the study may seem as not successful as there play no significant differences between the experimental and control groups. Still, based on the idea of using of the graphic novel vs. standard text, it is exciting to see that graphic novel has quite the same effect on students with their standardized test scores as the traditional texts have. That appeared clearly with the comparison of pre and post test results of the groups with “paired samples of t-test” on the next part.

4.2.3. Results of the Groups Developments from Pre-Test to Post-Test

We also analyzed how the groups showed improvement during the study. To analyze the development of the groups, we applied “paired samples of t-test” both to the experimental and the control group. The results show that there occurs some progress in both the group after we completed the study. Table 9 bellow shows the comparison of the pre and post test results of the experimental group.

When we compared the pre and post test results of the experimental group, there appeared some significant differences on the total scores of the test, but on the dimensions, there was no significant difference. For instance, the average of the correct answers on the questions emphasized view in the passage of the pre-test is $3, 4571 \pm 1, 61506$ and the average of the same questions of the post-test is $3, 5143 \pm 1, 46270$. We evaluated the paired samples tests of those variables with a t- value of 0,236, and there appeared no significant difference as we found the p value as 0,815 higher than 0,05 significance level.

Table 9: Comparison of Pre and Post Test Results of the Experimental Group

Type of Questions	Tests	N	X	S	t	P
Directly Related to the passage	Pre-Test	35	9,4286	2,06206	,377	,709
	Post- Test	35	9,5429	2,20084		
Emphasized View in the passage	Pre-Test	35	3,4571	1,61506	,236	,815
	Post- Test	35	3,5143	1,46270		
Main Idea Of the Passage	Pre-Test	35	1,4857	,81787	1,537	,134
	Post- Test	35	1,7714	,80753		
Inferred Meaning in the passage	Pre- Test	35	,3143	,47101	,239	,812
	Post - Test	35	,3429	,48101		
Total Correct Answer	Pre- Test	35	14,3714	3,18162	5,454	,000
	Post- Test	35	15,1714	3,37365		

Other dimensions also have a similar result, still when we took the total correct answers in the text into consideration there appeared a significant difference between the comprehension level of the students in this group. For instance, the average of the total correct answers of the pre-test is $14,3714 \pm 3,18162$, and we found it on the post-test as $15,1714 \pm 3,37365$. we evaluated the paired samples test of that variable with a t- value of 5,454, and there appeared significant different as the p value is 0,000 which is lower than 0,05 level. This shows that there appeared a significant difference on the reading comprehension level of the student when we applied the strategies to the graphic novel.

When we compared the pre and post test results of the control group such a kind of result appeared as shown in table 10 below.

It could be claimed that pre-and post test results of the control group showed significant difference on the two dimensions; one on the questions directly related to the text and the other one on the total correct answers. The first difference occurs in the questions directly related to the passage. For instance, we found the averages of the correct items on the questions directly related to the passage as $9,3438 \pm 2,56036$ in pre-test, and $10,6250 \pm 3,69612$ in the post-test. We carried out the paired samples statistics with a t value found of -3,268; and there appeared a significant difference

between the pre-and post test results of the control group on this variation with a p value of 0,003 lower than 0,05 significance level. Similarly, the average of the total correct answers of the control group in the pre-test is $14,6875 \pm 3,97928$, and the average of post test is $15,8750 \pm 5,16033$. The paired samples statistics' value of t is -3,652, and there appeared a significant difference between the pre and post test results of the control group with a p value of 0,001 which is lower than 0,05 level.

Table 10: Comparison of Pre and Post Test Results of the Control Group

Type of Questions	Tests	N	X	S	t	P
Directly Related to the passage	Pre-Test	32	9,3438	2,56036	-3,268	,003
	Post- Test	32	10,6250	3,69612		
Emphasized View in the passage	Pre-Test	32	3,4688	3,4688	-,432	,669
	Post- Test	32	3,5625	3,5625		
Main Idea Of the Passage	Pre-Test	32	1,5938	,91084	1,157	,256
	Post- Test	32	1,3750	,97551		
Inferred Meaning in the passage	Pre- Test	32	,2500	,43994	-,626	,536
	Post - Tez	32	,3125	,47093		
Total Correct Answer	Pre- Test	32	14,6875	3,97928	-3,652	,001
	Post- Test	32	15,8750	5,16033		

It may be stated that, both the experimental and the control groups developed their reading comprehension level after the study.

4.2.4. Results of the Test Developed For the Novel

A week after the participants took the general reading comprehension test as a post test; they took another test which consists of questions about the text they read. The test is focusing on the reading comprehension level of the participants as a mean of the product, but still the participants need actively develop their during-reading strategies to be able to answer the questions. We developed the questions originally from the text and did not adapt from anywhere else, but some of the question types used, are similar to

those in TOEFL. The problem with the test is that there is not a pilot study to evaluate the reliability of the test, and it is not a standardized test like the GRC test, but we developed it specifically for the class. Therefore, it cannot be used for other similar studies; however, we cancelled some of the items which seems confusing and or answered wrong by all the participants of both groups and the total items decreased to 58 from 65 and we reanalyzed the test afterwards. We got the following results on table 11.

Table 11: Comparison of the Results of the Test Designed for the Novel

Type of Questions	Groups	N	X	S	t	P
General Meaning	Experiment	35	10,2000	2,75254	-1,691	,096
	Control	32	11,3125	2,63277		
Detailed Meaning	Experiment	35	9,5429	3,15616	,971	,335
	Control	32	8,8438	2,73696		
Inferred Meaning	Experiment	35	2,9714	1,09774	,138	,891
	Control	32	2,9375	,91361		
Descriptive Meaning	Experiment	35	8,9143	1,72134	2,994	,004
	Control	32	7,7500	1,45912		
Meaning Unity	Experiment	35	,4000	,49705	1,310	,195
	Control	32	,2500	,43994		
Total	Experiment	35	32,0286	5,79293	,715	,477
	Control	32	31,0938	4,90135		

The test designed for the novel consist of 58 items and different sub-dimensions (variables) such as finding the *general meaning of the text*, *detailed meaning of the text*, *inferred meaning in the text*, *descriptive meaning of the text*, *meaning unity of the text*.

As can be seen from the table above, there is no significant difference on the results of the test except the descriptive meaning. For example there is no significant difference on finding the general and detailed meaning, as the first one has a p value of 0,096, which is higher than the 0,05 level, and the next one has a p value of 0,335, which is also higher than 0,05 level.

Meanwhile, when we considered the descriptive meaning there appeared difference between the groups, which is significant in accordance with the t-test. The

average of the correct items of the experimental group on descriptive meaning is $8,9143 \pm 1,72134$, and the average of the correct items of the control group on this part is $7,7500 \pm 1,45912$; and the independent samples test t value is 2,994 with a p value of 0,004 which is lower than the 0,05 significance level.

However, the average of the total correct items of the experimental group is $32,0286 \pm 5,79293$; and the control group has $31,0938 \pm 4,90135$. The independent samples test t value is 0,715, and there appeared a p value of 0,477 which is higher than 0,05 level and has no significant difference.

That is to say, there only appeared significant difference on the descriptive meaning dimension related with comparing of standard novel and the graphic novel.

In the next part, we have reviewed results of the student questionnaire which consist of questions about the reading habits of the participants of the experimental group, their experience with the graphic novel and their intention to read the graphic novel in the future. We assigned the questionnaire only to the experimental group.

4.2.5. Results of the Student Questionnaire

We assigned the questionnaire consists of 49 items (it was having 70 items, but after evaluation of the questionnaire related with the purpose and the reliability, we cancelled some of them, and modified) online via Google documents, however, we only reviewed some of the items which may be related to results of the pre-test and post-test here.

We asked to students about how many short stories they are reading in a month, and we got the following chart.

As could be claimed from the chart below, the 42% of the students are reading 1-2 books in a month, while 37% is reading less than one book. That is to say, they are not reading much.

Chart 1: Reading Habits in English

How many novels and/or short stories written in English do you read in a month? (Course books are not included)?

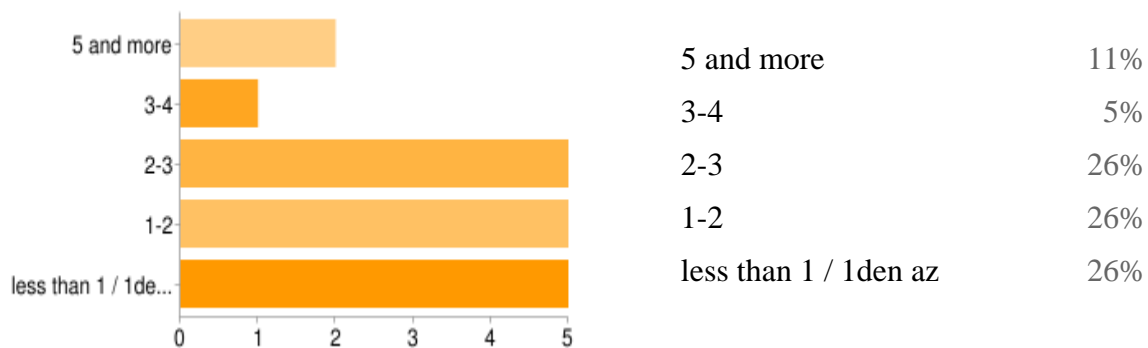


To compare this with the reading habits in Turkish, we also asked them about how many fiction books in Turkish they read in a month.

The following chart shows the reading habits in Turkish of the participants in the experimental group;

Chart 2: Reading Habits in Turkish

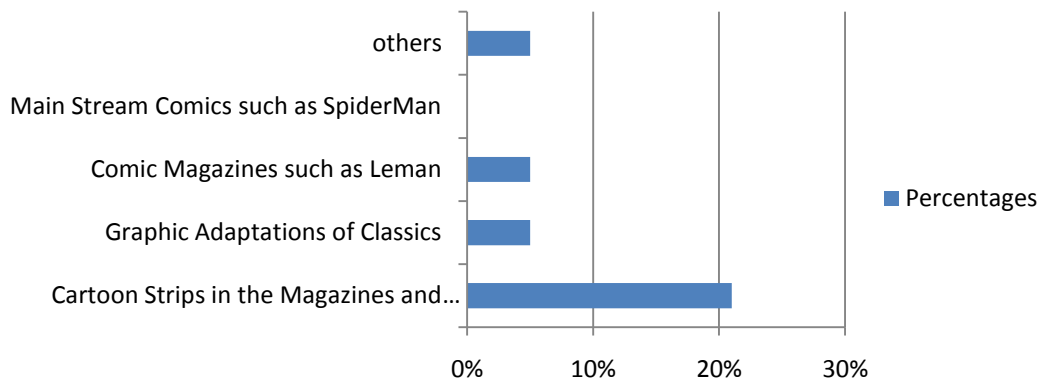
How many novels and/or short stories written in Turkish do you read in a month? (Course books are not incl



As can be inferred from the chart above, the percentages in reading habits in Turkish are more diverse. While 26% percent says they read less than 1 novel/short story

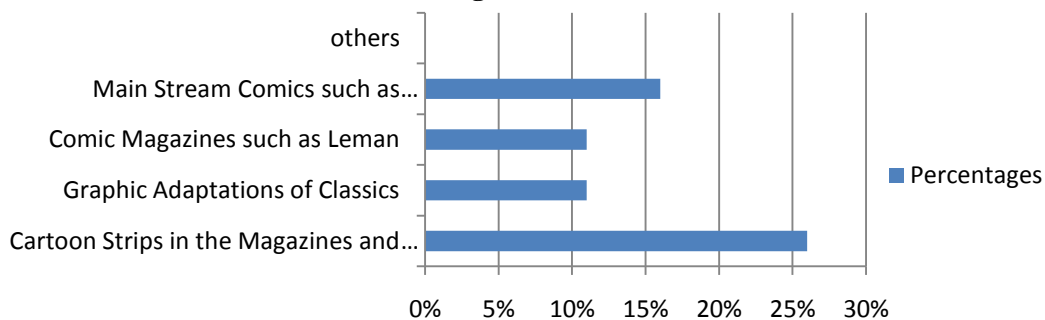
in a month, 26% says they read 1-2 and 2-3 while there is 11% who reads more than 5 novel or short stories in Turkish.

Chart 3A: Percentages of the participant who choose "always reading" for comics in Turkish



To learn about whether students are reading graphic novels or comics and cartoons in Turkish we asked them whether they are reading comics or those kinds of text; 74% of the students said, “yes” to the question, while 21% of them said “no”. We asked what types of comic books, and cartoon they read to those who said, “yes” to the previous question. On this question based on the item of “always reading”, the chart 3A above, and on the item of “sometimes reading” the chart3B below, show the percentages of them.

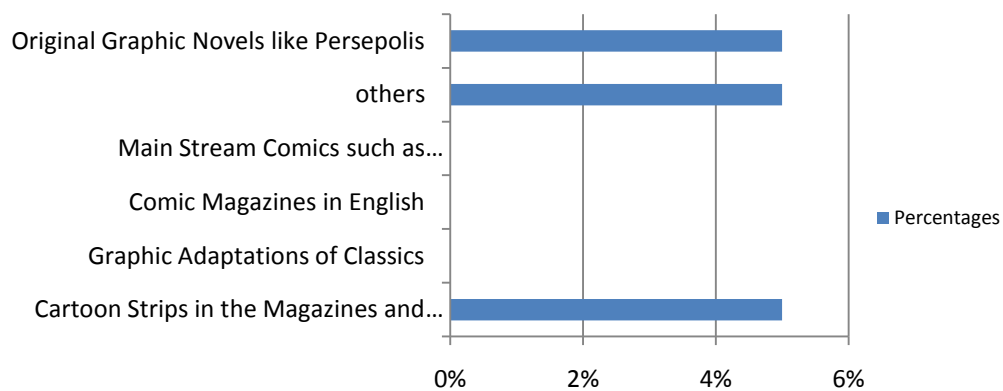
Chart 3B: Percentages of the participants who choose "sometimes reading" comics in Turkish



It can be stated that the participants who answered “yes” to the question of whether they read any comic usually read the cartoons and the strips on the newspaper or magazines, since the percentages of those participants are high either among the people who say “always reading” and who say “sometimes reading”. It may be claimed that most of the participants are not particularly familiar with the graphic novel as the percentages change between 5-10% in the dimensions of the groups.

To the question “do you read graphic novels, comics, or cartoons in English?” 63% of the participants answered “yes” and 32% answered “no”. Among those who said, “yes” to question, we retrieved the following chart to reflect the percentages of readers of comics in English, who chose item of “always reading”, to review their reading habits of this fiction.

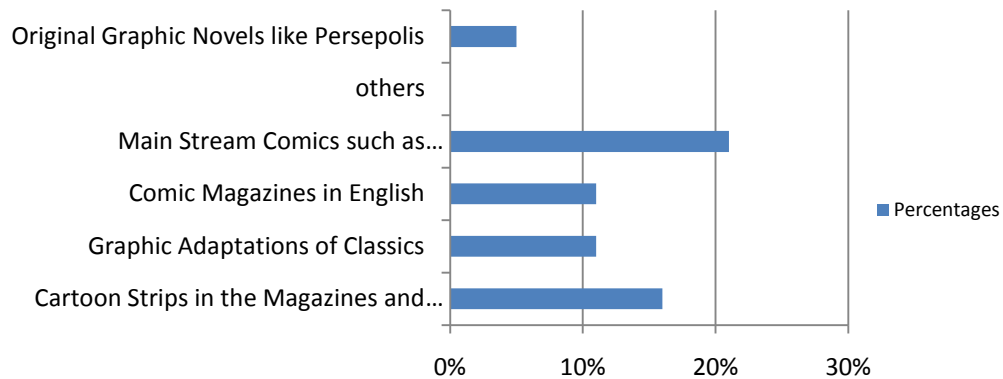
Chart 4A: Percentages of the participant who choose "always reading" for comics in English



There are remarkably few participants who say they read any comics always. The highest percentage is 5% when compared to the participants who say they “always reading” any comic book in Turkish.

Similarly, the chart below shows the percentages of the participants who say they “sometimes read” comics in English.

Chart 4B: Percentages of the participant who choose "sometimes" for comics in English



It may be inferred from the chart that, participants are sometimes reading varied types of comic book formats limitedly. That appears more clearly when we compare the percentages with the percentages used, which is 63%, to refer to the number of the participants who said, “Yes” to the question that they ever read comics in English.

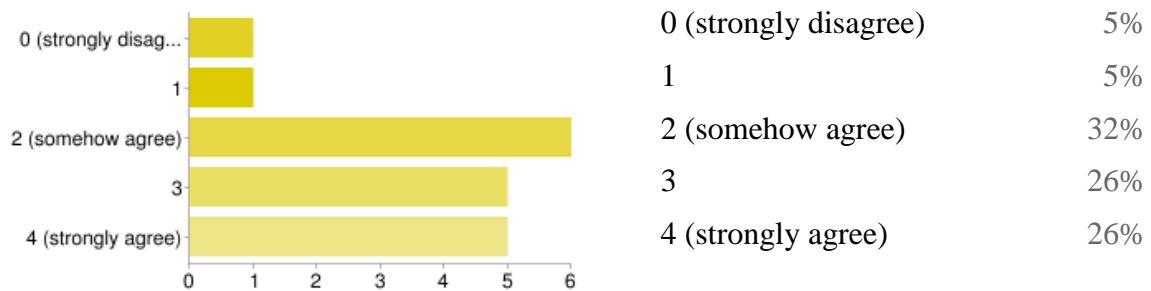
Another issue that we need to focus on here that, how they interpret the graphic novels, whether it is difficult for them to understand the comic books format or not. To learn that, from various perspectives, we asked the same idea in various forms. Still, as we reviewed the answers before mentioning them here, we only show typical ones below.

We asked students to evaluate the questions below between 0 to 4 as 0 is strongly disagree, and 4 is strongly agree.

We suggested that graphic novels have more visuals, and they help them to understand the text better. Majority of the participants agreed with the statements as shown below:

Chart 5: Visual Effect of the Graphic Novels

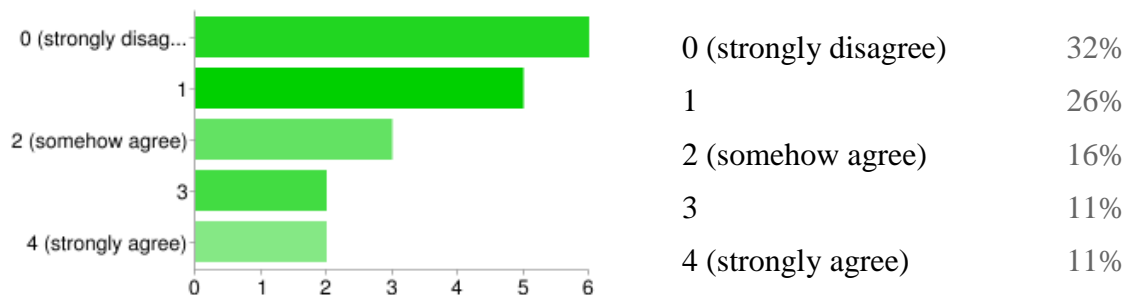
As graphic novels have more visuals they help me to understand better.



As can be seen from the chart, 26% said they strongly agree and agree to the statement that graphic novels help them to understand better, while 32% said somehow agree. We think that the high percentage on this item may occur due to the lack of some structural information about the concepts of graphic novels. This may show that we might have spent remarkably short time on teaching those concepts with the issue of implicit reading instruction or gradual release of responsibility. Still, 52% in total is not a terrible reaction when compared with the total of 10% who do not agree with the idea.

Chart 6: Comparison of Standard and Graphic Novel

When compared to standard novels, graphic novels are too difficult to understand

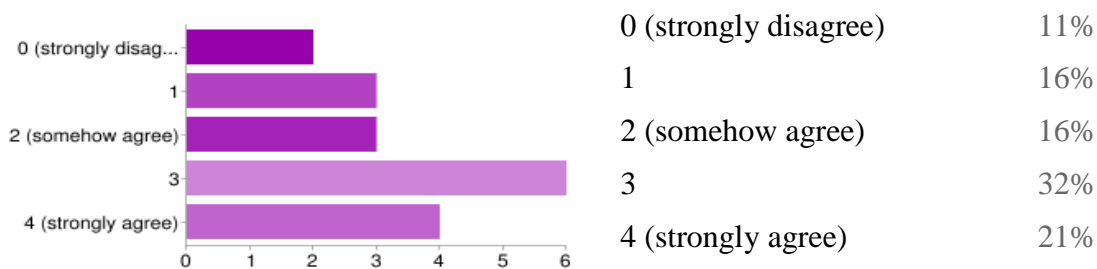


Besides, as the participants had a chance to study the standard version of the novel during re-reading activity, mentioned on the previous chapters. We asked them to compare standard and graphic edition of the novel, with some of the items we asked them to rate. For example, the chart above shows that, the majority of the participants do

not think that graphic novels are hard to understand for them. However, the percentages of “strongly agree” at chart 6 and “strongly disagree” on chart 5 may be explained with the lack of the related knowledge about the structure of the graphic novels. It may also be stated that, as *City of Glass* is an example of postmodern fiction, the novel itself may be difficult to understand for students. As some of the students met with the graphic novel for the first time, they might be biased against the graphic novel that all the graphic novels they may read in the future would be as difficult as *City of Glass*.

There are also some items, which we asked to evaluate students’ view on whether graphic novels should be part of the reading curriculum. Majority of the participants agreed with the idea as can be seen below. The percentages of the strongly disagree and disagree may be also explained with the difficulty of the graphic novel used in this study or the lack of knowledge about the design of graphic novels.

Chart 7: Graphic Novels in School Curriculum



As a summary of the results presented here, it may be stated that reading habits on graphic novels and being acquainted with them might have affected the reading comprehension of students with the graphic novel. Besides, students would like to view graphic novels as reading materials in their classrooms. If students have any doubt in using graphic novels, that might occur due to the lack of experience with them in their regular reading experiences before participating this study. Besides they might not be well acquainted with the working mechanism of the graphic novels (like the panels, gutter, balloons etc) as stated in the previous parts, but they may get used to using them in the classroom as long as teachers provide well designed instructions.

In the next part, we have reviewed the summary of finding, and discussed them in accordance with the research questions.

4.3. SUMMARY AND DISCUSSION

In this study, we used a general reading comprehension test, reliability and validity of which has been analyzed before with the previous research by Aslan (2007), as pre- and post test. Besides, we assigned an additional comprehension test, developed for the novel as post test. The reliability and the validity of the test could not be analyzed due to the lack of a pilot study; however, we evaluated the results of the test for a couple of times and eliminated some of the items seem confusing or incomplete, then reevaluated based on the 58 items on the test.

According to the pre-test results of control and experimental groups, which we analyzed by independent samples of t test, we found out that there appeared no significant difference between the reading comprehension levels of the groups, before the beginning of the study.

After practicing the reading strategies with standard novel on the control group and the graphic adaptation on the experimental group, we assigned the same test as the post-test. Analysis of the paired samples of t-test shows that, both of the groups had significant progress on their general reading comprehension level, but there occurred no significant difference between the results of the groups when compared with each other.

1. Based on the results we have, back to the research question 1 which is about whether it is possible to use graphic novels in EFL reading classes effectively, the results seem reasonable. Based on the suggestions of Beers (2003), Monnin (2010), Colombo & Furbush (2009), Gavigan (2010), Lamano (2007) and Hammond (2009), when teachers provide the instructions and strategies appropriately graphic novels may be used at the EFL classrooms effectively. The results of the study show that, with the idea of the reading comprehension as a product, there appeared no significant difference between

the general reading comprehension level of the groups, but significant difference occurs on the reading comprehension level of the students in 8 weeks.

2. Related with the second research question, the contribution of graphic novels to general reading comprehension level, it might be stated that, graphic novels might not be effective by themselves, but when teachers use them with the right strategies they might work at least as effective as the standard texts on developing the comprehension level of the students. The results above shows that, when we compared the pre- test and post test results of the experimental group, there appeared a significant difference between the comprehension level of the experimental group from pre-test to post-test, which consist of such items that are directly related to the passage, asking the main idea or emphasized view in the passage etc.

That is to say, it may not be wrong to state that, graphic novel may contribute to the general reading comprehension skills of the students, since various researchers mentioned in the previous chapters also suggest the idea of using graphic novels for developing the skills such as making inference, creating meaningful connections, and seeing the cause and effect relations. The results also support this view.

3. Based on the research question three whether the reading comprehension level of the students on a text is changing when teachers use graphic adaptation instead of the standard (traditional) text; the results do not support the idea exactly; it does not contradict the idea either. In other words, when we analyzed the test developed for the novel we found out that, the general comprehension level of the students in the control and experimental groups on the novel were comparable with little better results of the experimental group; however, it did not create any significant difference in the comprehension level. Still, on the descriptive meaning related with the features of the graphic novels, experimental group had better results when compared to the control group. In the questions evaluated descriptive meaning, the experimental group showed a significant difference based on p value of the independent samples tests, which can be

explained with the illustration effects of the comics as explained by McCloud (1994), Monnin (2010), Burkmark (2002 cited in Gavigan, 2010).

4. When it comes to the final research question based on the students view about the graphic novel, it might be stated that, students in the experimental group usually like the idea of using graphic novel. They are motivated to use the graphic novels, but from time to time they stated that, they are hesitating to use it, as the structure of the graphic novels are not particularly familiar to them. It might be stated that, if the students are well informed about the concepts of the graphic novel such as panels, gutters, balloons as presented by McCloud (1994) and Monnin (2010), students might be more motivated towards the use of the graphic novels at the classrooms.

Talking about the general concerns of the results of this study, it might be stated that, no matter, how we did not include the process of the study as a factor, the reactions of the students showed how serious they were with the graphic novels. From time to time they laughed at the images, and mocked with the illustrations, but they contributed and participated to the class very actively. Based on the new way of literacy approaches of Alverman (2005) and Lindquist & Seitz (2009), graphic novel worked well to be more compatible with the blogs discussions we had, based on the suggesting of Colombo & Furbush (2009) with their visual and verbal literacy. From time to time, students compared the images, the icons with the cartoons they watched or the computer game they played, they focused on connecting the illustrations and the words together in such a way that, even while we showed an episode of South Park, they practiced a comprehension exercise from the video related with the same responsibility of the class.

Still from time to time, students claimed that they felt as if they were not practicing an actual reading, since they did not answer any questions during the reading but focused on the some activities and games. That is to say, they feel as if all the activities we practiced; K-W-L, SBWS, ABC of comparing and contrasting suggested by Beers (2003), were all kinds of the game and not an actual reading. Then, after we kept on searching the reading theories, we realized that this idea occurs on students as they are accustomed to the comprehension activities that occur only after they finish the

reading. That means they always have a reading comprehension as a product which only focus on the questions at the end of the passage, but not deal with problems that students run into during reading and even cause comprehension to fail. However, we did; we succeed to get out of the traditional reading class during this study, and when we shifted back to it with the tests we gave, we found out that this innovative approach with graphic novels worked well even for a traditional reading approach.

We may argue that, with this study, successfully adopted graphic novels proved themselves to be used at EFL reading classes effectively and cleared their woeful reputations as “cheap illustrations”, which do not contribute to the reading skills of the students.

4.4. IMPLICATIONS FOR FURTHER RESEARCH AND SUGGESTIONS

It might not be wrong to state that, this study is unique by itself as directly comparing the effectiveness of the graphic novels and the standard novels at the EFL classrooms. We also know that we might have missed some of the concepts, or maybe applied some items not that well, since this is an initial effort to keep these novels in EFL classes of Turkey. During the study, we got other questions but were unable to search on them in the border of this study; so, the following studies might be carried in the future, to develop the idea of using graphic novels at the EFL classrooms.

1. It might be practiced as a follow up activity, or research that, the same test designed for the novel would be given to the students again, after several weeks to determine whether the comprehension of standard and the graphic adaptation are long lasting in the same way.

2. Similarly, a third group might be chosen, and while the graphic adaptation is used in the class, the traditional version might be assigned as homework, to see whether the students who are reading both the version would have a higher reading comprehension level.

3. Instead of a one long novel, short graphic stories might be used to assess whether they contribute to the reading comprehension level.

4. Student behaviors might be recorded and observed to see the reaction to the standard texts and the graphic novel. In this study, we recorded it, but not used any kinds of transcription or assessment to see how they affect the students' comprehension during the activities, we just evaluated it on the concern of whether we progressed the study as we liked or not.

5. As the new way of literacy, combination of graphic novels, conventional novels and audio books might be used to determine what effects there might be on the student's comprehension level and what kinds of students' reactions might appear.

As the final remark, we believe that graphic novels will become more commonly used tools for the EFL classrooms either to teach the basic skills of the language or to use as a tool for literature mainstream classrooms. By any means, they will always contribute to the literacy and comprehension skills of the students.

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APPENDIXES**Appendix 1 General Reading Comprehension Test**

Used with the permission of Aslan (2007)

Golf is believed to originate in Holland but certainly Scotland fostered the game and is famous for it. In fact, in 1457 the Scottish Parliament, disturbed because football and golf had lured young Scots from the more soldierly exercise of archery, passed an ordinance that banned football and golf. James I and Charles I of the royal line of Stuarts were golf enthusiasts, whereby the game came to be known as "the royal and ancient game of golf". The golf balls used in the early games were leather-covered and stuffed with feathers. Clubs of all kinds were fashioned by hand to suit individual-players. The great step in spreading the game came with the change from the feather ball to the present-day ball introduced in about 1850. In 1860, formal competitions began with the establishment of an annual tournament for the British Open championship. There are records of "golf clubs" in the United States as far back as colonial days. However, it remained a rather sedate and almost aristocratic pastime until a 20-year-old Francis Ouimet of Boston defeated two great British professionals, Harry Vardon and Ted Ray, in the United States Open championship at Brookline in 1913. This feat put the game and Francis Ouimet on the front pages of the newspapers and stirred a wave of enthusiasm for the sport.

1. According to the passage, it was at one time believed in Scotland that
 - A) football was a better game than golf for young people
 - B) annual tournaments made the game too competitive
 - C) golf was having an adverse effect on young people's military skills
 - D) young people should be encouraged to take up either golf or archery
 - E) the origins of archery were in some way associated with Holland

2. It is pointed out in the passage that golf
 - A) was to some extent practised in colonial America
 - B) has been overshadowed by football in recent times
 - C) requires a great deal of expensive equipment
 - D) receives less newspaper coverage than football
 - E) didn't arouse as much enthusiasm as archery did in medieval Scotland

3. The point is made in the passage that golf has been described as a "royal" game
 - A) though for the last two centuries no kings have participated in the game
 - B) since the professionals of the game are treated with so much respect
 - C) as golf clubs are particular about who they accept as members
 - D) because two British kings were passionately
 - E) which Americans find very annoying

The economic news from Europe was particularly disappointing in the second half of 2002. Moreover, recent surveys from the region imply little prospect of improvement in the near future. Perhaps the most worrying aspect has been the sharp decline in conditions in Germany-the area's largest and most important economy. Domestic demand in Germany is very weak and, with the global economy also struggling, Germany's manufacturers have not been able to export their way out of trouble as they have done in the past. With the economy in such a weak state, it is no surprise then that European stock markets have followed the US stock markets' downturn over the past 6 months. While individual share prices may be lower and market valuations look attractive, the economy does not. Recovery seems some way off and strong equity performance from Europe's markets seems unlikely in 2003.

4. It is pointed out in the passage that the present economic recession in Germany...

- A) is actually not as serious as is being experienced in several other European countries
- B) is being overcome by means of increased exports
- C) is more persistent than previous ones have been
- D) should have been foreseen much earlier
- E) has been exaggerated in several surveys recently

5. The passage points out that Germany's current economic problems

- A) have left the stock markets of Europe unaffected
- B) have led to a worrying decline in the world economy
- C) are far serious than those of any other country in Europe
- D) stem in part from a drop in domestic sales
- E) are in fact not as alarming as they were once thought to be

6. According to the passage, the trend in European stock markets

- A) does not reflect the economic situation in Germany
- B) has been roughly the same as that in the US stock markets
- C) improved greatly during the last six months of 2002
- D) is related to the level of domestic demand in Germany
- E) seems to change every six months

Scientists who study earth's moon have two big regrets about the six Apollo missions that landed a dozen astronauts on the lunar surface between 1969 and 1972. The biggest regret, of course, is that the emissions ended so abruptly, with so much of the moon still unexplored. But researchers also lament that the great triumph of Apollo led to a popular misconception: because astronauts have visited the moon, there is no compelling reason to go back. In the 1990s, however, two probes that orbited the moon raised new questions about Earth's airless satellite. One stunning discovery was strong evidence of

water ice in the perpetually shadowed areas near the moon's poles. Because scientists believe that comets deposited water and organic compounds on both Earth and its moon, well-preserved ice at the lunar poles could yield clues to the origins of life.

7. The point made in the passage is that it may be possible to
- A) come to a better understanding of comets through the study of the moon
 - B) learn more about the beginnings of life from the ice at the moon's poles
 - C) resume Apollo missions as there is evidence of water on the moon
 - D) identify the origin of the organic compounds found on the moon
 - E) have a full knowledge of the moon without sending anymore astronauts there
8. According to the passage, even through there were six Apollo missions to the moon roughly thirty years ago,
- A) none of them could claim to be successful
 - B) man's knowledge of the moon has not increased at all
 - C) a very large proportion of the lunar surface remains to date unexamined
 - D) it was only the lunar poles that were explored fully
 - E) the idea of sending astronauts back to the moon seems even more far-fetched than formerly
9. A major point made in the passage is that
- A) comets hold the secrets of the origins of life in the universe
 - B) the six Apollo missions to the moon were a great scientific success
 - C) the chances of finding water on the moon are very slim
 - D) the probes of the 1990s demonstrated that the lunar landings should have continued
 - E) scientists are agreed that there is nothing further to learn about the moon

The US National Institute of Standards and Technology (NITS) will soon be testing a controversial theory about the collapse of the World Trade Center towers. According to an analysis by a leading fire-safety expert, had the fire-proofing insulation on the towers' steel structures been thicker, the towers would have survived longer and might even have remained standing after they were hit by the hijacked planes. The work is being seized on by lawyers representing victims' families and insurance companies. If confirmed, it could also lead to changes in building codes. NIST is responsible for drawing up the final report on the towers' collapses and recommending if any changes are needed. It is widely accepted that the collapses were caused by the failure of the buildings' steel structure as it was weakened by the heat of the fires.

10. As it is pointed out in the passage, it is commonly recognized that the main cause for the collapse of the twin towers

- A) will only be understood after the release of a detailed report by NITS
- B) can never be established beyond doubt
- C) was the weakening of the steel structure due to the heat of the fire
- D) was not so much due to the heat of the fires as to the force of the impact of the hijacked planes
- E) is of special interest to insurance companies

11. It is clear from the passage that

- A) the strength of the steel structure of the towers had been questioned when the designs were drawn up
- B) NIST has already made a through study of the collapse of the towers
- C) the reason for the sudden collapse of the two towers is still under debate
- D) the structure of the twin towers was in many respects well below standard
- E) the hijacked planes hit the weakest parts of the twin towers

12. According to the passage, if the tower collapse theory concerning the fire-proofing insulation proves to be true,

- A) this will have, even so, no direct bearing on the fight against terrorism
- B) the victims' families will get no compensation
- C) this will free NITS from all blame
- D) then lawyers will have no grounds for objections
- E) then NITS will probably introduce new building regulations

The long-expected decline in the dollar is now well under way. For years economists have predicted that America's huge current-account deficit would eventually cause its currency to plunge. So far the dollar's slide has been fairly gradual: it is down by 13% in trade-weighted terms over the past year, though it has dropped by almost twice as much against the euro since its 2001 peak. As the decline seemed to pick up speed this week, John Snow, George Bush's Treasury Secretary, declared that he favours a "strong dollar policy". That was surely the wrong answer, even leaving aside the debatable issue of whether cabinet secretaries can influence the level of exchange rates. A weaker, not a stronger dollar, is what the world needs now -so long as policymakers elsewhere respond appropriately. America promoted a strong dollar throughout the 1990s, when inflation was still thought to be the main enemy. Today it makes less sense. Even after its recent slide, the dollar seems overvalued. Moreover, with ample space capacity in America, deflation looks a bigger risk than inflation.

13. It is pointed out in the passage that the American policy, in the 1990s, for a strong dollar

- A) seems less rational now than it did then
- B) has proved successful in boosting the economy
- C) has been reversed by the Treasury Secretary, John Snow
- D) has frequently been disregarded by American economists
- E) has been a major reason for the decline of the euro

14. As we understand from the passage, the decline in the value of the American dollar has,

- A) had an adverse effect upon the value of the euro
- B) bolstered American trade
- C) been foreseen by economists over a long period of time
- D) been a major headache for policy makers
- E) followed an unpredictable pattern

15. In the passage, the phrase "the wrong answer" means

- A) the American government's indifference to the decline of the dollar
- B) the policy of keeping the dollar in the line with the euro
- C) keeping the dollar strong through trade
- D) permitting the current-account deficit to continue
- E) the Treasury Secretary's preference for a strong dollar policy

It is not unfair to say that the early history of the colonies is, in some respect, the history of the colony of Virginia. For it was from Virginia that many of the ideas came that transformed America from a group of docile colonies into a hotbed of revolutionary fervor. And, it was from this large mid-Atlantic colony that numerous leaders appeared in all fields ranging from politics and agriculture to military affairs and art. It is not surprising, therefore, that four of the first five American presidents were Virginians. G. Washington was born on February 22, 1732 in Westmoreland County, the son of Augustine and Mary Ball Washington. An ambitious person, Augustine had set himself the task of buying land, planting crops, and building mills. By the time he died in 1743, Augustine had become a major Virginia -and had even sent George's two older half-brothers, Lawrence and Augustine, to England for even though he did not have to do so. It was at his father's death that the young Washington became the ward of Lawrence, a man of wisdom and love who gave the space and guidance he needed to develop his intellect and manners. In fact, for the next few years, lived with and alternately until finally moving exclusively to the former's estate, Little Hunting Creek -later called Mount Vernon. Particularly enjoying the study of mathematics, the sixteen year old

Washington chose surveying as his profession and in 1746 went on a long expedition to survey the five million acre farm of Lord Fairfax in northern Virginia. Having established a name for himself, Washington continued to play his trade until 1751, when he accompanied Lawrence to Barbados. His brother later sought treatment for tuberculosis. Narrowly escaping death from smallpox, George returned with Lawrence in 1752. In July of that year, his beloved brother died, and George inherited Mount Vernon with its 50,000 acres of land. In 1753, he joined the army and fought against the French in the Ohio territory losing an important battle with the French at Fort Necessity on July 3, 1754.

16. The main idea of the passage is ...

- A) The state of Virginia
- B) George Washington and the presidency
- C) The first president of the United States
- D) The early life of George Washington
- E) Endangering life in America

17. According to the passage, of the following activities Augustine did not engage in ...

- A) educating his children
- B) constructing places to process flour
- C) agriculture
- D) baseball and rugby
- E) developing cities

18. It is clear from the passage that during the period of 1747-1750, G. Washington was ...

- A) leaning to be a soldier
- B) practicing his new found occupation
- C) fighting against enemies
- D) serving as Lord Fairfax's assistant
- E) farming in northern Virginia

One of the most dangerous drugs for pregnant women to consume is alcohol. Because alcohol is delivered quickly into the blood and passes quickly into the tissues and membranes, the human fetus is particularly vulnerable to its effects. In fact, the negative effects on a fetus are so pronounced that babies born after exposure to alcohol are said to be suffering from fetal alcohol syndrome. As a pregnant woman drinks alcohol, the alcohol is passed into her bloodstream almost simultaneously. Moreover, because the bloodstream of the fetus is **inextricably** tied to that of the mother, the alcohol

passes directly into the bloodstream of the fetus as well. And, what is more, the concentration of alcohol in the fetus is exactly the same as in the mother. For the mother, this concentration is not a problem because her liver can remove one ounce of alcohol from her system per hour. However, the fetus's liver is not completely developed (how developed it is depends on its stage of development). The rate at which it is able to eliminate the alcohol from the blood of the fetus is much slower. Eventually, the alcohol will be returned to the mother's system by passing across the placenta, but this process is slow. By the time this takes place, major neurological damage may have already occurred. Research has shown that as little as one drink of alcohol can produce significant, irreversible damage to the fetus. Babies born after exposure to alcohol generally exhibit facial distortion, inability to concentrate, and difficulty in remembering. Simply speaking, it is imperative that pregnant women avoid alcohol.

19. According to the passage, the concentration of alcohol in a fetus compare to that in the mother in that

- A) the concentration is more.
- B) the concentration is less.
- C) the concentration is equivalent.
- D) the concentration cannot be measured.
- E) there is no concentration.

20. It can be inferred from the passage that the development of a fetal liver depends on

- A) how many months pregnant the mother is
- B) how much alcohol the mother has consumed
- C) how large the fetus is
- D) how well the mother has taken care of the fetus
- E) how many kidneys the mother has

21. In the passage the word "inextricably" has the closest meaning to

- A) unexplainably
- B) formerly
- C) forcefully
- D) inseparably
- E) vaguely

A new hearing device is now available for some hearing-impaired people. This device uses a magnet to hold the detachable sound-processing portion in place. Like other aids, it converts sound into vibrations. But it is unique in that it can transmit the vibrations directly to the magnet and then to the inner ear. This produces a clearer sound. The new device will not help all hearing-impaired people -only those with a hearing loss caused by infection or some other problem in the middle ear. It will probably help no more than 20 percent of all people with hearing problems. Those people who have persistent ear infections, however, should find relief and restored hearing with the new device.

22. As we understand from the passage, the author's main purpose is

- A) to describe a new cure for ear infections
- B) to inform the reader of a new device
- C) to urge doctors to use a new device
- D) to explain the use of a magnet
- E) to encourage the patients

23. It is mentioned in the passage that

- A) a new hearing instrument is not able to convey the vibrations directly to the magnet.
- B) the new hearing device has a distinctive treat to send the vibrations directly to the magnet and then to the inside of the ear.
- C) no device has been developed to make people hear better.
- D) the more the economy of a country grows, the better the hearing equipment will be.
- E) recent studies has shown that people cannot hear well provided they use cellphones.

24. It is clear in the passage that

- A) the people with constant ear infections are to find relief and restored hearing with the new device.
- B) the new device will help all hearing-impaired people.
- C) the new device transforms sound into vibrations unlike other aids.
- D) the other devices differ from the new one in that they can transmit the vibrations directly to the magnet and then to the inner ear.
- E) the recent device will probably help almost all the people with hearing problems.

There have been seven reasonably distinct regional colonial architectural styles in the United States. The New England colonial, visible in almost 100 surviving 17th century houses, was predominantly of wood construction with hand-hewn oak frames and clapboard siding; its prototypes are to be found mainly in the southeastern corner of England. The Dutch colonial style, centered in the Hudson River Valley, western Long Island and in northern New Jersey, made more use of stone and brick or a combination of these with wood; its prototypes were in Holland and Flanders.

The Swedish colonial settlement, established in 1638 along the lower Delaware River, was short duration, but contributed the log cabin as we know it, with round logs notched and protruding at the ends to American architecture. The Pennsylvania colonial style was late in origin and rapidly developed into a sophisticated Georgian mode based on English precedents. The Southern colonial flourished in Maryland, Virginia, and the Carolinas. Story-and-a-half brick houses with large chimneys and decorative brick masonry prevailed. There were also French and Spanish colonial styles -the former on display notably in New Orleans, and the latter stretching across the continent from Saint Augustine to San Francisco.

25. According to the passage, the Dutch colonial style differ from the New England colonial style in that

- A) the New England colonial type is older than the Dutch colonial type.
- B) the Dutch colonial style uses a variety of building materials.
- C) the New England colonial style was more decorative than the Dutch style.
- D) The Dutch colonial style had a more lasting effect on American architecture.
- E) both of them are of Gothic origin.

26. According to the passage, the Swedish colonial style is notable because of

- A) its contribution of a specific building type to America's architectural landscape
- B) its use of unusual decorative techniques
- C) its use of an unusual combination of building materials
- D) its influence on the architecture of a very large area of the country.
- E) the way it is perceived by the sailors.

27. The author of the passage implies that

- A) story-and-a-half brick houses with large chimneys and decorative brick masonry were not known at that time.
- B) the New Dutch colonial was particularly of wood construction with hand-hewn oak frames and clapboard siding.
- C) the English colonial settlement established in 1638 along the lower Delaware River.
- D) The Swedish style quickly turned into a developed Georgian mode based on English precedents.
- E) in the USA, people can see seven notably distinct regional colonial architectural styles.

By the latter half of the 19th century, the emerging industrial order of America was based on steel, and by 1870 the techniques of production, the supply of raw materials, and the home market were sufficiently developed to make the United States the world's greatest steel-producer. A cheap and practical process of making steel by forcing a blast of cold air through **molten** iron to clean it of impurities had been invented by Henry

Bressemer, an Englishman, in 1857. A rival patent for the same process was held by one William Kelly, a Kentucky ironmaster who claimed to have made the discovery before Bressemer. The two patents were merged in 1866, and the following year the first steel rails in the country were rolled for commercial use. In 1867 the United States made 1,643 tons of steel ingots; 1897 it made 7,156,957. In the meantime new discoveries of ore deposits in the fabulous Lake Superior district opened exciting prospects for the iron masters. Government surveyors in 1844 had discovered the Marquette Range in Michigan, including "a mountain of solid iron ore, 150 feet high." In 1868 the rich Vermilion Range in Minnesota was discovered, and in 1875 it was tapped by a railroad. Within the next decade the Menominee, the Gogebic, and the Mesabi mines, which together constituted the greatest iron-ore district in the world, were opened up.

28. The main idea of the passage is

- A) the United States became the world's largest steel-producing nation by 1870.
- B) there was a rivalry between America and Britain until 1870.
- C) the Lake Superior region became the home for the nation's steel industry.
- D) there were legal obstacles to the development of the steel industry during the mid-19th century.
- E) the steel industry played a key role in the development of the rail system during the 19th century.

29. The fact that several deposits of iron ore were found in the Lake Superior district is quite significant because

- A) railroad could be built to these deposits since they were close together.
- B) they were all virtually solid deposits of iron ore and thus easy to mine.
- C) this was all American Indian land that the U.S. government could simply claim as national property
- D) it was very expensive to treat this material
- E) their closeness to water made it cheap and easy to move the iron ore.

30. In the passage, the word "molten" has the closest meaning to

- A) stratified
- B) mottled
- C) liquefied
- D) contaminated
- E) embezzled

Appendix 2 The-Test Developed for The Novel

Part 1: Summarizing (1 pts for each)

In this part, you are expected to complete summary of *The City of Glass*, to determine whether you follow the general idea and the overall plot of the text you read.

The very first sentence of a brief summary of *City of Glass* is given. Complete the summary by choosing 3 more alternatives from the sentences given and put them into chronological order. Incorrect choices make the meaning vague and/or contain too much detail and/or are not directly related to the text.

City of Glass by Paul Auster portrays a fragment from the life of a writer named Quinn living alone in New York after his family's death, and having written somehow successful detective novels.

1....

2....

3....

Now choose the best 3 alternatives below and indicate them above.

- | | | |
|---|---|--|
| a) One day, resting at this home Quinn receives a call asking for the so called detective Auster. | b) Although Quinn is not a detective, he introduces himself as Auster and steps into a confusing adventure in which he obsessively tries to protect his so called clients Peter and Virginia from a so called murderer who is actually the father of Peter. | c) But Quinn couldn't stop father Stillman and commits suicide. |
| d) Later he meets the real detective Auster and asking for his help by giving the cheque to him. | e) Quinn lies that he is Paul Auster. | f) Actually Quinn stops writing novels after his families' death and he is depressed because of this lost. |

- g) Then Quinn gets into a struggle with the father Stillman, which goes nowhere but facing with his own obsession and destruction.
- h) Quinn promises to Peter that he will find his father and kill him before he kills his son.
- i) One day, Quinn's life abruptly changes with repeated phone calls asking for the detective Auster.

Part 2: Comprehension of the text and making a critic of it. (1 pts for each)

In this section you are expected to understand a critic on a novel related with the text potential of it.

- I. Based on text potential, a short critic is given below; decide where the sentence given should be inserted in the paragraph.

"It is true that Quinn is very different from his pseudonym William Wilson; Wilson is a creative and an active writer. (a) He could even have a family by himself, have an independent life; every reader of Wilson knows him but nobody knows who Quinn is. (b) He reads lots of detective novels and writes his own being inspired by them. (c) He has no real deeds or aims, he is a typical postmodern man that lost everything of him and could not take any pleasure of anything. (d) Once upon a time he had his own dreams, but now everything is totally a failure for him".

Circle the appropriate letter where you can insert the sentence given below. Incorrect choices spoil the flow of the idea or completely change it.

"Quinn is completely isolated individual; after the death of his family he only cares about himself not with any other."

- II. It can be inferred from the critic above except.
- Quinn and William Wilson are two different people.
 - Quinn writes detective stories under a different name.
 - Readers of William Wilson don't know his real name.
 - William Wilson seems more realistic and lively than Quinn.

Part 3: Reading Comprehension based on the excerpts and your knowledge of K-W-L on the novel. (1pts for each)

In this section you are expected to answer to the multiple choice questions based on both the excerpts given and your overall comprehension of the whole novel.

"New York was a labyrinth of endless steps. And no matter how far he walked, it always left Quinn with the feeling of being lost. Each time he took a walk, he felt he was leaving himself behind. By giving himself up to the streets, by reducing himself to a seeing eye, he was able to escape thinking. All places became equal, and on his best walks, he was able to feel that he was nowhere. This was

all he ever asked of things; to be nowhere. New York was the nowhere he had built around himself and he has no intention of ever leaving it again.”

1. With “New York was a labyrinth of endless steps. And no matter how far he walked, it always left Quinn with the feeling of being lost” the author most probably means that...
 - Anybody can easily get lost in New York.
 - It is a city that a person may psychologically feel being lost.
 - It is a very big city.
 - It is a very crowded city.

2. “Each time he took a walk, he felt he was leaving himself behind” because...
 - Quinn doesn’t like New York.
 - Quinn has nowhere to go than New York.
 - Quinn wants to change something in his life.
 - Quinn’s memories prevent him to leave New York.

“Quinn had not really lost himself; he was merely pretending, and he could return to being Quinn whenever he wished. The fact that there was now a purpose to his being Paul Auster - a purpose that was becoming more and more important to him a kind of moral charade* and absolved him of having to defend his lie.”

Charade: a game in which some of the players try to guess a word or phrase from the actions of another player who may not speak.

3. It is understood from the excerpt that...
 - If there is no purpose of being Paul Auster, Quinn would feel guilty because of his lie.
 - Quinn doesn’t like the idea of pretending as Auster.
 - Quinn doesn’t want to be himself.
 - Solving the case of Stillman is a kind of worship for Quinn.

4. What Quinn is doing may be well defined as...
 - Self-deception.
 - Self-monitoring.
 - Self-motivating.
 - Self-sacrificing.

Quinn wanted to record things he had seen that day, before he forgot them:

Today, as never before: the tramps, shopping bag ladies, drifters and drunks...the merely destitute to the wretchedly broken. They are everywhere. Some beg with a semblance* of pride: “soon I will be back with the rest of you”: Others have given up hope. Still others try to work for money. Others have real talent. The man improvised tiny*

variations, enclosed in his own universe. It went on and on. The longer I listen, the harder I found it to leave. To be inside that music: perhaps that is a place where one could finally disappear.

Far more numerous are those with nothing to do...hulks of despair, clothes in rags, faces bruised, bleeding. They shuffle through the streets as though in chains. They seem to be everywhere the moment you look for them.

There are others locked inside madness- unable to exit the world that stands at threshold of their bodies. Perhaps if he stops drumming ,the city would fall apart. There are those forever on the move, as if it mattered where they were. As Boudeleaire said: "It seems to me that I will always be happy in the place where I am not." Or more bluntly: wherever I am not is the place where I am myself.

Wretchedly (adj): very unfortunate in condition or circumstances; miserable; pitiable.

Semblance (adj): an assumed or unreal appearance; show

5. Similar to that of Walt Whitman's *I hear America Singing*, It may be stated that Quinn describes the scene to show...
 - Every kind of people exists in the city.
 - Everybody in the city is busy with his own business.
 - How all the city goes mad.
 - That the city is very crowded.

6. We understand from the text that Quinn has never...
 - Been among one of those people.
 - Observed people around him like that before.
 - Realized that the people in the city are too miserable.
 - Wanted to escape from New York.

7. There are different kinds of people described in the text except...
 - Drunks
 - Gifted people
 - Hopeless people
 - Smugglers

8. "*Perhaps if he stops drumming ,the city would fall apart*" . With this sentence it can be inferred from the passage that...
 - A mad drummer can tear down the city.
 - Drummers are valued people.

- No matter how they might seem aimless, everybody is a part of the city that keeps it together.
 - People usually don't like mad people but they are needed to the city.
9. The main idea of this excerpt may be...
- In today's world people are neither happy nor sad.
 - Madness is everywhere.
 - New York is full with lost people.
 - People in modern world are just trying to survive.

Part 4: Questions directly related to the text asking both the general and detailed meaning of the text.
Follow the instruction for each question on this section. (1 pts each)

A. Complete the sentences below with your own words.....

1. Father Stillman locked his son when he was a child in order to learn/reach God's /original language
2. Quinn hesitate to follow father Stillman at the Grand Central Station because there are 2 men similar to him
3. Quinn met to father Stillman three times under different names as:
 - a Daniel Quinn
 - b Henry Dark
 - c Peter Stillman
4. Quinn searched in the library for father Stillman so he may learn more about him/his studies/his behaviour
5. Virginia Stillman kissed Quinn at their first meeting because she wanted to proof that her husband is lying.

B. Read the Question below and tick ALL the choices that are applicable.

1. While waiting in front of the Stillman's house at the end of the novel, Quinn described the fundamental needs of human as:

<input type="radio"/> food	<input type="radio"/> sleep	<input type="radio"/> praying
<input type="radio"/> light	<input type="radio"/> trust	<input type="radio"/> shelter
<input type="radio"/> sex	<input type="radio"/> urination	<input type="radio"/> shopping
2. After meeting with the real Paul Auster at his home. Quinn....

<input type="radio"/> Doesn't believe Auster.	<input type="radio"/> Feels himself being cheated by Stillmans.	<input type="radio"/> Learns that father Stillman is dead.
<input type="radio"/> Feels guilty of having lied.	<input type="radio"/> Feels hopeless	<input type="radio"/> Though that the case is over.
<input type="radio"/> Is jealous of Auster because of his family.	<input type="radio"/> Is disappointed	<input type="radio"/> Wants to take revenge.

Part 5: The Characters and Places

In this section you will answer questions about people and the places in the novel. (1 pts each)

A. For the questions below choose ALL the choices that are applicable

1. The Grant Central Station can be best described as...
 - Crowded
 - small and packed
 - colorless
 - complicated
 - has an old architecture
 - designed modern but historical

2. At the very beginning of the novel Quinn can be described as...
 - Depressed
 - Brave
 - Aimless
 - Happy
 - Lonely
 - sophisticated

3. Throughout the novel New York described as a kind of city which is....
 - dangerous
 - boring
 - fierce
 - Independent
 - depressive
 - global
 - Lively
 - varied
 - reserved

B. For the questions below choose only ONE choice

4. Virginia Stillman may be described as...
 - Ruthless
 - Selfish
 - Self-sacrificing
 - Unfaithful

5. The hotel where Stillman stayed is....
 - Big and luxurious
 - Lower middle class
 - Not very expensive
 - Old and not clean

6. The changes Quinn went through may be described as...
 - Dependent >>>> independent
 - Depressed >>>>> lost
 - Lonely >>>>>>> befriended
 - Reserved >>>>> outgoing

Part 6: Technical Aspect of The Novel

If you try to create a tag for the novel, how would you complete the tag below (1 pts each)

Plot(MainConflict):. Theme: Main Characters:. Main Setting: Rising Action: Climax: Falling Action:
Resolution: Point of View:

Appendix 3 Tentative Class Calendar of the Experiment Group

FEBRUARY 18 (Introducing Syllabus & Regulations)

- Introducing syllabus and regulations
 - Introducing wikispaces group
 - Information about hotmail group and easy document sharing
 - Student experience poll
 - Questions and answers about the class in general
- Assignment:** making a short research about Paul Auster and City of Glass
(student don't need to submit any document at this time)

FEBRUARY 25 (General Reading Comprehension Test & Part 1 of City of Glass)

- General reading comprehension test
- How Graphic Novels Can be Read; Modeling and Introducing Graphic Novels
- Pre-reading activity with the first part of City of Glass (Tea Party & Inferring)
- Reading the first chapter at the classroom, describing each panels and gutter.
- Story-Map Activity with words and image windows (will be modeled in the class-will be practiced every week, either as assignment or in the class)
- Literate Eye Activity with words and image windows (will be practiced every week, either as assignment or in the class)
- K-W-L with words and images for the next session
- Example of a short summary with graphics and cartoons, creating picture books.

Assignment:

1. completing the first task on wikispaces (**due March 3 until midnight**)
2. write your own story (based on the K-W-L we have in class, how would you like the story to develop, use present tense third person omniscient point of view. It should be a kind of summary of your story. Then based on your summary, to create a picture book of your summary use graphics and cartoons that are suitable. **(Due March 4. Bring to class)**)

MARCH 4 (Reformulate the Text and Say something on (SSTO)

- Back to students picture book summary, talking about how the story may develop.
- Building groups 4-5 people in each group, every group will receive fragments from part 2-3 of the novel, then they will try to put them into order by saying

something on what they see on each fragment they have (I will show the rubric on PowerPoint (pp) for say something)

- Double Story Map (D-SP) (Double Entry Journals) (will be modeled in the class)
- Reformulating the text: You will reformulate the text in an standard novel
 1. I will show an example of standard novel. You need to describe what you see in every panel.
 2. Your standard novel will only cover the parts 1-2-3. (min 400 words)

Assignment:

1. Completing the task given on wikispaces (**due March 10 until midnight**)
2. External Library & Internet Search: find articles about Tower of Babel, Book of Genesis: Noah's Ark and Tower of Babel on Genesis, Mayflower and Pilgrims. For talk to the class activity, Find pictures of Tower of Babel, Noah's Ark, Mayflower and Pilgrims, cartoons are preferable, while reading the articles you find, focus on pictures you have. Bring the articles, cartoons and your comment on them to the class at next session. (**Due March 11 bring to class**)
3. Skim the standard novel chap. 1-2 and 3 (while skimming compare your reformulated text)
4. Read the part 4-5-6 from the graphic novel

MARCH 11 (Creating Connection, Somebody Wanted But So, Anticipating Guides, Making an Outline and Argumentative Writing)

- Back to K-W-L chart. Adding more questions to W and findings to L if we have more.
- In groups;

Practicing Literate Eye

Creating Somebody Wanted but So with graphic add-ons (SWBS): rubric will be given at the class

After SWBS chart, students will talk about the cartoons and the articles they searched in their group, and their connection to the actual text. Then one-two representatives from each group will talk about the activity they have to the whole class.

- Then student will be asked to build an outline, thinking that they will write an argumentative essay related to the previous activity. Example of outline and creating a topic sentence will be practiced.

- Anticipating Guide:

Rules and guidelines will be given through pp

Students will be given images (panels) for the next session and put them into their anticipating guide.

Assignment:

1. According to the rubric given student will practice rereading on part 7-8 of graphic novel and chapter 7-8 of the standard one

- a) First reading the standard one (grade your reading according to rubric)
- b) Then reading the graphic one (grade your reading according to rubric)
- c) Finally reading first the standard one and then the graphic one. (grade your reading according to rubric) **(Due March 18 via e-mail)**

2. Student will write an evaluation paper for their anticipating guide they wrote at the class and the actual chapters they read. Min. 100 words. **(Due March 18 via e-mail)**

3. Students will complete their argumentative writing referring to their outline they make **(due March 25 via e-mail)**

MARCH 18 (Think-Aloud, ABC's of comparing and contrasting, Scales, response paper)

- Students will be divided in groups, in each group everybody will take a turn and practice think-aloud (I will model the think aloud-process in the class, it's very similar to SSTO)
- After finishing think-aloud on part. 7 and 8, a rubric will be given for ABC's of comparing and contrasting they will also draw for the adjectives they use. Then in small groups everybody will practice the activity and will share their finding with other groups.
- Based on ABC chart, students will try to formulate poetic descriptions of the characters and the plot of the story. (will try to use the same rhymed words)
- D-SP
- Likert Scale Test will be given to the student about the chapter till now, and they will be asked to write their responses for each of the questions. Min 50 words for each response

Assignment:

1. Completing the task given on wikispaces **(due March 24 until mid-night)**

2. External Library & Internet Research: do a research and find articles on Humpty Dumpty, Lewis Carroll and Through the Looking- Glass and Alice's Adventures in Wonderland. For the talk to the class activity, find cartoons or pictures of Humpty Dumpty and Alice. As a response paper, write a summary of the articles and your reply

to those articles (250-300 word minimum for each, take Humpty Dumpty as one task, Lewis Carroll and Through the Looking-Glass and Alice's Adventures in Wonderland as one task). Don't forget to bring the cartoons you find to the class at the next session.

(Due March 25 via e-mail)

3. Rereading part 9

Similar to the rereading activity you have before on March 11.

- a) First read the standard version (grade your reading according to rubric)
- b) Then read the graphic one (grade your reading according to rubric)
- c) Finally read first the standard then the graphic one (grade your reading according to rubric) **(due March 25 bring to the class and via e-mail)**

MARCH 25 (Say Something on, Reformulating, Retelling, Integrated Writing)

- Students will be divided in groups; to talk to the class activity, everybody will share the cartoons of Humpty Dumpty and Alice and they will talk about their cartoons and what they think about how they are related to the part they read and the whole of the novel till now. Then one or two representatives from each group will talk to the whole class about the activity their group have done.
- In groups students will share their rereading activity and their comment about it.
- Students will complete the D-SP chart and Literal Eye chart and then they will reformulate a text based on what they have read till now.

Reformulating: An informal letter to a friend who is a police officer in Chicago: Thinking that they are writing about the case they have, students will write an informal letter to their friend who is a detective in Chicago, they will write a summary of the story.

- Related with the chapter 9, students will read a short text and listen a short lecture about the same subject. Then students will be asked to practice integrated writing skill. (min words 300) (Relevant paragraph development skills will be practiced here)

Assignment:

1. Completing the task given on wikispaces **(due March 31 until midnight)**
2. Complete the scales questions activity (min 70 words for each question) **(due April 1 via e-mail)**
3. Complete the letter you started at the class, while completing add some graphics and picture to your letter which is relevant to it.

4. Read part 10-11-12. While reading, prepare 5-6 questions for each part that ask the details and general meaning of chapters. Questions should be in such a way that, when anybody answers the question she should summarize the story in general at least. **(Due April 1 bring to the class)**

5. Do an external library and internet search on Walt Whitman and Ralph Waldo Emerson and their philosophy. You will need this while having an integrated Analytical Writing on Chapter 10-11. **(Due April 1, via e-mail, also bring your notes to the class)**

APRIL 1 (It says I say and so (ISSO), SBWS, Analytical Writing, Text reformulation as Readers Theatre)

- Students will be divided in groups. Each group will practice “It says I say and so” activity. The questions students prepared before will be used for this activity. The activity will be modeled.
- After students complete the ISSO activity, by using SBWS chart each group will prepare their own summary.
- Examples of Readers Theatre will be shown at the class, and we will talk about what is readers theatre, then as text formulating activity, working as groups, each group will try to create their readers theatre based on the novel.
- Shortly, we will discuss students findings on Walt Whitman and Ralph Waldo Emerson, their relations to the text, esp. chapter 11-12. Students will practice analytical writing about how they relate to the text by giving examples from the texts (min. 300 words)

Assignment:

1. Complete the task given on wikispaces **(due April 7 until midnight)**
2. Using a D-SP and an extended probable passage write how you expect story to end. Write the ending chapter to the story (min 500 words) **(due April 8, bring to the class)**

APRIL 8 (Read and Think Aloud, Say Something, K-W-L, Independent Writing)

- In groups everybody will share their ending (probable passage)
- Pages will be assigned to each group and they will create readers theatre for their assigned pages, then groups will come together and will share their reader’s theater with other groups. Then we will read a completed readers theatre. Before reading the actual ending.
- Back to the K-W-L chart we had at the very beginning, student will fill the remaining L charts and then will have an independent writing based on the question or subject given to them. Instructions will be given later. (min 300 words)

Appendix 4 Anticipation Guide (Adopted from Beers, 2003)

Anticipating Guide

Directions: Read each statements below and write “yes” if you believe that will happen in the story. If you believe that it will not happen write “no”. Then keep this anticipating guide until you finish the story. After you finish turn back to the story to review your answers.

Before Reading The rest of the novel		After Reading the whole novel
	1. Quinn successfully solves the case and makes father Stillman arrested by the police before he kills his son.	
	2. Quinn deceives Virginia and Peter Stillman and cooperates with father Stillman to kill son Peter.	
	3. Quinn makes father Stillman arrested but cooperates with Virginia to get a lot of money from son Peter.	
	4. Quinn thinks that son Peter is insane, and he gets him hospitalized again.	
	5. Quinn finds the actual detective Paul Auster, and asks his help to solve the case.	
	6. Actually detective Paul Auster and Virginia sets the trap to kill Quinn, because they actually killed his wife and son before.	
	7. Quinn meets with father Stillman and sees that he is also insane like his son.	
	8. Actually father Stillman doesn't care about killing his son.	
	9. Quin finds the detective Paul Auster and sees that actually his wife and son were not dead but living with Paul Auster.	
	10. It's a great misunderstanding that Paul Auster is a detective, actually he is not.	
	11. While Quinn investigating the story, he loses his reliability and he goes mad	
	12. Quinn can't stand anymore and commits suicide in the end.	

Use a second page for explanations after filling the after reading part.

Appendix 5 Probable Passage (Adapted from Beers, 2003)

Probable Passage:

First look at the key words from the key words handout. Decide which words should be placed on which column (character, setting, problem, outcome, unknown word). After placing the words, try to connect them, then check the graphic novel panels you received and add them to the columns where they belong to. Create a short summary of what you think is going on. If you have problem and need other words or clues, write them under to discover column. Write your short summary under gist statement, and decide what the title may be for this part. See next page...

Probable Passage

Title of The Section:.....

Character	Setting	Problem

Gist Statement:

Outcomes	Unknown Words	To Discover...

Appendix 6 Stem Starters of Say Something On. (Beers, 2003; p. 108)

<p style="text-align: center;">Make a Prediction</p> <ul style="list-style-type: none"> • I predict that..... • I bet that..... • I think that..... • Since this happened (fill in detail) then I bet the next thing that is going to happen is... • Reading this part makes me think that this (fill in detail) is about to happen... • I wonder if 	<p style="text-align: center;">Ask a Question</p> <ul style="list-style-type: none"> • Why did... • What's this part about... • How is this (fill in detail) like this (fill in detail)... • What would happen if... • Why... • Who is... • What does this section (fill in detail) mean... • Do you think that... • I don't get this part here...
<p style="text-align: center;">Clarify Something</p> <ul style="list-style-type: none"> • Oh, I get it... • Now I understand... • This makes sense now... • No, I think it means... • I agree with you, this means... • At first I thought (fill in detail), but now I think... • This part is really saying... 	<p style="text-align: center;">Make a Comment</p> <ul style="list-style-type: none"> • This is good because... • This is hard because... • This is confusing because... • I like the part where... • I don't like this part because... • My favorite part so far... • I think that...
<p style="text-align: center;">Make a Connection</p> <ul style="list-style-type: none"> • This reminds me of... • This part is like... • This character (fill in name) is like (fill in name) because.. • This is similar to... • The difference are... • I also (name something in the text that has also happened to you)... • I never (name something in the text that never happened to you)... • This character makes me think of... • This setting remind me of... 	

Appendix7 Re-Reading Activity and a student response (Adapted from Beers, 2003)

Please do the following before you begin your actual re-reading on City of Glass.

1. First read the following passage for 3 times. After each reading, rate your understanding level from 1 to 10 by taking down notes after each reading about how difficult the text is and/or what happened after each reading. (1 is the lowest, 10 is the highest)

2. Then after finishing re-reading with this short text, now you may have rereading with City of Glass:
 - a) **First decide** whether you have a specific part on City of Glass that you didn't understand at all. I prefer you practice rereading with all the parts you have had until now, but still if you think that that's a hard process to reread all the parts for 3 times, I understand that you focus on only a part. Still, I prefer you study on all the parts I gave.
 - b) After deciding which parts to reread. You may **begin your rereading**
 - c) **First: 1. read the standard version. 2.** While reading, jot down the main ideas (main points, story events on that part) and **rate your understanding** of the text between 1- 10 point. (1 is the lowest, 10 is the highest)
 - d) **Second: 1. now reread the same part from the graphic novel version. 2.** Keeping the main points you had in the previous reading in mind, focus on how characters are portrayed in these parts. Focus on the panels of the graphic novel, and take down notes about the physical appearance of the characters and how the psychological conditions of them are reflected in their physical appearance. **3. Rate your understanding** on the text again between 1 – 10 points (1 is the lowest, 10 is the highest)
 - e) **Third and final reading: 1. this time you will read both the graphic one and the standard one together.** You don't need to read the whole chapter again **but compare and do the following: 2. First, compare how the main ideas** you have in the first reading are developed in standard one and the graphic one. **Rate this “developing main ideas” between 1 to 10 points** for both the standard one and the graphic one. Take down notes. **3. Secondly, compare the physical descriptions** of the characters , and the settings in both the standard one and the graphic one. **Rate this “ descriptions” between 1 – 10 points** in both the version. Take down notes. **3. Finally as whole, including main ideas, description and general understandability** of the novel, **rate for both the version between 1- 10 points.** Take down notes.

- f) **Now you may write a short passage** about what you think about both the version and rereading activity.
1. Practice the rereading with this short text in accordance with the first article of the rubric above. Rate the text and jot down your comments on the spaces provided.

I Hear America Singing

I hear America singing, the varied carols I hear,

Those of mechanics, each one singing his as it should be blithe
and strong,

The carpenter singing his as he measures his plank or beam,

The mason singing his as he makes ready for work, or leaves off
work,

The boatman singing what belongs to him in his boat, the deck-
hand singing on the steamboat deck,

The shoemaker singing as he sits on his bench, the hatter singing
as he stands,

The woodcutter's song, the ploughboy's on his way in the morning, or at
noon intermission or at sundown,

The delicious singing of the mother, or of the young wife at work,
or of the girl sewing or washing,

Each singing what belongs to him or her and to none else,

The day what belongs to the day—at night the party of young
fellows, robust, friendly,

Singing with open mouths their strong melodious songs.

Walt Whitman

1 st reading rate:2	2 nd reading rate:4	3 rd reading rate:8
1 st reading comments: At first, I don't understand anything	2 nd reading comments: I could understand some parts	3 rd reading comments: I understand almost all

Rereading Evaluation

1 st Reading Rate:4	1 st Reading comment/Task: (min 30-50 words) It's complicated passage. I can understand dialogues and some parts. Father Stillman meet Quinn and Quinn said his name but Stillman didn't remember. Why not did Stillman remember his family?
2 nd reading Rate: 8	2 nd Reading comment/task: (min 30-50 words) By seeing I can take in very well. It's not complicated and not boring so I read readily. It's composed of dialogues. It's very exciting. I think reading lessons are managed with graphic adaption.
3 rd Reading Rate:7	3 rd reading comment/task: (min 30-50 words) At first; I couldn't understand this passage but I can take in it. Re-read is very important to understand very well. I remembered characters, affairs and settings so re-read is beneficial for us.

What I think About Rereading and How It Help me

I thought that re-read is redundant. As I never re-read I couldn't understand some passages well. I knew only some parts. Maybe doing re-read was tiring for me. But I know that re-read is beneficial for us. I wish I would have done re-read. But I like graphic adaption. I think It's very simple. City of glass is complex and detailed novel. I don't exaggerate it. Because all of my friend think it like me. RE-read helps us to understand it. My friends accept it.

Appendix 8 Think and Reading Aloud Protocol and a student response (Adapted from Beers, 2003; p. 126)

Part 1. Read each statement below. Put a 1 by the items you do often, a 2 by the items you do sometimes and a 3 by the ones you do rarely.

When I pause to think aloud...

 1 I try to connect the visualized content in the panels and the word panels together.
(connecting)

 1 I try to compare what I visualize and what is visualized in the panels
(visualization and comparing)

 3 I try to figure out which parts have confused me. (Monitoring comprehension)

 1 I compare what has happened now with what happened previously. (Comparing)

 2 I ask questions about what's going on in the text. (Questioning)

 1 I make myself connect what I know to what's happening in the story.
(connecting)

 1 I make comments about what I like or don't like. (commenting)

 2 I anticipate what a character might do next. (predicting)

 1 I make comments about what the author is doing to give me hints about the characters or plot or setting. (commenting)

 2 I wonder what the author wants me to figure out at this point. (questioning)

 1 I try to figure out If I need to reread a section. (identify fix-up solutions)

__2__ I predict what will happen next (predicting)

__1__ I try to imagine what is happening in the text. (visualizing)

__1__ I think about characters or events to see how they are alike or different (comparing)

__1__ I ask myself how this is like something else I have read or maybe a song I've heard. (connecting)

__1__ I try to figure out If I should read on (identify fix-up solutions)

__3__ I stop and ask myself If I understand what I've read so far. (monitoring comprehension)

Part 2. Look at the numbers you put in the blanks in Part 1 and then answer the questions in Part 2.

1. What do you do most often when you think aloud?----**predicting**
2. Why do you think you do that most?-----**connecting**
3. What do you think you do least?----**monitoring comprehension**

Part 3. Complete the following statements to help you plan what you'll do in your next think aloud.




1. Think-aloud help me because....**I can see what am I doing and how am I doing or reading the chapters. I can improve myself intensively, cause I can see where I have to work(exp.monitoring comprehension)**
2. I need to keep practicing (predicting, connecting, comparing, visualizing, monitoring comprehension, identifying fix-up solutions, commenting, questioning) because...**We should have a better look to the next chapters and we can estimate them.**
3. In my next group of think-alouds I'll...**be more carefull and 'll look to use for more monitoring comprehension**



**Appendix 9 ABC's of Comparing and Contrasting and a student response
(Adapted from Beers, 2003)**




Chose two characters from the novel we have read, one may be protagonist and one antagonist. Then begin to describe both physical and/or characteristic features of those characters. For each box, use an adjective begin with the letters mentioned on this box and stick a graphic or draw your own logographic cue for it. If you cannot find go to the next. You need to use different color for each character.

Characters: **Quinn**

Paul Auster



A-B	C-D	E-F	G-H
anxious	<p>Careful</p> <p>Careless</p> <p>Collected</p> <p>Cool</p> 	<p>Exciting</p> <p>Fool</p>  <p>Follower</p>	<p>Heedless</p> <p>Helpless</p> <p>Helpless</p> 

<p>I-J</p> <p>Intelligent</p> 	<p>K-L</p>	<p>M-N</p> <p>Meaningful</p> 	<p>O-P</p>
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<p>Q-R</p>	<p>S-T</p> <p>Silly</p> <p>Self-confident</p> 	<p>U-V</p>	<p>WXYZ</p> <p>Watchful</p>  <p>Worried</p>  <p>Woozy</p>
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Appendix 10 Double-Story Map and a student response (adapted from Monnin, 2010)

DOUBLE-STORY MAPPING

MAP PANEL	RETELL STORY MAP	TEXT POTENTIAL STORY MAP
<p>Map 1 characters:</p> <p>Quinn</p>  <p>Peter Stillman(father)</p>  <p>Peter Stillman(son)</p>	<p>Quinn is a young man who writes his novels under the name of William Wilson.He lost his family and no friends.The single thing he does to write books.</p> <p>Peter Stillman is someone who studies philosophy and religion at Harward.After his wife dies he takes care of his son.He believes that there is a particular language of God and it can be reached if a child is kept away from people without hearing any words belong to human languages.His aim is to reach the language of God so he locks his son in a room for 9 years.</p> <p>Peter Stillman is Peter Stillman's son.He has the same</p>	<p>Quinn</p> <p>At first I thought that Quinn introduced himself as detective Paul Auster only for a little excitement because he has no any friends except the characters he writes in his books but then I understood that he wants to do benefical something for the people.As his dead son's name is also Peter he felt a closeness toward Peter,he wants to protect him and does all the things that he could.Maybe Quinn is the most injured character in that book.He works and workd jusst for a favor,he doesnt earn money from that job and at last he lost between the events.</p> <p>Peter Stillman</p> <p>Probably he is the most</p>



name with his father. He is locked in a dark and empty room by his father for 9 years when he is so little. He contacts no people, he doesn't hear even a single word from people. So he can't speak and move well enough, he carries the signs, harms of those 9 years. He learns to speak from his speech therapist Virginia at hospital and then they marry.

intelligent character in that book. He never gives up his aims. A very big amount of time passes, he is arrested but he resumes his work. I think he is ambitious. I admit that he did harmful and crazy things to his son but I admire his patience, ambition, discipline. He is too old to do these unusual things but he doesn't take into consideration it. He is well focused on his aim.

Virginia Stillman






Virginia Stillman is a beautiful, young and attractive speech therapist. She is married with Peter. He is worried for his husband.

Virginia Stillman

She pretends that he is worried for his husband but he behaves strange at the same time. She can kiss a foreign man easily I think she is a dangerous woman. As I know Peter is an unhealthy but rich man. Money could affect her decision when she gets married. Peter can't talk so much, he can't move well so he can't intervene Virginia. She feels free and after this unhealthy man dies she owns all the money.

Map 2 setting:

Quinn's House is not so big it is useful and ideal for a lonely

<p>Quinn's House</p> 	<p>Quinn's House</p> <p>New York Streets</p> <p>Stillman's House</p> <p>Grand Centre</p>	<p>man.He has a big bookshelf and the books stand ther in order.He has whatever he needs in his kitchen,bedroom sitting room not more.</p>
<p>New York Streets</p>  <p>The House of Stillman Family</p>  <p>Grand Central</p>	<p>Stillman's Hotel</p> <p>Mayflower Cafe</p>	<p>New York Streets so complicated and big.There is evey kind of person I mean,mad,crazy,poor,rich,old,yo ung.The streets are both enjoyable and dangerous,opposites stand there next to each other.I dont find there safe and I am afraid a little.</p> <p>Stillman's House is spacious.It has expensive and comfortable furnitures.It makes me relaxed with his big hall.I understand that their economical situation is high and well.It is a smart house.</p> <p>Grand Central reminds me Haydarpasa Central with his historical structure.It is so big and complicated.There are lots of exits,corridors.I feel that I can easily lose there and I find there mysterious like the characters in that book.</p>



Stillman's Hotel



Mayflower Cafe

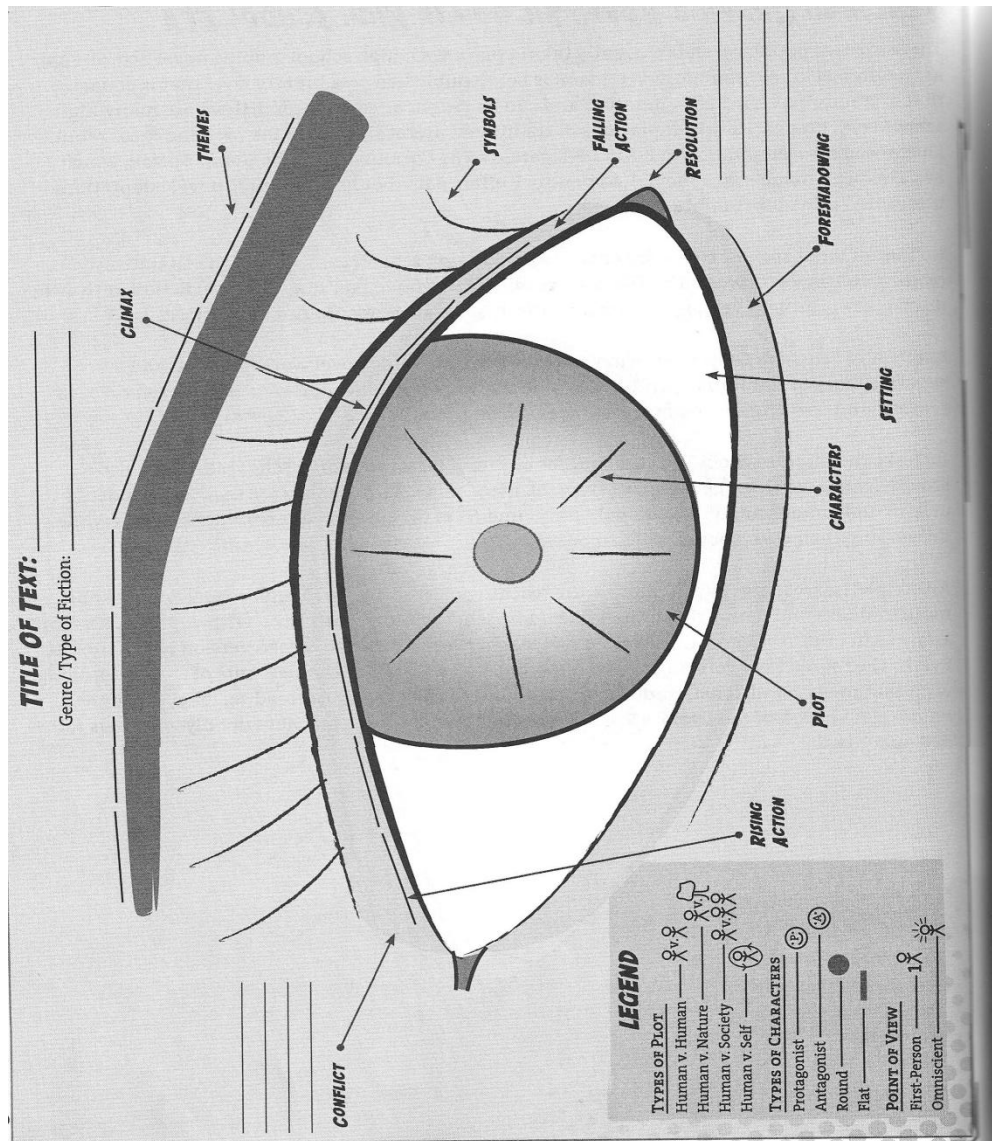


Stillman's Hotel seems old,cheap and ordinary.It is between shops and it reflects New York streets.I think a man who has not much money stay there.

Mayflower Cafe seems as an ordinary cafe it is situated at the edge of a street.It reminds me the cafes where i go with my friends.It is not so big or luxurious but it is useful.There are comfortable seats.

<p>Map 3 Problem/conflict in the story</p> <p>The wrong number causes a detective story.</p>	<p>The wrong number causes a detective story.</p>	<p>The events begin with a wrong number. The main character takes place of a different person and he lives unusual series of events which he never hopes. This is very ordinary. When he thinks that he will have a few interesting events he realizes the importance of the case. So when he wants to live an adventure, a difference for only one day, he is exposed to live complicated and critical events which change all the direction of his life. At first I thought there would be a murder but it didn't happen so. The events became complicated and exciting, the book left me lots of question marks.</p>
<p>Map 4 Story Event</p>	<p>Intentionally left blank from the original student paper</p>	<p>Intentionally left blank from the original student paper</p>
<p>Map 5 Story Event</p>	<p>Intentionally left blank from the original student paper</p>	<p>Intentionally left blank from the original student paper</p>
<p>Map 6 Story Event</p>	<p>Intentionally left blank from the original student paper</p>	<p>Intentionally left blank from the original student paper</p>
<p>Map 7 Story Event</p>	<p>Intentionally left blank from the original student paper</p>	<p>Intentionally left blank from the original student paper</p>

Appendix 11 Literate Eye (copied from Monnin, 2010 p. 149)



Appendix 12 Somebody Wanted But So (A Student Model-adapted from Beers, 2003)

SPRING 1901

Quinn Stillman
River Station
William Wilson

wanted to change his life because he had a boring life
He had written so much he wanted to retire his job

He studied hard because he was in war
He had written so much he wanted to retire his job

Virginia Stillman
Peter Stillman

So Virginia (Paul Auster) came to their home to help Peter Stillman

So after he had spoken with Quinn, he believed that he was fine

BUT

but Virginia Stillman called him to help her husband
but he had a chance to be an architect

but he cannot bear to say these mutual words He don't say that words in his own wish. It is the language of God.

Wanted to help Paul Auster Quinn for his husband, Peter Stillman

Wanted that everybody understand him because his language should be the only language

Handout

Appendix 13 Retelling Rubric (adapted from Beers, 2003)

Retelling Rubric

Name:.....

Date:.....

Text:

Selected by:

Directions: Use the following check list to rate retelling. For each item below, circle a number from 0-3 in the appropriate column. On this scale, 0 means retelling didn't include the item at all, 3 means the retelling completely and successfully included the item.

Does retelling:

- | | | | | |
|---|---|---|---|---|
| 1. Have an introduction that includes the story's title and setting? | 0 | 1 | 2 | 3 |
| 2. Give the character's names, and explain how the characters are related to one another? | 0 | 1 | 2 | 3 |
| 3. Identify the antagonists and protagonists? | 0 | 1 | 2 | 3 |
| 4. Give those antagonist and protagonists vividly, as they appear on the actual text? | 0 | 1 | 2 | 3 |
| 5. Include the events maps? | 0 | 1 | 2 | 3 |
| 6. Connect the events maps in correct order? | 0 | 1 | 2 | 3 |
| 7. Provide related details supporting the event maps | 0 | 1 | 2 | 3 |
| 8. Discuss the main conflict/ problem in the story? | 0 | 1 | 2 | 3 |
| 9. Explain whether and how the main conflict/problem is resolved? | 0 | 1 | 2 | 3 |
| 10. Give the symbols, if there is any, in the same way? | | | | |
| 11. Sound organized? | 0 | 1 | 2 | 3 |
| 12. Make sense? | 0 | 1 | 2 | 3 |
| 13. Connect the story to another story or to the reader's life? | 0 | 1 | 2 | 3 |
| 14. Include the reader's personal response? | 0 | 1 | 2 | 3 |
| 15. Can give the visual details in the same way with the text? | 0 | 1 | 2 | 3 |
| 16. Include any kind of visual adds on like logographic cues or graphics? | 0 | 1 | 2 | 3 |

Appendix 14 It Says I Say and So Activity Assigned. (Adapted from Beers, 2003)

Question	It says and shows (use a panel from the novel)	I say	So
Who is Quinn?			
How does Quinn feel after his family's dead?			
What is the threat for Stillmans?			
Does Quinn believe in what Peter Stillman told to him?			
How can we describe Peter Stillman's psychology?			
Who is Virginia Stillman, and how did she get marry Peter?			
What kind of cases did Quinn hear about before similar to that of Peter Stillman? How does Quinn feel himself about this?			
How is the legend of the Tower of Babel related to the experiment of father Stillman?			
Why does Quinn think that "anybody that is determined can be easily disappeared at the station"?			

Question	It Says and shows	I say	So
What did father Stillman do after he settled in a hotel? Did Quinn think that he is going to kill his son?			
What does father Stillman think about the language and the name given to the objects in everyday life?			
How did Quinn lose father Stillman?			
Who is Paul Auster? What did Quinn asks to him?			
What did Quinn do to be sure that Stillmans is safe?			
What kinds of problems did Quinn have while observing Stillmans' house?			
What happened to Quinn's house while he is away?			
What happened to father Stillman?			
What happened to Quinn and Stillmans in the end?			

Appendix 15 Students Questionnaire Given at the End of The Study.

* Required

Your Gender *Cinsiyetiniz

How many novels and/or short stories written in Turkish do you read in a month? (course books are not included)*Bir ayda Turkce yazilmis kac adet roman/kisa oyku okuyorsunuz. (ders kitaplari dahil degildir)

- 5 and more
- 3-4
- 2-3
- 1-2
- less than 1 / 1den az

How many novels and/or short stories written in English do you read in a month? (course books are not included)*Bir ayda Ingilizce yazilmis kac adet roman/kisa oyku okuyorsunuz (ders kitaplari dahil degildir)

- 5 and more
- 3-4
- 2-3
- 1-2
- less than 1 / 1den az

Do you ever read graphic novels, comics, or cartoons in Turkish? *Turkce yazilmis grafik roman, cizgi roman yada kisa karikaturleri hic okur musunuz?

- Yes, I read / Evet, okurum
- No, I don't read / Hayir, okumam

What Types of comics do you read in Turkish (choose a grading for each item between 0 to 4; 0 is I never read and 4 is I always read)Turkce'de cizgi roman turlerinden hangilerini ne siklikta okuyorsunuz? (her bir madde icin 0 ve 4 arasi bir not verin: 0 hic okumuyorum ve 4 her zaman okuyorum anlamina gelir)

	0 (never reading)	1	2	3	4 (always reading)
Comics magazines, Leman, Uykusuz, etc.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	0 (never reading)	1	2	3	4 (always reading)
Comics books , Spiderman, Batman etc	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Classics published in graphic novel form. Kafka, Wilde, Flaubert etc	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
by NTV publication or similar	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cartoons at the newspapers and other type of magazines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Do you ever read graphic novels, comics, or cartoons in English? *İngilizce yazılmış grafik roman, çizgi roman ve kısa karikatürleri hiç okur musunuz?

- Yes, I read / Evet, okurum
- No, I don't read / Hayir, okumam

What Types of comics do you read in English? (choose a grading for each item between 1 to 5; 1 is I never read and 5 is I always read)İngilizce'de çizgi roman türlerinden hangilerini ne sıklıkta okuyorsunuz? (her madde için 1 ve 5 arası bir not verin: 1 hiç okumuyorum ve 5 her zaman okuyorum anlamına gelir)

	0 (never reading)	1	2	3	4 (always reading)
Comics magazines, DC Comics in The US. /	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Comics books , Spiderman, Batman etc /	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Classics published in graphic novel form. Kafka, Wilde, Flaubert etc	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cartoons at the newspapers and other type of magazines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Original Graphic Novels like Persepolis /	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cartoons at the newspapers and other type of magazines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cartoons at BBC and similar websites	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	0 (never reading)	1	2	3	4 (always reading)
others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rate the following statements between 0- 4. 0 (strongly disagree), 2 (somehow agree) and 4 (strongly agree) *Asagidaki cumleleri 0 ile 4 arasinda degerlendiriniz. 0 (kesinlikle katilmiyorum), 2(iyi-kotu katiliorum) 4 (kesinlikle katiliorum) anlamini tasir

	0 (strongly disagree)	1	2 (somehow agree)	3	4 (strongly agree)
1. I don't like reading much but I have to read as reading is assigned as homework	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. I don't like reading graphic novels because they are too difficult to understand. (do not answer this question based on the City of Glass	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. I read a lot because I believe as I read more my reading comprehension will improve	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. As graphic novels have more visuals they help me to understand better. /	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. When compared to standard novels, graphic novels are too difficult to understand	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. I would like to read much more graphic novels but school curriculums don't contain graphic novels	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. While reading a standard text I frequently stop and need to reread. /	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Graphic novels may be useful for kids but not for	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

	0 (strongly disagree)	1	2 (somehow agree)	3	4 (strongly agree)
adult readers.					
9. I can't be sure whether I understand a text or not until I have the reading comprehension questions at the end of the text.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Reading graphic novels is easier and funnier to read, because they contain a few texts and have funny drawings.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<hr/>					
11. While reading graphic novel I frequently stop and need to reread.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12. I focus on the images much more than the text while reading graphic novels.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. When I realize that I couldn't understand a text, I would stop reading it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14. Answering the reading comprehension questions at the end of the novel correctly is much more important to evaluate the reading comprehension. /	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15. While reading graphic novels, I frequently stop reading and browse through the images on the page. /	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. When I think that I don't understand what I am reading I would apply some of the strategies I learnt.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17. I feel that I don't know how to read a graphic novel.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

18. I would like schools curriculums contain graphic novels.

19. Instead of long narrative text, visuals, graphics and drawings makes me understand better.

20. I know how the panels, gutters and balloons work in graphic novels and that makes reading it easy. /

21. I am not accustomed to read graphic novels much because in my previous experiences (high schools or before) I haven't read graphic novels at all. /

22. In the future, I would prefer to read graphic adaptation of a standard novel instead of the standard one.

23. When I couldn't understand the text that I am reading I prefer teacher to help me.

24. If I prefer to read graphic novel, my parents and teachers would think that I am a lazy student who doesn't like reading and that's why I may prefer to read standard novels.

25. I think that reading graphic novels are not actual reading and they don't contribute to my reading skills.

26. I found the graphic adaptation "City of Glass" difficult to understand

because its language is too complex and the level is higher.

27. I found the graphic adaptation “City of Glass” difficult to understand because it is hard to structurally understand graphic novels for me.

28. I believe that I may equally understand “City of Glass” if I read the standard version.

29. I believe that I may prefer to read graphic novels instead of the standard novels in the future.

30. I would prefer to read the standard version of the “City of Glass” instead of the graphic adaptation of it.

31. I may not read graphic novels in the future because the people around me may think it is childish.



T.C.
SELÇUK ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü Müdürlüğü



Özgeçmiş

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Doğum Yeri:	Ödemiş
Doğum Tarihi:	
Medeni Durumu:	
Öğrenim Durumu	
Derece	Okulun Adı
İlköğretim	Ödemiş Cumhuriyet İlköğretim Okulu
Ortaöğretim	
Lise	Ödemiş Hulusi Uçaçelik Anadolu Lisesi
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