THE EFFECT OF COMIC STRIPS ON TURKISH EFL LEARNERS' MOTIVATION AND READING COMPREHENSION

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MASTER THESIS
Department of Foreing Languages Teaching
Yrd. Doç. Dr. M.Yavuz KONCA
2012

ATATÜRK ÜNİVERSİTESİ
EĞİTİM BİLİMLERİ ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ ANA BİLİM DALI
İNGİLİZ DİLİ EĞİTİMİ BİLİM DALI

THE EFFECT OF COMIC STRIPS ON TURKISH EFL LEARNERS' MOTIVATION AND READING COMPREHENSION

(Karikatürlerin Lise Öğrencilerinin Okuma Anlama Motivasyonlarina Etkisi)

MASTER THESIS

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ERZURUM
June, 2012

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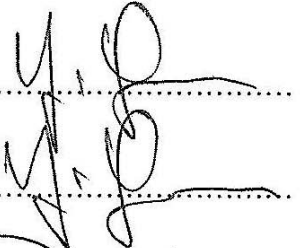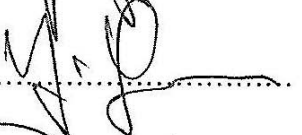☒ açılabilir.

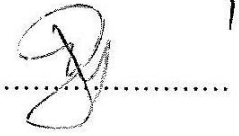25/07/2012

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KABUL VE ONAY TUTANAĞI

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.. / .. / . . . .

Prof. Dr. H. Ahmet KIRKKILIÇ
Enstitü Müdürü

i

ÖZET

YÜKSEK LİSANS TEZİ

TEZİN TÜRKÇE İSMİ

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Bu çalışmanın amacı, Türkiye'deki İngilizce ders kitaplarında ihmal edilen bir tür olan çizgi romanların niteliğine ışık tutmak ve okuma malzemesi olarak çizgi roman kullanımının ortaokul seviyesinde İngilizce öğrenen Türk öğrencilerin motivasyonu üzerindeki muhtemel etkisini ortaya koymaktır. Çalışmada ayrıca çizgi roman kullanımının, öğrencilerin çizgi romanları kavramaları ve buna bağlı olarak da diğer okuma malzemesini anlamaları üzerinde herhangi bir etkisinin olup olmadığının öğrenilmesi amaçlanmıştır. Bu araştırma için, ortaöğretim seviyesinde İngilizceyi yabancı dil olarak öğrenen Türk öğrencilerden iki grup seçildi. Katılımcılar Erzurum Final Ortaöğretim Okulu'ndan 91 beşinci ve altıncı sınıf öğrencisinden oluşturuldu. Bu iki grubun homojenliğini belirlemek için bir Nelson Seviye testi uygulandı. Ardından, öğrenciler, deney ve kontrol gruplarına ayrıldı ve bir okuma programına tabi tutuldu. Motivasyon Anketi (Mori, 2002) uygulanarak çalışmanın başında ve sonunda öğrencilerin okumaya yönelik motivasyonları değerlendirildi. Mori anketi, yabancı dil öğrencilerinin okuma konusunda nasıl hissettiklerini ölçen 20 maddelik yedi dereceli Likert tipi bir anketti.

Öğrencilerin ankete verdikleri cevaplardan elde edilen ön test ve son test verileri SPSS ile değerlendirildi ve ham verilerin analizi için, bir Person product-moment korelasyon katsayısı kullanıldı. Analiz, öğrencilerin okuma motivasyonunun okuma programı sonunda önemli düzeyde artmış olduğunu gösterdi. Deney grubu öğrencilerinin okuma motivasyonunun çizgi roman okuma ile yüksek ölçüde ilişkili olduğu bulundu. Bu çalışma, yavan ve sadece yazılı metinlerle kalınmayıp bunun ötesine gitmenin önemini gösterdi. Bu çalışmanın bulguları dil derslerinde kullanılan okuma türleri ile öğrencilerin ders materyalini okuma konusundaki motivasyonu arasındaki ilişki üzerine yeni bir ışık tutabilir Bu bulgular, eğlenceli okuma materyallerinin geliştirilip İngilizce ders kitaplarında kullanılması için malzeme geliştiricilere yeni bir bakış sunması bakımından önemli öneriler içermektedir. Kısmen çizgi roman formatında yazılmış bir ders kitabı, yabancı dil öğrencilerinin ders kitaplarına bakışında değişiklik yapmak bakımından çok iyi bir seçim olabilir.

Anahtar Kelimeler : Komik, Komik Hikaye, Motivasiyon, Okuma Anlama

ABSTRACT

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The aim of this study was to shed light on the nature of comic strips - an ignored genre in Turkish English language textbooks - and to assess the probable effect of using comics as reading materials on Turkish intermediate EFL learners' motivation to read. It was also aimed to find out whether using comic strips has any effect on students' comprehension of comics and accordingly comprehension of other reading materials. Two groups of Turkish teenage intermediate EFL learners were selected for this study. The participants were 91 fifth and sixth grade students from Final School in Erzurum. A Nelson Proficiency Test was administered in order to determine the homogeneity of the two groups. Then, the learners were assigned to experimental and control groups and participated in a reading program. The students' motivation to read was assessed at the beginning and end of the study administering the Motivational Questionnaire (Mori, 2002). Morris' questionnaire was a 20-item seven point Likert scale questionnaire, measuring how foreign language students feel about reading.

The pre- and post-test data obtained from the students' responses to the questionnaire was fed into SPSS and a Person product-moment correlation coefficient was used to analyze the raw data. The analysis showed that the students' motivation to read increased significantly at the end of the reading program. It was found that the experimental group students' reading motivation was highly correlated with reading comics. The study demonstrated the importance of looking beyond the dry and bookish format texts. The findings of this may study shed new light on the relationship between the kind of reading genres used in language classes and the students' motivation to read the materials. These findings have important implications for offering new insights to materials developers for the development and inclusion of enjoyable reading materials in English text books. A text book partly written in comics' format can be a very good choice to make changes in foreign language learners' views toward the text books.

Key words: Comics, Comic Strips, Motivation, Reading Comprehension

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ABBREVIATIONS

DCT   : Dual Coding Theory

EFL   : English Foreign Language

ELT   : English Language Teaching

ER   : Extensive Reading

ESL   : English Second Language

L1   : First Language / Native Language

L2   : Second Language / Target Language

MQ   : Motivational Questionnaire

MRQ   : Motivational Reading Questionnaire

Oft   : Often

PI   : Perceived Interest

SI   : Sources of Interest

SLA   : Second Language Acquisition

SLL   : Second Language Learning

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CHAPTER ONE

1. INTRODUCTION

Reading, like other aspects of language competence, is complex and development of fluent reading abilities by L2 students is a challenging undertaking (Schmitt, 2002). As the importance of reading is increasing in modern education and pedagogy, English language teachers, especially teachers of reading wish for new and engaging texts to enhance learning especially in formal classroom environments like state schools. On the other hand, publishers try to improve their materials as being authentic, but "many teachers believe that no matter how appealing texts might be, they still ring of artificiality and are just a representation of the real thing" (Davis, 1997). Therefore, some materials should be introduced into classes that expose students, both physically and mentally, to the outside world, particularly in EFL settings where authentic models are scarce. In this way, *comics* can be especially useful in second and foreign language classrooms. "Comic strips are not only for fun in a language class, but there are also methodological reasons for teachers to use them "(Casabay, 2006, p.26).

According to Ollers' (1983) episode hypothesis, a text that has a story line and a logical structure is easier to remember and recall. Therefore teachers can benefit from comics' story line to teach a variety of things - character development, dialogue, transitions, conclusions, etc. Comics are multidimensional - they combine both words and images. Students are often immediately drawn in by the opportunity to play with images and language.

The fact that comic strips are visual also contributes to improving communicative competence (Casabay, 2006). As Casabay (2006) notes, in comic strips life-like situations and expressions use in spoken and slang. According to Lin (2003) as technology advances, new ways of transmitting knowledge are developing rapidly. He notes that when we expand our methods of literacy instruction by including drama , multimedia , comics , and other formats , we may be able to reach more students in the

language classroom and meet students' different learning styles than would be the case using purely traditional teaching methods (Lin, 2003).

Derrick (2008) believes that one of the ways that ESL/EFL teachers can increase the amount of time their students read is by using "comics "and graphic novels. Apparently comics with their visual nature and usually colorful settings help to motivate students to read.

While comics can make hybrid changes in the second and foreign language classrooms, unfortunately, they are on often-overlooked genre in most ELT classes, especially in Turkey. Not only in the formal school classes, but also in institutional and recreational settings they have been totally ignored. Every day in our classes teachers are face with demotivated students, most of them are really tired of reading long texts in a totally bookish format. Hence, we should notice the idea of using comic strips as a learning device and to add an element of fun to our language classes and language learning process. Having these motivational points in mind, in the present study, the possible effects of comic strips on Turkish teenage students' motivation to read and also their reading comprehension scores have been studied.

1.1. Statement of the Problem and Purpose of the Study

From a classroom teaching perspective, reading is the solid rock around which all other skill-based activities are situated as the structure of the majority of ELT course books show (Arkian, 2008). Reading is the most important language skill (Celce - Murica, 2001; Richards & Renandya, 2002; Derick, 2008 & Arkian, 2008) and reading comprehension is part of overall language proficiency. Although reading is of such a paramount importance in second and foreign language teaching -learning process, the reading materials used in most of the present text-books in Turkey are not interesting and motivating. Almost always most of the EFL learners complain about the never-ending task of reading long texts with a boring and tiring format. Therefore, our teachers and materials-developers should try to find and apply some new reading texts that appeal to students to read more. The suggestion is that since comics are often more interesting than ordinary and uninteresting textbooks, using them in language classes as

a reading material, among other benefits, may also help provide a low-stress environment that encourages learning.

On the other hand we should note that psychological factors along with their components such as affective variables have received great attention from different specialists across the field. One of the branches of science, which dramatically has taken these parameters into consideration, is Applied Linguistics. The psychological factors can influence language learners' performance in the process of foreign language learning, one of which is the motivation to learn.

Motivation does imply some incentive that causes the individual to participate in an activity leading toward a goal and persevere until the goal is reached. Motivation is affected by students' self-concepts, values, needs, and goals. Motivation may be extrinsic, as in the case of sociocultural influences and social reinforces or intrinsic, as in the case of anxiety, need to achieve, and aspirations (Swartz, 1974).

Having the aforementioned points in mind, in the present study the researcher tried to thoroughly examine the effects of reading comic strips on Turkish EFL learners' motivation and reading comprehension. Therefore it is one of the aims of this study to argue that EFL/ESL teachers and material developers need to begin to use incorporating the genre of comic strips as an alternative multimodal form of text in EFL/ESL pedagogy.

1.2. Significance and Justification of the Study

There are several factors that combine in a profile of the successful second language learner; obviously the motivation to learn is important (Yule, 1996). Csabay (2006) believes that "one well-known way to arouse the students' interest can be achieved by bringing something extraordinary and new in to the language class" (Csabay, 2006, p. 24). Brown (2001) emphasizes on using a variety of reading texts instead of just focusing on variety of reading performances. However, among many characteristics of foreign language teaching course books, problems with reading passages and especially with topic selection are among the most important ones for filling this gap. Csabay (2006) states that especially among teenagers and young adults, comic strips can be used efficiently for this purpose (p. 24).

Another interesting and considerable point regarding the use of comics in EFL/ESL classes is the positive impression that this type of genre holds. According to Templer (2009) comics and graphic narrative materials are excellent means to reduce the" affective filters" of anxiety and lack of confidence blocking student pleasure in learning L2. They can spark students' interest, thus increasing acquisition of L2 and invigorating kids to become "autonomous acquirers" (Krashen, 2004).

Having the aforementioned points in mind, it can be conclude that motivating students and maintaining their motivation is of a paramount importance in EFL/ESL classes, especially in state schools, where the students' choice of activities is very limited. Comics are usually funny; therefore, it is supposed that applying materials like them to language classes will have positive effects on teaching English. They can bring a cheerful atmosphere into the class, reduce stress, and as a result create a relaxed atmosphere in language classes.

Mehmet ÇELİK (2004) investigated the role of humor on the students of Hacettepe University to examine ways of overcoming negative effects (i.e. anxiety, boredom). Salim Razi (2005) investigated the influence of cultural schema and reading activities on reading comprehension. It carried out at Çanakkale Onsekiz Mart University, Turkey. But the use of comics as an important genre has been totally over-looked by Turkish scholars and university students. There are not any studies dealing with the role of comic strips on Turkish-English language classes. Cary (2004) notes that, "long- standing concerns about the appropriateness and educational value of comics have made them rare birds in schools. Consequently very few teachers have ever seen comics 'in flight' - enthusiastically read, discussed, written about and created by students "(p. 42).

Hence, from a pedagogical and pragmatic point of view, having a greater knowledge of the subject of motivation and applying new reading materials - like comics - can help teachers, text book developers, materials-designers, and educational authorities to find new ways for improving the quality of teaching and learning English in Turkish educational system.

1.3. Research Questions

The current study aims at providing preliminary answers to the following questions:

1. Does the use of comic strips have any effect on EFL learners' reading comprehension scores as measured by eight interval tests?

2. Does the use of comic strips have any effect on EFL learners' general reading comprehension scores as measured by two final tests?

3. Is there any difference between EFL learners' reading motivation in the pre- and post-test phases?

4. Is there any relationship between the use of comic strips as reading materials and EFL learners' motivation to read?

1.4. Null Hypotheses

H01: The use of comic strips does not have any effect on EFL learners, reading comprehension scores, as measured by eight interval tests.

H02: The use of comic strips does not have any effect on EFL learners' general reading comprehension scores, as measured by two final tests.

H03: There is not any difference between EFL learners' reading motivation in the pre- and post-test phases.

H04: There is not any relationship between the use of comic strips as reading materials and EFL learners' motivation to read.

1.5. Definition of Key Terms

In order to make a general understanding of the key terms used in the present study, in the following pages we will provide definition of the key concepts used throughout the study.

1.5.1. Comics

The Oxford Dictionary of English (2005) gives a comprehensive definition of comics:

"Comic is a graphic medium in which images are utilized in order to convey a sequential narrative. It is the sequential nature of the pictures and the predominance of pictures over words that distinguish comics from picture books, though there is some overlap between the two media. Most comics combine words with images, often indicating speech in the form of word balloons" (Oxford Dictionary of English, 2005, p.248).

According to Aleixo and Norris the clearest definition of comics comes from McCloud (1993) who defined comics as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and / or to produce an aesthetic response in the viewer "(p.9).

1.5.2. Comic Strips

According to Oxford Advanced Learners' Dictionary (2004) "comic strips are a series of drawings inside boxes that tell a story which are often printed in newspapers "(p.239).

1.5.3. Motivation

Brown (2001) states that " dictionary motivation drawn from a number of different sources implies that: Motivation is the extent to which you make choices about (a) goals to pursue and (b) the effort you will devote to that pursuit" (Brown,2001, p.72).

According to Jeremy Harmer "at its most basic level, motivation is some kind of internal drive which pushes someone to do things in order to achieve something (Harmer, 2001, p.51)

1.5.4. Reading Comprehension

Reading is a process involving the activation of relevant knowledge and related language skills to accomplish an exchange of information from the writer to the reader of a given text. Reading requires that the reader focus attention on the reading materials and integrate previously acquired knowledge and skills to comprehend what someone else has written (Chastain, 1988). In this study, reading is an interactive process during which EFL learners use comic strips as a strategy to improve their reading comprehension ability.

CHAPTER TWO

2. REVIEW OF THE RELATED LITERATURE

2.1. The Role of Reading in EFL Classes

In all theories of second language acquisition, input plays a significant role and has capability to improve learners' language proficiencies, such as reading comprehension, vocabulary recognition, sentence writing, listening comprehension and reading speed. One important form of input, particularly for students in learning environment is reading (Derrick, 2008). According to many scholars and educationalists, reading is the most important academic language skill (Carrel 1988a; Grabe and Stoller 2001). Learners who learn this skill will be more successful. They will be able to learn new thing, enjoy literature, and do daily things that are necessary for modern life.

According to Bernhardt the ability to read is the most stable and durable of the second language modalities (Bernhardt, 1991). Reading means getting meaning from the written text. So, the main purpose of readers is to understand what is being read. Singhal notes that: "learners may use their productive skills, yet still be able to comprehend texts with some degree of proficiency". In other words, main part of meaning is developed by readers' find of experience. Degree of proficiency is related to the his background knowledge, vocabulary, grammatical knowledge, experience with text, his knowledge about the world and other strategies that he needs to use during reading the written text. These skills have more effect on reading and more reading improves the mentioned skills. In fact, more reading leads to more learning and consequently, it leads to more knowledge. Even as Moats (1999) believed low reading achievement, more than any other factors, is the root cause of chronically low-performing schools, which harms students and contribute to the loss of public confidence in Turkish school system.

Centuries ago, author and philosopher Sir Francis Bacon said, "Reading makes a full man, conference a ready man, and writing an exact man." The best approach to improve the English language proficiency is to read a lot. Smith (1985) stated that people should learn to read by reading.

Richards and Renandya (2002) in their book, Teaching Reading, note that most second and foreign language learners have reading as one of their most important goals. Students find that when their writing, speaking and listening skills improve, their reading ability improve as well. Also they can grasp meaning fast by reading rather than by vocabulary itself. Speed is the main factor good readers need. Arkian (2008) states " our students learn the language as well as the cultures associated with it especially through reading passages by exercises which aim to improve their reading understanding". Knowing culture facilitates reading process and makes comprehension quick. According to Arkian, even though grammar has always been important in EFL textbooks, the most recent analysis will reveal that reading has become a fundamental factor of what textbooks offer to learners and teachers of English worldwide. This is because of many contextual as well as cross-cultural reasons. As Moats (1999) notes, the most fundamental responsibility of school is teaching students to read. According to her, the future success of all students hinges upon their ability to become proficient readers. Robb and Susser (1989) also believe that in many parts of the world reading traditionally has been the skill most emphasized in FL and EFL situations, and this is still true today in spite of the current emphasis on oral/aural approaches. Interestingly, some scholars define reading as the most important academic language skill (Carrel 1988a; Grabe and Stoller 2001).Therefore; reading should play an important role in the second or foreign language classroom.

Reading can aid other skills, as "several studies confirm that those who read more in their second language also write better in that language (Salyer 1987; Janopoulos 1986; Kaplan and Palhinda 1981)" (Krashen, 1993, p. 7). Reading skill acts as a mother of all skills as Latha (1999) believes that reading is central to the learning process, and as Ghosn (1997) points out, "carefully chosen children's literature allows children to develop their receptive language in entertaining, meaningful contexts and naturally invites them to repeat many of the predictable words and phrases, which

children gradually take ownership of and add to their receptive and productive language".

2.2. Reading Process

It is generally agreed that the understanding of written text calls upon both bottom-up word recognition and top-down comprehension (Perfetti, 1999). Verhoeven and Perfetti (1999) also note that interactive models of reading comprehension (e.g. Kintsch, 1998; Just and Carpenter, 1987) provide the best framework for the study of individual variation in the development of reading comprehension (Verhoeven and Perfetti, 2008). Comprehension is the process of getting the meaning of words, sentences and texts. Comprehension is the main goal of reading and without comprehension the act of reading is extremely fruitless**.**

Hammer (2001) states that a reader uses a variety of clues to understand what the writer is employing or suggesting. Using those clues, the reader is able to see beyond the literal meaning of the words. Background knowledge gives reader an opportunity to make some predictions about the text and it leads to successful reading that severely depends on shared knowledge.

According to Chastain (1988), the reading process means an active cognitive system operating on printed material in order to comprehend the text. He states that during the writing process, the writer tries to activate background and linguistic knowledge to create meaning, so reading process is a means to activate background or mental knowledge, linguistic or visual knowledge in order to receive writers' intended meaning**.**

Alderson elaborates this idea stressing that the purpose for which someone reads a text has a great impact on the process of reading (2000, P. 50-51). According to him the process of reading differs for the same reader on the same text at a different time or with a different purpose in reading. It is even more likely than that the process will be different for different readers on different texts at different times and with different purposes**.** In the other words, the way of reading and used knowledge, influence the end production i.e. comprehension. The style of reading is completely related to the readers' purpose during reading process in which different background and linguistic knowledge

in one reader to another are activated. Shabani and Abbasi (2011) in their article elaborate that reading requires that the reader focuses attention on the reading materials and integrate previously acquired knowledge and skills to comprehend what someone else has written (Chastain, 1988). As Singhal (1998) notes, reading is also a meaning-making process involving an interaction between the reader and the text. Readers use mental activities in order to construct meaning from text.

2.3. L2 Reading Models

Models of reading process explain the ways in which information is received in the first look until the end process accomplished in the brain i.e. comprehension. Samuels and Kamil (1988) point out that the history of reading research starts with Javals' (1879) paper on eye movements. However, they claim that until the mid-1950s and 1960s, no serious attempts were taken to build any explicit models of reading. These authors maintain that the development of reading models accelerated after the 1960s (Razi, 2005).Until 1980s' reader had a passive role during reading process and relied on just printed words since then it has been changed and reading defined as an interaction between reader and writer and that is reader who pulls out meaning from the text.

Study and explanation of the effects of reader's competences and strategies on reading comprehension can be aided by the development of theoretical models of the reading process, which can provide an informed yet hypothesized representation thereof (Gascoigne, 2005). These models provoke new ideas about reading and provide a paradigm against which aspects of the reading process may be tested (Barnett, 1989, p. 10). As reading speed in L2 is slower than reading in L1, Gascoigne notes that attempts to demystify the black box of the L2 reading process have relied primarily upon explanatory models borrowed from first language (L1) research and theory that have evolved from those placing an emphasis on text-based variables (e.g., vocabulary, syntax, grammatical structure), to those stressing the importance of the reader (e.g., background knowledge, strategy use, reading purpose, interest in the topic). In the following proposed lines major models of reading have been discussed.

2.3.1. Metaphorical Models of Reading

Wallace (2001) discusses the development of reading models and examines the role given to the reader in these models. According to her, the role of the reader changed in the 1980s and 1990s. Reading was accepted as a passive skill in early accounts, then the role of the reader changed and was "typically described as 'extracting' meaning from a text" (Wallace, 2001). Lately, reading has started to be described as interactive rather than simply being active. Wallace defines the bottom-up model reader as passive, the top-down model reader as active, and interactive model reader as interactive. Grabe and Stoller (2002) introduced metaphorical models of reading including bottom-up, top-down, and interactive processes.

2.3.1.1. Bottom-up Models

In bottom-up theories and models, the reading process is considered a text-driven decoding process wherein the sole role of the reader is to reconstruct meaning embedded in the smallest units of text (Gough, 1972; Carrell, 1988; McKoon & Radcliff, 1992). It views the text as a "chain of isolated words, each of which is to be deciphered individually" (p.70, Martinez-Lang, 1995) and the reader as someone who "approaches the text by concentrating exclusively on the combination of letters and words in a purely linear manner" (p. 70). Meaning is understood through analysis of individual parts of the language and the reader processes language in a sequential manner, "combining sounds or letters to form words, then combining words to form phrases, clauses, and sentences of the text" (Shrum & Glisan, 2000).

Bottom-up model is one of the basics of reading because it is not easy to read a language without being able to read the letters and the words. This model is used by inexperienced slow readers who are not knowledgably enough about a topic and whose background knowledge is not involved in the reading process.

Khoii and Frozesh (2010) note that Phonics approach has been criticized for various reasons, the most prominent of which is that it ignores meaning in the reading process. Another point that it is impossible to determine the sound represented by the

word until one has read the entire word. These criticisms and others lead to the development of an alternative known as the top-down approach to reading.

2.3.1.2. Top-Down Models

In contrast to bottom-up model, in top-down model the reader relies just on his background knowledge and prediction. In this model the reader plays an important role during reading process. Top-down models take the opposite position and consider the reader and his interests, world knowledge, and reading skills as the driving force behind reading comprehension (Barnett, 1989; Goodman, 1968; Graesser, Omaggio Hadley, 1979; Singer & Trabasso, 1994). Grabe and Stoller (2002) stress that top-down models assume that reading is primarily directed by reader goals and expectations.

Razi stresses that top-down approaches emphasize the importance of schemata, and the readers' contribution, to the incoming text (Alderson, 2000). Schema theory deals with what readers bring to the text they read and schema plays an important role in bottom-up processes. Schema theory attempts to describe the efficiency of prior knowledge. It is thought that prior knowledge of the readers affects their comprehension of the text. Alderson defines schemata as interlocking mental structures representing readers' knowledge (Razi, 2005). A more moderate top-down position is found in the oft-cited explanation offered by Goodman (1968), who depicts the reading process as a "psycholinguistic guessing game" (p. 126). The reader makes some presupposition about text during reading process that some of them will be confirmed and some be rejected. In fact, in this model the reader relies on syntactic and semantic knowledge rather than grapho-phonic knowledge and text itself. This model has important role in teaching L1 and L2, it applies prediction, guessing, and reading for the general idea in paying attention to letters and words.

However, it has revealed many weaknesses; based on Khoii and Frozesh (2010) survey the top-down models have problems. One of the problems in top-down models is that for many texts, the reader has little knowledge of the topic and cannot generate predictions. A more serious problem is that even if a skilled reader can generate predictions, the amount of time necessary to generate a prediction may be greater than the amount of the skilled reader needs simply to recognize the words. In other words,

for the sake of efficiency, it is easier for a skilled reader to simply recognize words in a text to try to generate predictions. Thus while top-down models may be able to explain beginning reading with slow rates of words recognition, they do not accurately describe skilled reading behavior.

2.3.1.3. Interactive Models

In order to improve the bottom-up and top-down models, another model called "interactive model" was introduced. This model presents the interaction of bottom-up and top-down models emphasizes on getting meaning during reading process. Visual information is so important in this model. In this model according to Khoii and Frouzesh (2010) reading is an interactive process in which readers constantly shuttle between bottom-up and top-down processes. They state that, the interactive approach emphasizes the role of prior knowledge and prediction but, at the same time, re-affirms the importance of rapid and accurate processing of the actual words of the text. Arab (2010) notes that, Interactive models, unlike bottom-up and top-down models, do not predetermine any direction for processing. Instead, the reader may engage in parallel processes relying on a range of information sources: visual, orthographic, lexical, syntactic and semantic information (Davies, 1977).

Interactive model contributes to better and rapid reading comprehension rather than applying top-down or bottom-up modes, per sel. In the model comprehension occurs when linguistic and background knowledge of readers unites with each other.

Razi states that in interactive models, the reader needs to be fast in order to recognize the letters. This is similar to what the readers do in top- down model in order to skim a text for the main idea. Not only should the word recognition be fast, but also efficient. Razi mentions that the difference between top-down and bottom-up models is exemplified by Harmer (2001). According to him the former is described as looking at a forest or looking down on something from above, while the latter is described as studying the individual trees in a forest or trying to understand where a person is by being in the middle of something (Razi, 2005). The most recent set of reading models is the interactive group, in which comprehension is considered the result of bottom-up and top-down elements working in concert; an interaction between the reader and the text

(Bernhardt, 1991; Eskey, 1988; Grabe, 1991; Liontas, 2002; Rumelhart, 1980; Swaffar, Arens & Byrnes, 199). The model is similar to conversation between a speaker and a listener in which the speaker is not present.

One of the characteristics of interactive model is that, the reader should be involved in both bottom-up and top-down models. In this model information is received in the first view until the end process accomplished in the brain i.e. comprehension. Abbott (2006, p. 66) has pointed out that "a balanced or interactive approach that emphasizes the importance of both bottom-up and top-down processing in the construction of meaning is appropriate for teaching reading comprehension". Khoii and Forouzesh (2010) note that, the implication of the interactive model for reading instruction is that practices must be provided both in bottom-up and top-down strategies. This is very important for foreign language learners who often fail to comprehend written materials. Some language learners rely only on bottom-up processing and fail to take the advantage of previous knowledge (schema) and prediction into consideration. Other students, however, take the opposite strategy. They often overlook textual clues and guess wildly at the meaning of the passage on the basis of incomplete preconceptions. Clearly, this over-reliance on one of these strategies and neglecting the others causes difficulties for EFL students.

2.3.2. Bernhards' Pioneering Model

Bernhards' pioneering model combined both cognitive and social perspectives on reading as it included both text-driven and reader -based views of the L2 reading process. This integrative perspective assumed that reading development and reading proficiency exist (Bernhardt, 199). The model encompassed micro-level features, such as word recognition, phonemic/grapheme features and syntax, as well as macro-level features, such as background knowledge and perceptions (both knowledge-driven features) (Brantmeier, 2004).

2.3.3. Bernhardts' Compensatory Model of L2 Reading

More recently, Bernhardt (2005) proposed a compensatory model of L2 reading that included unexplained variance as a factor. In this model, based on Stanovichs'

(1980) model, knowledge sources assist for other sources that are deficient or non-existent. The three-dimensional model included L1 literacy knowledge and language knowledge (emphasizing lexical items), which account for 50% of the variation in L2 reading, and it also incorporated dimensions yet to be explained, such as interest. This model was the first L2 reading model to illustrate that knowledge sources operate synchronically, interactively, and synergistically. It emphasized the L2 reading process as a "juggling" process in cognition.

2.3.4. A Multicomponent Model of Interest and L2 Reading

Brantmeier, (2006) conducted a study with 104 advanced second language (L2) readers, to construct a multicomponent model of interest and L2 reading. According to her sources of interest (SI) refer to variables that induce feelings of interest in a text. Perceived interest (PI) refers to the feeling of interest itself (Schraw, Bruning, & Svoboda, 1995). A factor analysis revealed the following 5 SI in order of variance: (1) cohesion (31%), (2) prior knowledge (13%), (3) engagement (12%), (4) ease of recollection (10%), and (5) emotiveness (6%). PI accounted for 68% of the total sample variation. Three of the 5 factors on the SI questionnaire were uniquely related to PI: cohesion, engagement, and ease of recollection. PI was related to sentence completion items and multiple choice items, but not to recall. Five factors from the SI questionnaire were regressed on comprehension scores after first removing the variance explained by perceived interest. Ease of recollection positively related to all 3 comprehension tasks. The result of Bernhards' survey demonstrates the importance of interest factor during reading process. She states that during teaching process teachers should consider on learners' interest as a related element in selecting course materials. As part of the Extensive Reading (ER) approach, Day and Bamford (1998) encouraged that learner to select what they want to read, since learners prefer to read texts material which they are interested in. Bernhardt states that the ER approach pays a lot of attention to the learners' interest during reading process, and the current observed study emphasized the importance of interest even at the advanced level of language learning.

2.4. Factors Influencing Reading Comprehension

Certainly one of the main factors that help us to have an effective teaching in L2 reading is identifying the affective reading comprehension factors. Hong-Yun and Ping (2007) in their study attempted to identify the major factors influencing EFL reading comprehension by representation of the data collected from questionaries' and tests. The finding of their study indicated that reading comprehension includes three major elements: "schema", "vocabulary" and "motivation & purpose".

According to them these three elements are made up of the following factors respectively: "textual schema", extra-textual schema", "vocabulary guessing", "vocabulary noticing and motivation" are significantly correlated with reading comprehension. Aldesson (2000) believes that factors affecting reading comprehension can be classified into two general categories: (1) reader variables, and (2) text variables. The first category of variables which involve factors such as readers' background knowledge, readers' skills and abilities, and readers' motivation and attitude are internal to readers. The second category of variables which include factors such as text content, text type and genre, text organization, text typographical features, and text readability are internal to texts rather than to readers.

PourMohamadi and Zeinol Abidin (2011) emphasized that vocabulary; syntactic - semantic knowledge and background knowledge are effective factors in L2 reading comprehension.

Kamhi (2005) believed that the most effective method to increase reading comprehension is achieved through learning vocabulary and background knowledge.

"I argue that the best way to improve comprehension is by explicitly teaching vocabulary, background knowledge, and the flexible use of specific strategies" (Kamhi, 2005.p. 201).

2.5. Research on Interest and Reading

According to Cummins (2003) the amount of time a student spends on reading is main factor in the advance of reading skills. Adnan Satariyan wrote in his article "Reading is a receptive skill in that the reader is receiving a message from a writer

(Chastian, 1988). Also he believed that the form of the messages received is varied. Most of them are in the form of the text. Sataryan (1985) believes that the problem of the idea is that it is approximately not possible to confirm from authors' main idea to receive just one thing. Some other scholars believe that meaning is what individual readers make of it. Actually they don't accept the fact that meaning is received from the text itself; fairly it is related to the readers' background knowledge. Because individual reader has special knowledge, everyone create his or her own meaning. The problem of this view is that everybody is free to interpret the text as he or she realizes the texts (Satariyan, 1985). But sometimes the authors also make use of graphics and pictures. In this way the authors increase the amount of input given to the readers and also motivate them to read more. As learners have individual interests included in variant topics and genres contributing to their interests, Harmer (2001) advises that we should try and choose topics in the contexts in which our students will be interested in. Arkian (2008) believes that course books make use of interesting and catchy topics for reading passages so that they can lead the learners to a productive reading and learning activity.

Dornyei (2003) offered a review of research on motivation to learn a foreign language or L2 and included interest as a factor involved in situational conception of L2 motivation. In the same line Bratmeier (2006) cited another study. According to her, Wade, Buxton and Kelly (1999) conducted a study with college students enrolled in an introductory education course, they used multiple measures to examine what text characteristics readers found interesting and uninteresting and how interest affected recall in two expository texts. She notes:

> Findings revealed that the following five text characteristics were most associated with interest: (a) information that was important, new, and valued; (b) information that was unexpected; (c) connections readers made between the text and their prior knowledge or experience; (d) imagery and descriptive language; and (e) authors' connection (Buxton, Kelly and Wade 1999, pp. 207-208).

As Brantmeier notes they concluded that regarding comprehension, readers more successfully recalled information that they rated as both interesting and important.

Still in another study with intermediate level L2 learners of Spanish, Brantmeier (2003) investigated the effects of enjoyment and interest in L2 reading. She used a written recall assessment task to measure comprehension and found that although passage content and topic familiarity may increase the L2 readers' burden, enjoyment and interest mattered little at this level of instruction. For this study, topic familiarity, enjoyment and interest levels were assessed via multiple-choice questions (on a 5-point Likert scale) that allowed respondents to show discrimination in their judgments. The items on the questionnaire asked readers to rate how much they enjoyed reading the passages and how interested they were in the passages. Participants indicated low levels of enjoyment and interest but these factors did not hinder performance on written recalls. At this level enjoyment and interest did not predict comprehension. Brantmeier asserted that future studies could provide further evidence about the role of interest in L2 reading (Brantmeire, 2003).

Derik (2008) believes that one of the ways that ESL/EFL teachers can increase the amount of time their students read is by using comics and graphic novels, which can be especially useful in second language classrooms. According to him "not only can they provide language learners with contextualized comprehensible input, they can also engage the learner and lead him or her to explore more graphic novels or books, magazines, newspapers, and other reading materials.

2.6. Cartoons and Comic Strips

The clearest definition of comics comes from McCloud (1993) who defined comics as 'juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer' (p. 9). Alexio & Norris (2007) note that most people can recognize comics: sequences of pictures accompanied by dialogue in word balloons or other text in captions. The point is that it is the sequence that is important in comics, so single panel cartoons, for example, cannot be considered comics (Alexio & Norris, 2007, p.70).

In the same line, according to the American Heritage Dictionary (2000), a cartoon is "a drawing depicting a humorous situation, often accompanied by a caption". A cartoon is, most of the time, a single drawing, as opposed to a comic strip, which is

defined by the same source as "a usually humorous narrative sequence of cartoon panels". It is during the sequence of panels where the story is presented, usually by dialogue, narration, or purely visual symbols. Both are usually drawn without great detail, capturing the essence of an idea, concept, situation, or person. Generally, longer comic strips contain all the elements of a short story: characters, dialogue, plot, conflict, and climax (Wright, 1979).

2.6.1. The History of Comic Books

With the advent of western printing methods, comics began to expand. According to Alexio & Norris one early example is *'The Tortures of Saint Erasmus'* published around 1460. Alexio & Norris also mention William Hogarths' series of paintings (later printed as engravings) called *'A Harlots' Progress'* (1732). They believed that these painting are 'comics' since they were displayed in a specific order so that the sequence of paintings told a story.

The title of the 'father' of the modern comics is usually given to Rudolphe Töpffer who produced satiric stories in the mid-1800s that employed many of the conventions of modern comics (Alexio & Norris, 2007). According to Alexio & Norris these led on to caricatures in magazines that eventually developed into the comics we know today. It seems therefore, that comics have a long and (fairly) distinguished history. The comic book has been a staple reading source for children since 1937, when it first appeared as a "markedly different form of entertainment for youngsters" (Walker 1971, p. 5). Bryan, et.al. (2002) mention that this new form of entertainment rapidly gained popularity in the United States, and in just a few months American publishers began exporting thousands of comic books to Canada. Throughout the 1950s and 60s, ideological publications called "commix" became underground tools developed to champion social causes (Bunce, 1996; Chilcoat & Ligon, 1994). By the 1970s comics had resumed their position of prominence (Bryan, et.al.2002).

Even today, comic books remain popular worldwide, and "their scope continues to expand" (Bryan, et.al., 2002, Bunce 1996, p. 12). According to Bryan, et. al. one publisher claims that comic books are about to exert a greater impact than ever before (Work, 2000).Recently, the market for the graphic novel, a long-form comic book, has

flourished. Wolk (2000) reports, "every couple of years there is a graphic novel so strong that it pulls in tens of thousands of new readers who haven't looked at comics in decades" (Wolk 2000, p.38).

2.6.2. Reading in a Storyline: Ollers' Episode Hypothesis

Several scholars in the field draw the focus of their studies on the positive effects of storytelling in language classes. For example, Deacon & Murphy (2001) believe that there are many reasons why we want to tell stories in our classes. They note that "stories provide students with opportunities to listen to language in context rather than in bits and pieces" (Deacon & Murphy, 2001).

According to John Oller and his episode hypothesis, "texts (oral or written forms of discourse) which are more episodically organized can be stored and recalled more easily than less episodically organized material" (Oller 1983, p.44). In Casabay (2006)s' words, "it is easier for students to learn a language if they are given connected sentences that have a logical structure and a story line, instead of disconnected, randomly organized phrases. Casabay believed that although it has been stated many times before that vocabulary and language can be learnt in context; however, Oller goes one step further and states that context in itself is not sufficient (i.e. a simple dialogue). According to Oller (1983) what is essential is that the dialogue or text should have a logical structure and a logical conclusion (Oller, 1983). This way in Casabays' terms," the students can follow the story line step by step and can recall its structure more easily because logic helps them, and they do not have to rely only on memory". Stories, a form of narrative, help us to make sense of our world. Even in academic research, they have lately been given a higher status (Pavlenko and Lantolf 2000). According to Deacon & Morphy this deep impact storytelling makes language learning an enriching experience that students find intrinsically valuable. According to Johns' episode hypothesis, a text that has a story line and a logical structure is easier to remember and to recall. Satterfield (2008) mentions that according to comic fans, that comics help introduce kids to important features of fiction, such as narrative structure, tone and character development. Therefore comic strips provide the structure, and stimulus to which students respond. One considerable point here is that according to Deacon & Morphy

(2001) breaking the story into two or more parts as a "split story" (Deacon, 2000) allows students to process smaller chunks more completely and involves them in imagining what happens next. This is the same thing which happens in reading comic strips. The very natures of comic strips which consist of several different panels allow students to go through the story and process it within small chunk. Allexio & Norris (2007) argue that comics should form part of the broader selection of reading material available to children and they have the advantage that they deal with stories and are thus more allied to books rather than periodicals. As Brown points out since stories are universal, students from different cultures can understand their structure and can identify with the characters (Brown, 1994), which helps them to acquire vocabulary, grammatical and communicative competence, and provides them with special cultural knowledge. This way the reader, in this case the student is "motivated to continue reading and to become more involved in the content than in the language" (Brown, 1994). Consequently, the student will be eager to know what will happen, what will be the end of the story (as his curiosity has been aroused), and will remember the words, expressions, and grammatical forms more easily. Deacon & murphy in their comprehensive article on the impact of storytelling in language classes conclude that storytelling engage the students' narrative minds in the service of language learning in the classroom.

2.6.3. The Visual Nature of Comic Strips: Visual Literacy

According to Gonzalez-Espada (2003) human beings receive information from their surroundings mostly through sight. Colors, textures, and patterns are highly attractive to most students. The use of images in education has a number of important functions, including motivation, attention, and exploration, presentation of content, organization, explanation, corroboration, emphasis, aesthetics, and recreation (Medina, 1992).

Alexio & Norris (2007) believe that the reason for offering comics to children as reading material is the impact that they are likely to have on the development of visual literacy which is increasingly a greater part of our lives in the 21st century. In the same line, Lin (2003) mentions a study by Flood, Heath, and Lapp (1997), visual arts includes

everything from dramatic performances, comic books, to television viewing. The communicative arts, such as reading, writing, and speaking, exist as integrated elements in the visual arts. These authors argued that" using visual arts in literacy instruction motivates students to become involved in the communicative arts. By taking visual arts away from the communicative arts in the classroom, schools would grow away from the fundamental skills that adults need to function in society. Accordingly, Rommens (2002) believes that, a comic is considered an effect of graphic and narrative enunciation. In short, the comic is the product of a 'graphiator'.

Casabay (2006) believes that Ollers' episode hypothesis is also supported by the very nature of comic strips, namely that they are drawn, and therefore visual. According to Casabay this characteristic of comic strips also helps to increase motivation; and more importantly, if a word, expression, or concept is accompanied by a picture (a visual image in ones' mind), then the learner will memorize and recall it more easily. According to Casabay:

> The fact that comic strips are visual also contributes to improving communicative competence. In a comic strip, life-like situations and expressions are used in spoken, colloquial language: for instance, idioms, reduced forms, slang, and expressions that require shared cultural knowledge (Casabay, 2006).

As Gonzalez-Espada (2003) notes effective cartoons and comic strips are amazingly simple, usually with a single message and organized display that is easy to read and remember. According to him for students, they might be more understandable than a newspaper article or a book. Comic strips and graphic novels sharpen and deepen visual literacy (Burmark, 2008; Schwarz, 2006), and are for many young people, like video games (Gee, 2003), an important multimodal learning tool, schooling multiple intelligences (Quedo & Cabello, 2008). Versaci (2001) prefers working on comic strips to reading text-only novels. He defends that while reading comic books, students can discuss the language used, literacy devices such as plot, setting and conflicts much easier since they have visual cues to help them out. In the same line Casabay also mentions another advantage of the visual nature of comic strips. According to him they show the gestures and the body language of the characters. This contributes to the

development of communicative competence, which includes nonverbal communication. Casabay concludes that " comic strips help students to deal with spoken and even informal language, preventing them from sounding "bookish," as students might when they are only exposed to written, formal language" (Casabay, 2006).

Just as reading a book or magazine requires a certain set of skills, so does reading a comic book or graphic novel. According to Gorman (2003):

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

According to Derrick (2008) comic books and graphic novels call for "visual literacy," where students need to learn to recognize certain symbols and decode their meaning, much in the same way they do while reading texts. Derrick notes that the visual symbols and shorthand are the elements of visual literacy that comics use to represent the physical world. For example, two or more wavy lines rising up from something indicate smoke. With flies added, they indicate a bad smell. Lines trailing after a person or a car indicate movement. Text bubbles change their form to indicate if a person is thinking, speaking, or shouting. Also, comic book artists sometimes use a dashed or dotted outline to show invisibility or Xs in place of eyes to represent death (Derrick, 2008).

2.6.4. The effect of Visuals

Some of the scholars and researchers have dawn the emphasis of their studies on considering the role and most importantly on the positive effects of pictures and visuals on language learning. According to Cary (2004) using the visuals is a smart reading strategy. In the same line, Liu (2004) believes that many reading comprehension studies consider the extent to which visuals, that is any graphic display that portrays all or some of the accompanying texts' content, help readers to comprehend factual information. According to him:

"these studies usually compare how well readers remember a text with visuals and how well they remember a text without visuals, and they generally find that visuals in text facilitate readers' comprehension and memory" (Liu, 2004, p.226)

In another study Ikeda (1999) verified the effects of different types of images used in multimedia teaching materials on the story understanding and story reproduction ability of Japanese language learners based on a Japanese fairy tale. As a result of the experiment it was found that images promote both story understanding and story reproduction. Ikeda notes that:

"In terms of story understanding, dynamic pictures were not always more effective than still pictures with designated standards; it was more effective to present important images selected from the story development. In terms of story reproduction, however, dynamic pictures were more effective than still pictures" (Ikeda, 1999, p.105)

Lin (2004) mentions five major functions of visuals in reading outlined by different researcher (e.g., Levie & Lentz 1982, Levin, Anglin & Carney, 1987):

Representation: Visuals repeat the texts' content or substantially overlap with the text; Organization: Visuals enhance the texts' coherence; Interpretation: Visuals provide the reader with more concrete information; Transformation: Visuals target critical information in the text and record it in a more memorable form; Decoration: Visuals are used for their aesthetic properties or to spark readers interest in the text (Lin, 2004, p.226).

Levin et al. (1987) in a meta-analysis of the effects of visuals found that all but the decorative function facilitate memory. These functions are in the order of importance, transformation, interpretation, organization, and representation. Lin also mentions that according to Gsyselink and Tardieu (1999) s' findings the representational function overlaps the other three (i.e., transformation, interpretation,

and organization) because visuals always repeat part of the texts' content, either the details or the relationships between the details.

Researcher have used numerous theoretical frameworks to describe, explain, and predict the effects of visuals on cognition in general and on reading comprehension in particular, among them are the mental model theory (Cooper, Marcus, & Sweller, 1996), the repetition hypothesis (Gyselinck & Tardieu, 1999), and the dual coding theory (Paivio, 1971, 1986; Sadoski & Paivaio, 2001). In the following pages we will focus on the most important and mostly discussed of these three: Duel Coding Theory.

2.6.5. Dual Coding Theory

According to Johannessen (2007) the Dual Coding Theory of memory was initially proposed by Paivio (1971) and later reviewed (Paivio, 1986). He notes that the theory describes how humans' storing and processing of information is handled cognitively by two separate, partly independent representational systems: the verbal and the non-verbal (visual) system.

According to Dubois, Gyselinck, & Jamet (2008) Paivios' theory might also be thought to explain the effect of text illustrations on memory. However, more recent research has examined the effects of illustrations on the by-products of comprehension and not just on memory (Fletcher & Tobias, 2005).

Dual Coding Theory (DCT) is a scientific theory of cognition that has evolved from laboratory psychology to a practical theory of reading and writing (Sadoski, 2002). Sadoski believes that it can be applied to the understanding and appreciation of all text poetry, therefore in his article after providing a brief overview of DCT in technical terms; Sadoski applies it to examples of poetry. According to Sadoski (2002) the most basic principle of DCT is that all cognition involves an intricate interplay between two great mental codes, the verbal codes and the nonverbal code. In the case of multilingual, separate but connected verbal subsystems exist for each known language.

Lin (2004) notes that in DCT, the linguistic coding system can be called the verbal system and the nonverbal coding system can be called imagery system. According to him:

These two systems enable the analysis of external scenes and the generation of internal mental images, unlike schemata theory, DCT assumes that the verbal system is organized none sequentially, resulting in different constrains in processing (p. 227).

According to Sodaski and Paivio (2001), "the structuring and processing of these mental representations or encodings is the basis of all cognition in this theory" (p.43). Sodaski (2002) emphasizes that "meaning emerges from the intricate interplay of activity within and between the verbal and nonverbal codes. According to him "the more elaborate, organized and connected our complementary system of language and imagistic world knowledge, the more potential for meaning" (p.6). He also notes that this interplay also has implication for memory and learning, emotional response, motivation, inspiration and so on. Rommence (2002) mentions that, the "blend" between pictures and words is vital in this genre (and in comics at large) as it creates a meaning "neither picture nor word conveys alone without the other".

Aldag, Cawley, Colaric, Lai, Ryu (2000) assert that Dual Coding Theory has applications in many cognitively related domains such as mnemonics, problem solving, concept learning, language. According to Lin (2004) in reading, DCT accounts for hypothesized bottom-up and top-down process. As Lin asserts, activating both verbal and nonverbal mental representations of text helps readers create alternative, interconnected contexts for generating inferences and integrating text, which enables them to alter their accessing strategies along a continuum from feature perception to inferential text modeling.

2.6.6. The Special Language of Comic Strips

Comic strips have been used to teach second or foreign languages in many educational settings. Cary (2004) responds to the question: "Can I find comics for my low- , mid- , and high-end L2 learners?" by stating that "There are comics for emerging, developing, struggling, and near-native proficient readers". He continues that "comics range from laid-back easy to big-sweat difficult and everything in between" (Cary, 2004, p. 55). Ousselin (1997) argued that teaching business culture and terminology requires a variety of pedagogical resources. He suggested that comic strips, because

they are versatile, easy to use, and culturally relevant, can complement textbooks and activities commonly used in business French course. In this way, comics have begun to be investigated academically. There have been attempts to study the role of comics as tools for teaching different subjects including sociology and descriptive writing (Burns, 1999; Snyder, 1997).

Liu also cites another study conducted by Williams (1995).Williams investigated how comic books can be used as instructional materials for ESL students with low intermediate level English language skills, and with limited discourse and interactive competence. Williams found that using comic strips in second language classrooms can guide students to hypothesize about the cartons' language, raise awareness of pragmatics, and emphasize languages' underlying regularity (Williams, 1995).

Studies show that graphic novel and comics deal with spoken and even informal language differently than books do, preventing them from sounding "bookish" (Casabay, 2006 & Derrick, 2008). Usually, comic book writers attempt to capture spoken language as it really occurs, complete with gaps, hesitations, and slang. In fact, "comic strips can be used as a means to help students deal with 'the ambiguity, vagueness and downright sloppiness of spoken English" by introducing "language learners to 'ellipsis, blends, no words, vague lexis, confirmation checks, contrastive stress, new topic signals, nonverbal language, mitigations, and routine/ritual phrases" (Cary, 2004).

2.6.7. Authenticity in Comic Strips

According to Gilmore (2007) there are many claims that authentic materials motivate learners. The most common claim is that authentic materials are more interesting to the learner than non-authentic materials due to their intent to communicate a message rather than highlight particular aspects of the target language (Gilmore, 2007). On the other hand, there is research that claims authentic materials can be overwhelming to the L2 learner due to the difficulties associated with authentic texts, such as with the vocabulary used in the texts (Gilmore, 2007).

One authentic material that has been explored over the past few years is the comic book. Casabay (2006) asserts that "Comic strips are authentic, and using

authentic material has several advantages, among which is the fact that if students comprehend a genuine text successfully that can motivate them and build their confidence".

However, it should be noted that the difficulty of the language presented to the class should be matched with the level of the students; otherwise the use of authentic materials will only frustrate them.

2.6.8. The Funny Nature of Comic Strips

Although humor is believed to create encouraging attitudes towards a certain goal in any sphere, there has not been sufficient attention on the use of humor for the second/foreign language classroom (Celik, 2004). Prodromou (1991) indicates in his qualitative study that a good teacher, according to learners, is funny and like a comedian, and plays games, tells jokes, and pretends a lot alongside with other qualities. Deneire (1995) complains about the absence of well-designed integrations of humor into existing teaching methodologies or approaches. According to Celik (2004) the concept of humor is associated with positive feelings such as smiling, laughter, excitement, interest, joy, etc. He asserts humor in the second language classroom creates a motivation and atmosphere in which anxiety levels are low and comfort levels are high so that students do not feel intimidated in the use of their foreign/ second language.

Celick notes that there is increasing interest in the use of humor in EFL instruction. According to Celick, laughing matters: Humor in the language classroom by Medgyes (2002) for instance, is an important source book dedicated to the various uses of humor in group tasks for beginners and lower-intermediate learners. In it, Medgyes details how funny games, stories, jokes, puzzles, pictures, sketches, dialogues and so on can be fruitfully used for all levels of learners. In this way Click argues for the inclusion of topic-related jokes to provide background information and thus ease comprehension, to eradicate possible negative affective factors such as lack of motivation, of self-confidence, the existence of anxiety and stressful environment.

Comics, specifically comic strips, usually deal with humor. They can be useful for introducing language learners to the culture and humor of English-speakers. Cary (2004) responds to the question: "Do the jokes in lots of comics make them too difficult

for beginning second language learners?" by stating that "If read alone, yes, even with a good bilingual dictionary at the ready." Cary recommends "A teacher-facilitated discussion of a 'buddy read,' where beginners work with native speakers or more advanced L2 learners to get the jokes, which can turn a comic that would have been an impenetrable and frustrating read if processed alone into something understandable, funny, and meaningful" (Cary, 2004, p. 69). In this case, not only do comics lead to laughter, they also lead to productive and relevant discussions in the second language classroom.

In the same line Casabay (2006) believes that Comics are usually funny; therefore, applying them to methodological purposes will have the same effect as using games in teaching English—it brings a cheerful atmosphere into the class. According to him comic strips not only amuse and interest L2 students; but also there are plenty of other reasons to use them in education. One of these reasons is relating them to episode hypothesis which was discussed in previous section.

2.6.9. Comics: An Aid in Vocabulary Learning

Recently, vocabulary acquisition has been one of the most actively researched topics in second language acquisition (SLA) due mainly to the impact vocabulary has on successful communication (Levelt, 1989; Meara, 1995). Reading can aid in vocabulary development, and "Nagy, Herman, and Anderson (1985) argue that picking up word meanings by reading is 10 times faster than intensive vocabulary instruction" (Krashen, 1993, p. 15). Nikolova states that "Frequently, vocabulary acquisition while reading occurs in an incidental way and is attributed to the learners' guesses from the context in which the vocabulary item occurs (Krashen, 1989). Therefore, exciting and engaging vocabulary instruction can set students on the path to lifelong fascination with words.

Studies show that comics can be used to facilitate vocabulary teaching. As an advantage over text materials, visuals can help to provide context for unfamiliar vocabulary. Moreover, as Akbari (2008) notes according to Raimes (1983), pictures can help the teachers and students in teaching and learning vocabulary, and other components of language. Akbari believes that as a matter of fact pictures can help

students to imagine the real object. In short, the concept of picture is the shared experience of many people because of their matching ability which enables them to match the words with pictures (Akbari, 2008). Therefore, comics, with their visual and pictorial nature, give the words a context. The word lists then become more of a map to help navigate the comics, and retention skyrockets. As Brown points out, "the best internalization of vocabulary comes from encounters (comprehension and production) with words within the context of surrounding discourse" (Brown, 1994). In this regard, reading comics can help students understand new words because they will be familiar with the overall context of the story and the main attributes of the characters. These way students will associate the words with a certain context, and they can recall and apply it better than just learning a single word with a corresponding meaning.

According to Preuss (2008) the thought of cramming words is keeping many from improving their German vocabulary. Preuss is a vocabulary builder that uses cartoons to impart German slang in a fun way. According to him The Oxford German Cartoon-strip Vocabulary Builder Oxford University Press, 2000 uses 30 comic strips by French cartoon artist Claire Bretecher to illustrate spoken German and slang. Though the publisher rates the level as "lower intermediate and beyond," the difficulty and amount of text in the comic strips vary, therefore making some accessible even to beginners. In addition, its pronunciation guide, glossary, list of irregular verbs and user-friendly structure make the book a must-have for learners of any level. Preuss also mentions some of the advantages of learning German through comic strips:

a) Cartoons use every day spoken German and depict informal situations, something students are not often exposed to because textbooks teach standard German. b) Students discover words that rarely appear in written form, a dictionary or formal situations but that will be useful in conversation. C) The illustrations accompanying the text facilitate access to dialogue, context and meaning. D) Students can familiarize themselves with some of the grammatical shortcuts and liberties of spoken German (Preuss, 2008).

Lin also mentions another study conducted by Goldstein (1986) described a project using cartoons and comics in vocabulary instruction. In summary, according

to the results of the studies mentioned, vocabulary can be using comic strips, new vocabulary items can be introduced and practiced, and since these words are embedded in a story with a logical structure, students will be able to better recall them later.

2.6.10. Comics: A Path to the Students' Interests

L2 reading is a multivariate process involving a variety of text and reader characteristics. Comic books have been the reading materials for children since the 1930s (Bruan, & Chilcoat, Morrison, 2002). According to Satterfield (2008) as teachers seek creative ways to improve reading and writing scores, comic books are seen as a tool to get kids revved up about reading. "If you have a child who is struggling with reading, connect him or her with comics. If an interest appears, feed it with more comics (Trelease, 2006, p. 99). Research supports the fact that student enjoys reading comics and that comic strips have a potential motivational value (Wright, 1979). Since students already have the motivation to use cartoon materials, they should not be ignored for educators as a potential aid in the classroom. Lin (2003) notes that and because of their popularity among students, several researchers investigated the effectives of using comic books to engage students in language arts classroom.

Brantmeier (2006) in her comprehensive study on the models of interest and L2 reading indicates that the role of interest in this phenomenon should not be ignored. Most of scholars and teachers agree that motivation is crucial in language teaching. Therefore, in the area of language instruction, teachers are constantly searching for new and innovative materials to enhance learning in their classroom environment.

Reading surveys by Davis & Brember (1993); and Worthy, Moorman & Turner(1999) found that comics are in the top three choices of reading materials for primary aged children (Alexio & Norris, 2007). As cited by Alexio & Norris (2007), Millard (1997) and Hall &Coates (1999) found that boys tended to read comics more than girls. In another study involving over 18,000 children, McKenna, Kear and Ellsworth (1991) found that the proportion of boys reporting reading comics rose significantly from around 69% to 75% from the first to the sixth year in school. For girls they reported a significant decline from 60% in the first year to 50% in the sixth.

Wright and Sherman (1999) argued that teachers should use comic strips in language arts classrooms for three reasons:

> First, their study revealed a high level of interest in the genre. Second, the wide circulation of comic strips makes them an economically viable source of material. Third, most comic strips have low readability levels, with words and sentences which are linguistically suitable for elementary and middle school readers.

In a similar conclusion, Alexio Norris (2007) asserts that although more research is needed to examine the effects of comics on reading ability in children. However, currently some conclusions are possible: Firstly, children choose to read comics. Secondly, those that read comics also tend to read other materials. Thirdly, there is little evidence of detrimental effects of reading comics. Carter (2009) who was the keynote speaker of " Graphica in Education" Conference in University of TX, El Paso also focused on the importance and effectiveness of using comics in reading classes and expressed that "there are multiple studies to suggest that students who read comics go on to read more, and to read more varied literature".

2.7. Motivational Factor in SLL

When trying to explain any success or failure in second language learning, the term ' motivation ' is often used by teachers and students alike (Dornyei & Csizer, 1998). The social, psychological perspective has defined motivation as a composite of intensity and orientation that correspond respectively to the effort expanded and to the learners' goals (Belmechri & Hummel, 1998). As cited by Belmechri & Hummel "motivation refers to a combination of the learners' attitudes, aspiration and effort with respect to learning the language. It is measured by Attitudes Toward Learning the Language, Desire to Learn the Language and motivational Intensity" (Gardner & Maclntyre, 1991, p.159).

Reading motivation has been viewed as a multifaceted construct with multiple constituents. In the first comprehensive summary of L2 motivation research, as cited by Dornyei (2003), Robert Gardner and Wallace Lambert (1972) viewed L2s as mediating

factors between different ethno-linguistic communities in multicultural settings. They considered the motivation to learn the language of the other community to be a primary force responsible for enhancing or hindering intercultural communication and affiliation.

Gardner, Smythe, and Clement (1979) conducted extensive research on attitude and motivation and their correlation with linguistic performance of learners. They proposed that the successful learner of an L2 must be psychologically prepared to acquire symbolic elements of a different ethno-linguistic community, and to impose elements of another culture into ones' own life space. In another study Gardner (1985; Gardner & Tremblay, 1994) explained that motivation differs from orientation because a student might demonstrate a particular orientation but not be highly motivated to achieve that goal. Moreover, although researchers have used the same terminology (i.e., instrumental and integrative) for motivation as well as for orientation, motivation reflects the power to attain the goal reflected in the orientation (Belmerchi & Hummel, 1998, p.220).

In their comprehensive investigation of motivational multiplicity Guthrie, Hoa, Wigfield, Tonks, Humenick, Nicole & Littles (2007) expanded on previous literature by including motivation constructs (interest, perceived control, collaboration, involvement, and efficacy), text genres, specific versus general contexts, and the self-versus other evidence sources about motivation. They expected that this multiplicity would influence the identification of reading comprehension growth predictors. They obtained pre- and post-interview data, teacher ratings, motivation self-reports, and reading comprehension scores. Interviews showed motivation constructs to be semi-independent. Students' reading motivation for narrative and information texts was not highly associated; and self-reports and other motivation reports were not highly associated, but situated and general reading motivations were correlated. Interview-based coding of motivation predicted reading comprehension growth, but reading comprehension did not predict motivation growth. Situated motivation for information books predicted general motivation growth according to multiple regression analyses.

2.7.1. Intrinsic and Extrinsic Motivation

In the discussion of motivation an accepted distinction is made between extrinsic and intrinsic motivation, that is motivation which comes from outside and from inside. According to Brown (2001), extrinsically motivated behaviors are carried out in anticipation of a reward from outside and beyond the self. Typical extrinsic rewards are money, prizes, grades, and even certain types of positive feedback. Behaviors initiated solely to avoid punishment are also extrinsically motivated.

Intrinsic motivation, by contrast, comes from within the individual. Thus a person might be motivated by the enjoyment of the learning process itself or by a desire to make themselves feel better. In this way intrinsically motivated activities are ones for which there is no apparent reward except the activity itself. People seem to engage in the activities for their own sake and not because they lead to an extrinsic reward (Deci, 1975). Deci and Ryan (1985) claim that "intrinsic motivation lead to more effective learning and that it is prompted in circumstance in which the learner has a measure of self-determination and where the locus of control is clearly with the learner" (Deci and Ryan, 1985, p.261).

In the discussion of motivation, most of researchers, methodologists and teachers have come to the conclusion that among these main sources of motivation, intrinsic motivation is of utmost importance. According to Harmer (2001) even where the original reason for taking up a language course, for example, is extrinsic, the chances of success will be greatly enhanced if the student comes to love the learning process.

2.7.2. Line of Research on Motivation

A substantial amount of research has been conducted in the study of motivation in second language learning. Over the last decade, there has been a notable revival of scholarly interest in second language (L2) motivation (Dornyei, 1998; Oxford, 1996a). Mclntosh & Noels notes that a key framework that has driven much of the research on L2 motivation is Gardners' (1985, 1988). Motivation is hypothesized to have a direct effect on L2 achievement and is itself purportedly influenced by a number of other

social-psychological variables. One such variable that has received extensive attention in the L2 literature is the learners' orientation or reason for learning the L2 (Gardner 1985, 1988 & Gardner and MacIntyre 1993). Socio-Educational model of SLA, in which motivation is conceptualized as a complex of variables, specifically, "the combination of effort plus desire to achieve the goal of learning language plus favorable attitudes toward learning language". (Gardner, 1985, p.10).

The amount that students read for enjoyment and for school is a major contributor to students' reading achievement and knowledge of the world. Consequently, it is important to identify the factors that predict amount of reading. A literature review reveals that motivation, among others, is one of the factors that may be expected to predict reading amount (Cox & Guthrie, 2001). According to Worthy, Moorman & Turner (1999) research about the importance of interest in learning suggests that students who have access to materials of interest are more likely to read and thus to improve their reading achievement and attitudes. Latha (1999) also believes that since coaxing children to read can often be a major problem, teachers need to use every available resource at their disposal to motivate young readers. He notes that building a foundation for a class-based reading program begins with an informal classroom atmosphere. In the same line Dornyei & Csizer (1998) believed that L2 is one of the most important factors that determine the rate and success of L2 achievement. They note that it provides the primary impetus to initiate learning the L2 and later the driving force to sustain the long and often odious learning process. Latha also note that one of the most different tasks, of a language teacher is to foster a positive attitude toward reading. Unfortunately, due to time limits and other constraints, teachers are often unable to activity encourage children to seek entertainment and information in reading materials (Latha, 1999). Baker and Wigfield (1999) in their comprehensive study on reading motivation conclude that reading motivation is multidimensional and should be regarded as seen in research and in practice. Hong-Yun & Ping (2007) as part of their suggestion to English teachers emphasize that "teachers should help to strengthen the students reading motivation with an emphasize on how reading comprehension may well lead to future professional success (Hong-Yun & Ping, 2007, p.19).

Reading Research Trends in Turkey

Mehmet Çelik (2004) investigated the role of humor on the students of Hacettepe University examine ways of overcoming negative effects (i.e. anxiety, boredom). Salim Razi investigated the influence of cultural schema and reading activities on reading comprehension. It carried out at Çanakkale Onsekiz Mart University, Turkey.

A glance through the aforementioned studies reveals that they have confirmed the positive effects of humor on students. But there is a big gap in the studies conducted by scholars and university students. While comics can make hybrid changes in second and foreign language classrooms, our educationalists, scholars and university students did not pay attention to them as an important genre to be used in language classes. Not only in our formal school classes, but also in institutional and recreational settings they have been totally ignored. As a result, every day in our classes we are faced with demotivated students. Most of them are really tired of reading long texts in a totally bookish format. Therefore in the present study we investigated the probable effects of comic strips on Turkish EFL learners' motivation and reading comprehension.

CHAPTER THREE

3. METHODOLOGY

3.1. Introduction

This chapter provides some information concerning the methodological aspect of the present research study. It includes a description of the participants involved in the study, their age and study backgrounds, and also their selection and assigning processes. After that the design of the study is described. The instruments used in the data collection procedures are also introduced and thoroughly described in this part. Finally a detailed description of the procedures applied in the study will be provided.

3.2. Participants

The participants of this study were two intact groups from Final school in Erzurum. They were 91 male and female students in fifth and sixth grade between the ages of 11_12 studying in the second semester of the school year (2012). They were from the same English backgrounds since they had the same teachers, text-books, and same the educational settings. Since the requisite of the study needed intermediate learners as participants, hence the fifth and sixth grade of the school was selected. To ensure the homogeneity of the participants, the students were selected based on the results of a proficiency test administrated to 105 students studying in the school. Test results' analysis led to the exclusion of 91 students who had test scores much higher or lower than others. The rest of the students assigned in to two groups. In this way three class (5b, 6c, 6d) were exposed to the comic strips as the reading material (experimental group), and three other class (5a, 6a, 6b) only read the same texts without the comics (control group). All of students in the class had to participate in the study.

It should be mentioned that the students in both groups became aware of the research purposes. In this way, they were convinced that there is no specific reason for

choosing them as the control group or experimental group and it has just been a random selection. The students took part in the study during the winter 2012.

3.3. Instruments

For obtaining the required data, four sets of instruments were used in the present study. In the following pages, we will focus on each of these instruments and provide a detailed description of the materials and the instruments used.

3.3.1. English Proficiency Test

The English proficiency test used to establish the homogeneity of the participant was selected from Fowler & Coe (1976). It was administered at the beginning of the treatment as a pre-test and. In this way the researcher was able to measure and compare the experimental and control group students. It was a 20-item multiple-choice "Nelson English Language Test", including grammar and vocabulary items. For each question the participants ought to choose one best answer from among the four different choices a, b, c, or d (see **Appendix (A)** for the proficiency test). The principal conditions required to complete the text are mentioning here: a) the time required was estimated to average 20 minutes; b) No communication students between the students was allowed during the completion of the test.

3.3.2. Motivational Questionnaire

A questionnaire was administered at the beginning and at the end of the treatment as a pre-test and post-test. In this way the researcher was able to measure and compare the experimental and control group students' motivation to read in a foreign language and also compare the change of their motivation level in the first session with that of the last session. The data for the study was obtained from the Motivational Questionnaire developed by Mori (2002). She stresses that the developed questionnaire largely draws upon Wigfield and Guthries' (1995, 1997) theory of reading motivation in L1.

Mori notes that many of the questionnaire items were written referring to the theory of reading motivation proposed by Wigfield and Guthries' (1995, 1997). Wigfield and Guthrie identified 11 components in their MRQ (Mori, 2002). Mori eliminated 3 components including 'Comprehension in Reading', 'Reading Recognition', and social Reasons for Reading 'because these three components did not seem relevant to foreign language readers. She asserts that this irrelevance was due to the fact that Wigfield and Guthries' motivational scales were specifically developed for primary school students learning to read in their L1 (Mori, 2002). Because some items appearing in the MRQ were not considered directly applicable to Moris' study - motivation to read in a foreign language - based on some results of her own earlier students (Mori, 1999, 2000, 2001). She created some individual items. The rest of the items were written referring to the concept of integrative orientation in Gardners' socio-educational model of motivation (Gardner 1979, 1980, 1985, 1988, 2000, 2001). Mori notes that integrative orientation is defined by Gardner as an integrative reason for learning the language, and is measured in the Attitude/Motivation Test Battery (Gardner & Smythe, 1981). Mori notes that the questionnaire also included items that attempted to tap into some integrative reasons for learning to read in English.

The questionnaire was a 20-item 7-point questionnaire on a Likert-type scale, measuring how foreign language students feel about reading (see **Appendix (C)** for Moris' Motivational Questionnaire). According to Mori (2002) the questionnaire is a reliable one. She calculated the internal consistency estimate of reliability for the questionnaire, and Cronbachs' coefficient Alpha was 0.93 which indicates that the questionnaire is satisfactorily reliable in terms of its internal consistency. The questionnaire was translated into Turkish by the translator and then was proof-ready by my advisor in order to avoid possible ambiguity in understanding and guarantee a greater comprehension of the questions and more spontaneous responses. For a Turkish version of the Motivational Questionnaire see **Appendix (B).**

Each item in this questionnaire described how students feel about reading in a foreign language. The students were to read each sentence and decide whether they agree or disagree. It is clear that there was no right or wrong answer. The main purpose underlying the questionnaire was that we only wanted to know how the students feel about reading. The students were asked to rate each reason on Likert -type 7-point scale

anchored at one end by "strongly disagree" and at the other by "strongly agree". In this way the lowest score for each dimension was 1 and the highest score was 7. The questionnaire was completed under the researchers' supervision at the two state high schools, providing the same condition for all participants. The principle conditions required were: : a) the time required to complete the questionnaire was estimated to average 20 minutes; b) No communication students between the students was allowed during the completion of the test.

3.3.3. Reading Materials

For the current study, 10 sets of reading passages were applied. In the first place, 8 passages (with or without comics) were administered during an eight-week period. Each session, the students worked on one comic/text. Both groups had to answer five questions after reading each comic/text. The comics were selected from Sinbad short story and on-line kids' magazine and newspapers (see **Appendix (D)**).

Cary (2004) after citing some of the readability measures posts three caveats for the current available readability measures:

> The readability measures cited are based on what is readable for native English speakers, not second language learners. Obviously, "Grade-level" comics that an easy way to challenging read for native speakers at a given grade can be a tough to near impossible read for students who are new to English at the same or even higher grade level; two, readability measures are inherently limited because they fail to factor in readers' schemata - background knowledge that helps us process, order, and make sense of the world, including the world in comics. Prior life experiences related to the content of our reading make that content more understandable, more readable; fewer experiences, more readability; and three, its' important to remember that the readability measures were determined on words alone, not on words and pictures. In comics, pictures support the words, making the written text more comprehensible (Cary, 2004, p.58).

After caveating these three points regarding the readability level of comic strips, he concludes that:

> Comic text that appears well above the "just-right" independent reading level of second language learner may be far more readable than expected, if the student is interested in the comic, has prior knowledge about the content, and if there are plenty of visuals clues to aid comprehension (Cary, 2004, p.58).

3.3.4. Reading Comprehension Assessment

In the second place and in order to check the general effect of reading comics and their parallel texts on the students' reading comprehension ability, the participants in both the experimental and the control groups were exposed to two reading materials in the last two sessions of the study.

3.4. Research Design

The schematic of the present study was a mixed design. It included both the comparison of two independent experimental and control groups (between-groups design) and the repeated measures of the same group (within-group design).

To establish the homogeneity of the participants the students were selected based on the results of a standardized proficiency test. After selecting the students they were randomly assigned in the experimental and the control groups and took part in the reading classes for 10 weeks. Finally, the effect of reading comic strips on the students' reading comprehension and motivation was examined.

To obtain this goal, the mean scores of the two experimental and control groups on the reading comprehension questions were compared in the first step. Then, the experimental group students' answers to the Motivational Questionnaire at the end of the study were corrected with their answers to the reading comprehension items administered during the treatment.

3.5. Procedure

In the first place, and in fact, for initializing the study, the students in both the experimental and the control groups were selected based on a standardized proficiency test (Flower & Coe, 1976). After ensuring the homogeneity of the participants in the two groups through an independent sample T-test, they were assigned as the experimental and the control groups in a random selection. After selecting the participants and informing them about the study purposes behind the treatment the students were asked to participate in a ten-session course of reading.

In the first session a "Motivational Questionnaire" was administered to the students in both experimental and control groups- a psychological test designed by Mori (2002) to assess how the students feel about reading in a foreign language. This questionnaire was used as the pre-test. The researcher collected the data to measure the students' primary level of reading motivation before the treatment.

After collecting the pre-test data, the researcher started to work with the students in a ten-week period in the winter of that school year (2012).Each session lasted 40 minutes and was held one time a week. In each session we worked on one comic for the experimental group, and one text for the control group. Each session we went through 3 main stages including warm-up, engagement and follow-up.

During the warm-up, the instructor provided the students with explanations required to complete the reading task, e.g. drawing upon some new words in the text or the problematic structures. In this stage the instructor also tried to motivate students to go through reading and active their background knowledge about text. In the second stage which was the engagement, the instructor used silent reading. The final stage of each session was the follow-up. After a general review of the main idea of the text and drawing conclusions, the students had to answer to questions. As the class management characteristic and reading strategies used were almost the same for both the experimental and the control groups, the same 5 questions reading comprehension question was administrated to the students of both groups at the end of the session. The researcher was present at all the data collection processes to ensure that the participants did not talk to each other when answering the comprehension question. In this way, the

students' scores on all tests were collected. Finally, the researcher came up with 8 sets of scores at the end of the reading course.

After completing the main phase of the study, the researcher administrated two reading comprehension passages to the students of both the experimental and the control groups. The purpose underlying the use of these two readings was to check the general and final effect of reading comprehension ability. As a result, the researcher collected two other sets of reading comprehension scores.

At the end of the treatment and as a post-test, the students in both the experimental and the control groups were exposed to the same "Motivational Questionnaire" administered at the beginning of the study. In this way, two sets of scores on the motivational questionnaire were collected to compare the students' level of motivation and assess the probable changes of the participants 'motivation during the course.

Finally, the data obtained from the questionnaire, the comic strips and the reading passages were organized for necessary comparisons and discussions.

In the next chapter, we will provide the statistical details and the analyses of the tests' scores and the questionnaire results along with the data analyses procedures.

CHAPTER FOUR

4. RESULTS & DISCUSSION

4.1. Introduction

The main purpose underlying this study was to examine the effect of comic strips on Turkish intermediate EFL learners' motivation and reading comprehension. A proficiency test was administered to the fifth and sixth grades of school to establish their homogeneity. After that the students were assigned into experimental and control groups to take part in the study.

In this chapter, the researcher reports the information and data collected via questionnaires and reading comprehension tests. The data obtained from the reading comprehension tests provide the answers to the first 2 research questions, and the data from the questionnaire used in the pre- and post-test phases provide the answer to the second 2 research questions. In the following section we will provide the statistical analyses of the collected data.

4.2. Data Analyses

In order to find out whether the two experimental and control groups were homogeneous and thus the results of the study were not affected by factors other than the ones in the research questions, a Nelson proficiency test selected from Fowler & Coe (1976) was administered to 105 students studying in Final school. The results' analysis led to the exclusion of 91 out of 105. The rest of the students were assigned into groups. In this way, of the 91 students, 44were exposed to the comic strips as the reading materials (experimental group), and 47 students only read the same texts without comics (control group).

The raw data collected from the proficiency test fed into the SPSS and an Independent Samples T-test was run to ensure of the participants in the two groups.

4.3. Research Questions

This study was motivated by four research questions and tried to find answers to them.

4.3.1. Research Question 1

Does the use of comic strips have any effect on EFL learners' reading comprehension scores as measured by eight interval tests?

To answer the first research question, the data was gathered from 8 sets of reading comprehension scores. In this way the participants in the experimental group read 8 comic strips as their reading material and in a parallel course the participants in the control group read 8 texts (the same texts without cartoons). Therefore, the research aimed at comparing the scores of the students in two groups to see whether the use of comic strips had any effect on the students' reading comprehension scores or not.

Data analyses were needed to determine whether the manipulation of comic strips as reading materials (independent variable) produced significant differences in the experimental and control groups' performance on reading comprehension (depend variable). In this way the design of the study was a between-group design. Therefore, an independent Sample T-test was used to compare the mean scores of the experimental group and that of the control in reading comprehension to determine whether the difference between the means of the two groups was due to the independent variable, or not. The first null hypothesis states that "the use of comic strips doesn't have any effect on EFL learners, reading comprehension scores as measured by eight interval tests". That is there is no significant difference between EFL learners' reading comprehension scores in two groups. In following section we will provide statistical description of two experimental and control groups who participated in the study (Table 4.1).

Table 4.1.

Between-Subjects Factors

	N
Group 1	
without comic (0)	47
With comic (1)	44

Descriptive Statistics

Dependent Variable

group1	Mean	Std. Deviation	N
.00	8.2194	3.05658	47
1.00	10.3111	2.94883	44
Total	9.2308	3.16772	91

As the table indicates the mean of the experimental group (with comic strip) is higher than that of the control group (without comic strip). The results indicate that there was significant difference in the reading comprehension performance of the control and the experimental groups. The average performance of the control group (M= 8.2194, Std= 3.05658) was different from that of the experimental group (M= 10.31111, Std= 2.94883).

The finding of Independent Samples T-test rejected the first null hypothesis that "the use of comic strips doesn't have any effect on EFL learners, reading comprehension scores and as measured by eight interval tests". Therefore, we can conclude that there was a significant difference in reading comprehension performance of the experimental group (with comic strips) and the control group (without comic strip).

4.3.2. Research Question 2

Does the use of comic strips have any effect on EFL learners' general reading comprehension scores as measured by two final tests?

In the second place and in order to check the general effect of reading comics and their parallel texts on the students' reading comprehension ability, the participants in both the experimental and the control groups were expected to two final reading materials at the end of the treatment.

Data analyses were needed to determine whether the manipulation of comic strips as reading materials produced significant differences in the experimental and the control group students' performance on final readings. As the design of the study was a between-groups design, an Independent Samples T-test was used to compare the mean scores of the experimental and control groups on final readings to determine whether the difference between the means of the two groups was due to the independent variable (comic strips) or not. In this part we will provide the statistical analysis of the two experimental and control groups on final reading test (Table 4.2).

Table 4.2.

Between-Subjects Factors

	N
Group 1	
without comic (.00)	47
With comic (1.00)	44

Descriptive Statistics

Dependent Variable

group1	Mean	Std. Deviation	N
.00	9.4894	4.55819	47
1.00	10.3617	3.89774	44
Total	9.9255	4.22796	91

The results indicate that there was not any significant difference in the final reading performance of the control group and the experimental group. The average performance of the experimental group was ((M= 10.3617, Std=3.89774) and control group was (M= 9.4894, Std=4.55819). we can logically conclude that the performance of the two experimental and control groups in final readings was not statically significant.

The second null hypothesis states that "The use of comic strips does not have any effect on EFL learners' general reading comprehension scores as measured by two final tests". The findings of the independent Samples T-test failed to reject the second null hypothesis. Therefore, there was no significant difference in the general reading comprehension performance of the experimental group and the control group.

4.3.3. Research Question 3

Is there any difference between EFL learners' reading motivation in the pre- and post-test phases?

In order to check the difference between the experimental group students' performance on Motivational Questionnaire (MQ) (Mori, 2002) in the pre and post-test phases, the collected raw data was fed into SPSS. Here the same dependent variable (motivation) was measured repeatedly on the same participants in two different times (at the beginning and at the end of the study). Therefore, the use of a within-subjects design (also called a repeated measures design) was required. In the following we will provide the statistical description of the experimental groups' performances on the pre- and post-test motivation (Table 4.3).

Table 4.3.

Between - Subjects Factors

	N
Group 1	
without comic (.00)	47
With comic (1.00)	44

Descriptive Statistics

Dependent Variable: Posttest

group1	Mean	Std. Deviation	N
.00	4.2596	1.06647	47
1.00	5.0875	78866	44
Total	4.6599	1.02546	91

Descriptive Statistics

Dependent Variable: Pretest

group1	Mean	Std. Deviation	N
.00	4.2396	.99523	47
1.00	4.9034	89873	44
Total	4.5593	1.00211	91

In this table bold numbers are related to analysis.

Tests of Between-Subjects Effects

Dependent Variable: posttest

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.
Corrected	82.785ᵃ	2	41.392		.000
Model	.894	1	.894	307.226	.012
Intercept	**67.208**	1	**67.208**	6.632	**.000**
Pretest	**.963**	1	**.963**	**498.833**	**.009**
group1	**11.856**	88	**.135**	**7.151**	
Error	2070.667	91			
Total	**94.641**	90			
Corrected					
Total					

a. R Squared = .875 (Adjusted R Squared = .872)

Main Effects Plot for Posttest

This figure shows the effect of comic strip on students' score. In figure:

0= without comic   1= comic
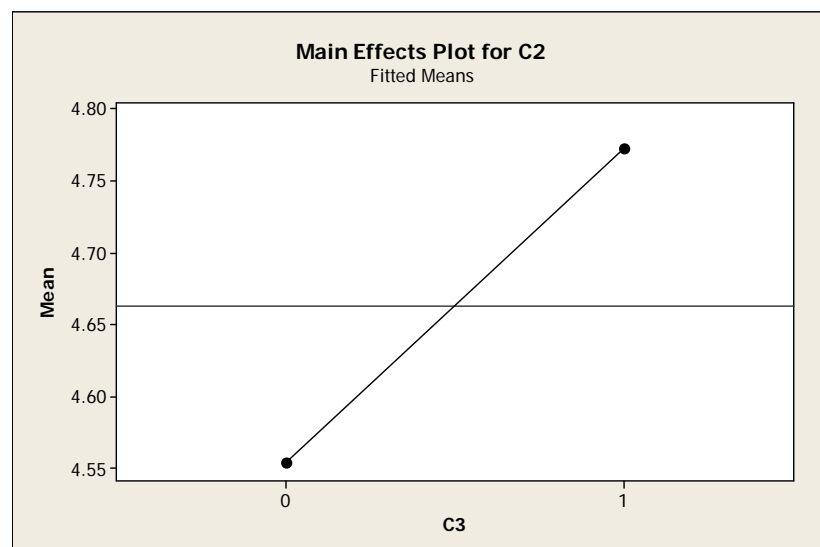
Figure 4.1. Residuals vs. Fits for posttest

The result shows that the motivation is increased.
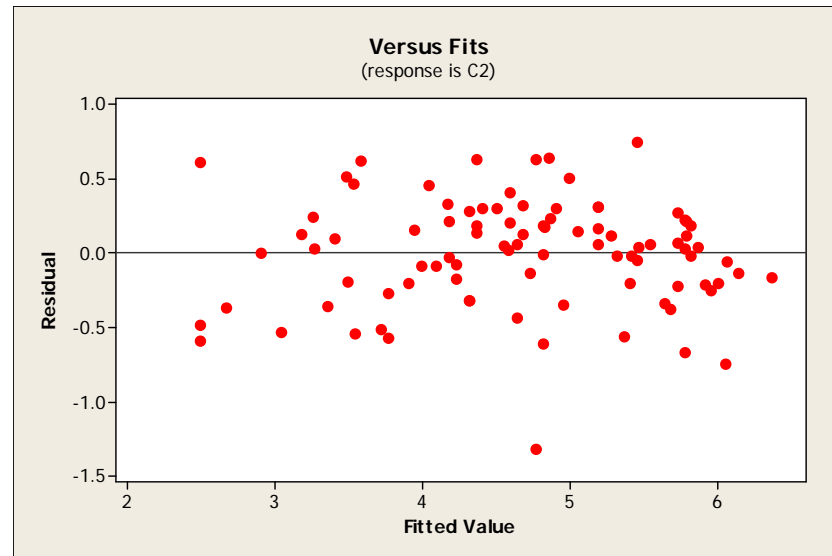
Figure 4.2. *This figure represents residuals versus fits for posttests which have fixed variance.*

Norm plot of Residuals for posttest
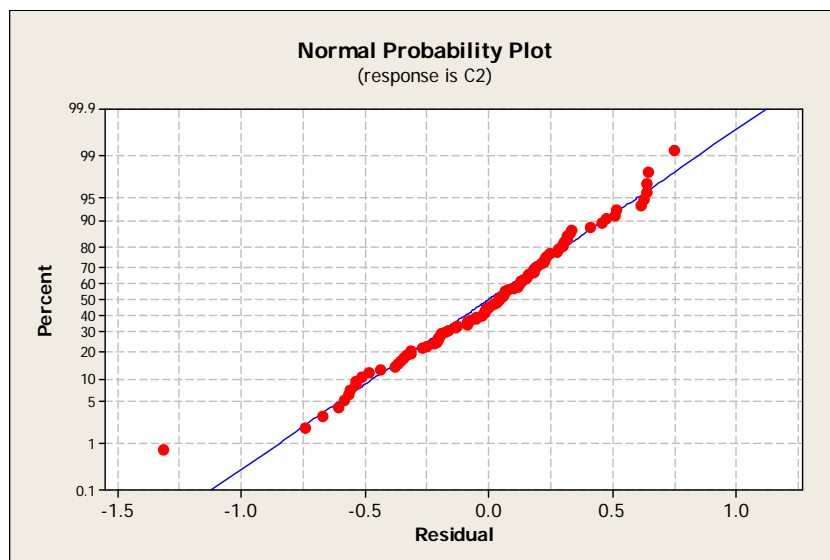
Figure 4.3. *This figure shows norm plot of residuals for posttest in which data have normal transmission.*

As the table indicates there is a significant difference in the students' level of motivation to read at beginning and at the end of the study. This indicates that the mean motivation score on the post test (M=5.0875, Std= 0.78866) was significantly higher than that of the pretest (M= 4.9034, Std= 0.89873). Consequently, the findings rejected the third null hypothesis stating "There is not any difference between EFL learners' reading motivation in the pre- and post-test phases".

4.3.4. Research Question 4

Is there any relationship between the use of comic strips as reading materials and EFL learners' motivation to read?

As a result, the finding of the study rejected the fourth null hypothesis stating "There is not any relationship between the use of comic strips as reading materials and EFL learners' motivation to read". Therefore, we can conclude that reading comic strips has a relationship with L2 learners' motivation to read.

4.4. Findings

In the first place, to determine whether or not there is a statically significant difference between the performance of the experimental and control groups on reading comprehension tests, a T-test for independent samples was conducted. When the results were compared significant difference was between performances of the experimental group (with comic strips) and the control group (without comic strips).

Even if comic strips has not any effect on students' reading comprehension or it was less than this amount, the point is that the presence of cartoons and visuals, generally, has not any disadvantages to students' comprehension of the texts. Indeed, pictorial cartoons had a beneficial effect on performance when information related to the content of the text is boring. The presence of cartoons as accompaniments to short stories produced positive effect than use of them with conversation and mini-talks texts.

The second important finding of this study was providing the students with different, engaging and motivating types of genres and texts made them much more motivate to learn. In the spirit of relating theory and research to EFL pedagogy, the

present study demonstrated that new types of reading passages (i.e., comic strips) would yield a positive outcome when applied to intermediate EFL learners. The results of statistical analyses indicated a rather strong correlation between reading comic strips and students' motivation to read. The students who had worked with comic strips as their reading materials rated high levels of motivation while the same result was not reported for the students who had worked with texts without comic strips.

4.5. Summary

The participants in this study consisted of 91 fifth and sixth grade students studying in Final school in Erzurum. 44 of these students were exposed to the comic strips as the reading materials (experimental group), and 47 students only read the same texts without comics (control group).

The summary of the findings of the present study is presented below with regard to the four research questions raised at the beginning of the research program:

1. Working with comic strips as reading materials has significant effect on Turkish EFL learners' reading comprehension scores (Table 4, 1). But, reading comic strips did not improve the experimental group students' general reading and they did not depict any significant difference in their two final readings compared with the control group students (Table 4, 2).

2. We also checked the difference between the experimental group students' performance on motivational Questionnaire in the pre-test and post-test phases. This time the same dependent variable (motivation) was measured repeatedly on the same participants under two different times (at the beginning and end of the study) (Table 4, 3). The statistical analysis indicated that the mean motivation score on the post-test was significantly higher than that of pre-test and our experimental group students performed differently in the two tests.

3. As hypothesized and predicted, reading comic strips correlated with the students' motivation to read. The result of study clarified the experimental group students' performance on Motivation Questionnaire in post-test with their reading comprehension scores on comic strips. Therefore, we concluded that there was a

relationship between what the EFL learners read (comic strips) and their motivation to read.

In chapter 5, we will focus on the conclusion and pedagogical implications of the study. We will also provide some suggestions for future research.

CHAPTER FIVE

5. CONCLUSION, IMPLICATION, SUGGESTIONS FOR FURTHER RESEARCH

5.1. Introduction

This study aimed to explore the effect of using comic strips as reading materials on EFL learners' motivation to read and their reading comprehension scores. The participants of the study were fifth and sixth grade school students. For conducting an experimental study and to establish the homogeneity of the participants we selected the students based on a language proficiency test. Then we assigned the students into experimental and control groups. The number of students participated in the study were 91, the treatment program was conducted in the autumn of 2011 and lasted 12 weeks.

At the beginning of the program and for assessing the students' level of reading motivation, a Motivational Questionnaire (Mori, 2002) was administered to students of both groups as a pre-test. After that the main reading program started. In this program, the students of the experimental group were exposed to 8 comic strips as their reading materials. On the other hand the students of the control group read the same 8 texts without comics. At the end of each session of reading comics or texts, the students of both groups had to answer the same reading comprehension questions.

In the last two sessions of the study and in order to investigate the final effect of reading comic strips and their parallel texts on the students' general reading comprehension, the students in two groups were exposed to 2 final reading materials. This time the texts and their comprehension questions were the same for two groups. In this way, at the end of the reading program we had 10 sets of reading comprehension scores for the two groups.

In the last phase of the study, the same Motivational Questionnaire administered at the beginning of the study, was again administered to the participants as a post-test.

The raw data obtained from tests and questionnaire was statically analyzed and the results were reported and explained through different tables. In the following we will provide an interpretation of results.

5.2. Interpretation of the Results

Generally speaking, the findings of this study shed light on the importance of using interesting, engaging and fun-to-use materials in our English texts books, especially our reading material. As mentioned before, English teachers are almost always on the lookout for new and interesting ways to stimulate their language learners, to increase their motivation to learn, and finally to enhance their learning.

Krashens' Affective Filter Hypothesis states that a student learns best when he or she is not enduring a lot of stress (Krashen, 1987). According to Pinsonneault the authentic materials promote the reduction of stress through using materials that motivate and excite the students, thus lowering their affective filter. He states that while learning, instead of becoming afraid and stressed, the students became happy and animated. This is because the authentic materials method of L2 learning uses materials that promote learning through games, song, and children's texts, which makes learning fun for the students. The class in turn becomes an enjoyable and stress-free environment for the young L2 learners (Pinsonneault, 2008).

Having the aforementioned points in mind and in order to include a new stimulating and motivating genre into the reading programs, we used comic strips to teach reading comprehension to the fifth and sixth grade students.

The statistical results of the present study confirmed positive effect of reading comic strips on the participants' reading comprehension. The analyses of the collected raw data showed that there was significant difference between the experimental and the control group students' reading comprehension scores when they read comic strips and their parallel texts.

The result of study by Liu (2004) revealed that the low-level students receiving the high-level text with the comic strips scored significantly higher than their counterparts receiving the high-level text only. Adding comic strips to the high level

text for the more proficient learners, however, did not enhance this group's recalls. Interestingly in another study, Arlin & Roth (1978) found that comics did not help poor readers. They did acknowledge that children were interested in comics but they felt that the time spent looking at the pictures in comics was distracting (Arlin & Roth, 1987).

Liu (2004) explains that according to Dual Coding Theory (DCT), the process of reading involves at least two coding systems: a verbal system and a nonverbal system. These two systems are interconnected but independent. DCT holds that pictures are stored only in the nonverbal code and language is stored only in the verbal code, but referential connections may be forged between them. The pictures in the study could not be stored in the verbal code because they are not verbal, but they could be stored in the nonverbal code and associated with their respective text descriptions in the verbal code. According to Liu (2004) DCT helps to explain why the comic strip reiterating information from the text facilitated comprehension of the text, but DCT does not explain why the high-level students did not benefit from the comic strip presented with the high-level text.

As Liu (2004) notes the commonly held assumption is that comic strips can improve students' reading comprehension. On the other hand, the differential effects of comic strips on the reading comprehension of learners at different levels challenges this assumption, " thus calling into question Sadoski and Paivios' (2001) claim that the DCT is universal" (Liu, 2004).

The results of the present study and comparison with other studies like Liu (2004) and Arlin & Roth (1978) suggest that the effects of comic strips on EFL learners, reading comprehension are constrained by a number of limitation factors, such as the students' comprehension level of the written text, their individual strategies for processing the text, and the way their reading comprehension is measured.

In the second phase of the study, the researcher examined the relationship between reading comic strips and students' level of motivation to read. Cox & Guthrie (2001) believe that the amount that students read for enjoyment and for school is a major contributor to students' reading achievement and knowledge of the world. Consequently, identifying the factors that predict amount of reading is important.

Literature review revealed that motivation, among others, is one of the factors that may be expected to predict reading amount (Cox & Guthrie, 2001).

The results of the present study confirmed a positive relationship between reading comic strips and EFL learners' reading motivation. In this way, we concluded that when students read comic strips their reading motivation will improve. The results of this study were in compliance with some other studies in the field (Wright, 1979; Davies & Brember, 1993; Worthy, Moorman & Turner, 1999; Hong-Yun & Ping, 2007).

According to Wright (1979) research supports the fact that students enjoy reading comics and those comic strips has a potential motivational value (Wright, 1979). He states that since students already have the motivation to use cartoon materials, they should not be ignored for educators as a potential aid in the classroom (Wright, 1979).

In the same line, reading surveys conducted by Davis & Brember (1993); and Worthy, Moorman & Turner (1999) revealed that comics are among the top three choices of reading materials for primary aged. Accordingly, Hong-Yun & Ping (2007) in their interesting study attempted to identify the major factors influencing EFL reading comprehension. The findings of their study indicated that reading comprehension is composed of a number of major components. Among the major components of reading comprehension, the four factors of "textual schema" , vocabulary guessing" , " vocabulary noticing" and " *motivation*" are significantly correlated with reading comprehension" (Hong-Yun & Ping, 2007, p.14).

Therefore, comic strips with their funny nature and pictorial narrative design motivate students to read. We can conclude that motivation plays a paramount role in the students' educational life in general. When we provide students with the materials and topics that are of their interest, they will be more motivated to read and learn.

5.3. Conclusion

Most of English teachers use different textbooks not only to follow the administrative decisions of the schools and institutions working with, but also because of their belief in the textbooks as valuable teaching materials. According to Arkian (2008) "textbooks present a smooth running curricular program for the teaching of essential and necessary items of the language with which one cannot lose his or her way as a teacher" (p.71).

Arkian (2008) asserts that "textbooks still continue to be the single most important resource in the language classroom throughout the world" (p.71). Hence, the importance of textbooks in the professional lives of the ELT teachers and of course their student is obvious. According to Arkian (2008) "In many classrooms, textbooks and their components make up the only instructional material used in the classroom" (p.71).

Having the importance of textbooks and their contents in mind, we can conclude that searching for new and interesting forms of materials, especially, reading materials is of an utmost importance in any curriculum developing program. Consequently, English language teachers and most importantly materials developers must identify the gaps in the genres and topics that our textbooks present and try to fill these gaps by adapting and producing materials that are interesting and sometimes challenging for the students and readers.

In sum, there is a need to develop some curriculum workshops and academic research programs for examining the positive and probably negative points of including graphic materials, especially comic strips in EFL pedagogy at all levels. This can involve some joint projects among teachers of EFL, art, history, social studies, moral education and other disciplines. With initializing these types of programs, our educational authorities can bridge across different subject areas and enhance a key component in teaching and learning English language to have important pedagogical changes in our educational system.

Since this study focused on the use of comic strips as a reading material, it is hoped that the results will have significant consequences for making practical decisions in materials development and writing. Educators and material developers will be able to use the results of the present research to incorporate comics in their curriculum.

5.4. Pedagogical Implications

In addition to the uses mentioned all through the study, there are lots of other pedagogical implications related to comic strips. The results of this study emphasizes that it is time for comic strips and comic books to gain some degree of attention in our schools' curriculum. The suggestion is that teachers can see comic strips as a learning tool and scholars can view them as an effective subject for educational research. In this part, we will summarize some of the most important pedagogical applications of comic strips touched during the study.

1. The most basic effect that comic strips have on our classes is that with their funny nature, comics add an element of fun to our English language classes.

2. Comic strips help to provide a low stress and fresh environment in the classroom which leads to more effective learning.

3. Comic strips motivate students to read more and go along the story up to the last panel.

4. While reading comic strips the students use pictures and images along with the texts to make a visual understanding of the story in their mind.

5. Comics with their wide range of topics can be used to introduce and discuss different social, economic, or environmental problems facing the world today.

5.6. Suggestion for Future Research

"*One study, no matter how carefully conducted, cannot be taken as conclusive. It is only with repeated investigation that the complexities of an area can be truly appreciated and comprehended*".

(Gardner, 1985, p.5).

In this section, we will provide some suggestions for conducting further studies in the area:

1. In this study we mainly focused on using comic strips as reading materials in EFL classes. Similar studies can be conducted using comic strips to promote writing skills. The students can create their own comic strips using the templates that the

teachers provide for them. In this way the students can practice writing skills in a fun and creative manner.

2. The present study deemed the participants to be intermediate learners of EFL. Future research can try to determine it the participants were above or below this level what would be the results. For example, the use of comic strips for adult learners in college levels can be investigated.

3. Another investigation can entail lengthier comic strips, over a longer time-frame.

4. A future study can investigate authentic comic strips versus authentic texts to see whether one is more effective than the other for improving the students' overall reading comprehension.

5. The use of comic strips can be examined with regard to the acquisition of grammatical structures. For example, different tenses in English can be investigated to see whether reading comic strips leads to the acquisition and identification of specific tenses without teaching them explicitly.

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APPENDICES

Appendix A

Test

Choose the correct answer. Only one answer is correct.

1. A. The sun is in a sky   B. The sun is in the sky

   C. sun is in a sky   D. A sun is in a sky

2. What ………… John doing?

A. are   B. do   C. does   D. is

3. John and Mary …………..the radio.

A. are listening on   B. are listening to

C. is listening on   D. is listening to

4. Bill and I ……………here.

A. we're   B. we   C. we are   D. are

5. Sarah, what …………… doing?

A. she is   B. are you   C. are   D. is

6. Marys' ……………..the garden.

A. in   B. at   C. on   D. into

7. Are there six books on the table?

A. No, are five.   B. No, there are three

C. No, there's the one   D. No, there are any

8. Tom often sings, but ………………..

A. Sings Sarah?   B. Sarah sings?

C. Sarah does?   D. does Sarah?

9. Tony is looking at ………………

A. she   B. he   C. her   D. here

10. who's that boy?

A. Is Bill   B. It's Tom   C. It's a boy   D. Peters' that

11. Where's the book?

A. There's it   B. He is under the chair

C. It's here   D. There is on a chair

12. Are you happy?

A. Yes, I'm   B. No, I aren't   C. Yes' I am   D. No, I not

13. What's his name?

A. Its name Jack   B. It's a Jack

C. It's Jack's name   D. Its' Jack

14. Do you dance or draw?

A. I'm dance but I'm not draw.   B. I dance but I don't draw

C. I'm dancing but I not drawing.   D. I dance but I'm not drawing.

15. Is that a book?

A. Yes, there is   B. Yes' it is

C. Yes, that's   D. Yes, is a book

16. Is that horse big?

A. No, that's a little   B. No, that's little horse

C. No, it's little horse   D. No, it isn't

17. What's her brother doing?

A. Playing football.   B. Is playing football.

C. he playing football.   D. She's playing football.

18. How many chairs are there in the room?

A. Are four.   B. Are five chairs there.

C. There is one.   D. There is a chair.

19. A. Is that table big brown?   B. Is that big brown table.

C. Is that big table brown?   D. Is brown that big table?

20. A. Mary can dance tomorrow   B. Mary cans dance tomorrow

C. Mary she can dance tomorrow   D. Mary can tomorrow dance

Appendix B

İNGİLİZCE METİNLERİ OKUMA MOTİVASYONUNU DEĞERLENDİRME ANKETİ

Sevgili Öğrenciler;

Bu anket, sizin İngilizce metinleri okuma esnasındaki motivasyonunuzu ölçmek ve değerlendirmek için hazırlanmıştır. Lütfen her soruyu dikkatle okuyarak sizi en iyi tanımlayanı seçin. Hiçbir soruda doğru ya da yanlış cevabın olmadığına dikkat edin. Eğer cümle hiç bir şekilde sizi tanımlamıyorsa (1) numarayı (kesinlikle katılmıyorum) seçin; eğer cümle kesinlikle sizi tanımlıyorsa (7) numarayı seçin (kesinlikle katılıyorum); eğer kendinizi vasat pozisyonda görüyorsanız, lütfen 2 ile 6 arasındaki numaralardan birini seçin. Her soruda seçtiğiniz numaranın altını çizerek anketi 30 dakika sonra teslim edin.

Yardımcı olduğunuz için teşekkür ederim.

Ad- Soyadı: Okul adı: Yaş:

	Kesinlikle Katılmıyorum					Kesinlikle Katılıyorum	
1.İngilizce metin okumayı öğrenerek, İngilizce hikayeler okuyabileceğimi umuyorum.	1	2	3	4	5	6	7
2.İlginç hikâyeler okuduğumda İngilizce yazılmış olsa bile içeriğine dalıyorum.	1	2	3	4	5	6	7
3.İngilizce okumayı öğrenmek önemlidir; çünkü küreselleşme sürecinde ilerlemek için buna ihtiyacımız var.	1	2	3	4	5	6	7
4.İngilizce okumak ileriki hayatımda yurt dışında okuyabilmek için fırsat sağlayabilir.	1	2	3	4	5	6	7

5.İngilizce okuma yeteneğine sahip olmakla, Amerika ve İngiltere gibi İngilizce konuşan ülkelerin yaşam tarzı ve kültürlerini daha iyi anlayabilmeyi umuyorum.	1	2	3	4	5	6	7
6.Yabancı dil kursu zorunlu olmasa da, bir dönem dil kursuna gitmeyi istiyorum.	1	2	3	4	5	6	7
7.İngilizce okuyabilme becerisine sahip olmayı sadece iyi notlar alabilmek için istiyorum.	1	2	3	4	5	6	7
8. Zor ve uzun İngilizce metinler beni yoruyor.	1	2	3	4	5	6	7
9.İngilizce okuma kursuna sırf zorunlu olduğu için katılıyorum.	1	2	3	4	5	6	7
10. İngilizce okuma becerim iyidir.	1	2	3	4	5	6	7
11. İngilizce hikâyeler okumayı seviyorum.	1	2	3	4	5	6	7
12. İlkokulda İngilizce derslerini seviyordum.	1	2	3	4	5	6	7
13.İngilizce okumayı öğrenerek İngilizce gazete ve dergileri okuyabileceğimi umuyorum.	1	2	3	4	5	6	7
14. İngilizce okumak eğlencelidir.	1	2	3	4	5	6	7
15. İngilizce gazete ve dergileri okumayı seviyorum.	1	2	3	4	5	6	7
16. İngilizce metinler okumak haftalık programım içinde yer almaktadır.	1	2	3	4	5	6	7
17. İngilizce okumak öğrenim hayatıma yardımcı olduğu için önemlidir.	1	2	3	4	5	6	7
18. İngilizce okumayı öğrenerek farklı dünya görüşleriyle ilgili şeyler öğrenmeyi umuyorum.	1	2	3	4	5	6	7

19. Bana göre İngilizce konuşma ve dinleme becerisi, okuma becerisinden daha önemlidir.   1   2   3   4   5   6   7

20. İngilizce okuma becerileri bana farklı dünya görüşleri ile ilgili bilgiler kazandırıyor.   1   2   3   4   5   6   7

Appendix C

Motivational Questionnaire

Name: Class: Age:

	strongly disagree				strongly agree		
1. By learning to read in English, I hope I will be able to read English novels.	1	2	3	4	5	6	7
2.I get immersed in interesting stories even if they are written in English.	1	2	3	4	5	6	7
3.Learning to read in English is important in that we need to cope with internationalization.	1	2	3	4	5	6	7
4.I am learning to read in English because I might study abroad in the future.	1	2	3	4	5	6	7
5.By being able to read in English, I hope to understand more deeply about lifestyles and cultures of English speaking countries (such as America and England	1	2	3	4	5	6	7
6.Even if reading were not a required subject, I would take a reading class anyway	1	2	3	4	5	6	7
7.I am learning to read in English merely because I would like to get good grades.	1	2	3	4	5	6	7
8. Long and difficult English passages put me off.	1	2	3	4	5	6	7
9.I am taking a reading class merely because it is a required subject.	1	2	3	4	5	6	7
10. I am good at reading in English.	1	2	3	4	5	6	7

11. I like reading English novels.   1   2   3   4   5   6   7

12. I liked reading classes at junior and senior high schools   1   2   3   4   5   6   7

13. By learning to read in English, I hope to be able read English newspapers and/or magazines.   1   2   3   4   5   6   7

14. It is fun to read in English.   1   2   3   4   5   6   7

15. I like reading English newspapers and/or magazines.   1   2   3   4   5   6   7

16. English reading is my weak subject   1   2   3   4   5   6   7

17. Learning to reading in English is important because it will be conducive to my general education   1   2   3   4   5   6   7

18. By learning to read in English, I hope to learn about various opinions in the world.   1   2   3   4   5   6   7

19. I think learning to speak and/or listening is more important than learning to read in English.   1   2   3   4   5   6   7

20. Learning to reading in English is important because it will broaden my view   1   2   3   4   5   6   7

Appendix D

Berry

Mothers' day

Dad: I've been trying to think of something nice we can do for mama!

Girl: Didn't she like the candy and flowers?

Dad: Sure! But we give her that every year….

Dad: I mean something special!

Girl: Let's see………

Dad: We can't take mama out for dinner……..

Girl: Yeah…… she started cooking already………

Dad: And she won't let us near kitchen after that one mothers' day dinner we made for her!

Dad: Last year we cleaned up the whole house……..

Girl: Yeah….

Girl: And we kept it looking neat all day……

Girl: Lets' ask her what she'd like?

Dad: Good idea! It doesn't have to be a surprise!

Girl: Mam, we'd like to do something special for you on mothers' day…..

Girl: What would you like?

Mam: If you picked up all the toys, books, papers, and clothes……. Be nice!

Girl: But mam ….. We did that for you last year!

Name……………………………………….…

class…………………………….

Mothers' Day

Comprehension Question

Please read each statement carefully and then decide which item best completes it. Choose a, b, c, d.

1)   Mama   won't   let   them   to   go   near   kitchen because……………………………………..

a)   She doesn't eat dinner   c) she started cooking before

b)   they can't cock dinner   d) they will go out for dinner

2)   What did they do for mama in mothers' day last year?
They ………………………

a)   Bought her candy and flowers   c) did she special for her

b)   Took mama out for dinner   d) cleaned up the whole house

3)   Dad wants to do something ……………………… for mama.

a)   Nice   b) dangerous   c) funny   d) kind

4)   Finally they decided to……………………………..

a)   buy some clothes for mama   c) pick up all toys and papers

c)   ask mama what she would like   d) buy some book for mama

5)   Mama asked them to …………………………

a)   buy some new clothes for her   c) buy candy and flowers for her

b)   cock dinner every night   d) keep the whole house clean

candy: a sweet food made from sugar or chocolate   neat: tidy   pick up : collect

Berry

Merry Christmas everybody

Jackie: Hey get up you sleepy heads!

Jackie: Are you going to sleep all day?

Mam: What time is it?

Dad: Six o'clock!

Jackie: Its Christmas morning. Time to open presents!

Dad: Merry Christmas Jackie!

Jackie: Daddy! You promised to get up and play with me!

Dad: But I don't mean in the middle of the night!

Jackie: You said that when I woke up to come in and get you so you could get my presents!

Dad: Okay, I suppose there won't be any peace around here until I do!

Jackie: O' man, let's eat first, I'm hungry!

Dad: You mean you can wait?

Dad: Aren't you even a bit curious to see what Santa Claus brought for you?

Jackie: Are you kidding I can read my name!

Jackie: I mean lets' eat first before we start playing.

Name…………………………………….…

class…………………………….

Merry Christmas everybody

Comprehension Question

Please read each statement carefully and then decide which item best completes it. Choose a, b, c, d.

1.   According to Jackie Christmas is …………………………………..

a) time to sleep   c) time to eat

b) time to get up early   d) time to open presents

2) In fact Jackie got up early because………………………

a) he was hungry   b) his dad promised to play with him   d) it was Christmas

c) He was curious to see what Santa Claus brought for him

   3) Jackie wanted his dad get up and ……………………… ……...

a)talk with him   b) play with him

c)to get present   d) watching TV

4) Jackie's dad said when they get up ……………………………..

a)They will go to journey   b) they will play snowball

c)they will go to shopping   d) Jackie will received his present

5) Jackie wanted to ……………….first then……………………..

a) Sleep_ get up   b) get up _ sleep

c)Eat _ play   d) Play _ eat

Santa Claus: an imaginary old man with red clothes

Berry

Playing in the Snow

Dad: You've been watching T.V all morning. Let's go out and get some fresh air!

Girl: But it's cold out there!

Jackie: Yeah! Who wants to go out and freeze!

Dad: Bundle up nice and warm and we'll have lots of fun playing in the snow!

Dad: There you are, kiddies…..

Dad: A shovel for each of you!

Jill: This is fun?

Jackie: Yeah

Dad: Keep swimming! You'll warm up in a hurry!

Jill: He just wants us to help him shovel the sidewalks?

Jackie: Yeah

Jill: It's not so bad after you get used to it!

Jackie: It's good packing too!

Jackie: Ha! Ha!

Jill: Okay. Jackie…..

Jill: You asked for it!

Jill: Well, all the sidewalks are shoveled!

Jackie: Hey where is dad?

Name………………………………………….…

class…………………………….

Playing in the Snow

Comprehension Question

Please read each statement carefully and then decide which item best completes it. Choose a, b, c, d.

1) Dad just wanted to watch…………………………………..

 a) children playing in the snow   b) his favorite basketball game

 b) children shoveling the sidewalks   d) children getting some fresh air

2) According to Jackie, if they go out, they will ………………………

a) Get cold   b) warm up   c) freeze   d) watch T.V

3) Dad says that there is lots of fun ……………………….

a) Watching cartoons   b) watching basketball

b) Playing in the room   d) playing in the snow

4) According to Jill, dad that just wants them to……………………………..

a) Shovel the sidewalks   b) watch basketball game

c) Get some fresh air   d) watch favorite cartoons

5) Children have been watching T.V …………………………

1) All evening   b) all morning   c) all night   d) all afternoon

Bundle up: to put warm clothes

 shovel: a tool with a rounded blade and a long handed used for moving earth

Sidewalk: a hard surface or path at the side of street for people to walk on

Packing: when you put things in to cases or boxes so that you can send or take them somewhere

Sinbad

Our story begins in old Baghdad. A rich old man is very ill in bed. He calls to his son, Sinbad. I'm dying, Sinbad, says the old man. You can have all my money, my son. But you must be careful with it. Please don't die, father, says Sinbad unhappily.

Sinbad's father dies, and Sinbad is unhappy for a long time. But one day he thinks: I'm a very lucky man. I have a lot of money now. Some beautiful things and a big house. With his fathers' money, Sinbad buys new thing to wear and expensive things to eat from the market.

Every evening Sindbad's friends come to his house. They eat and drink all night. But after a year, Sinbad has no more money. Every day angry shopkeepers come to Sinbad's house. Where our money? They ask angrily.

Sinbad goes to the market, and he sells his fathers' best tables and chairs. With the money he buys some beautiful carpets. I can sail to different countries, Sinbad thinks. And I can sell these carpets for a lot of money. Then I can give the money back to the shopkeepers.

1) Who was ill? What happened to him?
2) What did Sinbad do with his money?
3) What did happen for Sinbad after one year?
4) What did shopkeepers do? Why?
5) What did Sinbad do at the end?

Lucky: when something happens that is good for you

shopkeepers: a person who has a small shop   sail: to go across the water

carpet: a piece of thick material that you put on the floor

Every day angry **shopkeepers** come to Sinbad's house. 'Where's our money?' they ask angrily.

But after a year, Sinbad has no more money.

Sinbad goes to the market, and he **sells** his father's best tables and chairs. With the money he buys some beautiful **carpets**.

Next, Sinbad finds an old **ship** with a very old **captain**.

'I can **sail** to different countries,' Sinbad thinks. 'And I can sell these carpets for a lot of money. Then I can give the money back to the shopkeepers.'

shopkeeper a person who has a small shop

sell to take money for something

carpet a piece of thick material that you put on the floor

sail to go across the water

ship you use a ship to go across the water

captain the most important person on a ship

3

Sinbad's father dies, and Sinbad is unhappy for a long time. But one day he thinks: 'I'm a very **lucky** man. I have a lot of money now, some beautiful things, and a big house.'

With his father's money, Sinbad **buys** new things to wear ...

... and expensive things to eat from the **market**.

Every evening Sinbad's friends come to his house. They eat and drink all night.

lucky when something happens that is good for you

buy to give money for something

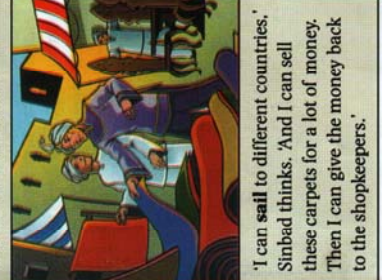**market** where people go to buy things in the street

2

Three days later Sinbad is ready to leave Baghdad. He talks excitedly to all the sailors on the ship. "I want to bring back a lot of money. He tells them. The ship sails away from the Baghdad and out to sea. Sinbad begins to feel ill.

After two days at sea, Sinbad is very ill. But then he sees a beautiful island. Please stop! He says to the captain. Sinbad and some of the sailors land on the island. Sinbad takes a barrel with him. He wants to look for water. The captain stays on the ship.

Sinbad and the sailors are all very happy. "What a wonderful island! Says Sinbad. 'Let's sit down and make a fire".

They sit near the fire and they begin to sing. "Suddenly the island moves. "The island is moving!" says Sinbad. "This isn't an island", cry the sailors. "It's a whale! Sinbad quickly gets into the barrel. The whale moves down into the water. All the sailors are now in the sea. Help! Help! They cry.

Now it is dark, and Sinbad is at sea in the barrel. Hello! Hello! He cries. But nobody answers.

1) What did happen to Sinbad after they leave Baghdad?
2) Where did they stop?
3) Why the island was moving?
4) Why did Sinbad take a Barrel?
5) Who were in the sea?

Sailor: a man who works on a ship   land: to arrive from a ship or from the air
barrel: a tall round box

Island: a country in the sea

Whale: a very big animal that lives in the sea and looks like a fish

Sinbad and the sailors are all very happy. 'What a wonderful island!' says Sinbad. 'Let's sit down and make a **fire**.'

They sit near the fire and they begin to sing. Suddenly the island moves. 'The island is moving!' says Sinbad. 'This isn't an island,' cry the sailors. 'It's a **whale**!'

Sinbad quickly gets into the barrel. The whale moves down into the water. All the sailors are now in the sea. 'Help! Help!' they cry.

Now it is dark, and Sinbad is at sea in the barrel. 'Hello! Hello!' he cries. But nobody answers.

fire this is red and hot and it burns   **whale** a very big animal that lives in the sea and looks like a fish

5

Three days later Sinbad is ready to leave Baghdad. He talks excitedly to all the **sailors** on the ship. 'I want to bring back a lot of money,' he tells them.

The ship sails away from Baghdad and out to sea. Sinbad begins to feel ill.

After two days at sea. Sinbad is very ill. But then he sees a beautiful **island**. 'Please stop!' he says to the captain.

Sinbad and some of the sailors **land** on the island. Sinbad takes a **barrel** with him. He wants to look for water. The captain stays on the ship.

sailor a man who works on a ship   **land** to arrive from a ship or from the air   **barrel** a tall round box you put things to drink in it
island a country in the sea

4

The next morning Sinbad looks out of the barrel. He is now alone on a small island. Far away he can see a big white stone. He goes to the stone and he looks carefully at it. What's this? He thinks.

Suddenly the sky becomes black. Sinbad feels very afraid. Help! What's happening? He cries. He looks up at the sky. A very big bird is flying nearer and nearer. He begins to run away. Now I understand! He thinks. That bird is Roc, and that big white stone is Rocs' egg.

The Roc sits on the egg and then it goes to sleep. Sinbad takes off his turban and he puts it around the Rocs' leg. When the roc flies away, I can leave the island too, he thinks. In the morning, the Roc flies away. Sinbad flies up into the sky with the bird. The Roc flies for hours and hours. In the end, it flies down into a valley and lands there.

1. Where did Sinbad get up?
2. Why did Sinbad afraid?
3. Why did the bird come near to Sinbad?
4. Why did Sinbad put his turban around the Rocs' leg?
5. Where did the Roc land?

Alone: with nobody   become: to change from one thing to a different thing

Turban: something that you wear on your head   around: all the way round

valley: land between to hills
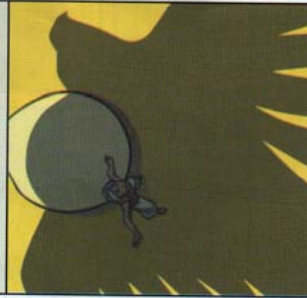
In the morning, the Roc flies away. Sinbad flies up into the sky with the bird.

The Roc sits on the egg and then it goes to sleep. Sinbad takes off his **turban** and he puts it **around** the Roc's leg. 'When the Roc flies away, I can leave the island too,' he thinks.

The Roc flies for hours and hours. In the end, it flies down into a **valley** and lands there.

He goes to the stone and he looks carefully at it. 'What's this?' he thinks.

He begins to run away. 'Now I understand!' he thinks. 'That bird is a Roc, and that big white stone is a Roc's **egg**.'

2 The next morning Sinbad looks out of the barrel. He is now **alone** on a small island. Far away he can see a big white **stone**.

Suddenly the sky **becomes** black. Sinbad feels very afraid. 'Help! What's happening?' he cries. He looks up at the sky. A very big **bird** is **flying** nearer and nearer.

turban something that you wear on your head

valley land between two hills

around all the way round

fly to move through the air

egg a round thing with a young bird inside it

become to change from one thing to a different thing

bird an animal that can fly through the sky

alone with nobody

stone something grey or white, and hard

6

8

Sinbad finds lots of little stones in the valley. What are these? He thinks. I know! He cries. "They are jewels! And he puts some of them in his bag. Then he hears a noise. There are three big snakes behind him. He runs away very fast. In front of him he sees lots of dead animals in the valley.

Oh, no the snakes kill everything here! He thinks. He goes behind of the dead animals and he waits. Suddenly a Roc flies down and takes the dead animal up into the sky. Sinbad quickly puts his arms around the dead animal. He flies up into the sky with the sky with the Roc. Where am I going now? He thinks.

The Roc flies out of the valley and it lands near a village. The men from the village run to see it, and the Roc flies away. Sinbad comes out from under dead animal. Who are you? Ask the men. "I'm Sinbad the sailor", says Sinbad. Would you like to buy these jewels from the valley?

The man is surprised. Nobody goes into the valley, they say. "The snakes eat everything there". Not me! Laughs Sinbad. You're very lucky! Say the men.

People from the village buy Sinbad's jewels. He's a rich man now, and he wants to go back to Baghdad. We can find a ship for you, say people from the village.

1. Why did Sinbad cry?
2. Why did Sinbad run away?
3. Why in the valley were a lot of dead animals?
4. How did Sinbad go out of the valley?
5. Who did buy Sinbad's jewels?

Jewel: a very expensive stone

surprised: feeling that something very new is suddenly happening
adventure: something very exciting that happens to you

Sinbad finds lots of little stones in the valley. 'What are these?' he thinks. 'I know!' he cries. 'They're **jewels**!' And he puts some of them in his bag.

Then he hears a noise.

There are three big **snakes** behind him. He runs away very fast. In front of him he sees lots of dead **animals** in the valley.
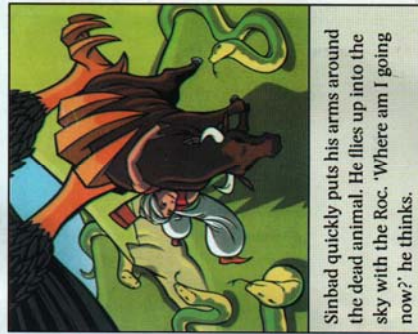
'Oh, no, the snakes kill everything here!' he thinks.

He goes behind one of the dead animals and he waits. Suddenly a Roc flies down and takes the dead animal up into the sky.

Sinbad quickly puts his arms around the dead animal. He flies up into the sky with the Roc. 'Where am I going now?' he thinks.

The Roc flies out of the valley and it lands near a village. The men from the village run to see it, and the Roc flies away. Sinbad comes out from under the dead animal.
'Who are you?' ask the men.
'I'm Sinbad the Sailor,' says Sinbad. 'Would you like to buy these jewels from the valley?'

The men are **surprised**. 'Nobody goes into the valley,' they say. 'The snakes eat everything there.'
'Not me!' laughs Sinbad.
'You're very lucky!' say the men.

The people from the village buy Sinbad's jewels. He's a rich man now. and he wants to go back to Baghdad. 'We can find a ship for you.' say the people from the village.

In Baghdad Sinbad gives money to the shopkeepers.
'Are you truly Sinbad?' they ask.
'Yes!' he says. And he tells them about his **adventures**.

jewel a very expensive stone

snake a long animal with no legs

animal a living being that can think and move

surprised feeling that something very new is suddenly happening

adventure something very exciting that happens to you

10

11

Sinbad's friends come to visit him at his fathers' house. But there is nothing to eat or drink, and the house is dirty. His friends soon go away. I need more money, he thinks. Then I can have a beautiful house again.

The next morning Sinbad finds a ship and a captain. He buys lots of things at the market, and he puts them on the ship. He's ready to leave Baghdad again. After a week at sea, there is a big storm. Sinbad is ill., and he stays in bed. After the storm, the ship arrives at an island.

That's the island of Zugab, says the captain. Sinbad is very excited. Perhaps I can sell my things to people on the island, he thinks.

Sinbad explores the island with two of the sailors. They find lots of jewels there. Just then, a big wave hits the ship. The wave takes the ship far out to sea.

Sinbad and the two sailors are very afraid, so they climb behind some big stones. When night comes, they go to sleep. In the morning they find a big snake around them. The snake eats one of the sailors.

1. Why did Sinbad's friend soon go away?
2. Why did Sinbad leave the Baghdad again?
3. Why did Sinbad stay in the bed?
4. Why Sinbad was very excited?
5. Where did they find lots of jewels?

Storm: lots of rain and very bad weather

Explore: to walk around a new country and learn about it.

Wave: a line of water that moves across the top of the sea

Climb: to go up or down using your hands and feet

Just then, a big **wave** hits the ship. The wave takes the ship far out to sea.

In the morning they find a big snake around them. The snake eats one of the sailors.

Sinbad **explores** the island with two of the sailors. They find lots of jewels there.

Sinbad and the two sailors are very afraid, so they **climb** behind some big stones. When night comes, they go to sleep.

wave a line of water that moves across the top of the sea

climb to go up or down using your hands and feet

explore to walk around a new country and learn about it

15

The next morning Sinbad finds a ship and a captain. He buys lots of things at the market, and he puts them on the ship. He's ready to leave Baghdad again.

Sinbad's friends come to visit him at his father's house. But there is nothing to eat or drink, and the house is dirty. His friends soon go away. 'I need more money,' he thinks. 'Then I can have a beautiful house again.'

After a week at sea, there is a big **storm**. Sinbad is ill, and he stays in bed. After the storm, the ship arrives at an island.

'That's the island of Zugab,' says the captain. Sinbad is very excited. 'Perhaps I can sell my things to people on the island,' he thinks.

storm a lot of rain and very bad weather

14

Quickly Sinbad and the second sailor climb a tree. They stay there all day and all night. When Sinbad wakes up in the morning, he's alone. Oh, no the second sailor is dead too, he thinks. And I'm the snakes' next breakfast! Just then, Sinbad sees some wood near tree.

Sinbad climbs down the tree and he makes some armor from the wood. Then he sees the snake. The snake is hungry. Sinbad stays in his armor all night. The snake moves around him, but it can't eat Sinbad.

In the morning Sinbad wakes up. Where is the snake? He thinks. The snake is sleeping in the sun near the tree. Then Sinbad sees a ship out at sea. I know that ship, he thinks. It's my old ship!

Sinbad quickly climbs out of the armor, and quickly puts some jewels in his bag. Then he runs to the sea. The snake wakes up and comes after Sinbad. But Sinbad runs faster and gets to the sea before the snake can eat him.

1. What happened to Sinbad's friend?
2. Why did Sinbad make armor?
3. How did Sinbad leave the island?
4. Why did the sailors say to Sinbad "lucky man"?
5. Why did Sinbad have a lot of money when he arrived to Baghdad?

Wake up: to stop sleeping　　　　　　armor: when you wear this, people cannot kill you

Hamlet

Hamlet: Dad, I have a very important question.

Dad: Of course, Hamlet. Why don't we sit …And I'll try to answer your question!

Hamlet: dad, will I be a success in life!

Dad: Of course, you will, my son. And you will be a big success!

I promise you'll be very wealthy!

And I promise you'll live in a really big house!

And I promise that you'll own a horse, a cow, and a big expensive boat!

And I promise that you'll be able to buy anything you want!

Hamlet: Will I be happy?

Dad: That I can't promise!

Name………………………………………….…

class…………………………….

Hamlet

Comprehension Question

Please read each statement carefully and then decide which item best completes it. Choose a, b, c, d.

1) Dad asks hamlet to sit because he …………………………………..

a) Is tired of his questions   c) doesn't like questions

b) children shoveling the sidewalks   d) wants to answer him

2) Dad promises that Hamlet will be a………………………

   a) Good teacher   b) nice doctor   c) big success   d) big man

3) Dad doesn't promise hamlet having a ……………………….

   a) Happy life   c) house

   b) Big boat   d) horse

4) Dad promises hamlet that he will be very……………………………..

   a) lucky   b) happy   c) angry   d) wealthy

5) Dad promises that hamlet will able to buy …………………………

   a) Small things   b) anything   c) cheap things   d) nothing

ÖZGEÇMIŞ

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Tarih   : 25.07.2012