

**EFFECT OF THE SCAFFOLDED READING EXPERIENCE  
USING A GRAPHIC NOVEL ON THE ENGLISH READING  
COMPREHENSION AND READING MOTIVATION OF  
THAI EFL STUDENTS**



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จุฬาลงกรณ์มหาวิทยาลัย  
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ผลของประสบการณ์เสริมศักยภาพการอ่านภาษาอังกฤษโดยการใช้นวนิยายภาพประกอบและ  
แรงจูงใจในการอ่านของผู้เรียนภาษาอังกฤษเป็นภาษาต่างประเทศชาวไทย



วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาครุศาสตรมหาบัณฑิต  
สาขาวิชาการสอนภาษาอังกฤษเป็นภาษาต่างประเทศ ภาควิชาหลักสูตรและการสอน

คณะครุศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย

ปีการศึกษา 2562

ลิขสิทธิ์ของจุฬาลงกรณ์มหาวิทยาลัย



อุทุมพร เคนเนดี้ : ผลของประสบการณ์เสริมศักยภาพการอ่านภาษาอังกฤษโดยการใช้นวนิยายภาพประกอบและแรงจูงใจในการอ่านของผู้เรียนภาษาอังกฤษเป็นภาษาต่างประเทศชาวไทย. ( EFFECT OF THE SCAFFOLDED READING EXPERIENCE USING A GRAPHIC NOVEL ON THE ENGLISH READING COMPREHENSION AND READING MOTIVATION OF THAI EFL STUDENTS) อ.  
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งานวิจัยนี้มีจุดประสงค์เพื่อ 1) ศึกษาผลของการสอนอ่านภาษาอังกฤษโดยการใช้นวนิยายภาพประกอบที่มีต่อการอ่านเพื่อความเข้าใจความสามารถในการอ่านด้วยภาพประกอบ 2) เพื่อสำรวจแรงจูงใจในการอ่านของผู้เรียนภาษาอังกฤษเป็นภาษาต่างประเทศชาวไทย กลุ่มตัวอย่างในการวิจัยประกอบด้วยนักเรียนชั้นมัธยมศึกษาปีที่ 4 จำนวน 20 คน การทดลองใช้เวลา 12 คาบเรียน เครื่องมือที่ใช้ในการวิจัยคือแบบทดสอบความสามารถในการอ่านและแรงจูงใจในการอ่าน แผนการสอนแบบ และแบบสำรวจเนื้อหาและความคิดเห็นของผู้เรียน สถิติที่ใช้วิเคราะห์ความสามารถในการอ่านและแรงจูงใจในการอ่านก่อนและหลังการทดลองคือ Paired sample t-test และสถิติที่ใช้ในการวิเคราะห์เนื้อหาและความคิดเห็นที่ทำให้เกิดแรงจูงใจในการอ่าน คือ การวิเคราะห์ในด้านเนื้อหา (Content Analysis)

ผลการวิจัยพบว่า (1) ผู้เรียนในคะแนนเฉลี่ยจากแบบทดสอบการอ่านหลังการทดลองสูงกว่าคะแนนเฉลี่ยก่อนการทดลองอย่างมีนัยยะสำคัญทางสถิติที่ระดับ  $p < .05$  (2) จากการสำรวจเนื้อหาและความคิดเห็นของผู้เรียนที่ทำให้เกิดแรงจูงใจในการอ่าน พบว่า ผู้เรียนมีความคิดเห็นและทัศนคติที่ดีมากต่อการอ่านภาษาอังกฤษโดยการใช้นวนิยายภาพประกอบ การวิจัยนี้ยังพบว่าผู้เรียนได้ระบุในแบบสำรวจเนื้อหาและความคิดเห็นว่านวนิยายที่มีภาพประกอบมีส่วนช่วยต่อการอ่านเพื่อความเข้าใจเนื่องจากภาพประกอบที่ให้รายละเอียดในส่วนของสี การแสดงสีหน้าและท่าทางของตัวละคร จากที่ประกอบในนวนิยายภาพประกอบ มีเนื้อหาและรายละเอียดที่สอดคล้องกับตัวหนังสือที่ประกอบไว้ด้วย ทำให้ผู้เรียนสามารถเข้าใจได้ง่ายขึ้นในขณะที่อ่านนวนิยายภาพประกอบ อีกทั้งในส่วนของแผนการสอนในแต่ละครั้งสามารถยืนยันได้ว่าการอ่านนวนิยายภาพประกอบช่วยให้ผู้เรียนได้ใช้พื้นฐานความรู้เดิมที่มีอยู่แล้ว รวมถึงมีส่วนช่วยในการเรียนรู้คำศัพท์ใหม่ ๆ ได้ง่ายขึ้นด้วย

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# # 5983375227 : MAJOR TEACHING ENGLISH AS A FOREIGN LANGUAGE  
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Uthumporn Kennedy : EFFECT OF THE SCAFFOLDED READING  
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 THAI EFL STUDENTS. Advisor: Assoc. Prof. SUMALEE CHINOKUL,  
 Ph.D.

The purposes of this study were 1) to investigate the effect of a graphic novel on students' English reading comprehension and 2) to explore students' English reading motivation while reading a graphic novel. Participants included 20 tenth grade Thai EFL students, who were studying in an Intensive English course. The experiment took 12 periods. The instruments used in this research were the English reading comprehension test, reading motivation questionnaires, lesson plans and student journals. The Paired sample t-test was used to investigate the difference between students' mean scores between the Pre- and Post- English reading comprehension and reading motivation test scores. Content analysis was also used to analyze student journals in order to further gauge students' reading motivation, attitude and opinions when reading the graphic novel.

The results revealed that (1) students gained higher scores on the English reading comprehension and reading motivation questionnaire post-test at the .05 significance level. (2) student journals demonstrated intrinsic motivation and made reference to activities as being enjoyable and motivating. Students reported in their journals that the visual-based formats in the graphic novel, such as character's actions, emotions, movements and moods which often come in different colours, angles or shading helped reading comprehension because the visuals enable them to connect with the written text. Additionally, there was evidences after delivery each lesson that reading the graphic novel helped students to use and build their background knowledge and expand their vocabulary.

Field of Study: Teaching English as a  
 Foreign Language  
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Student's Signature  
 .....  
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# CHAPTER I

## INTRODUCTION

In chapter 1, the background of the statement of the problem are provided. Then it emphasizes why the research in Scaffolded Reading Experience using graphic novel on the English reading comprehension and reading motivation is needed. Further, it presents research questions, research objectives, statement of hypothesis, definition of terms, and the scope of the study.

### Background and statement of the problem

It would not be presumptuous to say that the younger generation is not reading at a sustained level, thanks by and large to the soundbite nature of YouTube, Instagram and social media in general. Many young people view sustained reading as overly time-consuming and something which does not meet the need for instant gratification that social media so readily gives them. It is inevitably that reading comprehension is significantly important of reading. Students who can read efficiently will realize and recognize the contents that go in the books. The Scaffolded Reading Experience (SRE) approach helps students to understand what they are reading using their knowledge to improve their understanding and making a development of themselves allowing them to read happily and effectively (Suchanin et al, 2016). Using the Scaffolded Reading Experience approach can help students activating their background knowledge, extending their ability to learn new vocabulary and improving their reading skills (Tipaporn et al, 2010 and Suchanin et al, 2016).

Since education is gearing more towards media literacy, educators are embracing and gaining an understanding of the idea that students' learning styles have also changed. Besides aural learning, there are varied ways of introducing students into a deep critical thinking, which is essential for the 21<sup>st</sup> century. Visual literacy is one of the learning styles that have a positive impact on student learning. According to Avgerinou and Knight (2005), Visual literacy refers to "a group of largely acquired

abilities, i.e. the abilities to understand (read), and to use (write) images, as well as to think and learn in terms of images” (p. 1).

For English language learners, reading a text can be hard and demotivating for many reasons. Some might be struggled with comprehending written text and ultimately have no interest in learning (Callahan, 2009). When students lose their interest in reading, or find it difficult to cope with complex reading, there exists a high affective filter which makes them unmotivated. Visual-based formats such as graphic novels help scaffold reading comprehension because the visuals enable students to connect with written text. They are an alternative tool that allows language learners to think critically and analytically. Not only that, but by gaining a deeper understanding of how a visual is put together in terms of deconstructing its component parts can also make students more literate visual and textual readers.

The research by Nielsen in 2016 showed that in the U.K., reading weekly for pleasure had fallen by a 1% year-over-year since 2014 in two-thirds of children aged 0-17, and was 7% points lower than in 2012. In 2016, Nielsen surveyed a group of U.S. children aged 0-12, and found that reading was the third most popular activity in their free time. The survey was carried out on teens too and the results showed that reading for pleasure for teens was the 11<sup>th</sup> placed activity, after those such as social networking, watching YouTube, playing games on smartphones/tablets and online gaming. Similarly, *The Guardian* newspaper surveyed 2,558 American parents and children in 2015 and found that only 51% of children admitted they love reading for fun. This number had declined since 2012, where it was at 58%, and since 2010, which was 60%. The report also revealed a shocking statistic that in 2014, only 37% of children said that they liked reading a little and 12% said they did not like it at all. This clearly has implications for millennials to freely develop their creative and critical thinking skills.

According to a survey in 2017 by The Publishers and Booksellers Association of Thailand (PUBAT), 19% of Thais surveyed read 5 books per year, 36% read 3-5 books per year, 42% read 1-2 books per year and 3% read less than 1 book per year. As for the young adult (age 15-18 years), 28% read 5 books per year, 38% read 3-5 books per year, 33% read 1-2 books per year and 1% less than 1 book per year. Rather than reading books, Thais mostly read the internet or mobile content

(Torudom, & Taylor, 2017). The PUBAT survey also states that the reason Thais read less is due to the amount of time spent on social media. Also, cartoons are the key category choice of reading. In conclusion, as reading is an empowering and a fundamental skill that can be built into a solid block in education, and since this is a global unsolved issue, the need for urgent solutions and attention in improving reading comprehension and motivation for the younger generation is great.

Millennials read and learn from social media just like the older generation learned to read from books. However, the bottom line is that reading is still an important part of learning. It increases comprehension, builds critical thinking and improves writing skills. Many researchers and scholars have come to realize that using print text only is no longer sufficient when teaching reading and writing in classrooms, as young people nowadays are exposed to text and ideas through all sorts of visual social media (Schwarz, 2006).

We not only receive information about the world on a piece of paper but in fact rely more on the powerful images of multi-media, which uses a complex language of its own. If our children have not been taught to familiarize themselves with this multi-media culture, they will unlike be able to navigate through the digital information age. “They need to be fluent in ‘reading’ and ‘writing’ the language of images and sounds just as we have always taught them to ‘read’ and ‘write’ the language of printed communications” (Thoman & Jolls, 2003, p. 6). To excel in visual interpretation, McClanahan & Nottingham (2019) outlined three simple visual strategies that would support visual novices while they were viewing the images; first, ask yourself what is happening in this picture? Then, what do the images tell you that make you say that? Last, what else do you see? These visual thinking strategies will build a visual connection with the readers. Award -winning author and illustrator Mark Siegal (2017) mentions that we are transforming into a digital age of visual literacy which plays an important part in our lives, and that we are being raised to think both visual and verbally. He also adds that graphic novels provide these two things. The complexity of visual elements in graphic novels which convey meaning, such as the use of color, angles, spaces and size, require extensive time for readers to understand. Also, as noted linguist Stephen Krashen mentioned in his keynote speech to the CIS (Council of International Schools) Language Forum in Rome 2005, there is

no better introduction to academic language than reading comic books. To demonstrate, he read from issue 1 of Marvel comics' *Secret Wars* in which a character was explaining the scientific reasoning behind their teleport to a new planet. This excerpt used vocabulary such as 'sub-atomic particles', 'proto-matter' and 'teleportation' in context and, alongside the visuals, these words naturally promoted curiosity in the young readers. It is this combination of words and images, along with the knowledge of visual conventions that a student brings to a given task, which will enhance their understanding of text.

Graphic novels are also a useful medium for promoting motivation in students because a significant number of Hollywood films are currently based on comic books, for example any number of the recent Marvel and DC comic books adaptations. This connection with another visual medium that the students are familiar with encourages their curiosity about these types of characters and situations and thus increases their motivation to read. According to publisherweekly.com in 2015, the comics market was valued at US\$935 million and the market is one of the faster growing segments in the book trade. In fact, many recent Hollywood movies outside of the superhero genre have been based on graphic novels, for example *Kingsman*, *Men in Black*, *Watchmen* and *Persepolis*.

For those educator ready to bring graphic novels into their classroom, Dr. Monnin suggests in *Teaching Graphic Novels: Practical Strategies for the Secondary ELA classroom* (Monnin 2010) there are benefits in turning the medium into a rich tool, not only in fostering the student's literacy skills but drawing young readers into an active act of reading. In Dr. Monnin's book, one of her guest authors was Françoise Mouly, the art editor of *The New Yorker* and editorial director of TOON Books. She stated that reading a comic strip certainly has a positive effect on a reader's skills, particularly those of inference, deduction, projection, interpretation (Monnin, 2010). Children are often 'ahead' of adults when it comes to accepting graphic novels as a valid literacy medium. This is in part due to their intuitive love of pictures but also to their 'ease' with visual complexity (Monnin, 2010). Consequently, graphic novels meet the kind of literacy needs students are eager for and thus they will be more motivated readers.

We also need to examine the other aspect of graphic novels, the taboo part, that could lead to the misuse of the materials. Teachers need to keep in mind that graphic novels are just like any other multimedia, there are pros and cons as to their use. Cary (2004) listed five categories that will help teachers avoid common mistakes when using graphic novels.

Firstly, graphic novels are just like any material teachers use to develop learning and help students meet their needs and achieve their goals and objectives. Teachers need to consider how graphic novels can benefit their students in the context of their learning goals.

Secondly, graphic novels occasionally contain inappropriate sexual and violent imagery. Teachers new to graphic novels need to understand that they are not 'comics' in the traditional sense but actually far more similar to other media such as books, magazines, video games, TV shows and films, media that needs to be previewed for age-appropriateness before use in the classroom.

Thirdly, despite a huge variety of graphic novels of diverse interest to students of any age, gender and grade level to enjoy, there is a misconception that girls do not enjoy reading graphic novels or comics as much as boys, perhaps due to their association with superhero genres. This misconception can be addressed through a considered selection process for novels that appeal to both genders.

Fourthly, good graphic novels or comics could cost as much as buying a traditional book and, in many cases, are often more expensive as they can be considered a 'niche' collectors market.

Lastly, as graphic novels can aid struggling and reluctant readers, it is therefore quite a challenge for teachers to find books that will challenge high L2 readers.

Along with those disadvantages, teachers need support and time to learn how to read and use graphic novels in their teaching. Also, they need to understand that they are multi-faceted material that enable students to access the depth of meaning communicated in their written and visual language (Smith and Pole, 2018).

Needless to say, graphic novels/comics not only connect with students early reading experiences but also provide a meaningful link to contemporary social media, a highly visual context in which they do a bulk of their reading and viewing for



pleasure. It is not unreasonable to say that graphic novels not only appeal to young readers but also foster better visual learners (Gorman, 2003) and are an excellent medium for the reluctant reader too. Therefore, teachers need to utilize this literary medium in their classrooms to ensure that they are fully engaging their students in the development of their reading comprehension and visual interpretation skills.

Embracing new trends in teaching reading whilst integrating a visual-based approach is a heuristic way to improve skills and thus raise motivation.

Reading is an activity that requires effort and motivation (Baker and Wigfield, 1999). Motivation can be defined as the eagerness and intention to read in a given situation. It denotes the readiness of a person to start reading activities (Schiefele et al (2012). Schaffner and Schiefele (2016) add that reading motivation can be distinguished as intrinsic (when reading is rewarding and satisfying) or extrinsic (when a reader views the reading activity as a reading instrument to get good grades, for example). They suggest intrinsically motivated readers find reading a rewarding activity and therefore will continue reading in their free time. Extrinsic readers, however, will find reading in their free time challenging and unappealing, since they perceive reading as a school-based activity designed to achieve good grades (Schaffner and Schiefele, 2016). Cary (2004) suggests that those students with self-confidence and high motivation will likely progress considerably more than the students who find reading a big hurdle. Using authentic, in-trend materials that are culturally relevant and age-appropriate with visual-based elements (such as graphic novels) will help students get motivated and engaged in class and thus create a good learning environment. As millennials (people born in the 90s and 00s) these students are also more familiar with the concept of interpreting images along with words. Harmer (2001) points out that “Intrinsic motivation plays by far the largest part in most students’ success or failure as language learners.” (p4).

Finally, graphic novel/comics give English-language learners a scaffolded reading experience, since they can understand, enjoy and learn from the texts they read. Thus, in many ways they help students to use and build their background knowledge, and expand their vocabulary (Fitzgerald and Graves, 2004).

In this study, the researcher investigated the impact of graphic novels on reading comprehension, as well as the students’ response to graphic novels as an

alternative reading text. The researcher taught the class and used various activities based on extracts from a selected graphic novel for this course based on the recommended for those ages 12-18 as it meets the criteria of both good quality literature and appealing reading for teens. This extract was used after introducing the visual convention of graphic novels. The study aimed at providing an empirical evidence of how an understanding of visual conventions as presented and practiced through graphic novels can enhance grade 10 high school students' English reading comprehension and motivation through various activities.

### **Research Questions**

In this study based on the visual conventions of graphic novels, reading comprehension, the researcher attempted to find answers to the following questions:

1. To what extent does an understanding of visual conventions as presented and practiced through the Scaffolded Reading Experience using a graphic novel improve students' English reading comprehension?
2. How does the Scaffolded Reading Experience using a graphic novel affect students' English reading motivation?

### **Research Objectives**

1. To investigate the effect of the Scaffolded Reading Experience using a graphic novel on students' English reading comprehension.
2. To explore students' English reading motivation while reading a graphic novel.

### Statement of hypotheses

Basol (2011) found that when teachers provide the instructions and strategies appropriately, graphic novels can be used in the English-Language classroom effectively. Wood (2015) also found that using graphic novels as a supplement positively impacts students' content comprehension of the original text. She also claimed that visuals in graphic novels increase intrinsic motivation to read because students are used to reading similar materials (i.e. comic books) on their own. Öz and Efecioglu's research in 2015 found that students felt highly motivated during the reading and were engaged in classes because the illustrations aided the retrieval process. With all the above, it may be reasonable to set the hypotheses of this study as follows:

1. After students have been taught graphic novel and visual conventions and reading instruction based on the Scaffolded Reading Experience approach using a graphic novel, the students' English reading comprehension will be enhanced.
2. After students have been taught graphic novel and visual conventions and reading instruction based on the Scaffolded Reading Experience approach using a graphic novel, the students' English reading motivation will be improved.

### Definition of terms

**1. Scaffolded Reading Experience (SRE)** is an approach that allow teacher to support, coach, corroborate and provide questions that enable students to independently achieve their goal (Fournier and Graves, 2002). The scaffolding framework that guided student's English reading has two phases – a planning phase and an implementation phase.

**2. A graphic novel** is a form of sequential art narrative of many types of genres. It combines pictures and words together and integrates and arranges them cumulatively to tell a story (Thompson, 2008). It appeals to a diverse group of readers. The difference between graphic novels and picture books is that graphic novels provide parallel written and visual text features, such as speech bubbles, thought bubbles, panel layouts and gutters, that show a connection between one panel and the next (Smith and Pole, 2018). In this study, students will read a selected

graphic novel for this course. The student's journals were used to measure their progress, along with some formative assessment.

**3. Reading comprehension** describes the ability to be able to constructing meaning from texts, thinking deeper into one's own background knowledge and the ability to decode and relate the words/texts (Lenz, 2013). According to (Seymour, 2017) there are three levels of reading comprehension: literal level, inferential level and the critical/evaluative level. Reading comprehension ability in this study is the students' mean score from the pre-and the post reading comprehension test constructed by researcher.

**4. English Reading Motivation** refers to the level of enthusiasm with which students undertake reading. This reading level depends on the reading intrinsic motivation. Guthrie stated that there are three powerful motivational factors that urge in students' reading. Values, beliefs and behaviors surrounding reading (Guthrie, 2013). In this study, students' journals were used by the researcher to measure qualitative judgements on motivation combined with Motivation for reading questionnaires adopted from Wang and Guthrie (2004), Guthrie (2010).

**5. Students** in this study, refers to grade 10 Thai EFL students who enrolled in IEC (Intensive English Course), 2019 from private school in Bangkok, Thailand. They are equivalent of Matthayom 4 students.

### Scope of the study

1. The population of this study was students who were studying in the secondary level from school in Bangkok, Thailand.
2. The variables in this study are as follows:
  - 2.1 Independent variable is reading instruction based on the Scaffolded Reading Experience approach using graphic novel
  - 2.2 Dependent variables are:
    - 3.2.1 English Reading comprehension
    - 3.2.2 Student's motivation while reading graphic novel

### Outline of the Study

This thesis consists of five chapters.

**Chapter I** presents background of the present study. It includes research questions, research objectives, statement of hypothesis. Also, definition of terms, and the scope of the study are included.

**Chapter II** provides related literature and research studies on reading comprehension (definition for reading comprehension; reading instruction; approach to reading comprehension; reading motivation), Graphic novels (definition of graphic novels; visual literacy; visual interpretation) and reading instruction using graphic novels.

**Chapter III** deals with the research methodology of the study. It includes research design, population and samples, research procedures, which includes data collection and data analysis and research instruments.

**Chapter IV** presents the results of the study in consistency with the research questions.

**Chapter V** provides a summary of the study, the findings of the study, the discussion of the findings, the pedagogical implementations from the findings, and the recommendations for future studies.

## **CHAPTER II**

### **REVIEW OF LITERATURE**

#### **Introduction**

To design the present study on the effects of the Scaffolded Reading Experience (SRE) using a graphic novel on English reading comprehension and reading motivation of Thai EFL students, this section will cover the theoretical foundations as well as other literature related to this study. The chapter is divided into five main headings: English reading comprehension, Graphic novels, Reading instruction based on the Scaffolded Reading Experience approach, Using graphic novels and reading motivation and Review of related research studies.

#### **1. English reading comprehension**

The purpose of this study involves reading comprehension and how graphic novels help support reading for detail. First, to find out how readers comprehend the text, one must understand and recognize that words can be interpreted into multiple meanings. Many scholars and researchers defined reading as the recognition of letters and how those letters sound. Then readers move from comprehending letters to words, then to phrases and on to sentences. Once the process of recognizing words, sounds and phrases becomes clearer, the 'higher order processes' follow.

##### **1.1 Definition of reading comprehension**

Lenz (2013) describes reading comprehension as the ability to be able to construct meaning from texts, thinking deeper into one's own background knowledge, and the ability to decode and relate to the words/text. According to Seymour (2017) reading comprehension refers to the ability to process information that appears in texts in order to develop meaning. Moreover, Seymour identifies three levels of reading comprehension: the literal level, the inferential level and the critical/evaluative level. The literal level requires an ability to understand what is actually happening in the story. At this stage, building a concrete foundation will help further comprehension of the more complex and structured text. It requires readers to focus on viewing the texts/images and hearing the words as well as identifying the key ideas. The inferential level requires readers to focus on inferencing, reading

between the lines of what the authors' message implies and intends to communicate, then applying prior knowledge to support understanding and draw conclusions. The critical level requires readers to express their opinions, analyze and respond critically, and apply information to other contexts. This combination of literal and inferential levels will help readers to develop a deeper understanding of what has been presented in the text. Thus, as readers develop, the skills of reading should be extended to more complex areas, such as inferential and recall skills (Seymour, 2017).

Reading an English text can be challenging and overwhelming for EFL learners (Thomson, 2008). In fact, readers tend to use images to assist them when they learn another language (Monnin, 2010). A considerable number of reading comprehension studies suggest that any visuals or images displayed within the text help readers to extract the information, make connections when they read and attract readers' attention (Liu, 2004; Lewis, 2014; Harvey & Goodvis, 2019).

As for foreign language students, reading through recognizing the letters and sounds connecting the nature of the reading will build cognitive skills. Adolescents find that reading is boring, hard work or too lengthy (Snowball, 2005). They do not think that books have anything to offer to them. Nevertheless, reading is important. It develops both emotional and intellectual levels. Reading is a fundamental function of today's society and day-to-day life, whether one is at home, school or work. Without good reading and comprehension skills, it is unlikely that people will accomplish success in life. (Davis, 2016; Snowball, 2005).

For struggling readers, to be able to read independently could take a long and exhausting time and students could become weary and willing to give up. People tend to read when they are interested in books, but struggling, reluctant readers will get picky and will sometimes only choose the book they want to read or when they find something they connect with (Snowball, 2005). Teachers need to find engaging materials that provide interest and develop effective teaching strategies to stimulate and support their students, so that eventually they will be able to read independently. Snowball (2005) mentioned that graphic novels could be a medium that could connect with teenagers. This is can be attributed to the fact that teenagers surround themselves with diverse and complex visual media. In other words, they have grown up in a

world of visuals, where screen time, television and the internet provide far more instant gratification for them than reading a book.

We could say that if the texts we use in reading appear less interesting and lack inspiration, this may fail to improve students reading. To get students' attention, teachers should switch from dull, unimaginative texts to something more appealing to their students' characters and preferences.

Using the right strategies, appropriate instruction and interesting materials and texts, can improve reading comprehension, increase reading motivation and create independent readers, thus increasing comprehension. It can therefore be seen as a circular system.

Three key factors of reading comprehension found in the literature were used in the current study. Firstly, Background knowledge and Reading Comprehension is an important factor that allows learners to make connections between new knowledge and prior knowledge. Secondly, Schema and Reading Comprehension, or organizing the knowledge structures to aid comprehension, is important for readers. Lastly, Vocabulary and Reading Comprehension, the skill of fast and accurate decoding of words and texts, is also essential.

#### I) Background knowledge and Reading Comprehension

Hirsch (2003) and Rumelhart (1985) argued that reading required prior knowledge from the readers to make inferences, as it is more important in reading comprehension than trying to teach readers new words. They add that teachers should teach students the skill to extract the meaning from the print text by teaching them to connect their background knowledge to the text they read. Images in graphic novels can be used to explicitly teach “inferencing skills” because students can infer using the prior knowledge they have. The images they see can help them actively construct meaning that enables them to predict the meaning of new words and text.

#### II) Schema and Reading Comprehension

Schema theorist Bartlett (1932) defined schemas as a past experience or an active organization of past reactions that need to be operated and organized into units of knowledge. There are three types of schema: linguistic schema, content schema and formal schema. (Carrell 1984 cited from Alhaisoni, 2017). Linguistic schema refers to skills and knowledge needed in order to decode the linguistic units of a text



i.e. grammar, syntax, vocabulary (LI, Wu and Wang, 2007). Content schema refers to background knowledge of the content area of a text, while Formal schema refers to background knowledge of the formal, rhetorical organizational structures of different types of texts (Carrell and Eisterhold, 1983). According to Anderson and Pearson (1984), schema is an abstract knowledge structure that is already stored in the reader's memory and is triggered by stimulus such as background knowledge and the experiences the reader brings with them and not by reading from the text only. Lack of schema can be re-structured and adjusted. Developing an interest in reading can be used to promote students' schema, as well as shifting the classroom into more student-centered activities (Cook, 2014). Thus, introducing graphic novels, which are extremely fascinating to young readers as they are image-driven, will hopefully engage student interest and therefore will increase the proficiency of their reading comprehension.

### III) Vocabulary and Reading Comprehension

In reading, vocabulary and background knowledge are crucial for readers in order to comprehend the text they read (Kamil et al., 2008). Developing vocabulary plays a major part in reading comprehension and is a critical factor in learning. When learning a language, students are required to know a vast number of words and the older they get, the more demanding the vocabulary they need to comprehend becomes. Language learners can often find this process difficult and demotivating. With graphic novels, students read the story that combines text and images, and then make inferences, connections and predictions about the meaning within the content of the story (Derrick, 2008; Hansen, 2012).

However, to become good readers, understanding and recognizing letters and words is not enough. As readers develop, the skills of reading should be shifted and moved to more complex areas, such as inferential and recall skills. Through visual representation, readers connect their thoughts to a better understanding of the literature (Whitney, 2011). Monnin, 2010, stated in her book *Teaching Graphic Novels Practical Strategies for the Secondary ELA classroom* that "Many literacy scholars would state that the use of image literacies in language learning is much more than an established pedagogical practice." (p. 123).

To summarize, the visual clues provided in graphic novels and comics increase the amount of comprehensible input that boosts reading comprehension (Cary, 2004, p. 13).

### **Measuring reading comprehension**

For English language learners, reading can be a complex process that requires a lot of background knowledge. There are many ways to measure students reading comprehension, such as skimming and scanning, guessing words from context, retelling, gap-filling, reading for details, sequencing, matching, answering comprehension questions and retelling a story using key words such as *First, Next, Then, Later, After, Finally*.

Linan-Thompson and Vaughn mentioned that the ultimate aims for all reading instruction are reading to understand, to learn, and for interest by providing effective reading instructional practices that can support students and develop both language and literacy skills (Linan-Thompson & Vaughn (2007). They also stated that the most effective general instructional practices for teaching English language learners are teaching explicit skill instruction, with teachers adjusting the language of instruction and then providing practice activities (Linan-Thompson & Vaughn, 2007). Explicit skill instruction or task-specific clarification helps learners to use visual cues and structural knowledge to decode texts. The idea of teaching explicitly is to help students to make the connections between prior knowledge and new learning. The teacher starts the class by explaining what the students will do in the lessons and demonstrates the reading strategies that give students an opportunity to practice independently (Linan-Thompson & Vaughn, 2007; Rosenshine, 2008).

## **2. Graphic Novels**

Graphic novels are a rapidly growing type of young adult literature that has become very popular (Bucher and Manning, 2004). The format was ‘officially’ created in 1978 when a collection of stories *A Contract with God*, written by famous cartoonist Will Eisner, was published. Some years later, the graphic novel *Maus I* combined with *Maus II*, written by Art Spiegelman, won the Pulitzer Prize, which validated the graphic novel as a genuine literary format. However, as far back as the early 1970s, Marvel comics adapted a number of classic novels such as *Dracula* and

*The Time Machine* into single stand-alone comic books, in many ways providing the template for the medium.

The definition of graphic novels has not been consistent in literature and they are often compared to comic books (Başal, Aytan, & Demir, 2016). Some definitions refer to graphic novels as being “defined as a spread of various type of literary genres which usually comes in the form of a book-length sequential art”, or “a collection of reprinted comic book issues comprising a single-story line.” (Eisner, 1985, p. 5; Carter, 2007). Alternatively, they have been defined as “the arrangement of pictures or images and word to narrate a story or dramatize an idea” and “the longer cousin of the comic book” (Eisner 1985, p. 5; Carter, 2007, p. 1; Cary, 2004 cited from Başal, Aytan, & Demir, 2016). Their packaging in the form of glued rather than stapled spines and high quality, glossy paper also distinguishes them from comic books. Basically, graphic novels are an extremely fast-growing medium that come in various types of genre which offer interest, meaningful format, images and words to young adult readers. Thompson (2008), by “merging comments from the available research and scholarly writings”, created his own definition: “*Graphica*: noun: A medium of literature that integrates pictures and words and arranges them cumulatively to tell a story or convey information; often presented in comic strip, periodical, or book form; also known as comics.” (Thompson, 2008, p. 6). Thompson’s use of the term *Graphica* in his book refers to comics as well. *Graphica*, according to Thompson, also refers to the medium with many different formats obtainable in many different genres. To make this easy to digest, the figure below shows what Thompson refers to as “the medium-format-genre hierarchy” (Thompson, 2008, p. 7). Thompson suggests that an easy way to understand it is to imagine that your television is your medium and the programs that show on it, such as sitcoms, movies, news, commercials and so on, are the formats that come in various types of genres (horror, true crime, reality TV).

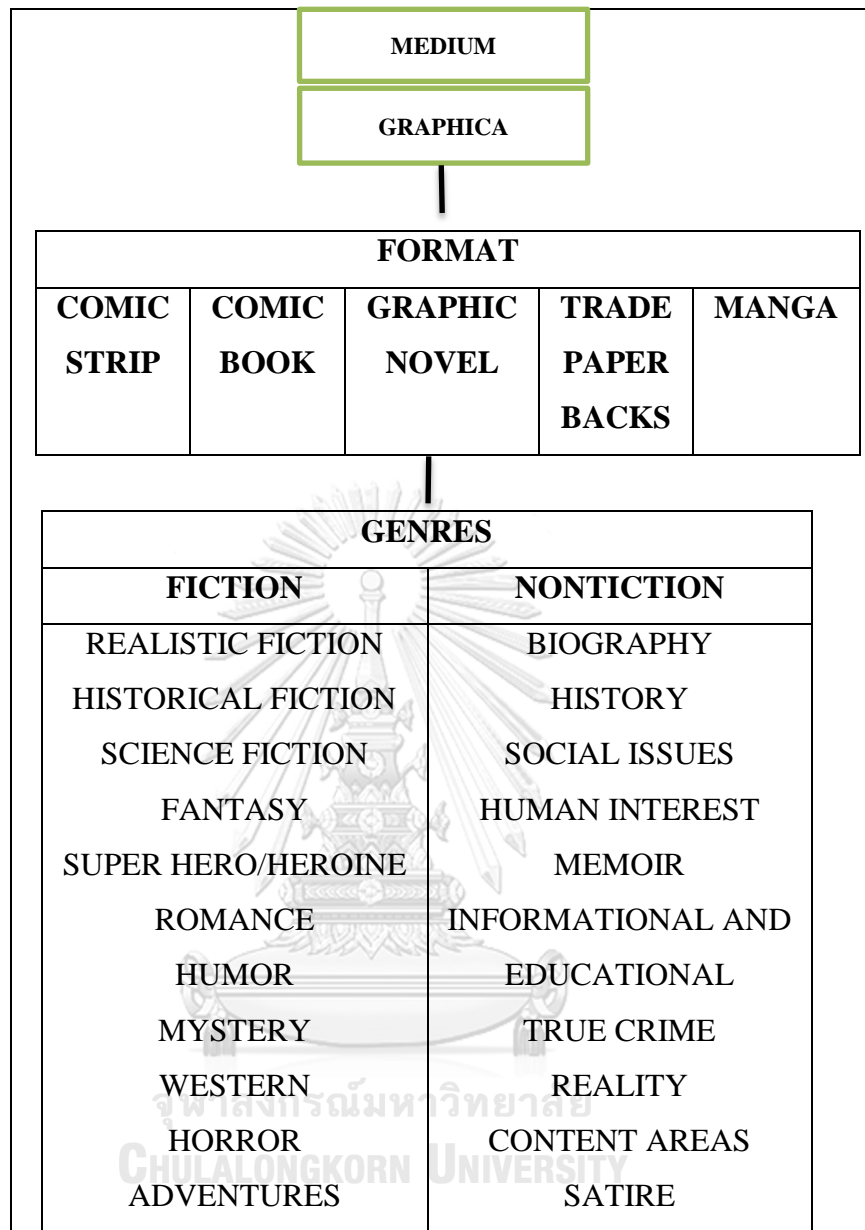


Figure 1 Genres of Graphica Adventures in Graphica: Using Comics and Graphic Novels to Teach Comprehension, 2-6 (Thompson, 2008)

As shown in figure 1, there are many available formats in the medium of graphica but the most common formats are comics books and graphic novels. However, the characteristics of the two are different and often cause confusion. Comic books are usually episodic, thin and lack durability. Most people associate comic books with well-known classic superheroes such as *Spider Man*, *X-Men* and *Superman*. Graphic novels are similar to comic books but differ in that they tend to be

book-length, standalone stories (starts and ends within the same book) and sturdy, with a wide range of topics including the Holocaust (*Maus*), classic horror (*Frankenstein*), adventure (*The Hobbit*) or biography (*Persepolis*).

This research will mention just these two formats but will focus only on graphic novels. The table below shows the differences between graphic novels and comic books.

Graphic novel:	Comic book:
	
<p>Standalone story, often based on a novel</p> <p>Single edition (Eisner, 1985)</p> <p>High quality artwork on gloss paper</p> <p><a href="http://www.tolkienlibrary.com/press/1110-the-hobbit-comics.php">http://www.tolkienlibrary.com/press/1110-the-hobbit-comics.php</a></p>	<p>Continuous story, Episodic, usually by month (Carter, 2007)</p> <p>Lower quality artwork on regular paper</p> <p><a href="https://rpggamer.org/review.php?id=226">https://rpggamer.org/review.php?id=226</a></p>

Figure 2 Differences between graphic novels and comic books

### I) Graphic novels and Learning Styles

Graphic novels as a visual medium capture the interest of many young adults (Bucher & Manning, 2004). Graphic novels help scaffold reading comprehension because of their visual-based format. This helps students interpret and offers an alternative to text-based reading that meets the needs of different learning styles, particularly visual learners (Seelow, 2010). Visual learners process information through the form of pictures, images and graphics so it is important for teachers to be able to recognize and cater for these learning strategies to match their students' learning styles. Katie Monnin mentions in her book *Teaching Graphic Novels; Practical Strategies for Secondary ELA classroom* that: "While some students were gifted with print-text literacies, others were just as gifted with visual literacies." Since visual learners prefer a merging of texts with images, the combination of the two that graphic novels provide in this area can increase student comprehension and develop their literacies (Williams, 2008; Hassett & Schieble, 2007).

### II) Graphic novels and Reading Strategies

To help students find a way to improve reading comprehension, graphic novels can be used as a form of alternative teaching material, along with the various types of reading comprehension strategies. Reading is part of learning at school and students often read during lesson time. However, Cimermanova (2014) claims that early reading develops intrinsically in children as they start learning to read, rather than reading to learn. Hence, it is important to teach our students how to read graphic novels through engaging strategies so that they have the opportunity to access the material intrinsically.

Stephen D. Krashen and other educators urged the use of graphic novels as an alternative reading material in order to get students reading (Krashen, 2004; Schwarz, 2006). As graphic novels appeal to many young adult readers, teachers should consider including these excellent materials in class activities to build up cognitive learning strategies (O' Malley et al., 1985). Rubin (1987) suggests that graphic novels/comics give students an opportunity to practice metacognitive learning strategies. According to researchers, if students develop their own autonomy in reading within themselves, this will help improve their reading skills.

There is much research that supports using graphic novels in reading classrooms (Basol, 2016; Öz & Efecioglu, 2015; Cimeramonava, 2014; Basol & Sarigul, 2012; Griffith, 2010; Bucher & Manning (2004). However, very little in literature reviews mentions teaching the conventions of graphic novels so as to allow students to familiarize themselves before the start of reading strategies and activities. Basol and Sarigul's (2012) research claimed that the feedback they received from students at the end of the study shows that students should learn graphic novel conventions such as panels, gutters and speech bubbles first, as they are unfamiliar with them. Their suggestion to teach the conventions of graphic novels could change their results (Basol & Sarigul, 2012). McClanahan and Nottingham (2019) suggested strategies to teach graphic novels in their research. Their strategies mentioned implemented visual literacy (the 'what you see' questions mentioned earlier), vocabulary strategies and synthesizing strategies. They used these three strategies in literacy classes. They found that these three strategies provided a good entry point to begin reading graphic novels. Additionally, Monnin also express in her book that before reading visual-based literacy like graphic novels, teaching the foundation of the graphic novels is necessary if students have never experienced them before (Monnin, 2010).

### III) Graphic novels and English language learners

Students for whom English is not their first language find reading English text-only books confusing and overwhelming (Thompson, 2008). However, with a graphic novel, students are learning new vocabulary and language at the same time as they are reading. This is because in comics or graphic novels, the combination of text and picture supports their understanding. It would appear that pictures and texts combined in graphic novels help students feel less threatened and instead increases motivation, engagement and comprehension (Thompson, 2008).

#### Conventions of graphic novels

Although using graphic novels in English language classrooms could benefit students learning the language, we must not forget that for both teachers and students to successfully apply graphic novels into their reading strategies, they must understand the structural content of graphic novels, such as speech bubbles, gutters

and sound effects (Basol & Sarigul, 2012). These elements that make up graphic novels should be taught to students before introducing them into the medium.

According to Katie Monnin (2012), who wrote “*Teaching Graphic Novels; Practical Strategies for Secondary ELA classroom*”, the conventions of graphic novels can be defined as shown in table 1 and figured 3.

Table 1 Graphic novel conventions and their definitions

<b>Convention:</b>	<b>Definition:</b>
Narrative Box	Narrates something that is usually happening in the scene.
Panels and splash pages	Panels are the visual or implied boundaries, and the contents within them, that tell a piece of the story. The way the creator uses or displays these panels reveals his or her intentions for communicating that story. The splash page usually refers to the title page within the book but it can be a single-page attention-grabber containing no text. The use of color or lack of color in an image can draw the readers’ eyes to the images and can provide subtle (or not so subtle!) cues to the reader.
Gutters	Gutters are the spaces between panels. There are six different types of gutters; moment-to-moment, action-to-action, subject-to-subject, scene-to-scene, aspect-to-aspect, and non-sequitur. Gutters usually denote the passing of time between panels. Gutters use to glue the story together.



Table 1 (Continued)

<b>Convention:</b>	<b>Definition:</b>
Balloons/Speech bubbles	<p>Balloons are also critical to graphic novel reading. Balloons not only allow creators to contextualize their story, but also to set tone. The three different balloons are narrative, thought, and dialogue, and they are distinguished by having different border outlines (usually rectangles for narrative, balloons for speech and bubbles for thoughts). Each balloon therefore serves a different purpose for the writer. <b>Font Sizes, Colors, and Styles:</b> The narrative text, captions, and text within word balloons, speech bubbles, and thought bubbles can be written in a variety of text fonts, sizes, colors, and styles. Reading the same words in a different font, different size, different color, or a different style can impact and influence what the reader takes away from the text.</p>
Ambient sound	Commonly known as onomatopoeia. Words are used to convey sounds heard in the story

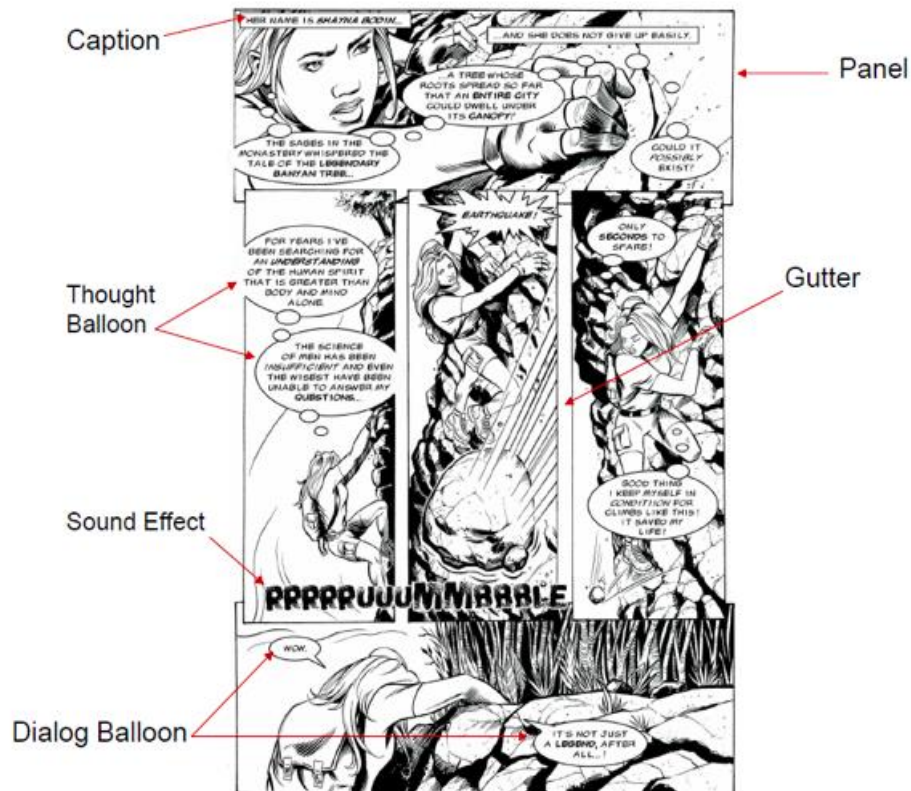


Figure 3 An example of a break-down of a graphic novel page by Tom Miley Media specialist of The BCPS Office of a Digital Learning (Manko, 2019)

### Reading schema of graphic novels

The schema of reading a graphic novel may need to be introduced and practiced with some students unfamiliar with the form. However, the plot is easy to follow since the pictures and words are there to support, and help make meaning more understandable (Thompson, 2008). Graphic novels are read left to right, just like traditional texts. Dialog balloons are also read left to right and top to bottom as appropriate.

#### 2.1 Visual literacy

The following section gives an overview of literature available on the subject which aims to define 'visuacy' as part of literacy in an educational context. It is essential to discuss visual images as narratives when using graphic novels in education when unfamiliar with the concepts of visual reading (the skill of associating

images with words). The ability to effectively visualize and create an image in your head while reading and to be able to comprehend, make a connection and understand the meaning of what you are reading are essential elements of reading comprehension (Thompson, 2008). Without this ability, students will fail to comprehend and, therefore, 'reading' cannot be said to have taken place. Thompson states further that it is impossible to just simply ask students to be imaginative while reading if they are not good at reading. Graphic novels serve as concrete evidence of the visualizations that independent readers have in their head while they are reading.

Butcher and Manning (2004) refer to visual literacy as "the ability to decode print texts and images .... seldom addressed in our educational system" (p. 7). The fact is that in the 21<sup>st</sup> century, visual literacy can be useful, as it helps students interpret meaning, decode imagery and communicate through visual images. Graphic novels can increase reading comprehension and open up the imagination, thus promoting literacy (Wiener, 2002).

Readers deconstruct images that appear in graphic novels to convey the meaning of the text. Students can relate the colors used in the visuals to emotion, or interpret how different angles of viewing affect perception, and how a picture can generate an image of a certain group of people (Schwarz, 2002). The use of color also conveys a message to the person viewing the image (Lapp et al., 2011-12). In addition, according to Burmark (2008), visual images are subject to the same interpretation as linguistic texts. Nevertheless, in order to help students to understand and interpret visuals, students should be taught to read visual images (Rakes, 1999). Cary (2004) suggests that the use of graphic novels can be applied in multilingual classrooms but he also mentions that suitable novels should be carefully selected for appropriateness for the level of students' proficiency and content, just like any other text book.

As making meaning has become more multimodal, the definition of literacy needs to also include the visual element. The average 15-year old is exposed to a huge diversity of reading content (The PISA 2000 report OECD, 2004). As the delivery of information in our global societies becomes more complex, the more teachers can expose students to multiple modes of meaning, the more the students will succeed in school and beyond. An example of a multimodal text that is engaging to students is

the graphic novel (Chun, 2009). Although Goldstain (2016, p. 2) asserts that “this does not mean the end of the written word”, the fact is that this visual turn (which refers to a shift from verbal towards visual representation) using visual images combined with written text to create multimodality, is fascinating. Charles Fadel (2008) Global Lead, Education of Cisco Systems, states in a report that “In general, multimodal learning has been shown to be more effective than traditional, unimodal learning. Adding visuals to verbal (text and/or auditory) learning can result in significant gains in basic and higher-order learning” (p. 14). Thus, using dual coding can potentially promote meaningful learning. The results of the research show that students learn best when the instructional materials are presented in dual codes rather than one (Moreno and Valdez, 2005).

#### a) Dual Coding Theory

The Dual Coding Theory (DCT) was developed by Allan Paivio in the 1960s. The hypothesis behind this theory refers to how human cognition is divided into two processing systems which represent the visual (or non-verbal) and verbal. The theory established that general cognition can be applied directly to literacy (Sadoski & Paivio, 2013). The visual system represents graphical information and the verbal system represents linguistic processing in a separate but related system (Clark & Paivio, 1991). The dual coding theory of reading is based on the hypothesis that reading operates under these three constructs: decoding, comprehension, and response (Lapp et al., 2011-12). In graphic novels, the referential process associating verbal information with visual information can help students to develop the proper mental constructs needed in order to comprehend the text (Lapp et al., 2011-12). Since graphic novels provide images, words and a layout suitable for all grade levels, even struggling readers should feel a greater access in learning in the classroom in comparison to a traditional literacy text (Lapp et al., 2011-2012). Dallacqua’s study claims that graphic novels stand equally alongside traditional text-based materials in terms of complex academic challenge, and provide rich literary support (Dallacqua, 2012).

#### b) Multiple Literacies

Frey and Fisher’s (2004) study found that graphic novels enhance multiple literacies. Graphic novels aid struggling readers and students with low reading

proficiency because there is less text to comprehend. Not only that, but graphic novels assist those struggling students because of the visual and written complexity still involved in graphic novels. They inspire multiple literacy skills and help develop students to become critical thinkers (Jacobs, 2007). In other words, graphic novels help teachers promote traditional literacies that originally aim to get students to read, and because graphic novels appeal to various readers, this suggests that they help students develop critical thinking and promote literacy. Schwarz (2006) refers to graphic novels as legitimate literature in traditional classrooms because of this. Furthermore, according to Stephen D. Krashen (cited from Schwarz, 2006) in *The Power of Reading: Insight from the Research*: “Educators have also urged the use of comics as alternative, appealing way for students to analyze literary conventions, character development, dialogue, satire, and language structures as well as develop writing and research skills” (p. 58).

#### c) Semiotics

Semiotics is the study of signs and how they can be interpreted into different meanings depending on the reader. Each reader determines the meaning of each text, picture, image, word or signpost by utilizing their own cultural experiences (Combe, Crowther and Greenland, 2003). For language learners, a sign or image helps learners interpret the meaning (verbally and non-verbally) using their own attitudes, experiences and emotions. Kim (1996, cited in Ali & Aslaadi, 2016) states that: “Everything around us is all signs (sun, sky, tree, paints, photograph), all these things are signs and by those signs we understand our world, as each sign stands for something” (p. 1).

#### d) Visual interpretation

Yeh and Lohr (2010), cited by Tillmann (2012), describe visual interpretation as the ability to think, learn, and express oneself in images. The higher-order thinking skills of analyzing, synthesizing and interpreting the visual images should be introduced and practiced in the modern classroom, as the skill of abstract thinking does not come naturally (Goldstone, 1989). By empowering children through literacy, schools need to incorporate visual literacy into the classroom practice so that students who are visually literate can master effective reading skills. (Goldstein, 2016)

Mayer (2002), cited by Tillmann (2012), states that; “if learners wish to expand their focus by finding ways to foster and assess meaningful learning, they need to emphasize those cognitive process that go beyond remembering” (p. 228). Much of the aspect of visual interpretation for language learners involves interpreting visual images from media sources. Therefore, they need to learn some of strategies that will help them to interpret both written and visual texts, such as using the title to convey the meaning, predicting the events by using own experiences or knowledge, making predictions about the plot by guessing the setting and character types, and scanning for information. The abstract in written text only can be very difficult for language learners to fully understand the author’s meaning. Visuals provide more concrete information within the reading. (Meuer, 2016)

In English-Language classrooms, visual interpretation aids both reluctant and low proficiency readers. Due to a graphic novel’s reduced amount of text, students find it easier and less daunting to read. While engaging with the text, students are required to think creatively and critically. Not every student can create images while listening or reading the story. Teachers may ask their students to close their eyes and imagine while listening to the story they read to them. However, not every student can utilize these mental images. Therefore, graphic novels help with this because skillful illustrations within them work like thoughts. The character’s actions, emotions, movements and moods will often use different colours, angles or shading to develop the story. Not only does the visualization given in graphic novels assist comprehension, but the use of visible sensory experiences by adding the onomatopoeia or *emanata* work like a soundtrack to the story. Thompson claims that graphic novels or comics like this replicate what readers are doing in their minds while they read. This practice of multisensory skill works as a concrete scaffold that will help students to improve in the essential skill of visualization (Thompson, 2008). During the study, students will learn how to interpret page layouts, the use of colour, shade and sound effects, panel sequencing, foregrounding, choice of angles and typography, as shown in the table below.

Table 2 Visual Conventions and their definitions

<b>Convention:</b>	<b>Definition:</b>
Foregrounding	what the artist chooses to be at the ‘front’ of a visual
Backgrounding	what the artist chooses to be at the ‘rear’ of the visual
Angle	the ‘direction’ or ‘height’ at which an image is presented
Typography	the font used in any written language on a visual
Colour	the tones and hues the artist chooses to represent different ideas in a visual
Juxtaposition	the choice of images or objects the artist chooses to be a point of comparison or contrast in an image

The below page from the graphic novel *Lumberjanes Vol. 2* shows some of the visual conventions such as angles, colours and onomatopoeia that provide a multisensory experience for readers.



Figure 4 Lumberjanes Vol. 2 (Graphitecomics.com, 2020)

### Measuring visual interpretation

As mentioned above, visual interpretation is a higher-order thinking skill of analyzing, synthesizing and interpreting visual images. Measuring visual interpretation questions should allow learners to use their visual ability to construct the meaning of what they can see, such as using referencing to deconstruct the meaning of images (colours, face expression, angle). The *Wh* questions could be



posed to students to help them analyze images, such as ‘Where and when is the story taking place?’, ‘What does the picture represent?’, ‘Why is it in this colour?’, ‘What can you infer from the angle used in this picture?’ or ‘What is the main idea being communicated here?’. Teachers can ask students to retell the meaning of the picture in a different way or ask them to sequence images in a different order to create their own narrative. These questions allow students to think beyond the frame of the images (Goldstein, 2016), and ‘dig’ a little deeper in order to interpret the images successfully.

### **3. Reading instruction based on the Scaffolded Reading Experience (SRE) approach using graphic novels**

The key principle of reading instruction according to Linz (2013) is that reading instruction should help the reader comprehend the text. Good reading instruction must be clear and followed up with practice activities that help the students to construct their own strategy and ultimately become skilled readers to support their needs. Using authentic materials and providing direct instruction will encourage students to use their time, strategy and skills wisely and effectively. It is important also to involve reading for pleasure appropriate to student levels to provide the struggling reader with an opportunity to enjoy reading at their own phase and level.

As mentioned earlier, the ability of the students to decode and comprehend texts is the ultimate goal of reading instruction. Using schema to expand knowledge with explicit support from the teacher will enable students to comprehend and undertake the activities on their own. (Rupley et al., 2009)

#### **3.1 Approaches to Reading**

In this study, the Scaffolded Reading Experience (SRE) is used as an approach to basically allow the teacher to support, coach, corroborate and provide questions that enable students to independently achieve their goal (Fournier and Graves, 2002). According to Wood, Bruner, and Ross (Wood, Bruner, and Ross, 1976, cited in Fournier and Graves, 2002) the term scaffolding means “a process that enables a child or novice to solve a problem, carry out a task, or achieve a goal which would be beyond his (or her) unassisted efforts” (p. 90).

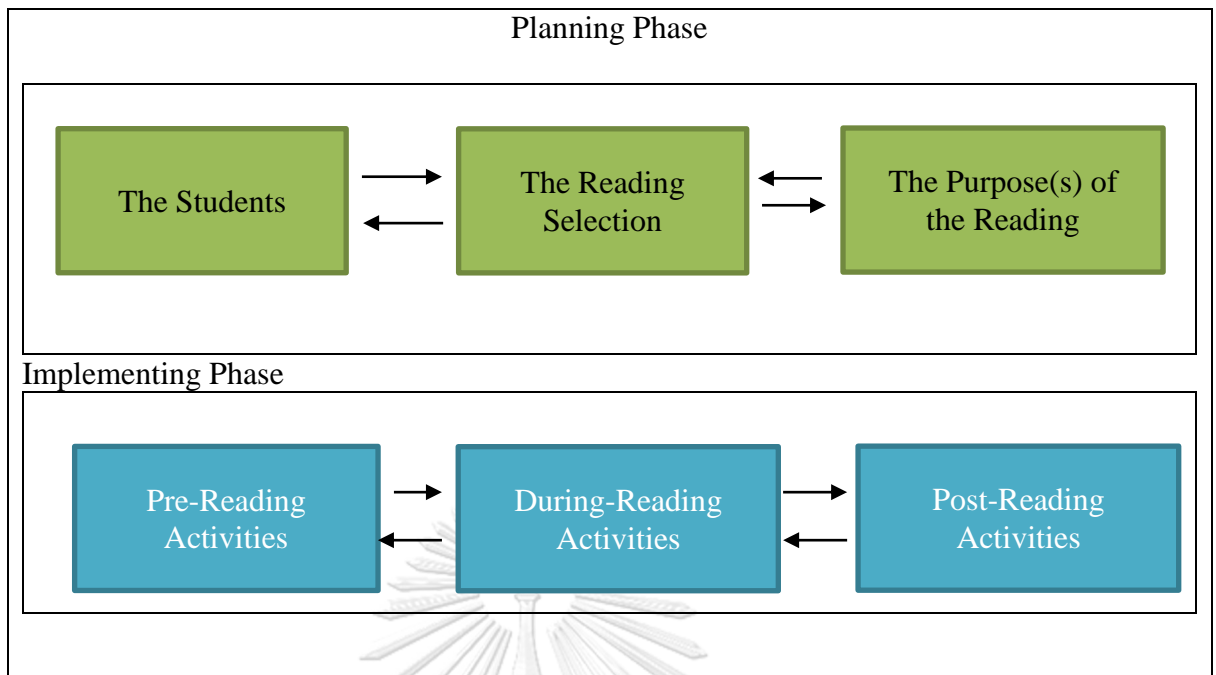


Figure 5. Phases of SRE, Scaffolding Adolescents' Comprehension of Short Stories  
(Fournier and Graves, 2002)

As shown in Figure 5, the scaffolding framework that guided student reading has two phases – a planning phase and an implementation phase. In the planning phase, teachers get to know their students and identify appropriate texts for them to read which will help them to achieve their reading goal. In the implementation phase, the activities in pre-, during-, and post-reading will help students achieve a successful reading experience. The pre-reading activities aim to connect students to their lives by activating their background knowledge. Teacher can use this part to pre-teach vocabulary, suggest reading strategies and predict the story. In the during-reading activities, students get to use the reading strategies in silent reading, guided reading, or in note-taking, making connections to the story they read by using any visuals to help them answer questions or sequence the order of the events in the story. Post-reading activities also aim to help students deepen their understanding of the text. Students can summarize, make connections, answer comprehension questions to check their understanding, check their predictions and have class discussions. Students synthesize and organize what they learn from the text so that they can recall the important parts and apply what they have learned to a journal. The activities of the

Scaffolded Reading Experience framework in pre-, during and post-reading activities are flexible, adaptable and provide a variety of options for teachers to choose from that best suit their group of students (Fournier and Graves, 2002). The teacher is there to scaffold literacy learning to enhance students' understanding, and present new experiences as a threshold.

The SRE in combination with comprehending graphic novels and suitable reading activities, will increase students reading comprehension, particularly adolescent English language learners.

An ability to process information we have read and understand its meaning is what is important for reading comprehension. To differentiate activities, strategies can be linked with three levels of comprehension to help the students develop such skills. The three levels of reading comprehension proposed by Seymour (Seymour, 2017) are the literal level, inferential level and the critical/evaluative level.

In literal level, the researcher will use simple comprehension questions, true/false, or fill-in-the-gap tasks that focus on reading the texts and viewing the images to make connections between the written and visual text. Pre-reading activities activate students' background knowledge, relate students' lives to the text, predict the meaning of words using visuals from the graphic novel, and check/pre-teach vocabulary. Questions that fall in pre-reading time intend to check students' understanding of the text and images.

The inferential level will involve questions that require students to focus on inferencing and applying prior knowledge to support and draw a conclusion to the answers. During reading, according to Fournier and Graves (Fournier and Graves, 2002), should include activities that students do with teacher support. Assigning students to read silently or read aloud and discuss with their peers, discuss important information, use visual conventions in the graphic novel to analyze, support and require students to think about the texts are all useful activities.

The activities for the critical level can support students in both during- and post-reading times. They show how students develop a deeper understanding of what is presented in texts and apply what they learned to other contexts beyond the classroom. For the critical level, the researcher will use questions that require students to express their opinions, analyze and respond critically and apply to other contexts.

Students can reflect and respond to what they learned and transfer that into writing, such as a journal. Figure 6 explains how SRE strategies are presented and what activities can be used.

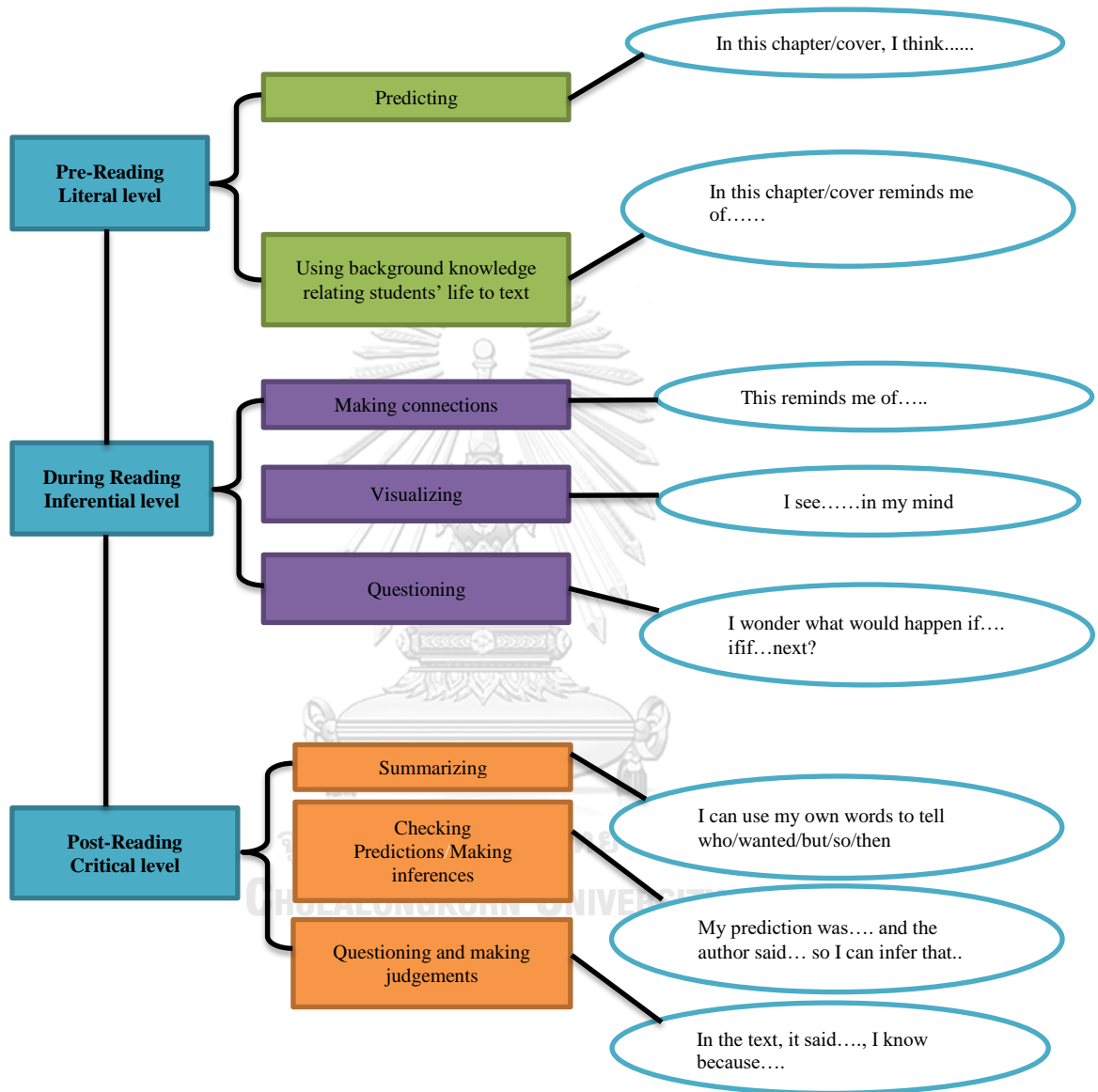


Figure 6 SRE Strategies Diagrams adapted from Clark and Graves (2005)

### Measuring reading comprehension using graphic novels

When using images with English language learners, teachers can use activities such as asking students to match words and images, sequencing using pictures, skimming and scanning reading text, using images to predict the story,

retelling a story using images and texts, and using images and text to answer open-ended questions. However, with any assessments on reading and visual literacy, questions that allow students to show that they understand and are capable of analysis should be applied to every question. Below is an example of a panel from *Percy Jackson and the Lightning Thief* (2010) and a comprehension question.

*Q. How do you know Annabeth is angry with Percy in panel 15? Use both words and visuals to support your answer.*



**Panel 15**

Figure 7 A sample panel from *Percy Jackson and the Lightning Thief* graphic novel (Venditti, 2010)

The answer is: *He says 'take it easy' and she walks off with her back to him.* Students need to understand the phrase 'take it easy' to answer this question, but the body language of the female character (the 'visual' piece) can also make the reading experience more comprehensible for students who find guessing words from context difficult. The visual therefore assists in this context-guessing and thus retention of new vocabulary items.

### **Lesson Orientation on Graphic novels**

Teaching reading comprehension using graphic novels requires reading strategies and frontloading in the same way as traditional print-only texts. Scholastic has made an imprint teacher's guide, *Graphix*, to help teachers and educators understand graphic novels. Not only has Scholastic deemed that graphic novels

improve reading development for students struggling with language acquisition, but also that many graphic novels are “linguistically appropriate reading material demanding many of the same skills that are needed to understand traditional works of prose fiction” such as understanding the point of view of the writer, decoding and comprehending the narrative structure, as well as inferencing using illustrations which provide contextual clues to the meaning of the written narrative. Graphic novels can be used in relation with traditional texts through various activities for independent, guided or shared reading (Carter, 2007; Burmark, 2008; Hershon, 2010,). Hershon (2010) claims that for reluctant readers, using graphic novels that are appropriately paired with traditional texts can benefit them (Hershon, 2010). According to Hershon’s (2010) research, also mentioned in Scholastic, students should be encouraged to read both graphic novels and traditional prose and compare them in terms of main ideas (some graphic novels have been adapted from traditional texts, such as *The Hobbit* and *Goosebumps*) (Hershon, 2010). The elements of graphic novels combine all the unique forms; linear process written narratives from novels, a story with texts and illustrations from picture books, and a motion picture from film. Reading all kinds of formats will encourage readers to think critically while reading and compare how stories work within these different media (Carter, 2007).

In doing so, we introduce how to read graphic novels at the start so that students will be able to recognize and be familiar with their conventions. This process is crucial, as students need to understand that reading graphic novels requires not only reading comprehension but the ability to interpret images. During pre-, during- and post- reading activities, students will apply various types of reading activities and strategies adapted from Cary (2004) and Monnin (2010).

In the researcher’s lessons, the initial stages will involve students familiarizing themselves with the terminology used in graphic novels, such as *narrative boxes, panels, gutters, speech bubbles* and *sound effects*. These terms help students to enjoy reading graphic novels. Secondly, a further orientation lesson will introduce students to visual analysis and the key components of deconstructing a visual (it could be a poster or a single panel in a graphic novel). Students will familiarize themselves with the concepts of foregrounding, angles, and the use of color and typography used to convey meaning in a visual text. It is this combination

of higher-order processing skills and visual information that will lead them to better understand the written text that supports/is supported by such visuals, thus making them more successful readers of not only written text but also visual information. The illustrations in graphic novels provide important contextual clues to the meaning of the written text (Heavenridge, 2015). In the orientation week (which will be done before actual teaching) students will take one or two lessons to learn about the graphic novels. This process helps elicit students' knowledge of visual elements, as well as develop their social interaction.

Activities such as subject specific gap-fills of key vocabulary will be used to show student retention and monitor their understanding of both visual and written components of the texts. These practice activities require basic definitions of the graphic novel conventions.

#### **The activities during Pre-During and Post reading using graphic novels**

Chun (2009) and Wallace (2001) suggested that graphic novels can be used for discussion and activities in pre-, during and post reading. The table below shows the activity types using graphic novels in language classrooms. Understanding graphic novels can be achieved by providing the necessary information in pre-, during and post reading activities. Before reading, students should be made curious about the story they are going to read. This can be done by guessing the story based on the title or panels, filling empty speech bubbles or adding details to images. While students are reading, make sure that they do activities that foster reading motivation, such as a 'reading race'. Then answer questions and make connections with the story to other contexts. After reading, students should be asked to discuss, write comments in their journals, summarize the character's motivations or sequence the events in the story (Hecke, 2011). In terms of classroom activities, graphic novels can provide a myriad of activities. The following table summarizes some of the activities from various research that suggests how to apply graphic novels with an SRE approach during pre, during and post reading (Fournier and Graves, 2002; Cary, 2004; Frey and Fisher, 2004; Graves and Liang, 2008; Callahan, 2009; Chun, 2009; Monnin, 2010; Hecke, 2011; Brenna, 2012; Cimermanova, 2014; Chase et al., 2014; Schieble, 2014; Başal, 2016).

Table 3: Graphic Novel Discussion and Activities

<b>Pre-Reading Activities</b>	
Picture Walk	Activate students' schema and prior knowledge by asking them to complete a picture walk through a graphic novel.
Pre-Reading discussion	Get students to talk about the title, the cover and the back to the book, as this will help them to use their prior knowledge.
Establish a purpose for reading	Using graphic organizers will help students to stay focused and will help them to develop a purpose for reading.
Pre-teaching vocabulary	Pre-teaching vocabulary will help students to understand difficult words and help them to be successful in reading.
<b>During Reading Activities</b>	
Questioning	<p>To get students to stay active in the reading process, teachers can get students to make questions about the story they are reading.</p> <p>The questions can be about characters, plot or author's intentions etc. Ask students to write down their own questions that show more critical thinking. Questions could be about what happens, why the author uses this technique or how this book is related to you, to other books or to world events.</p>



Table 3 (Continued)

Making Connections	Making connections with characters, events or plots while students read helps students relate to the text both actively and critically. Students can use journals to record their connection thinking stems of the text. Text-to-Self, Text-to-Text, and Text-to-World.
<b>Post-Reading Activities</b>	
Discussion	Discussion groups allow students to participate and communicate naturally. Teachers can start by asking students to discuss the characters, plots or how the author uses particular techniques. This could be done in peers, small group and/or whole class discussions.
Conferencing	Having students summarize their response to the text after reading helps teacher check students' comprehension.
Completing graphic organizers	Using graphic organizers, such as the Venn Diagram for comparison, to identify the main ideas and details of the story. Sequencing the story can help teachers monitor student understanding after reading.
Retelling and Assessment	After finishing chapters or pages, using retelling helps teacher monitor student comprehension. Assessment can be done as tests or by reading journals or graphic organizers.

In this study, the researcher is using the SRE approach as mentioned earlier, in conjunction with comprehending graphic novels. The researcher is not only looking at the literary texts in term of written discourse but also visuacy (the skill of

visual interpretation), and how an understanding of visual conventions can lead to a deeper understanding of texts.

#### **4. Reading Motivation**

For many researchers in education, a major concern for second language learners or foreign language learners is attitude and motivation in learning the language (L2). Teachers and researchers all agree that motivation plays a major role as a key factor in determining how students will succeed in learning the language (Oroujlou & Vahei, 2011, Samad et al., 2012). Guthrie (2013) explained the meaning of motivation as the values, beliefs, and behaviors surrounding the reading. These three are the key motivational factors that drive students to read both in and out of class. Some students may have more success than others. Motivation which appears positive will make students want to read. On the contrary, a negative motivation will push students away from reading. Baker and Wigfield (1999) stated that children with positive attitudes towards reading are more motivated to read. This is consistent with what Guthrie and Cambria (2010) claimed, in that reading motivation consists of these three dimensions that drive students to read; *interest*, *dedication*, and *confidence*. Students who enjoy reading show an interest in a book, are excited by an author and new information. Guthrie (2013) refers to interest as intrinsic motivation. Students read because they want to read, not because they get a reward. Students who think reading is important will be dedicated readers who are confident they can do it. However, reading motivation can be extrinsic, such as when students are reading because they have to read for the exam or for a good grade. This is not good in the long term because when there are no exams or rewards then students will stop reading because they no longer 'have to'. The work of Gardner and Lambert points out that there are two kinds of motivation that could be linked to L2 learning. One is *integrative motivation* and the other is *instrumental motivation*. According to several researchers, integrative motivation refers to the "integrative, where the aim in language study is to learn more about the language group, or to meet more and different people" (Gardner and Lambert, 1959), or "a desire to learn a language in order to communicate with people of another culture who speak it, the desire is also there to identify closely with the target language group" (Rifai, 2009). However, Falk (1978 cited in Oroujlou & Vahedi, 2011) mentions that "students who are most

successful when learning a target language are those who integrate into the society in which the language is used". Similarly, Gardner (1977 cited in Samad et al, 2012) concludes that "integrative reasons are defined as those, which indicate an interest in learning the language in order to meet and communicate with members of the second language community."

To summarize, integrative motivation in L2 is a willingness to learn the language in order to communicate and integrate into a target language and their community group. It is a positive attitude towards a target language.

Another dimension of motivation mentioned alongside integrative motivation is instrumental motivation, defined by Gardner (Gardner, 1977 cited in Samad et al, 2012) as "those reasons which stress the pragmatic aspects of learning the second language, without any particular interest in communicating with the second language community." Further into his research, Lambert (Gardner and Lambert, 1959) describes instrumental motivation as "the reasons (that) reflect the more utilitarian value of linguistic achievement."

In conclusion, instrumental motivation can be summarized as being for students in L2 who learn a language only to get a good grade, pass an exam, or to further their study. Instrumental motivation is more 'functional' as it fulfills certain requirements.

To achieve the goal of learning a second language, learners should embrace both integrative and instrumental motivation because they are essential components of success, whether for achieving in further studies and finding a job, or learning a language for integration purposes. In the study by Yashima (2000 cited in Shinozuka et al, 2017) students who were motivated for both integrative and instrumental reasons achieved higher proficiency.

Reading is a crucial and inevitable part of our lives despite living in the digital age, which has seen a shift from ideas expressed in writing to ideas expressed through visuals (emoji, memes, icons and such like). It cannot be denied that students still require reading comprehension strategies, even if they are a reluctant reader. For reluctant or struggling readers, reading a text can be daunting and demotivating.

In this study, the researcher is focusing on intrinsic and extrinsic motivation because the ultimate purpose of the intervention is to foster a life-long love of reading

for pleasure. To sum up, Harmer (2001, p. 4) states that a student's success or failure as a language learners depends on whether they have developed intrinsic motivation. Therefore, the students' reading questionnaires will be asking specifically about intrinsic and extrinsic motivation. The student's journals will be used as qualitative data based on the responses from the students.

### **Measuring reading motivation**

The most common way to assess student reading motivation is through questionnaires originally developed by Wigfield and Guthrie (1995). The Motivation for Reading Questionnaire (MRQ) contains 53 items that aim to manifest 11 constructs of reading motivation. Another way to assess reading motivation is a reading survey (Gambrell et al, 1996). This instrument consists of two parts: a Reading Survey and a Conversational Interview. The Point Likert scale can be used to measure positive and negative responses. Another form of assessment is the student's journal. Students can use their journal to reflect on how they feel about reading. The journal should allow students to respond to the prompt questions.

### **5. Review of related research studies**

This requires English because it is a pathway of communication to foreigners for study or career purposes. Also, it enables access to the meaning of common English-speaking media, such as newspapers, books and films. Moreover, learning English is a requirement of the Ministry of Education as a core subject in school curricula. Nevertheless, one of the problems Thai students face is reading English texts (Chawwang, 2008). Sawangsamutchai and Rattanavich's (2016) research confirms that the grammar-translation method that is mostly used in class to teach English language is not effective enough and "appears to only help Thai students with surface fluency in reading English." They add that the method does not assist students in interpreting meaning or understanding the author's purpose. The method does not enhance reading comprehension or foster students' passion for reading either. Hence, students become passive learners, since they have been taught to memorize rather than enhance their knowledge and ability to master language effectively (Kitjaroonchai, 2013).

In many studies, graphic novels support reading comprehension with the use of visuals and texts. Liu's (2011) research divided students into four different treatment groups:

Group one: low English level and reading text only

Group two: low level and reading text with comic/visuals

Group three: high English level, reading text only

Group four: high level, reading text with comic/visuals

The result showed that using comics with written text did not have any impact at the high proficiency level. However, the lower proficiency group who received the text accompanied with visuals scored significantly higher than the low-level students who received text only. This suggests that presenting the text with pictures enabled this group to read the text using two sources of information instead of just one. A similar study using graphic novels to improve reading comprehension skills is Basol's (2011). In his research, he applied reading strategies such as inferring, summarizing, comparing and contrasting, using prior knowledge, making meaningful connections and self-regulations based on materials used. He used a wikispaces discussion and video to monitor a class participants' reaction to the use of graphic novels. He assigned a pre-test for the experimental and control group using general reading comprehension and, after eight weeks of class time, assigned a post-test for the control group using general reading comprehension. The experimental however, received a reading comprehension post-test based on the graphic novel, plus a self-reflection questionnaire. The results indicated that there was no significant difference between the control and experimental group in the pre-test and post-test based on the use of general reading text. However, the results of the test developed for the experimental group found that there was significant difference on questions related to descriptive meaning when related to the graphic novel's features. Basol and Sarigul (2012) in their experimental study used a graphic novel to replace a traditional text to improve reading comprehension skills, along with a gradual release model during pre, during and after reading. They used various activities, such as "Tea Party" (Beers, 2003), a K-W-L chart (Ogle, 1986 cited in Beers, 2003) and the ABC's of comparing and contrasting charts (Beers, 2003) to improve critical reading skills. They claimed that reading strategies may also be applied successfully to graphic

novels to be used in EFL classrooms and that graphic novels improved reading comprehension skills of students. In Meuer's study (Meuer, 2016) a graphic novel was used as reading material to find out whether it affected student recall of the story. He used graphic novels in alongside traditional novels to determine the results. His results showed that students were able to comprehend better when interpreting using the graphic novel rather than the traditional novel.

Finally, using graphic novels in the classroom will help young people develop their critical thinking and, because of the visuals in graphic novels, make reading more achievable and more motivational for them. It is an inevitable mission for teachers and schools to see the value of them. Using graphic novels in the classroom benefits both teachers and students, as they provide the opportunity for teachers to produce more varied questions to ask students. This will help their cognition and develop their reading comprehension skills because of the visual elements provided in graphic novels, along with a love of reading. It is possible that graphic novels motivate students to read and reading graphic novels could be as beneficial as other book reading. However, we should not want graphic novels to replace text-based reading books, but rather enhance them or better still, provide a pathway too them that might otherwise have been inaccessible to students. Readers who enjoy reading graphic novels or comic books often 'grow' into reading more serious books and also develop a more positive attitude towards reading (Dresang et al, 2006).

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

This chapter presents the research methods used in this study to explore the effects of the Scaffolded Reading Experience using a Graphic Novel on the English Reading Comprehension and Reading Motivation of Thai EFL students. This chapter includes the details about: 1. Research design, 2. Population 3. Research procedures, which includes data collection and data analysis and 4. Research instruments.

#### **Research design**

This study was a single pretest-posttest design research that responded to the effect of the Scaffolded Reading Experience (SRE) using a graphic novel on the English reading comprehension and reading motivation of Thai EFL students. The same tests were used as the pre- and post-test. The test comprised of an English reading comprehension exercise which was used to measure students' reading comprehension before and after the instruction. In order to gauge students' motivation for reading, a Reading Motivation Questionnaire (RMQ) was used to elicit data in the pre-and post-test. The students' reading motivation questionnaires were analyzed in triangulation with students' journals. The research ethics, the research proposal and the research instruments were approved by Office of the Research Ethics Review Committee for Research Involving Human Research Participants, Health Sciences Group, Chulalongkorn University in order to further conduct the research. Additionally, all the tests were examined by three experts in the field of education. The independent variable was the scaffolding of reading comprehension through a graphic novel. The dependent variables were English reading comprehension test scores and students' reading motivation while reading a graphic novel. This is displayed in the figure below:

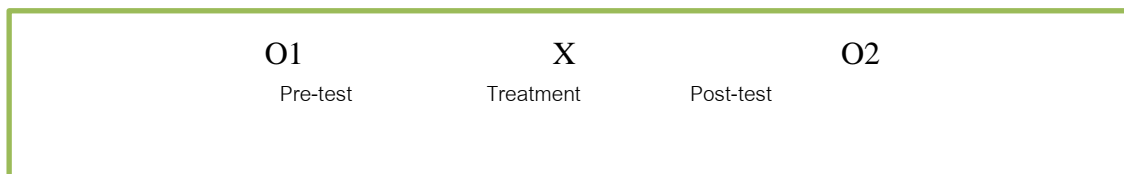


Figure 8 Research design

O1 refers to the pre-test of English reading comprehension and students' reading motivation questionnaires

X refers to a treatment, which was the Scaffolded Reading Experience using a graphic novel in English language reading comprehension

O2 refers to post-test of English reading comprehension and students' reading motivation questionnaires

### Population and samples

The population for this study was grade 10 Thai EFL students from a private school in Bangkok province, Thailand. It is a girls' school under the supervision of the Committee of the Private Sector. It is a day school from kindergarten through grade 6 and a boarding school from grade 7 through grade 12. The school campus is located in the heart of Bangkok and the total number of students is 4,000. The total number of students in grade 10 is 169 pupils, divided into 5 academic groups; Science-Mathematic, Mathematic-English, English-Arts, English-Second language, and English-Social Studies. Students in 4 of these 5 academic groups are allowed to enroll in an English Intensive Course (EIC) in which students will have extra 2-4 periods to study per week. The sample group for this research was twenty grade 10 Thai EFL students enrolled in the course for the academic year of 2019 (one class per year level). The EIC serves students with strong talents and aims to improve their strength in English in an advanced academic environment. The language of instruction is English and the teaching style is based on learning English for higher education that involves the four basic skills (reading, writing, speaking and listening). Students are in the EIC for 7 periods per week and outside of this English class, Thai is the language of instruction. The purposive sampling method was used to choose



this group and was based on whether their teachers felt they needed exposure to another reading format, whether they are at the appropriate level of English and whether their focus is on English for higher education and not English for exam preparation. Their level of English proficiency, as stated by the Head of English program teacher, is at B1 of CEFR level. According to the Ministry of Education in Thailand, students at this level should be able to use the English language to understand and interpret what has been heard and read from various types of media, and to express opinions with proper reasoning (*The Basic Education Core Curriculum B.E. 2551(A.D. 2008) p 252-279*). The choice of participants in this study was also drawn from this grade because according to researcher Jonathan Douglas, Director of the National Literacy Trust (2013), children consistently reading at age 14-15 are more likely to get a better job and succeed in the future than those who do not develop regular reading habits. Therefore, all the above shows that students at this age group can provide the concrete evidence required for this study (Douglas, 2013).

### **Research Procedures**

The research procedures of this study involved three main stages. 1) The preparation stage of reading instruction based on reading comprehension using graphic novels as the medium instrument. 2) The implementing pre- and post-tests and the period of instructing 10 lesson plans. 3) Analyzing the data collected from reading comprehension and visual literacy tests, along with the survey results on reading motivation and students' journals. The summary of the process is illustrated in Figure 9 as follows:

## Research diagram

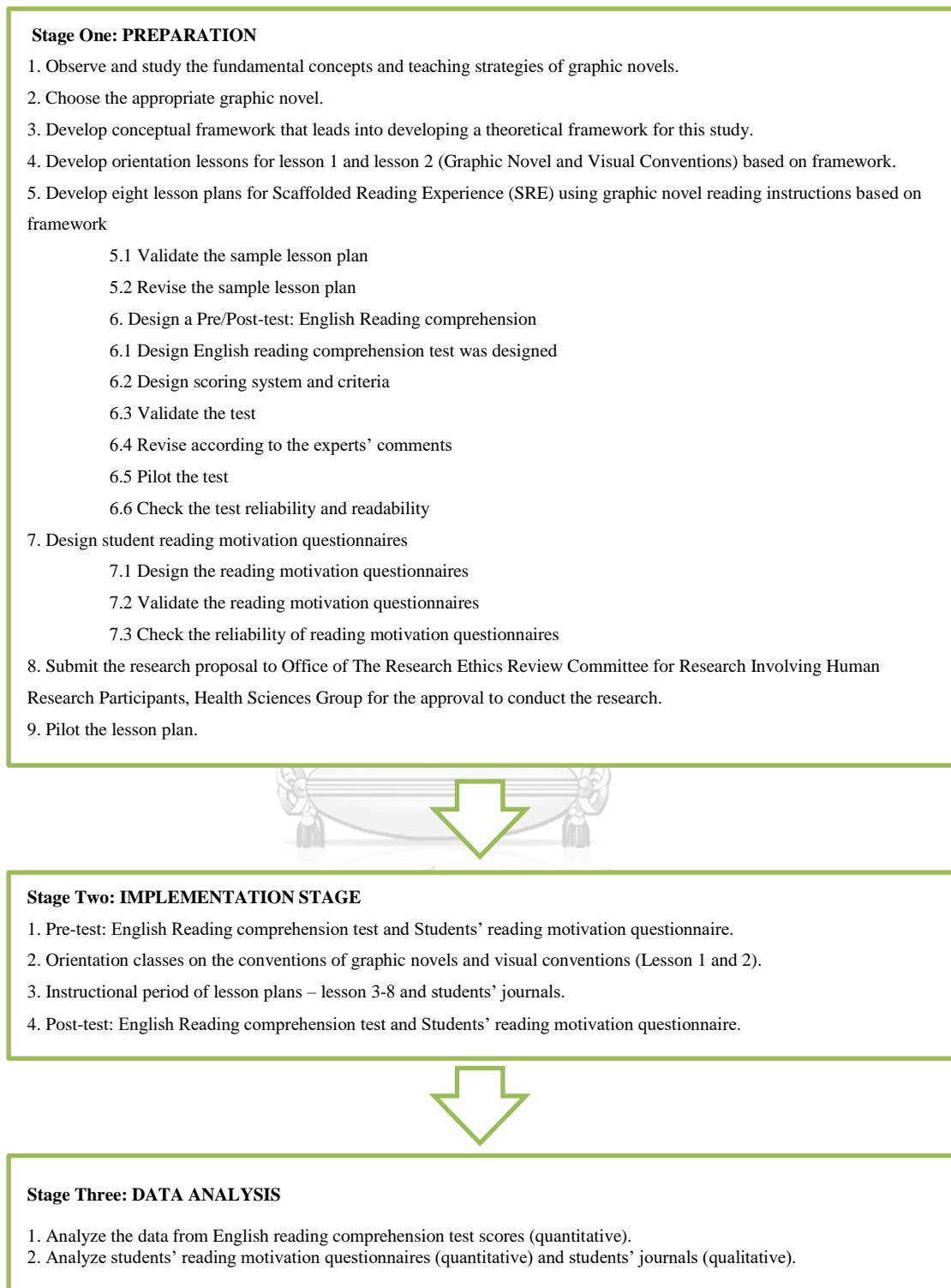


Figure 9 Research diagram of each stage design for this study.

## **Stage One: Preparation stage**

### **1. Observing and studying the fundamental concepts and teaching strategies of graphic novels**

The researcher observed classes that used graphic novels in reading comprehension for EAL (English as an Additional Language) students at a leading international school in Bangkok. The students were in grade 7 (aged between 12-13 years). The purpose was to see how the teacher delivered the content, how actively students were involved through their responses to the content delivered, and how much they interacted throughout this unit. It also provided the opportunity to see how well students of a more advanced English level than the test cohort were conversant with the language of visual conventions and how successfully they could apply these concepts to the set tasks. It enabled the researcher to evaluate the level of differentiation needed for the test cohort, in that the graphic novel used was more Western in style than the Manga-type comic books that are more popular in Asia, and thus more likely to be the common choice of text for the test cohort. The graphic novel used in class was of similar stylistic content to the novel chosen for the test cohort and thus the researcher was able to see how the more complex artistic aspects of Western-style graphic novels were dealt with during the lessons. Finally, the lessons demonstrated a range of reading activity types, which the researcher was able to adopt and modify to suit the test cohort.

### **2. Choose the appropriate graphic novel**

The graphic novel identified based on the level of English of the students was *Frankenstein*, written by Mary Shelley and adapted for ELT (English Language Teaching) by Brigit Viney. This graphic novel is classified as a classic comic for English Language Learning at level B1 of CEFR. Therefore, it matches with the CEFR level of the participants. The table below shows B1 CEFR overall reading comprehension scales and skills level.

Table 4 B1 CEFR Overall Reading Comprehension Scales and Skills Level

Overall Reading comprehension	Can read straightforward factual texts on subjects related to his/her field and interest with a satisfactory level of comprehension.
Reading Correspondence	Can understand the description of events, feelings and wishes in personal letters well enough to correspond regularly with a pen friend.
Reading for Orientation	Can scan longer texts in order to locate desired information, and gather information from different parts of a text, or from different texts in order to fulfill a specific task. Can find and understand relevant information in everyday material, such as letters, brochures and short official documents.
Reading for Information and Argument	Can identify the main conclusions in clearly signaled argumentative texts and can recognize the line of argument in the treatment of the issue presented, though not necessarily in detail. Can recognize significant points in straightforward newspaper articles on familiar subjects.
Reading Instruction	Can understand clearly written, straightforward instructions for a piece of equipment.

Source: Council of Europe (2011)

With reference to the table above from CEFR, it appears rather limited to what students in B1 level can do in terms of reading comprehension in connection with visuals. Linan-Thompson and Vaughn, 2007 mentioned that the aims for all reading instruction are reading to understand, to learn and for interest, and to provide effective reading instructional practices that can support students and develop both language and literacy skills. Students' ability to decode and comprehend texts are the

ultimate targets of reading instruction. Using schema to expand the use of knowledge with explicit support from the teacher will enable students to comprehend and do the activities on their own (Rupley, Blair and Nichols, 2009). In order to develop students' language and visual literacy, finding material that combines the two, such as graphic novels, can increase students' comprehension and develop their literacies (Williams, 2008; Hassett & Schieble, 2007). The graphic novel format has been selected to promote students' literacies as well as their linguistic and cognitive skills. The table below supports why this graphic novel is an appropriate choice to promote the use of graphic novels to teach literature.



Table 5 Features to look for in graphic novel adaptations

Level	Features	Graphic Novel Frankenstein
<b>Linguistic</b>	<p><b>Vocabulary</b> Does the graphic novel provide an appropriate level of challenge? Does it provide students with comprehensible input?</p> <p><b>Literary Devices</b> Do the literary devices (onomatopoeia, narrative, setting, plot, character etc.) help students to understand the story?</p> <p><b>Illustration/Layout</b> Are the illustrations attractive, colorful and synchronized with the text to support students' understanding? Does the graphic novel contain different shades and color, textures and necessary detail which are visually engaging students to understand the story?</p>	<p>✓</p> <p>✓</p> <p>✓</p> <p>✓</p>
<b>Cognitive</b>	<p><b>Motivation</b> Do the students gain confidence and curiosity, and respond positively to the story, and are they able to develop their imagination using their own experiences, thus making them keen to read further?</p> <p><b>Language Content</b> Does it provide authentic appropriate language that may be difficult to understand?</p>	<p>✓</p> <p>✓</p>

Source: British Council (2014)

### 3. Develop conceptual framework for the study

The framework had been constructed as shown in figure 10 below. The framework shows that the reading instruction consists of the following two stages: lesson 1 and 2 orientation on the conventions of graphic novels and other visual conventions, and lessons 1-8 reading instruction using the graphic novel. While much research has been conducted to teach reading using graphic novels (Basal, 2016, Öz and Efecioglu, 2015, Cimeramonava, 2014, Basol and Sarigul, 2012, Griffith, 2010, and Bucher and Manning, 2004), researchers have mentioned the importance of teachers starting with the direct teaching of the conventions of graphic novels, so as to allow students to familiarize themselves with the terminology of these conventions before the start of activities.

In lesson 1-8, the reading instruction, the researcher used visual language in the graphic novel to support cognitive functions, such as using images for inferring, constructing meaning, and critical viewing. Students comprehend a text in many ways: being able to recall the text, to answer questions, to predict theme and author intentions, or character motives. The reading activities involved understanding visual symbols, reading and answering question using visuals, filling in the text, putting panels in order, creating dialogue, sound effects and transition words, filling the speech and thought bubbles, retelling a story using panel formats, and students creating their own graphic stories. There were activities involved sequencing, predicting how a story will end, summarizing and inferencing. The process of using graphic novels in reading was divided into three phrases (just like when using traditional written texts): pre-reading, during-reading and post-reading. The researcher intended for the activities to be engaging and to encourage students to think critically using both visual and written text, such as colour, facial expression, how the panels have been arranged, and how these conventions presented in the graphic novels help them to extract the information, ideas and opinions.

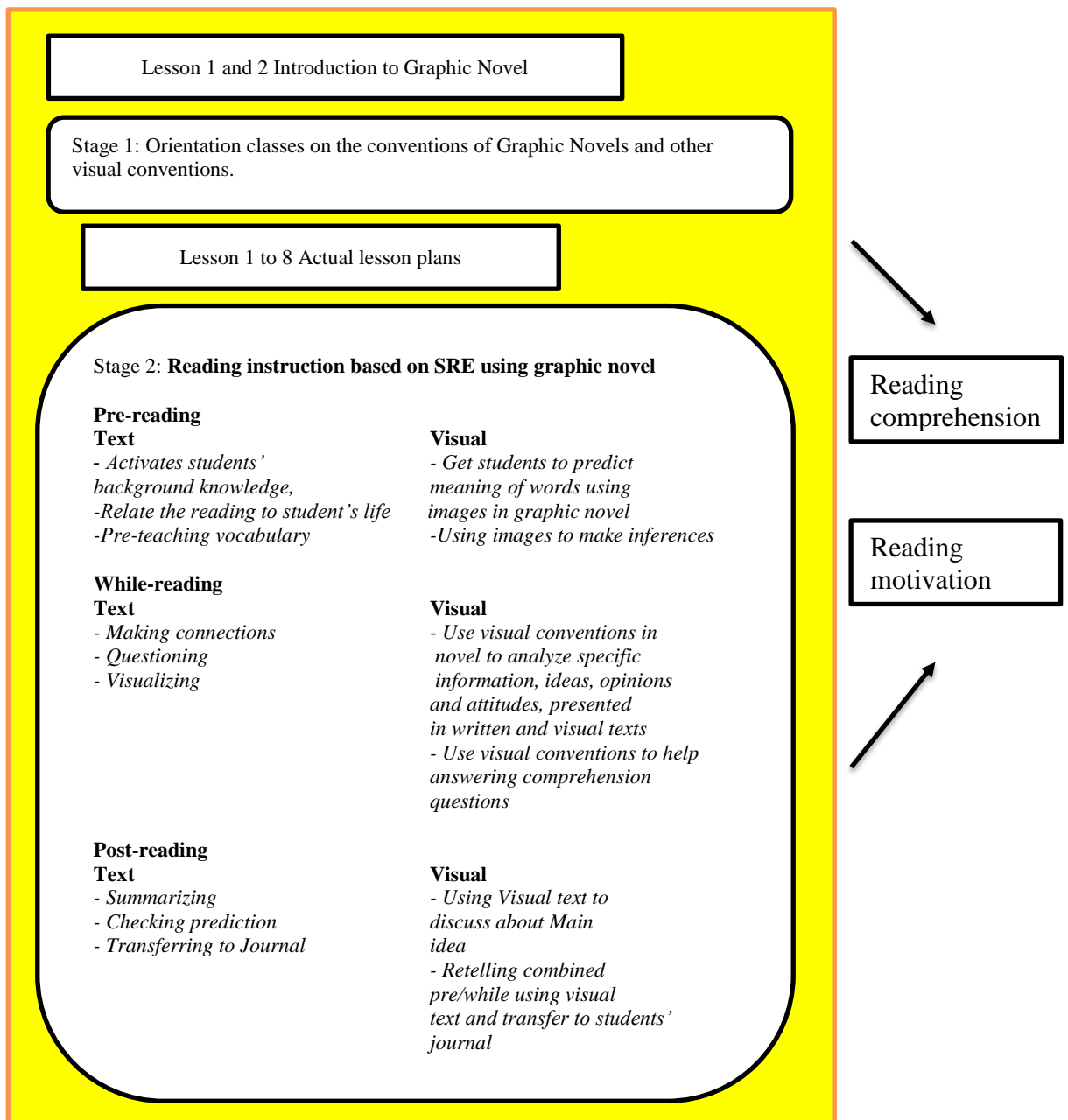


Figure 10 Conceptual framework

The explanation of the framework shown in figure 10 in detail is as follows:

Stage 1: Orientation classes on the conventions of graphic novels and other visual conventions during orientation lesson, graphic novel conventions and orientation lesson 2, visual conventions.

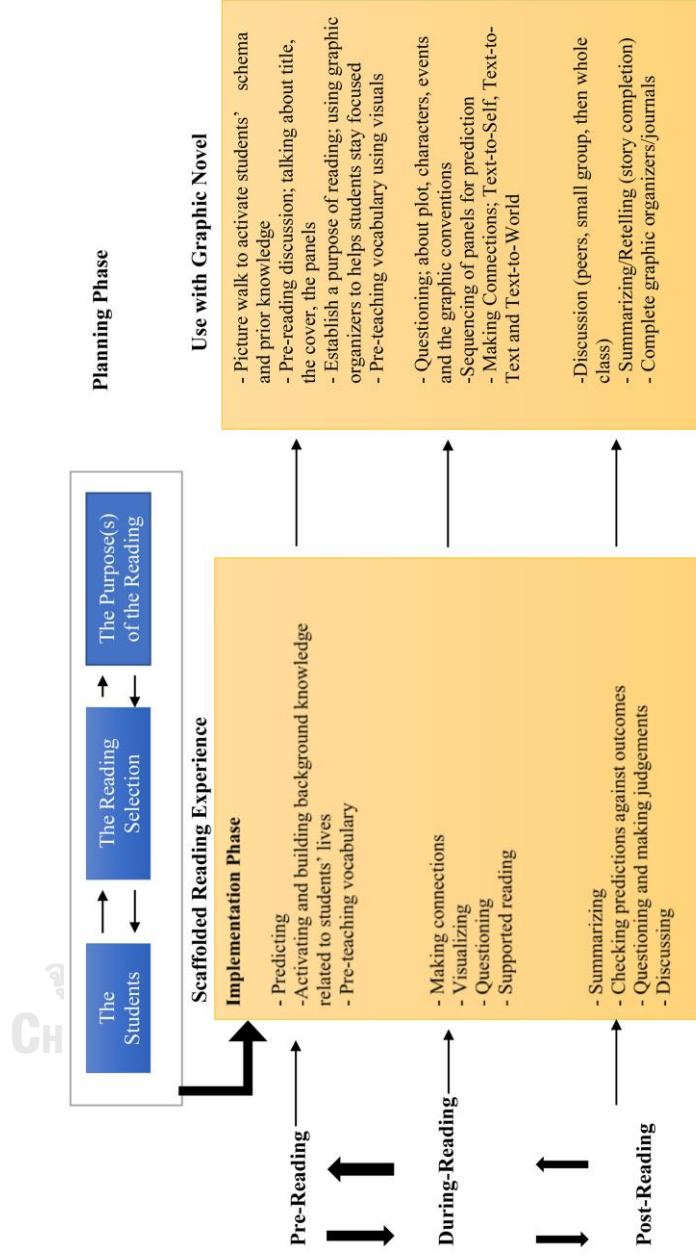
This class planned to teach students an introduction to graphic novels. At this stage, it involved students familiarizing themselves with the terminology used in



graphic novels, such as *narrative boxes, panels, gutters, speech bubbles, sound effects*. Secondly, a further orientation lesson introduced students to visual analysis and the key components of deconstructing a visual, such as *foregrounding, angles, use of color and typography* that are used in a visual text. The activities used in this lesson were gap-fills, matching, visual interpretation, prediction and productive writing. The researcher taught the key components presented in graphic novels, as this helped students become more effective and aware of the way people read this type of format. As these were class orientations for students to familiarize themselves with and understand the conventions of graphic novels, the reading strategies were not applied in this lesson.

Stage 2: Reading instruction based on the SRE using a graphic novel. At this stage students applied the reading strategies in pre-, during- and post-reading, such as using visual conventions to predict the meaning of the words, analyzing specific information or using visual conventions to discuss the main ideas. Students combined written and visuals presented in the graphic novel to comprehend the texts they read through various activities and other concepts and skills. The researcher also used activities such as predicting how the story will end, getting students to summarize the story they have just read in short and explain to the class, inferencing using visuals and text details to describe the character's feeling, getting students to identify key details and getting them to explain how they know, or using boxed panels to allow students to retell their own story.

As presented in figure 11 below, the researcher adapted the Scaffolded Reading Experience (SRE) approach in connection with a graphic novel and presented it in the form of a theoretical framework.



SRE approach Adopted from Fournier and Graves (2002)

Figure 11 SRE Approach in connection with the comprehension of Graphic Novel

In the study, the researcher has adopted the Scaffolded Reading Experience approach by Fournier and Graves (2002) in connection with the comprehension of graphic novels (at both the text and visual level) mentioned earlier in this paper. The SRE approach in connection with comprehending a graphic novel was there mainly as a concrete guideline for the researcher to use in teaching reading. The researcher was not looking at the literary texts just in term of written discourse, but also the skill of interpreting visual information. The SRE is a flexible framework that includes various strategies and activities for teachers to choose from.

For the planning phase of the study, the students were grade 10 Thai EFL students and the graphic novel selected was *Frankenstein* by Cobley et al. (2009). This novel was used during the 8 lessons. It is part of a Classic graphic novel collection that is suitable for grade levels from 7-10. It provided quality written text and excellent artwork to engage the reader. The researcher wanted to use the graphic novel (visual-based) to improve English reading comprehension.

The implementation phase of the study is divided into three phases: pre-reading, during-reading and post-reading. The activities presented in each phase can be utilized to match the learning objectives.

The pre-reading section prepared the students to deal with the reading material by activating their prior knowledge, so that the students would engage with and enjoy the reading more. This involved students using the front cover and the art work in the panels to activate prior knowledge and to check their understanding of the visual conventions used to convey meaning. The visuals also allowed key vocabulary to be pre-taught in context in a much more expedient way than if they were presented only in written text.

Students worked in groups and discussed what they learned in the last class and how much they can remember. Students also used techniques like skimming and scanning to complete a graphic organizer when they were not sure about the answers. The panels in the graphic novel made it easier to retrieve the information parts from the book (Basol and Sarigul (2013). The KWL chart (Know, Want to Know, and Learnt) helped students to organize their thoughts, check their understanding and predict what will happen next in the story. Students worked on K and W during the pre-reading and finished on L at the post-reading time. This activity aims to extract

students' prior knowledge and is an ideal activity to check students understanding. Students also drew brief conclusions from reading the graphic novel where texts were removed, based only on the images they see. This helped encourage students to use new vocabulary or express their own thoughts about the story. The images provided further stimulus for greater language production, as their imaginations were unconstrained by the limitations of a text-only novel. Later, students read their own story to the class, then had a class discussion. Some of the activities allow students to work in pairs, in groups or as individuals.

In the during-reading section, the activities were designed to help students utilize the strategies to help them comprehend the text. The activities in this part included tasks that the teacher and students did together during the reading process, such as reading and answering questions, making connections, or sequencing the panels of pages of the novel. A sample of making connections is presented in Figure 3.7. Students worked on this activity to help them make connections to the reading. Students sequenced the cut-out panels from the graphic novel and then wrote their own prediction in the last panel in the speech bubble provided. This activated their knowledge of graphic novel conventions such as narrative boxes, gutters and sound words to construct meaning. Students worked on the reading and were asked to focus on visual interpretation when answering the questions. Interpretation of the more complex images was also a stimulus for discussion of the themes of the story and the individual panels.

Post-reading activities provided the opportunity for students to reflect on the meaning of the text. Students synthesized and gathered information from the text and used post-reading strategies to evaluate the author's message. They compared different visuals using their knowledge of visual conventions and described what they had learned in their journals. The presence of visuals to aid understanding and the students' new skills in interpreting the visual message, and thus the author's message, was instrumental in improving their reading comprehension. As mentioned earlier, the SRE is a flexible framework and the researcher sometimes rotated the strategies and activities between pre-, during- and post-reading. Below are steps the researcher took to conduct the lessons using graphic novel *Frankenstein*. The lesson orientation 1 and 2 (see figure 12 and 13 below) shows explicitly the steps in teaching graphic novel

terminology and visual conventions, which are essential practices before teaching reading using the graphic novel.

## Lesson Orientation 1 and 2 (Explicitly taught)

### Orientation lesson 1

**Introduction** – Watched video clip related to graphic novel conventions. This helped students to;

- recognize and identify the conventions of graphic novels
- build background knowledge

**Matching terminology of graphic novels to the definitions.** Students worked in groups. Teacher monitored students' discussions, and scaffolded when needed. This helped vocabulary building.

1. Panels – are what the author uses to frame their ideas when communicating the story.
2. Gutters - are the spaces between panels.
3. Speech bubbles or balloons - are there to allow creators to contextualize their story and to set tone. They contain the dialogue of the story.
4. Emanata – they are a symbol to show what is going on in the character's head.
5. Narrative boxes – Narrates what is usually happening in the scene.
6. Onomatopoeia or Ambient sounds - Words used to convey sounds 'heard' in the story.

Explicitly taught the students how to read a graphic novel (for example scanning panels from left to right within a page, and reading speech bubbles from top to bottom within a panel). Referred back to the video clip they watched.

**Practice what students have just been learning.** In groups, students did a circuit of 3 activities:

Activity 1 Look at the panel templates. Choose which arrangement would be good for the page of a graphic novel based on the *Batman* clip you saw at the start of the lesson. Write inside the panel would kind of images you would include and why.

Activity 2 Look at the panels on the paper. Decide which sound words would best match the action that is taking place. Cut them out and stick them into the panels in an appropriate place. You do **NOT** need to write dialogue, focus only on sounds.

Activity 3 Look at the paper called *narrative boxes*. Complete the empty boxes with a short narrative description in the style of a graphic novel. Add one picture of your own with a narrative box.

**Skills:**

- Interpreting visuals, writing, understanding vocabulary of 'sounds', practice using the conventions to create a short comic

Students finish their story, ask them to walk around and see each other stories. Ask them to check the consistency of the story. Peers formatively assessed on each other outcome.

Figure 12 Orientation lesson 1

## Orientation lesson 2

**Introduction** – Visual conventions; students watched slides explaining visual conventions

- Eliciting Vocabulary
- Identifying, Analyzing and understanding visual text

**Conventions**

- o Written language, foregrounding, angle, typography, colour, photos/illustrations

Tagline-gives you info about the comic  
Endorsements persuade you to buy the comic

The hero is foregrounded so we see him first

Eye-level angle to emphasise characters

Title-usually a special font or logo to identify the product

Dark background to show the explosion of the Death Star

Illustration shows key characters and setting

<https://rpggamer.org/review.php?id=226>

**Introduction** - The angle used in an image. This can affect how we, as viewer, respond to what we see.

There are five basic angles: Overhead, high angle, eye level, low angle, and undershot. The angle is the *position* from which a visual image is presented. It can affect how we respond to what we are seeing.

- Analyzing and Interpreting visual images.

**Students do activity.** ‘Gallery Walk’ Each student got a sheet of paper and walked around classroom looking at different posters and filled in the sheet given. Each poster showed the differences of camera angles.

Teacher showed more movie posters and check students understanding by asking them to analyze them and students share their thought. (*Find 5 posters that fit for a quick check*).

**Visuacy practice** (including everything students have been learning today) – check students understanding

Students looked at three posters of the same movie. Teacher showed them one at a time. Asked students what do they think of this poster, checked students understanding of the visual conventions in each poster. Teacher explained why poster 3 was the one that was used to promote the movie, then class discussion. Ask students which poster they liked the most and why.

Figure 13 Orientation lesson 2

By the end of orientation lesson 2, students should be able to understand and recognize basic forms of graphic novel conventions and visual conventions. It is necessary to explain these conventions clearly so that through recognition students can fully understand the texts. However, the researcher prepared help sheet tips that contain convention words and their meanings to support students comprehending while reading graphic novels. After the graphic novel and visual conventions classes, students are now ready to be introduced to the next stages; lesson 1-8 the reading instruction (see figure 14 – 21 below).



## Lesson 1 – 8, the reading instruction. Lesson plans use notes taken verbatim:

### Lesson 1

#### **Pre-reading: Teacher stimulated interest, provided background knowledge information of visual conventions using a movie poster**

- Students recognize the visual conventions.

Students look at the poster from the movie. Ask students these questions

Now, just by looking at the poster and the title of the movie, what do you think it's about? (*Give students time to respond and write their answers down on the board.*)

When you look at this poster, what is foregrounded? What is in the background?

Why is it blue? (*Give students time to respond.*) So, would your prediction change if the poster is different colour or has a different foreground? (*Give students time to share their thinking- only four or five minutes.*)

#### **Reading: Explain the reading strategies of skimming and scanning using a graphic novel.**

- Students identify reading strategies.

- Students work on the given activity to answer questions. They have 5 minutes to answer the questions. As using graphic novel, students have less text to read and images to support understanding. The supporting visuals give them much greater opportunity to predict the content of the texts such as key vocabulary or key ideas. Visual also give the students a general impression of the mood and tone of the texts and so help them to understand the authors' purpose. This helps them to identify narrative genre.

- Students practice again with a reading race. Students collect a question from the teacher (one question each time) and skim and scan the text to find the answer. Once they are done with the answer of that question, they can come and get the next question. Students work in group. The winner is the group who answers all the questions correctly first.

- Next activity is Reading for detail. Reading for detail is the extension of skimming and scanning. It is an opportunity for students to make inferences which connect the story and author's messages with their own background knowledge, as well as find specific information in the text. Students reread from the beginning and answer questions. The questions should be about what they can read from texts and what they can see from the visual images.

**Post-reading:** Each group explained their answers. Class assessment of each group answers. Make sure that students used the visual interpretation in graphic novel to read for detail. Students fill in their journal.

Figure 14 Lesson 1



## Lesson 2

**Pre-reading: Students reflected their prior knowledge from last class.**

- Students work in group using graphic organizer with the word “Victor Frankenstein” written in the middle. Ask them to brainstorm within their group to give a fact about Victor Frankenstein that they learned from last class. Students share their answers to the class.

**Reading: Students read the pages and answers two questions. This activity was to work on 1. Skills - revision of visual interpretation and graphic novel conventions**

**2. Content – tuning back into the story and continuing the narrative. Students were introduced to the monster.**

1. *Look at page 22. Explain how the writer creates the impression of the monster’s size.*

2. *Explain the arrangement of panels on page 23. What effect is the writer trying to achieve and how?*

- Students got practice in producing vocabulary using stimulus to deepen their understanding of the story. Students read the narrative boxes on the pages given and explained the meaning of the word using visual conventions. Give students the next pages that have narrative boxes removed and ask them to write their own narrative boxes. Students work in group to fill in narrative boxes. Then they leave their completed paper on the table and walked around to look at other group’s work. Students made comparisons to their work.

- Students read further pages and think of 3 questions (visual-based) to ask their friends.

Students used their questions to ask their friends. Teacher checked the answers and encouraged them to use visual interpretation when answering questions. Ask students to read further and answer the comprehension questions. This is to expand their visual interpretation skills and also check their understanding of the story.

**Post-reading: Reviewing their answers**

- use the opportunity to get everyone talking as well as checking their understanding of the story.

Figure 15 Lesson 2

### Lesson 3

#### **Pre-reading: Prediction.**

- Ask students to use what they know from last lesson and guess at what will or could happen next to Victor Frankenstein.
- Check prior knowledge just to warm up before class starts. There were a few words students learned from last lesson, check if they know the meaning of them. Students do an activity called *Word Search*. Students look for the words and circle around them then match the meaning of the words. Ask them to exchange their works and check the answers together.

#### **Reading: Reading for details and answering comprehension questions, sequencing of panels. Gap-filled and guessing words.**

- Students read the pages with visual images removed and answer the comprehension questions (text-based) then they read again and this time used visual interpretation to answered the questions (visual-based). With visual-based questions, students use the images for constructing meaning.
- Sequencing of panels and prediction. Students work in group to sequencing the panels from pages assigned and predict their own last panel. Students put their work on the classroom wall then walk around and read each other's work. Then ask students to quickly summarize this part of the story and whether their predictions were the same as the story.
- Students work to fill in the gaps and to predict what words should be used to fill in the gaps given. Teachers walk around monitoring, listening and scaffolding as see fit. Get students to think about the words by themselves first, then teacher write the words (randomly) on the board. Students practice guessing vocabulary.

#### **Post-reading: Check the answers**

- Ask each group to reveal their answers and check if they all agreed.
- Check students understanding of the story from the beginning until now. Ask their opinions about the characters by using 5 adjectives to describe them.

Figure 16 Lesson 3

## Lesson 4

### **Pre-reading: Matching panels and texts**

- Students listen to the audio that came with the graphic novel. Students got into two groups. Then teacher gives group 1 blank panels, and group 2 cut out texts. Students get up and walk around the classroom try to find their matches (text + panel). Once they find their matches, they can sit down.
- Students check the answers on the book.

### **Reading: Reading for details and use visual interpretation to practice inferencing**

- Students read further pages and answered the questions. The questions involved the answers that can only be found from images so that students can practice inferencing.

1. On page 57 panel 1, why is it difficult for the monster to find food? Please give the evidence.

2. On page 57 panel 4, why the monster said he was surprised? Please give the evidence.

3. On page 58 panel 3 and page 59 panel 1, what do you think the villages felt about the monster? Please give the evidence

4. On page 59 panel 2 and 3, How the images of the monster compare to the hut? What the author tries to communicate here?

5. On page 60 panel 1, what evidence tell you that the person is in the hut is the monster?

6. On page 60, the monster began to experience new feelings? Please explain what does that mean?

- Students swap paper with the person next to them, then they check each other's paper to see if they have the same answers. Then teacher gives out the correct answers. Class discussion whether they agree or disagree with the answers and explain why.

### **Post-reading: Students synthesize the story**

- Ask students what they think of the pages they read today, and if they could change the ending, how they would have ended it? The answer sheet contained these following prompts;

*At first, I was thinking.....*

*When I was reading, I was thinking.....*

*But at the end I was thinking.....*

*So, If I could change the ending it will be....*

- Randomly pick students to share their stories to the class. After each student shared their story, teacher asks questions and also encourages the others to ask the questions too.

Figure 17 Lesson 4

## Lesson 5

### **Pre-reading: Making connections**

- Teacher explains to students the concept of ‘making connections’, in that when they read something which reminds them of something they might have read, heard or seen somewhere before, they try to make the connection, which will help them to see how things are related to each other.

- Students work on the ‘making connection’ activity.

#### *Text-To-Self Connections:*

1. The text says “When he saw me, he screamed and ran away”. This reminds me of .....

2. If I was an old man and see a monster, I would.....

3. The Monster character similar to me because.....

4. The Monster character different from me because.....

#### *Text-To-Text Connections:*

1. The book reminds me of the other books because.....

2. The Monster character reminds me of other characters because....

3. I read/found.....in another books.

#### *Text-To-World Connections:*

1. This reminds me of the real world because.....

2. The story different than the real world because.....

- Teacher walks around the classroom, make sure that students making meaningful connections. Then teacher concludes that as a good reader, thinking and making connections of something they read to other things helps develop their understanding and expands their minds, so it is important.

### **Reading: Guessing words/interpretation/inferencing**

- Teacher plays audio version of the novel and asks students to listen and write down the word(s) they don't know the meanings of. Then asks them to read the pages they have just listened to. Ask them to use the visual clues to help guessing the word(s). Teacher write down the words that would obviously be difficult for the students on the board (5-6 words). Teacher picks one word as a sample to show how to guess or inference the meaning from visual clues i.e. ‘suffer deeply’. Teachers explains further that if you look at the monster face on page 63, panel 1, *you can see he has tears running down his face and you can see ‘Felix’ is sitting in a dark corner face down and looks unhappy. Also, the monster said “Felix was always the saddest. Therefore, you can probably guess that “suffer deeply” means Felix is most unhappy person in that cottage.*

- Then it is students turn to try guessing the meaning of the words.

- After students finish, teacher then explains the meaning and show students how visual clues could help to understand the meaning of the words. Asks if any of them have different ways to interpret the meaning and what they have come up with? Below showed how to use visual clues to help guessing/inferencing words

Figure 18 Lesson 5

*Suffer* – On page 63 panel 1, the text is “Felix was always the saddest”. He seemed to suffer deeply. I think the word suffer means he is unhappy as the image of the monster shows he is crying while in the image of Felix is sitting in the dark corner and head down. He looks sad.

*Dreadful* – On page 65 narrative box 1, the word dreadful means terrible or horrible. This is a whole page panel that shows dead, human bones and skulls, dead trees, cannon, people fighting and people killing each other.

*Extremely* – On page 65 narrative box 2, the word extremely means utterly or greatly. When the monster says he is extremely ugly and wasn't the same as men. As you can see his face on this panel, with yellow eyes and cuts all over his face (showing that he has stitches on his face) and the writer made his face bigger than other illustrations too so that the reader can noticed that he looks really ugly.

*Sentenced* – On page 67 panel 2, the word sentenced means to order because the text said “The government threw him into prison and sentenced him to death”. You can see that he is sitting in the prison (the image shows that he is inside a bar) and his face shows that he is despair or given up. So, it can interpret that “The government threw him into prison and order to kill him. When you read newspaper to watch a news, and you see it said “The judge sentenced him to 5 years in prison.” This means that he has been order by the judge to go to prison for 5 years.

- Teacher asks them to read further then after they finished reading, teacher gives students a sheet of exercise to work on panels and how they infer that to their understanding. Then randomly ask students what panels they chose and how they inferred. Students explain their choice of panels and share how they inferred the panels.

**Post-reading: Prediction**

- at the end of the lesson as what students have seen the last panel shows that the monster ran away... asked students to predict what do they think will happened next? Teacher asked students to write that down. (this will be use for the next lesson)

Figure 18 (Continued)

## Lesson 6

**Pre-reading: Teacher introduced the KWL chart (Know, Want to Know, and Learnt) before and then asked students to fill in the charts on K and W and leave the L at the end of the lesson.**

- Asked students what we already know from last lesson and what do you want to know next?

**Reading: Comparison and contrast and answering the comprehension questions, retelling**

- Teacher asks students to read further pages with texts-only. Then they answer the questions and students read again this time they will read graphic novel and checked their answers. Teacher shares the answers with students and both teacher and students discuss the answers. Asks if it was difficult to read and answers the questions without images? What did they find from the images that the texts-only didn't tell them?

- Teacher gives students the worksheet and explains that they will use this worksheet to work on comparison and contrast of texts only VS visual & texts.

For example, *“on page 75, Why is page 75 totally surrounded by water? The answer is because the author wants to create a feeling of deep, all-consuming water that becomes increasingly dark and deep. In texts only a monster mentioned that “and with great difficulty, pulled her out of the water”.*

*But on the graphic novel, it shows how the water is deep because the color changing from light blue to darker blue. What the same here is that both texts mentioned water but in the graphic novel, you get a feeling that it is difficult for a monster to help her because it is deep, and that is the different”.*

- Teacher asks students to read further pages and these time students will be asked to work on retelling the story using their own words and use the worksheet as guidelines. Teacher explains that this activity allowed them to learn to organize and describe the events which helps enhance their reading comprehension.

*Five fingers Retell*

1. *Character*

2. *Setting*

3. *Problem*

4. *Events*

5. *Ending*

- Ask random students to share their worksheet to the class.

**Post-reading: Fill the L on KWL chart**

- Students filled in the L on the KWL chart and then the journal.

- Students submitted their charts and the journals.

Figure 19 Lesson 6

## Lesson 7

### **Pre-reading: Extract students' prior knowledge**

- Ask students that from last lesson something happened and if they were the character, what they would decide to do?

### **Reading: Skimming and scanning and answering comprehension questions, reading for details**

- Students worked in group on skimming and scanning technique again. This was to help students to practice more and to checked their understanding of the story they have been learning. Students were reminded that looking at the images while reading will help them to comprehend the story better and that it will be easy for them to answers these questions. Students worked in group and once they finished they swapped the answer sheets. Teacher monitored and listened to the conversation. Interrupt if needed but not given them the straight answer.

- Students read further but this time they got to practice reading for details using visual interpretation and answered comprehension questions. Reminded them that reading for details is the extension of skimming and scanning. It is an opportunity for them to make inferences which connect the story and author's messages with their own background knowledge, as well as find specific information in the text. Some of the questions will be about what they can read and some of the questions will be about what they can see. Think about what they studied in the second lesson about the composition of visual.”

- Students posted their answers on the classroom wall and then walked around the checked the other group answers. Teacher listened to students' discussion.

### **Post-reading: Inferencing**

- Students read further pages and teacher asked them to work on inferencing. Reminded them that making inference is about the person, object, animal by what they did, said or thought. Asked them to look at panel 3 again and write down what the character feeling or thought or what they think what is the next action.

- Students worked on inferencing then teacher randomly selected 2 – 3 volunteers (if time permitted) to share their inferencing.

*Based on the text details, I can infer that the character is .....*

Figure 20 Lesson 7

## Lesson 8

**Pre-reading: Students can use graphic novel in guessing words from context using visual images, conclusion**

- Teacher gave students pages from graphic novel with texts removed and asked them what do they think happening based on the images they see. Gave students a few minutes to read. Then put them into group and asked them to work together. Then asked each group to present how they inferred to the images in graphic novel.

**Reading: Use graphic novel for visual interpretation, understand key vocabulary, inferencing on meaning**

- Teacher reminded students about the use of 'Camera angle' and how that convey the meaning of the story. For example;

*"Look at page 112 panel 3, what do you think about the image of a monster?"*

*"As this is an undershot, it gives an effect that a monster looks so powerful and dangerous.*

- Asked students to read further pages and asked them (group work) pick one of the panel or page and explain how the story works based on picture angle, gesture, face expression, colours etc.

- Teacher needed to make sure that groups choose different pages, then gets each group to present.

- then students read further pages and worked on the activity on guessing the meaning of words they have seen a lot in this story. Asked them to match these words with the pictures given their meanings. Teacher gave students a work sheet. This was Individual work.

- Selected few students to share their answers.

- Next teacher read for students on the further pages. Asked students to create the visual images in their head while you were reading. Then teacher and students worked together to analyzed the pages. For example;

*"Look at page 122 – This is when Victor's saying to Walton that he has to go now to the arms of the people he loves. Asked students what can they see here or what do they think Victor means. Waited for their answers then explained to them more details that - He is looking for happiness place. So, he is dying, right?? See that in his imagination of happiness place is where people he loves who'd already dead...his brother 'William, his best friend 'Clerval' and his wife 'Elizabeth'. As you can see from the images Victor is very happy, he is smiling, he is reading while talking to Elizabeth and Clerval. He is playing with his brother. He is walking, chatting lovingly with Elizabeth. All these body gestures and the colour given by the author (green means relaxing, grass, field, tree etc) help you to understand the deeper meaning.*

- Now asked them to look the next page that hasn't got any words on and asked them 'how do they know that the monster is dead?' Possible answer from students could be *because the trail of smoke in the background and because from the previous page a monster said that 'he would burn himself alive'.*

**Post-reading: Use graphic novel for sequencing story plot**

- As this was the end of the story, students were asked to sequence the story plot from the beginning to the end. First->Next->The->After that->In the end.

- Randomly asked volunteer students to shared their sequencing story plot. Checked if they were all agree with each other.

- Student wrote their journals.

Figure 21 Lesson 8



#### **4. Developing Orientation lessons for lesson 1 and lesson 2 (Graphic Novel and Visual Conventions) based on framework.**

Two orientation lessons were developed. The instruction and components were specified. The process to teach the graphic novel and visual conventions used in this study has been applied in the lessons.

#### **5. Developing eight lesson plans for English reading instruction using a graphic novel based on the framework.**

Eight lesson plans incorporating the graphic novel in English language teaching were developed. A process framework aimed to enhance English reading comprehension and visual literacy during the instructional periods. Each lesson was designed to last for 120 minutes, so in total eight lessons. The eight lesson plans were based on the SRE approach and aimed to provide the most effective support for students' comprehension and literary learning. Each lesson was designed by the researcher and included pre-reading, during-reading and post-reading strategies.

##### 5.1 Validating the lesson plan

The sample lesson plan was validated by three experts. The item objective congruence (IOC) was checked (Appendix A).

Each part of sample lesson plan required the experts to provide their comments on each item and mark ✓ in the rating box presented in form of 1, 0 and -1.

1 means the item is appropriate and relevant to the research study  
 0 means not sure if the item is appropriate and relevant to the research study

-1 means the item is not appropriate or relevant to the research study

Each expert was asked to rate 1, 0 or -1 according to whether they agreed with each statement. The questions that obtain the IOC between 0.5-1.0 were deemed acceptable.

##### 5.2 Revising sample lesson plans and student journals according to the experts' comments

There were some additional comments given by experts for revising and editing some parts of the lesson plan. The experts suggested that the lesson plan instruction format should be either *Outcomes* or *Objectives* to keep it consistent. Therefore, the researcher changed the titles from 'Learning Outcomes' to 'Enabling

Objective’. Also, the experts mentioned that some of the activities were not clear in demonstrating how they support the other objective of understanding visual conventions. Therefore, the researcher adjusted and modified the instruction to include ‘using visual interpretation’ to help locate the answers. The researcher revised the lesson plan and this can be found below.

In the part I of the IOC form, reference is made to the first part of lesson plan.

Objectives/Content/Assessment

Terminal Objective

Original:

Direction: Students will be able to use strategies of skimming and scanning and visual interpretation to answer gist and specific questions.

Comment 1: It is not clear how the True and False questions are answered through skimming and scanning.

Comment 2: Adjust the format either ‘Outcomes’ or ‘Objectives’.

Changed to:

Direction: Students will be able to use graphic novel ‘Frankenstein’ Chapter I – IV with reading strategies to answer specific questions.

Comment 1: The activity changed from ‘True and False’ to ‘Answer the questions using the graphic novel.’

Comment 2: Keep the Terminal Objectives and change from ‘Learning Outcomes’ (next part) to ‘Enabling Objectives’.

### Learning Outcomes

#### Original:

Students can skim and scan a graphic novel for gist purposes (setting the scene for the story).

Comment 1: While the skimming and scanning activity supports the study's aim of "enhancing reading comprehension", it is not clear how it supports the other objective of "understanding visual conventions".

Comment 2: Changed from 'Learning Outcomes' to 'Enabling Objectives'.

#### Changed to:

Comment 1: Students can skim and scan and using visual interpretation in a graphic novel for gist purposes (setting the scene for the story).

Comment 2: Changed from 'Learning Outcomes' to 'Enabling Objectives'.

#### Original:

Students can use graphic novel to read for detail.

Comment 1: Same as above.

Comment 2: Changed from 'Learning Outcomes' to 'Enabling Objectives'

#### Changed to:

Comment 1: Students can use visual interpretation in the graphic novel to read for detail.

Comment 2: Changed from 'Learning Outcomes' to 'Enabling Objectives'

#### Original:

Students can use visual interpretation skills to help comprehend the written text in a graphic novel.

Comment: Adjust the format either 'Outcomes' or 'Objectives'.

Changed to:

The only comment on this one is to change from ‘Learning Outcomes’ to ‘Enabling Objectives’.

In the part II of the IOC form, reference is made to the last part of lesson plan.

Teaching Procedures

Original:

Phase 4 Wrap-Up

Teacher collects students’ journal and end the class.

Comment: Don’t see “Journal” in any procedure

Changed to:

Phase 4 Wrap-up

Teacher collects students’ journal that were given to them during Post-Reading.

## **6. Designing a Pre/Post-test: English reading comprehension**

### 6.1 Designing English reading comprehension test.

The English reading comprehension test was constructed by the researcher to assess students’ English reading comprehension ability before and after learning through reading a graphic novel. The procedures of constructing the English reading comprehension test are described below:

6.1.1 The researcher used the samples of tasks on the IBO’s website (International Baccalaureate Organization) for Language Acquisition as a guide to develop the test and the criterion (comprehending written and visual text). The test was modified to suit the grade 10 EFL students.

6.1.2 The questions required students to read the written and visual texts and answer the questions. The test covered the use of understanding visual images presented in the graphic novel, interpretation and then answering the questions. The skills needed to complete the test related to what the researcher taught in class. The post-test consisted of the same 15 questions in order to indicate any improvement in overall performance. The total score for English reading

comprehension test was 15, 1 mark for each question. The researcher used the following rubric to assess students' English reading comprehension.

### 6.2 Scoring systems and criteria

The scoring systems and criteria were adopted and adapted from the IBO Language Acquisition Criterion B (Comprehending Written and Visual Text) that students should be able to:

- identify basic facts, messages, main ideas and supporting details
- recognize basic aspects of format and style, and author's purpose for writing
- engage with the written and visual text by identifying ideas, opinions and attitudes and by making a personal response to the text.

Thus, instead of using Achievement level 0, 1-2, 3-4, 5-6 and 7-8 as in the IBO criterion scoring system, the researcher modified the rubric by separating the criteria into only two achievement levels. The researcher used scores for the test as 1 and 0. Score 1 for students who:

- clearly identify basic facts, messages, main ideas and/or supporting details
  - have excellent awareness of basic aspects of format and style, and author's purpose for writing
  - engage thoroughly with the written and visual text by identifying ideas, opinions and attitudes and score 0 for students who failed to meet the above criteria.
- (Appendix B)

### 6.3 Validating the test

The English reading comprehension test was validated. The item objective congruence (IOC) was checked by three experts, two of whom were native English speakers at an international school in Bangkok and one who is a professor at a university in Bangkok (Appendix C).

The test was trialed with 20 Grade 10 students from the Wattana Wittaya Academy School, Bangkok but who had not enrolled in the EIC course.

Each expert was asked to rate 1, 0 or -1 according to whether they agreed with each statement. The questions that obtained the IOC between 0.5-1.0 were deemed acceptable.

The results obtained from the experts on English reading comprehension were as follows:

The results from the three experts on Pre/Post-test validation form (IOC) indicated that although the majority of the items were reserved, there were still some areas that have been suggested for modification. The experts suggested the changes below for item 1 'Instruction':

- More instructive format needed to guide the students
- Add the panel number so students can find it faster

#### 6.4 Revising the test according to the experts' comments

The comments received from the experts have been taken to consideration and therefore, the items were adjusted. The researcher responded to the suggestions and made changes to the instruction format that guided the students and added the number of panels. The comments from experts were implemented and the tests were trialed with a pilot group. The revised English reading comprehension test is presented as follows:

In the part I of the IOC form (Instruction and Original), reference is made to the part I (Instructions) on test paper.

Clear and Concise.  
Free of ambiguities.

Changed to:

Although for the item I Instruction the experts did not ask the researcher to change anything, however, they were comments given as follows:  
More instructive format that guides the students  
Add number of panels

#### 6.5 Piloting the English reading comprehension test

The purpose of pilot study was to validate the test based on using a graphic novel for English reading comprehension. After the validation by three experts, a pilot test was carried out with 20 students who shared the same characteristics in terms of age as the sample group study. After the pilot tests, the results were calculated using the criteria of the questions on the reading comprehension test. The

researcher scored for the English reading comprehension test as 1 for correct answers and 0 for incorrect answers based on the criteria provided.

#### 6.6 Checking the test reliability and readability

After the pilot study, the reliability of the test was estimated using an internal-consistency measure of reliability (Cronbach's coefficient alpha). The reliability of the test is presented as follows:

Table 6 Reliability of English reading comprehension test

English reading comprehension test	Reliability
Cronbach's Alpha	.631
Cronbach's Alpha based on standardized items	.633

Using Cronbach's alpha coefficient method, the reliability level was .631. Although it is a general rule-of-thumb that scores above .7 are desirable, research by Taber (2017) suggests that scores as low as .5 can be considered 'sufficient' in terms of reliability due to the impact of factors such as cohort and item size on reliability (see figure 22).

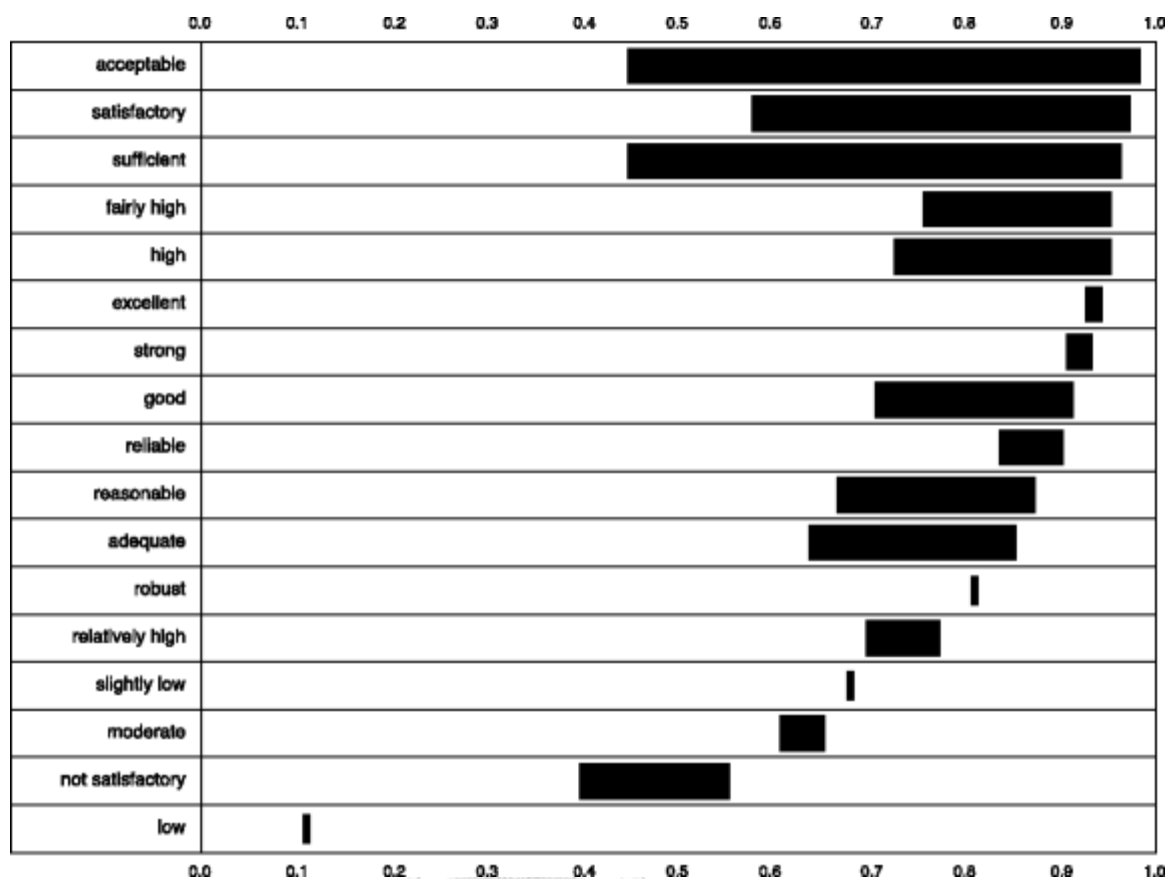


Figure 22 Qualitative descriptors used for values/ranges of values of Cronbach's alpha reported in papers in leading science education journals (Taber, 2018)

The researcher recognizes the limitations of the current reliability score but due to the open-ended nature of the questions and their focus on both text and visual information (the latter a new concept for the cohort), the constraints associated with the cohort related to available testing time, the class size and their English level, the researcher continued with only 15 items. That said, the researcher would recommend a testing scenario in which more time and a larger cohort was available.

The researcher also checked the consistency reliability measurement of test scores. This measurement requires raters to consider a consistency during evaluating test scores. The measure of agreement between two raters is presented in table 7



Table 7 Measure of Agreement of test scores

Students	Rater 1	Rater 2	Agreement
1	13	13	1
2	10	10	1
3	12	12	1
4	13	14	0
5	13	13	1
6	11	11	1
7	11	11	1
8	11	11	1
9	7	7	1
10	9	9	1
11	11	11	1
12	11	11	1
13	9	9	1
14	10	10	1
15	10	10	1
16	5	6	0
17	6	6	1
18	10	10	1
19	8	8	1
20	8	8	1
			18/20
			90%

As can be seen above, two raters agreed on 18 out of 20 scores. The Percentage agreement is 90%.

As for checking the readability of the test, the researcher used the Flesh Kincaid Reading Ease and Flesh Kincaid Grade level to calculate its readability. The result of the Flesh Kincaid Reading Ease was between 60-80, which means the test should be accessible to 12-15 years old. The Grade level indicated that the test

questions equate to the readability of texts offered in the US school grade level system. However, despite being labeled as ‘easy to understand’, the researcher was aware that the cohorts were foreign language learners who are typically one to two years lower in reading age than the counterpart US school grade level. When comparing the Flesch-Kincaid readability scores with CEFR levels, it can be seen that the researcher scores indicate that it is B1 strand in the CEFR grading level systems, which aligned with the sample group in this study. The CEFR grading level systems can be seen in the figure 23 below.

Linguapress overall assessment	Flesch-Kincaid readability scores and levels	CEFR LEVELS - IELTS
●	0-50 Very difficult (Higher education level)	C2 Mastery 8 - 9
●	50 - 60 Fairly difficult (11th or 12th grade - final years of high school)	C1 Advanced 7 - 8
●	60 - 70 Plain English - should be easy to understand by students from 14 to 15 years upwards	B2 Upper intermediate - 6 - 7
●	70 - 80 Fairly easy - accessible to students aged 13 upwards	B1 intermediate - 4.5 - 6
●	80 - 90 Easy	A2 elementary - 3 - 4
●	90 - 100 Very easy :	A1 EFL beginners - 1 - 2

Figure 23 A comparison of different readability scales  
(Linguapress.com, 2019)

This was similar in outcomes to the Dale-Chall Readability Formula. The Dale-Chall Adjusted grade level table and the final score was used to evaluate the appropriateness of the test. The result of the Dale-Chall Readability formula final score was 7.2, which means that this test is suitable for grade 9-10, which equates with this cohort.

Dale-Chall Adjusted Grade Level Table	
FINAL SCORE	GRADE LEVEL
4.9 and Below	Grade 4 and Below
5.0 to 5.9	Grades 5 - 6
6.0 to 6.9	Grades 7 - 8
7.0 to 7.9	Grades 9 - 10
8.0 to 8.9	Grades 11 - 12
9.0 to 9.9	Grades 13 - 15 (College)
10 and Above	Grades 16 and Above (College Graduate)

Figure 24 Dale-Chall Adjusted Grade Level  
(Readabilityformulas.com, 2020)

Based on the readability and grade level table results, it can be seen that the graphic novel selected for the reading comprehension recommended for grade level 7-10 is suitable for this group of students, who are in B1 strand in the CEFR (grade 9-10).

## **7. Designing students reading motivation questionnaires.**

### **7.1 Designing students reading motivation questionnaires.**

The reading motivation questionnaire test was designed to identify whether students were interested in reading. The researcher adopted a reading motivation questionnaire revised by Wang and Guthrie (2004). The researcher adapted the Motivation for Reading Questionnaire (MRQ) from originally 53 items that aim to manifest eleven constructs of reading motivation into 30 items. In this study, the eight constructs were used as the revised reading motivation questionnaire, as can be found in table 8.

Table 8 Eight constructs and definitions for reading motivation originate in Wigfield, Guthrie and McGough (1997) and revised by Wang and Guthrie (2004)

Construct of reading motivation	Definition	Theoretical distinctions
Reading curiosity	Desire to learn about a particular topic of interest	Intrinsic motivation
Reading involvement	Pleasure gained from reading a well-written book, article, or website on an interesting topic	
Reading Challenge	Satisfaction from mastering or assimilating complex ideas in text	
Competition in reading	Desire to outperform others in reading	Extrinsic motivation
Reading compliance	Desire to read because of an external goal or requirement	
Reading for grades	Desire to receive good grades and to be favorably evaluated by the teacher	
Reading recognition	Gratification from receiving a tangible form of recognition for success in reading	
Social reason for reading	Satisfaction from sharing the meanings gained from reading with peers	

The modified questionnaire consisted of 30 items which were developed into a Likert-type questionnaire in English, with a choice of three answers to circle in each statement. The three answers were listed as 1 for *Not at all*, 2 for *Sometimes* and 3 for *Often*. Students had 30 minutes to complete it. In the questionnaire, the researcher asked students to circle one answer for each statement they think that best represents their feelings when reading. The questionnaire contained questions that emphasized both intrinsic and extrinsic motivation to read, such as *I like to read because I always feel happy when I read things that are of interest to me* or *I read to improve my grades*. The average score of the item was used as an index to measure the extent of

students' motivation to read. High scores indicate that the students are motivated to read, while low scores indicate the reverse.

### 7.2 Validating reading motivation questionnaires

The data collection methods for this study included a questionnaire adapted from Wigfield, Guthrie and McGough (1997), which indicated evidence of construct validity supporting eleven factors for the 53-item (Guthrie, 2010). Most of the reading motivation aspects correlated positively from low- to moderately high levels, providing further evidence of construct validity.

### 7.3 Checking the reliability of questionnaires

In terms of reliability, Guthrie (2010) claimed that Wigfield and Guthrie (1997) reported the reliabilities for all the aspects of the 53-item MRQ ranging from .43 to .81. Hence, the researcher felt that the adapted questionnaire was a suitable measuring tool of motivation for the test cohort.

## **8. Submitting the research proposal to Office of The Research Ethics Review Committee for Research Involving Human Research Participants, Health Sciences Group for the approval to conduct the research.**

After revising the tests and lesson plans, the research proposal was submitted to Office of The Research Ethics Review. The documents required by the committee were

1. Thesis Proposal
2. Application form
3. Document providing information for the research sampling population/participants
4. Letter of consent for the participants to take part in this research
5. Letter of consent for parents or guardians (if your participants are under the age of 18)
6. Letter stating that you have permission to conduct your study. The letter received from Head Master or Head Mistress from school needs to state that the researcher (with the researcher's name) has permission to conduct the study, the period to conduct the study and who is/are the participants of this study.
7. Request form for exemption from letter of consent asking permission to conduct the research

8. Other related documents such as posters, brochures etc.

All of the documents suggested that the researcher had to adjust the wording according to the research project. It is important to note that the researcher should not collect information for the research before the application for an ethics review has been approved or certified by the Research Ethics Review Committee. The researcher recommends that all the required documents from the RERC should follow the exact details and if there is no further requirement for adjustment then this process should take no longer than one month.

### **9. Piloting the lesson plan**

As for piloting the lesson plan, due to the time constraints the researcher could not pilot the lesson plan at the same school that conducted the English reading comprehension and reading motivation tests. Instead, the researcher delivered the lesson to a native English-speaking teacher at an international school in Bangkok using orientation lesson plan 1 (Appendix D). The purpose of this is to evaluate how the researcher delivered this lesson. The evaluation form consists of 5 strands and each strand was asked to rate using 3 scales; 1 = inadequately, 2 = adequately and 3 = well.

The ratings given by the observer were either 3 (delivered the strand well) or 2 (delivered the strand adequately). The strands that receive the rating 2 required additional comments. When asking how clearly the researcher gave directions, the observer suggested that some instructions were quite complicated as these were new concepts and vocabulary for the teacher. Therefore, the teacher should be more prepared to paraphrase or rephrase instructions for students in order to maximize time. When asking how well the researcher managed the time, due to the lack of digital access to a website (on the day, the researcher could not get the website to run) the researcher had to use color photocopies of the required activities. This interfered with the predicted timing of the lesson. The observer suggested that in future, reducing the number of tasks in this case would solve the issue.

### **Stage Two: Implementation stage**

**1. Pre-test: English reading comprehension and Students' reading motivation questionnaires.**

The pre-test of English reading comprehension and students' reading motivation questionnaires were conducted on the first week before the instruction and orientation classes. The tests served as a pre-test to measure students' English reading comprehension ability and their reading motivation before the treatment. The students completed 15 questions of English reading comprehension and 30 reading motivation questionnaires in 90 minutes (Appendix D and E).

## **2. Orientation classes on the conventions of graphic novels and other visual conventions.**

Orientation classes on the conventions of graphic novels and other visual conventions were implemented for students to recognize and identify conventions shown in graphic novels and to recognize relevant terminology used to describe them. There were carried out with one sample group in semester one of the academic year 2019. The steps were as follows

### **2.1 Introduction to Graphic Novels**

This was conducted in the first lesson to introduce students to graphic novels. Students were exposed to graphic novel terminology before the treatment, such as panels, speech bubbles, narrative boxes.

### **2.2 Introduction to Visual Conventions**

This was conducted in the second lesson to allow students to familiarize themselves with the visual conventions used in graphic novels such as angles, foregrounding and use of colors, before the treatment.

## **3. Instructional period of lesson plans – 8 lessons**

The 8 lessons (two hours per lesson) were conducted using a graphic novel with the Scaffolded Reading Experience and its related reading strategies. In the first lesson, students learned how to read a graphic novel and answer basic questions using text-based and visual- based reading strategies. After the first lesson, students practiced using the graphic novel with more reading strategies, such as making connections, sequencing, summarizing and re-telling, and guessing words using visuals. By the end of lesson 1, 6 and 8 students were asked to complete their Journals to show what they liked about each lesson.

The researcher used the student journals as a form of qualitative data collection to indicate their level of enthusiasm and desire to read. Students responded to the prompts:

- *Which, if any, of the reading activities did you enjoy the most in today's lesson? Explain why/why not.*
- *Do you think images in graphic novel help you to understand the reading better? Explain why/why not.*
- *Would you like to continue reading the graphic novel that you used in today's class? Explain why/why not.*

For these questions, the students were given the option to say 'none', 'yes' or 'no' but must explain why. This helped the researcher in determining which students remain unmotivated by the graphic novels or who have become demotivated by them. Students were given 5 minutes after lesson 1, 6 and 8 to fill-in their journal (Appendix F). The researcher used content analysis to interpret the journals.

#### **4. Post-tests: English reading comprehension and Students' reading motivation questionnaires.**

At the end of the treatment period, the same participants completed the post-test. The post-test measured students' English reading comprehension ability and their reading motivation after the treatment.

#### **Stage Three: Data Analysis**

To evaluate the effectiveness of the instruction, the data obtained from pre-test and post-test from both English reading comprehension and reading motivation questionnaires were statistically analyzed by mean ( $\bar{x}$ ), standard deviation (SD) and t-test. Comments in the students' journals were use as additional sources to support the reading motivation questionnaires.

##### **1. Data analyzed for research question One**

Research question one aimed to show to what extent does an understanding of visual conventions as presented and practiced through the graphic novel improve English reading comprehension. The data received from Pre-and Post-test answered this question. To analyze the data, mean ( $\bar{x}$ ), standard deviation (SD) and t-test were conducted in order to find the differences in the students' English reading comprehension ability.



## 2. Data analyzed for research question two

Research question two aimed to show how the graphic novel affects students' reading motivation. The data received from the Reading Motivation Questionnaires answered this question. To analyze the data, mean ( $\bar{x}$ ), standard deviation (SD) and t-test were conducted in order to find the differences in the students' reading motivation.

In addition, the opinions and comments received from student journals were transcribed and analyzed using content analysis coding on frequency word marks in order to evaluate some attitudes and opinions. Creswell (2014) suggests steps in data analysis as: preparing data for analysis, reading through all data, coding the data, and interpreting. In the first step, the researcher prepared the data, which involved sorting and arranging the student journals. In the second step, the researcher read through all the journals carefully, identified and underlined general ideas given by participants, and then reflected on the overall meanings. In the third step, the researcher started grouping the data into categories based on the nature of this study. The researcher developed a predetermined code that enabled the data to be put into tabular form. Then a tally was performed to count the number of times that the coding unit appears. The final step was interpreting the data of the findings. The purpose of analyzing the journals was to find the evidence that could support the fact that during the lessons, students were engaged in the activities heavily based on the use of visual information, and were motivated to read because the images in the graphic novel help them to understand the reading better. Thus, they want to continue reading it. Therefore, the researcher was looking at the considered responses related to the activities which were for the most part related to the activities based on visual information. A *considered response* would contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere. An *impromptu* response would simply make mention of the visuals as an aid to vocabulary.

Moreover, the researcher compared the outcomes to the research questions so as to see whether an understanding of visual conventions presented and practiced through the graphic novel could improve students' English reading comprehension and thus, whether the graphic novel format impacted their reading motivation.

In prompt A, the researcher was looking for the name of activities. Additionally, the sub-categories determined the student's opinion of said activity and whether these opinions demonstrated intrinsic or extrinsic motivation.

In prompt B, a considered response was demonstrated in responses that go beyond simple reference to images helping with vocabulary. The researcher was looking for references to how students used visuals to help understand mood, tone and thematic ideas and creativity, and not just specific vocabulary items. These responses would give an indication as to the importance of using visual information to support overall comprehension of text.

In prompt C, as there was no critical thinking required, the researcher focused on the responses that show good willingness to continue reading graphic novel and how it affected their reading motivation.

Coding guidelines:

The researcher was looking for positive responses that indicate a considered level of engagement with the graphic novel through the SRE-based activities. Therefore, the researcher focused on responses that were for the most part related to the activities based on visual information, as opposed to activities such as the text-without-visual that were based on the written text only. Consequently, these responses scored '*Considered*' on the frequency chart. The researcher created a predetermined code before starting the coding process. The predetermined code was set to clarify the answers to the prompt question. In prompt A, the researcher was looking for the names of activities. Additionally, the sub-categories determined the student's opinion of said activity and whether these opinions demonstrated intrinsic or extrinsic motivation. Table 4.7, 4.8 and 4.9 presented the activities frequency distribution in Prompt A on lesson 1, 6 and 8.

The reliability of the coding and the interpretation of this analysis was done by two people cross-checking the codes. The agreement from the two coders checked the consistency of the coding. The measurement ranges from 0 indicated that there is no agreement on the data and 1 indicated that there is an agreement on the data. 80 or 80% would be acceptable for good qualitative reliability (Lombard et al). In this study, the result of intercoder reliability was assessed on 8 tallies (9 tallies in total) and there was 88.88% agreement, which indicates 'acceptable'.

## Intercoder agreement:

The coders indicated 1 if they agreed with the student's responses and 0 if they disagreed with the responses. The total score is 2. The intercoder agreement reliability is presented in table 9.

Table 9 Intercoder agreement reliability

<b>Codes</b>	<b>Coder 1</b>	<b>Coder 2</b>	<b>Total</b>	<b>Percentage</b>
Prompt 1 (lesson 1, 6 and 8)				
Considered response:	Lesson 1	Lesson 1	2	100%
Responses related to the	1	1		
activities which were very	Lesson 6	Lesson 6	2	100%
heavily based on visual	1	1		
information is 95% and				
Impromptu response:	Lesson 8	Lesson 8	2	100%
Activities such as the text	1	1		
without visual that were				
based on the written text				
only is 0%				
Prompt 2 (lesson 1, 6 and 8)				
Considered:	Lesson 1	Lesson 1	1	50%
Good degree of critical	1	0		
thinking (visuals to help				
understand mood, tone and	Lesson 6	Lesson 6	2	100%
thematic ideas and	1	1		
creativity)				

Table 9 (Continued)

<b>Codes</b>	<b>Coder 1</b>	<b>Coder 2</b>	<b>Total</b>	<b>Percentage</b>
Impromptu: Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)	Lesson 8 1	Lesson 8 1	2	100%
Prompt 3 (lesson 1, 6 and 8) Considered: Give a good indication of willingness to continue reading graphic novel	Lesson 1 1	Lesson 1 1	2	100%
Impromptu: Gives a negative indication of willingness to continue reading	Lesson 6 1	Lesson 6 1	2	100%
	Lesson 8 1	Lesson 8 1	2	100%

The intercoder reliability was checked in order to find out how consistent the two coders were in terms of agreement using the same coding scheme to all responses given. There was 100% agreement in Prompt 1 lesson 1, 6 and 8. In prompt 2, there was 50% agreement in lesson 1 but 100% agreement in lesson 6 and 8. For prompt 3, there was 100% agreement in all three lessons. Although there was some disagreement in prompt 2 lesson 1, after discussion the two coders came to a mutual agreement.

To conclude, three main instruments of research were used in this study; the English reading comprehension text, the reading motivation questionnaires and the students' journals.

### **Summary**

This study aims to investigate the impact of reading graphic novels on students' English reading comprehension and reading motivation. The research was conducted with 20 Grade 10 students at the selected School over 10 lessons. The

study compared students' English reading comprehension mean scores before and after receiving reading instruction based on using a graphic novel and the Scaffolded Reading Experience approach. Furthermore, the study also compared the reading motivation questionnaire's mean scores before and after receiving reading instruction, along with the evaluation of the student journals collected in lesson 1, 6 and 8. The design for data analysis can be found in table 10 below. The results and findings of each research questions will be presented in Chapter 4.

Table 10 Research questions and data summarizing

Research questions	Data type	Data analyzing
Research question 1:  To what extent does an understanding of visual conventions as presented and practiced through graphic novel improve English reading comprehension?	Reading Comprehension pre- and posttest.	t-test, means, standard deviation
Research question 2:  2. How does graphic novel affect student's reading motivation?	Reading Motivation Questionnaires  Students' Journal	t-test, means, standard deviation  Content analysis

## CHAPTER IV

### RESEARCH FINDINGS

This chapter presents the results from the research study to identify to what extent does an understanding of visual conventions as presented and practiced through a graphic novel improve English reading comprehension and reading motivation. This chapter is divided into two parts: the first part presents the results from the English reading comprehension pre-test and post-test; and the second part presents the results from the reading motivation questionnaires, both pre-test and post-test. The following questions guided the research study:

Research question 1: To what extent does an understanding of visual conventions as presented and practiced through the graphic novel improve students' English reading comprehension?

This first research question determined whether an understanding of visual conventions as presented and practiced through the graphic novel improves English reading comprehension. The questions on the English reading comprehension pretest and posttest were used to answer this question. The mean scores from the pretest and posttest were compared using the t-test to find out whether there was a significant difference between the mean scores of the students. The mean scores, standard deviations, mean differences, t-values, and significance levels for all participants from pretest and post-test are shown in table 11.

Table 11 Comparisons of students' pre-test and post-test for Reading Comprehension

	Pretest		Posttest		MD	t	sig
	$\bar{X}$	SD	$\bar{X}$	SD			
Reading Comprehension	8.75	2.07	11.15	2.13	2.40	4.222	.000*

\*p<.05

The results from table 4.1 showed that the post-test mean scores ( $\bar{X}$  =11.15, S.D = 2.13) on the English reading comprehension test were significantly higher than

the pre-test score ( $\bar{X} = 8.75$ , S.D = 2.07). The mean difference was 2.40, t-value of 4.222 at level of .000 ( $p < 0.05$ ). The results indicate that understanding the visual conventions presented and practiced through a graphic novel improved reading comprehension. Therefore, students scored significantly better in the post-test English reading comprehension questions that tested students' understanding of written and visual text. The result of the pre-test histogram is also presented graphically in figure 25.

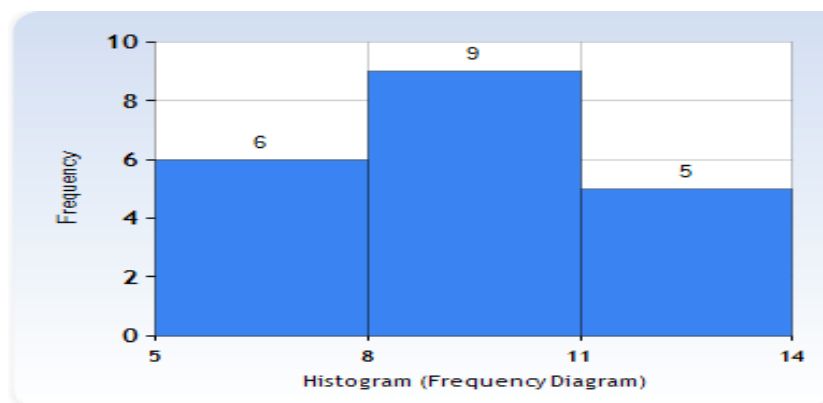


Figure 25 Results of Pre-test histogram of reading comprehension

Figure 25 shows that out of 20 participants, six participants scored between 5-7, nine participants scored between 8-10 and five participants scored between 11-13. The total scores of the reading comprehension pre-test are out of 15. The lowest score was 5, while the highest score was 12. The post-test histogram was also analyzed and presented graphically in figure 26.

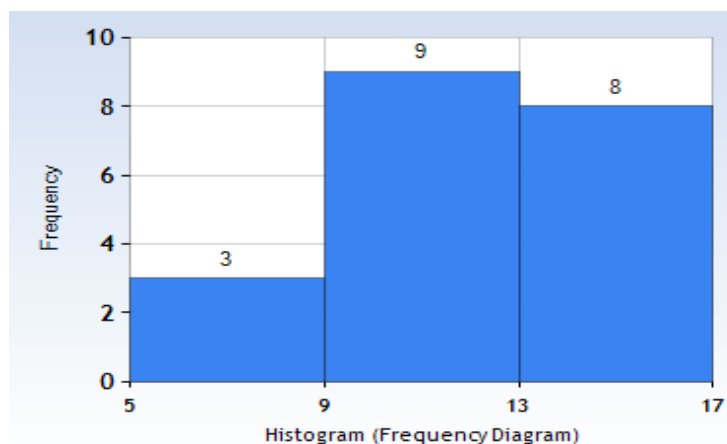


Figure 26 Result of Post-test histogram of reading comprehension

As figure 26 shows, out of the 20 participants, 3 participants scored between 5-8, nine participants scored between 9-12 and eight participants scored between 13-15. The total scores of the reading comprehension post-test are out of 15, which is the same as the pretest. The lowest score in the post-test is 7, while the highest score is 14.

The findings of the pre-test and post-test of reading comprehension were also analyzed and presented in a bar chart in figure 4.3 in order to compare the test scores before and after the treatment.



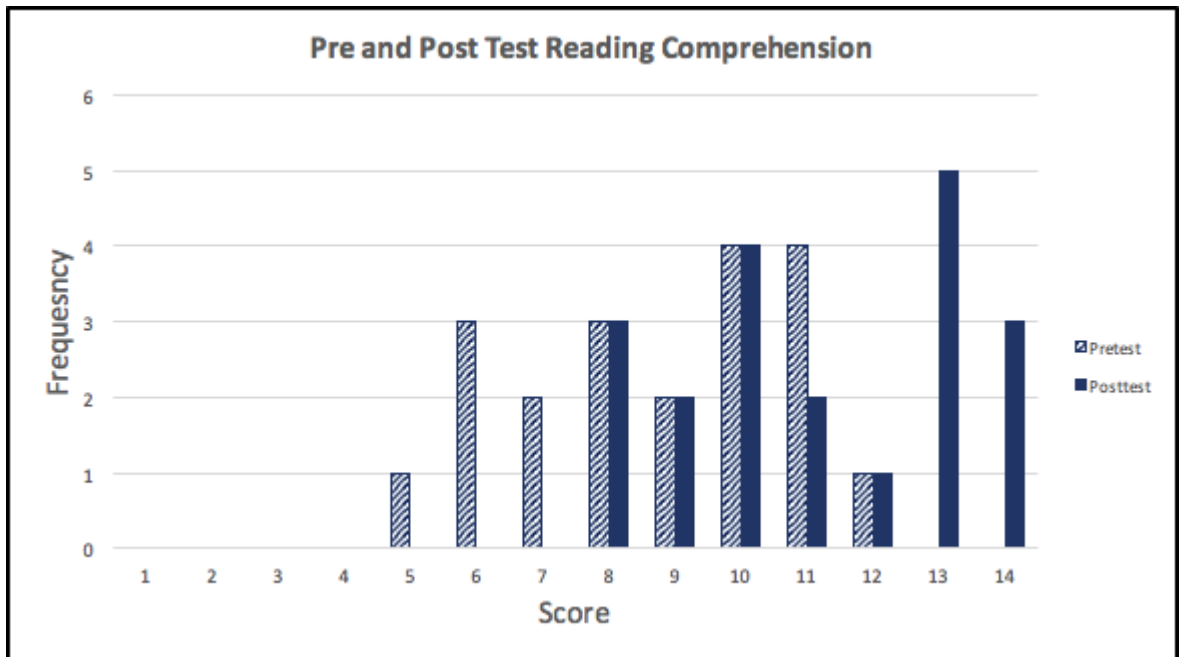


Figure 27 Bar chart comparing pretest and posttest

Figure 27 shows a significant improvement in scores. Also, when comparing the lowest score from the pre-test (5) to the post-test (7), as well as the highest score from the pre-test (12) to the post-test (14), it can be concluded that the scores in the post-test have improved significantly.

To measure the magnitude of mean difference, the effect size measure has been applied. When  $d = 0.2$ , it can be interpreted as small effect - mean difference is 0.2 standard deviation. When  $d = 0.5$ , it can be interpreted as medium effect - mean difference is 0.5 standard deviation and when  $d = 0.8$  this means large effect - mean difference is 0.8 standard deviation. The results showed that a size of effective reading comprehension was  $d = 1.13$  standard deviation. To calculate Cohen's  $d$ , we divide the mean difference by the standard deviation:

$$d = \text{mean difference} / \text{standard deviation} = 2.40 / 2.13 = 1.13$$

Since the difference is more than 0.8, it can be considered a large effect. In fact, it is greater than 1 so we can therefore conclude that student English reading comprehension was enhanced by the graphic novel after they were taught both graphic novel and visual conventions and reading instruction based on the SRE approach.

Research Question 2: How does the graphic novel affect students' reading motivation?

This research question wanted to explore student reading motivation while reading the graphic novel. The 30 items of the reading motivation questionnaires, and student journals were used to answer this question. The mean scores from the pretest and posttest were compared using a t-test to find out how significant the difference was between pretest reading motivation questionnaires and posttest reading motivation questionnaires. Table 12 shows the mean scores, standard deviation and mean differences, t-values, and significance levels for all questions from the pre-test and post-test reading motivation questionnaires.

Table 12 Comparison of Reading Motivation Questionnaires pre-test and post-test

	Pre-test		Posttest		MD	t	Sig.
	$\bar{X}$	SD	$\bar{X}$	SD			
Reading Motivation Questions	2.09	0.24	2.22	0.35	.013	3.220	.003*

\* $p < 0.05$

The results from table 12 show that the post-test mean scores ( $\bar{X} = 2.22$ , S.D = 0.35) on the reading motivation questionnaires were significantly higher than the pre-test score ( $\bar{X} = 2.09$ , S.D = 0.24). The mean difference was 0.35, t-value of 3.22 and significance level of .0003 ( $p < 0.05$ ). From this result, it can be seen that after the students were taught graphic novel and visual conventions, and reading instruction based on the SRE approach using a graphic novel, their reading motivation improved significantly better in the post-test. The table below separates the students' pre-test and post-tests of the reading motivation questionnaires.

Table 13 Report of Reading Motivation Questionnaires pre-test and post-test on  
intrinsic and extrinsic motivation

	Pre-test		Posttest		MD	t	Sig.
	$\bar{X}$	SD	$\bar{X}$	SD			
Curiosity (6 items)							
1	2.15	0.36	2.50	0.51	0.35	2.33	.031*
2	2.30	0.47	2.22	0.52	-0.10	-0.8	0.428
3	2.60	0.68	2.75	0.44	0.15	1.14	0.267
4	2.35	0.67	2.60	0.6	0.25	1.75	0.096
5	2.25	0.64	2.40	0.5	0.15	1.00	0.330
6	2.25	0.64	2.40	0.68	0.15	0.90	0.379
Involvement (6 items)							
7	1.80	0.83	2.00	0.65	0.20	1.00	0.33
8	2.15	0.67	2.20	0.69	0.05	0.37	0.716
9	2.75	0.44	2.90	0.3	0.15	1.83	0.083
10	1.95	0.76	2.10	0.64	0.15	0.90	0.379
11	1.70	0.66	1.85	0.74	0.15	1.37	0.186
12	2.10	0.72	2.40	0.68	0.30	1.83	0.083
Challenge (2 items)							
29	2.15	0.59	2.20	0.61	0.05	0.252	0.804
30	1.95	0.60	2.05	0.82	0.10	0.490	0.629
Recognition (5 items)							
20	2.15	0.81	2.30	0.73	0.15	0.90	0.379
21	1.75	0.63	1.95	0.76	0.20	1.07	0.297
22	2.05	0.69	2.25	0.44	0.20	1.45	0.163
23	2.00	0.57	2.40	0.60	0.40	2.62	.017*
24	1.95	0.51	2.00	0.46	0.05	0.438	0.666

Table 13 (Continued)

	Pre-test		Posttest		MD	t	Sig.
	$\bar{X}$	SD	$\bar{X}$	SD			
Grades (4 items)							
25	2.20	0.69	2.30	0.73	0.10	0.462	0.649
26	2.35	0.49	2.65	0.50	0.25	1.75	0.096
27	2.25	0.79	2.65	0.49	0.40	2.03	0.057
28	1.80	0.69	1.90	0.85	0.10	0.567	0.577
Competition (3 items)							
13	2.25	0.79	2.3	0.66	0.05	0.271	0.789
14	1.90	0.71	2.00	0.56	0.10	0.809	0.428
15	1.95	0.51	1.95	0.51	0.00	0.00	1.00
Compliance (4 items)							
16	1.90	0.64	1.80	0.61	-0.10	-0.438	0.666
17	1.80	0.61	2.25	0.55	0.45	2.65	.016*
18	1.95	0.76	2.35	0.59	0.40	2.63	.017*
19	2.10	0.85	2.30	0.73	0.20	1.16	0.258

\*p &lt; .05

The breakdown results from table 12 indicate that there was statistically significant difference in items 1, 23, 17 and 18. Item 17 illustrated significant difference in student motivation towards 'Compliance', which obtained the highest mean difference (MD = 0.45), whereas item 1 under 'Curiosity' was reported to have the lowest mean difference (MD = 0.35). For the other items, the p value was greater than .05. This means that there was no statistically significant difference between the two tests. However, the mean scores on the posttest increased in most components except 2 and 16. Therefore, we can conclude that this pattern of behavior could be influenced by the students' cultural values and beliefs which occurred through their thoughts or feelings during the test time (Wang and Guthrie, 2004). Wang and Guthrie (2004) further suggest individuals' cultural experiences are likely to influence the development of intrinsic and extrinsic reading motivation. Therefore, it can be

concluded from the number of students responding in each question in the pretest and posttest that they are motivated to read for various reasons. Each question represented each factor and students were asked to choose one answer from the three scales *Not at all, Sometimes, Often*.

#### Intrinsic

The Reading Motivation Measurement model (Wang and Guthrie, 2004) is divided into two-factors; intrinsic motivation and extrinsic motivation. Intrinsic involves:

- Curiosity
- Involvement
- Challenge

Extrinsic involves:

- Recognition
- Grades
- Social
- Competition
- Compliance

The results from table 12 revealed that students' responses regarding both intrinsic and extrinsic motivation in the posttest have improved since the pretest. Regarding the intrinsic factor, the change could indicate the influence of reading for enjoyment on the students. With respect to the improvement in extrinsic motivation, we can assume that students found reading for school as equally important and rewarding as reading for enjoyment. As mentioned by Wang and Guthrie 2004, intrinsic and extrinsic reading motivation could be influenced by student's cultural values and beliefs, such as expectations from parents to do well academically or a school's emphasis on achieving high grades.

Despite a positive result from table 11, it is interesting to note that students who showed a positive impact in terms of reading motivation on the post-test also wrote positive responses in their journals. Table 14 presents the samples of students with positive reading motivation mean scores, standard deviation and mean differences, t-values and significance level results from the reading motivation questionnaire.

Table 14 Sample of student with positive results from the reading motivation questionnaire

Reading Motivation	Pre-test		Post-test	
	$\bar{X}$	SD	$\bar{X}$	SD
Student sample 1	2.20	.484	2.23	.568
Student sample 2	1.80	.664	1.96	.668

\*p<0.05

The result from table 13 shows that the student sample 1 post-test mean score ( $\bar{X}$  =2.23, S.D = .568) on the reading motivation questionnaires was significantly higher than the pre-test score ( $\bar{X}$  =2.20, S.D = .484). Similarly, student 2's sample post-test mean score ( $\bar{X}$  =1.96, S.D = .668) was higher than the pre-test score ( $\bar{X}$  =1.80, S.D = .664). The results could suggest that the students' reading comprehension and motivation were positively impacted by using the graphic novel. The same students' journals express positive feeling towards reading the graphic novel, as can be seen in tables below.



Table 15 Student' journal sample 1-responses are verbatim

Student sample 1	Lesson 1 Student's response	Lesson 6 Student's response	Lesson 8 Student's response
Question 1 Which, if any of the reading activities did you enjoy the most in today's lesson? Explain why/why not	Skimming and scanning reading because it helps me to answer question quicker.	Read story with images because I feel that I can understand the story.	Matching words activity because I can learn vocabulary and its' fun.
Question 2 Do you think images in graphic novel help you to understand the reading better? Explain why/why not	Yes, because we can see the characters' facial expression.	It helps a lot because some of the scene that I can't imagine how it happens in the story.	Yes, because I can know the characters' feeling or their reaction.
Question 3 Would you like to continue reading the graphic novel that you used in today's class? Explain why/why not	Yes, because I never read about this before and it's really interested book.	Yes, now I enjoy and like to read this kind of book.	Yes, because it's not boring, it's easy to read and excited.

Table 16 Student' journal sample 2-responses are verbatim

Student sample 2	Lesson 1 Student's response	Lesson 6 Student's response	Lesson 8 Student's response
Question 1 Which, if any of the reading activities did you enjoy the most in today's lesson? Explain why/why not	The reading race because it's not boring and relax but we got many knowledges today.	Today I learned how to read text without visual, I like it because it makes me think a lot.	Matching words and visuals because it makes me know more vocabulary by the book.
Question 2 Do you think images in graphic novel help you to understand the reading better? Explain why/why not	Of course, yes, I think images help me to understand better than on the letter.	Yes, if I have visual to help me read, it makes me have more understanding.	Yes, because when I don't understand the text I use the visual to help understand the story.
Question 3 Would you like to continue reading the graphic novel that you used in today's class? Explain why/why not	Sure, because it helps me to have more reading skills and I will use my free time to reading too.	Of course, I want to improve my reading skills.	Of course, I want to practice my reading skills to be better.

In addition, the student's journals were analyzed in order to further gauge the student's reading motivation, attitudes and opinions when reading the graphic novel. The student's journals were used as a supporting tool and students were asked to complete them at the end of lesson 1, 6 and 8. The data from the journals was a secondary source for analyzing the qualitative data.



### Additional findings from Student's Journals

Students were asked to take 5 minutes at the end of the lesson to answer the three prompt questions listed below:

Prompt A: Which, if any, of the reading activities did you enjoy the most in today's lesson? Explain why.

Prompt B: Explain why you think images in a graphic novel help you to understand the reading better.

Prompt C: Would you like to continue reading the graphic novel that you used in today's class? Explain why/why not.

The data from students' journals samples was categorized by the three prompts from A to C and is presented in table 17.

Table 17 Samples of data from students' journals

Content	Results – Extracts from student journals
Prompt A: Which, if any, of the reading activities did you enjoy the most in today's lesson? Explain why/why not	Most of the students enjoyed the activities presented in each day's lesson. For example: Lesson 1 (responses are verbatim and contain grammatical errors) <ul style="list-style-type: none"> <li>- Skimming and scanning reading because it helps me to answer question quicker.</li> <li>- Reading race because we don't just sit, read a question and then answer it. We can run and it's make more fun.</li> <li>- Reading race because it helps me to read faster.</li> <li>- Read in 5 minutes and finding the answer because that make me practice more skills for quickly thinking.</li> <li>- I like reading race and speed reading because it's fun and very competitive.</li> </ul> Lesson 6 <ul style="list-style-type: none"> <li>- The activity that we rewrite the dialog for the story.</li> <li>- I like when we ask questions or answer the questions that our friends do it. It was fun.</li> <li>- Victor Mind map</li> <li>- Write my own story in narrative boxes.</li> <li>- We use our imaginary and vocab that we know to make a story.</li> <li>- Reading comprehension because now I've better understand the texts but it's still harder than reading from graphic novel.</li> <li>- Today I learned how to read text without visual. I like the most because it makes me think a lot.</li> </ul>

Table 17 (Continued)

Content	Results – Extracts from student journals
	<p>Lesson 8</p> <ul style="list-style-type: none"> <li>- Matching words because it makes me know more vocabulary by the matching words and images.</li> <li>- Sequence the story because it makes me know what I have learned from 8 lessons.</li> <li>- I like the worksheet that sequence the story, that reminds all the story I read.</li> <li>- To read graphic novel on page 110-130 because it makes me figure it out what is the character feel.</li> </ul>
<p>Prompt B: Do you think images in graphic novel help you to understand the reading better? Explain why/why not</p>	<p>Most of the students found that images in graphic novel help them understand the reading better. For example:</p> <p>Lesson 1 (responses are verbatim and contain grammatical errors)</p> <ul style="list-style-type: none"> <li>- It kinds of helping because it depends on if I do or don't understand the image.</li> <li>- Yes, because sometime I can't imagine what writer want to explain.</li> <li>- Of course, Yes! If we don't understand the text we can find out in the picture or images</li> <li>- Yes, because we can see the characters' facial expression.</li> </ul> <p>Lesson 6</p> <ul style="list-style-type: none"> <li>- Yes, it helps me get into the story.</li> <li>- Yes, sometimes we can't understand some word so, we can look at the picture and guess it.</li> <li>- Yes, I can see images and make me understand faster.</li> <li>- Yes, I can notice the image in the novel and I can understand the feeling of the characters.</li> <li>- Yes, for sure, because if I can't translate the word, I will see the picture instead.</li> </ul> <p>Lesson 8</p> <ul style="list-style-type: none"> <li>- I think it really helps because writer makes the picture clear so I can feel like the character feels.</li> <li>- Yes, because I can know the characters' feeling or their reaction.</li> <li>- Help because there's some words I don't know and may be too lazy to read the bubbles so I only look at the pictures.</li> <li>- The graphic/images can explain the story in some part.</li> </ul> <p>Yes, it helps me understand the story better and makes me get into the story.</p>

Table 17 (Continued)

Content	Results – Extracts from student journals
Prompt C: Would you like to continue reading the graphic novel that you used today's class? Explain why/why not	Most of the students said that they enjoyed reading 'Frankenstein' and really think that it helped their reading skills. For example: Lesson 1 (responses are verbatim and contain grammatical errors) <ul style="list-style-type: none"> <li>- Yes, I think it is my new experience for my reading.</li> <li>- Yes, because it much more fun than reading textbooks.</li> <li>- Yes, because I never read about this before and it's really interested me.</li> <li>- Sure, because it helps me to have more reading skills and I will use my free time to read too.</li> </ul> Lesson 6 <ul style="list-style-type: none"> <li>- Yes, I would because it helps me reading.</li> <li>- Of course. I think it makes me have more reading skills and I will practice myself.</li> <li>- Of course, images help me get into the story so I enjoyed it a lot.</li> <li>- Yes, it is very entertaining and full of knowledge.</li> <li>- Yes, because I think it is my new experience for my reading.</li> <li>- Yes, because it's more interesting than the normal textbook.</li> </ul> Lesson 8 <ul style="list-style-type: none"> <li>- Yes, the images in graphic novel help me understand and get into the story.</li> <li>- Yes, it helps and easy to understand.</li> <li>- Yes, because we can easily understand the book and it's more fun.</li> <li>- Yes, I think it's very fun and it is the fun way to improve my English.</li> </ul>

With reference to the research question 'How does the graphic novel affect students' reading motivation?', the researcher used a code of content to analyze the journals. The frequency distribution tables show the frequency of each prompt using tally marks. The frequency distribution of marks obtained by 20 students is given.

In prompt A, the researcher wanted to find out if there are any activities students enjoyed during their lessons. Therefore, the researcher looked at how frequently an activity name was mentioned in the journals. Additionally, the sub-categories determined the student's opinion of said activity and whether these opinions demonstrated intrinsic or extrinsic motivation.

In lesson 1, students used graphic novel to practiced reading race, skimming and scanning, reading for details. In lesson 1, students began the class by practicing

visual conventions with a *Percy Jackson* film poster before being introduced to the *Frankenstein* graphic novel. Then, students were taught skimming and scanning through a reading ‘race’, in which they had to work as a team to answer questions for their group placed at the front of the class (only one question at a time could be taken and the next question could not be attempted until the researcher had checked the previous answer). The ‘winners’ were the group who completed all the questions first. Reading for detail strategies were then delivered through SRE activities. In lesson 1, all the activities utilized the graphic novel through the SRE activities. The tally below recorded the activities students enjoyed the most and how many it proved to whether students found that it motivated them intrinsically. The responses, taken verbatim from the student journals, can be found in appendix H.

Prompt A: Which, if any of the reading activities did you enjoy the most in today’s lesson? Explain why/why not

Table 18 Activities presented in lesson 1

Activities in lesson 1	Students’ Responses	
	Frequency	Percentage
Reading Race	11	55%
Skimming and Scanning	5	25%
Others	4	20%
Motivation occurred	Students’ Responses	
Students showed evidence of intrinsic motivation	18	90%
Students showed evidence of extrinsic motivation	2	10%

In lesson 6, students were asked to read text only and answer the questions. Then they were asked again to read text with visual images and check if they had answered the questions correctly. Also, students were asked to do an activity where they looked at 3 movie posters (same film but different in visual presentation) and compared and contrasted them in terms of visual information. At the end of the class, students were asked to retell the story they read today in graphic novel using a ‘five fingers’ retell graphic organizer (Character, Events, Setting, Problem, Ending). The

researcher again looked for the evidence that show whether or not students were motivated in this lesson. The responses, taken verbatim from the student journals, can be found in appendix I.

Table 19 Activities presented in lesson 6

Activities in lesson 6	Students' Responses	
	Frequency	Percentage
Read texts and answer questions	9	60%
Others	6	40%
Motivation occurred	Students' Responses	
Students showed evidence of intrinsic motivation	12	80%
Students showed evidence of extrinsic motivation	3	20%

In lesson 8, students read the graphic novel and made predictions on what they think will happen in the story they have just read using their own words. Later, students did a vocabulary activity in which they matched words to images. Then at the end of the lesson 8, students finished the rest of the novel and were asked to sequence a summary of the story from the start to the end. The reading motivation was observed again in this lesson. The responses, taken verbatim from the student journals, can be found in appendix J.

Table 20 Activities presented in lesson 8

Activities in lesson 8	Students' Responses	
	Frequency	Percentage
Sequencing	4	27%
Matching/Vocabulary words to images	4	27%
Others	7	46%
Motivation occurred	Students' Responses	
Students showed evidence of intrinsic motivation	14	93%
Students showed evidence of extrinsic motivation	1	7%

It was evident that, in every lesson, students were engaged in all kind of activities provided and it could be concluded that with the use of the graphic novel, they were intrinsically motivated to read.

As for prompt B in lesson 1, 6 and 8, a considered response was demonstrated in responses that went beyond simple reference to images helping with vocabulary. The researcher was looking for references to how students used visuals to help understand mood, tone and thematic ideas and creativity, and not just specific vocabulary items. These responses would give an indication as to the importance of using visual information to support overall comprehension of text. For example; *images show the scenery of the novel and present character expression, or because it can explain the feeling, or because reading only the text is hard to imagine.* On the contrary, the simple reference to images helping with comprehending the story scored as 'Impromptu', such as, *images help me understand or make me understand the text better, or it is fun way to improve my English.* The results are tabulated below in Table 4.10. The responses, taken verbatim from the student journals, are presented in appendix K.

Prompt B: Do you think images in graphic novel help you to understand the reading better? Explain why/why not

Table 21 Demonstrated the responses of ‘Considered’ and ‘Impromptu’

The images in graphic novel help to understand the reading better?	Students' Responses	
	Frequency	Percentage
Lesson 1		
Considered	5	30%
Impromptu	15	70%
Lesson 6		
Considered	5	33%
Impromptu	10	67%
Lesson 8		
Considered	5	33%
Impromptu	10	67%

The results indicate that the graphic novel helps students think deeper about the story and the character's mood, expression and the setting that is presented in the graphic novel. Some students found that with the help of the graphic novel, they could understand the story better. The lack of more imaginative answers could be attributed to their limitations in written expression, rather than an indicator that they were not thinking deeply about how the visuals helped them. The researcher suggests that a recording of students spoken responses would likely yield a higher score.

For Prompt C, as this is not a question that requires anything other than an indication of a willingness to continue reading, there is no critical thinking required, unlike in the other prompts, which are a ‘test’ of their understanding of activity types or visual conventions. However, the importance of using student journals is to find out whether the graphic novel helps the reading motivation aspect. Therefore, in prompt 3 the researcher focused on the answers that showed a willingness to continue reading the graphic novel and took this as a measure of their improved reading

motivation. For example, *'It is not boring'*. *'It is easy to read'*. *'It helps me to practice my reading to be better'*. *'Never read about this before and it's really interested book'*. The evidence indicated that students enjoyed reading the graphic novel and most students would continue reading the book. Table 24 presents the frequency distribution in Prompt C on lesson 1, 6 and 8. Responses, verbatim from the journals, are presented in appendix L.

Prompt C: Would you like to continue reading the graphic novel that you used in today's class? Explain why/why not

Table 22 Demonstrated the 'Willingness' and 'Unwillingness'

Willingness to continue reading the graphic novel.	Students' Responses	
	Frequency	Percentage
Lesson 1		
Willingness	19	95%
Unwillingness	1	5%
Lesson 6		
Willingness	14	93%
Unwillingness	1	7%
Lesson 8		
Willingness	14	93%
Unwillingness	1	7%

To summarize from the tables above, even though some of students' responses in prompt B impulsively reacted to the use of a graphic novel, other responses indicated that students were eager to read the graphic novel and that their comprehension and motivation to read were enhanced by the illustrations. Furthermore, student responses indicated that the combination of pictures and text in a graphic novel served as a scaffold that facilitated their reading comprehension and motivation.



The student journals emphasized student attitudes and opinions towards the particular lesson through prompt questions. The highlights from this part of the research were that most students clearly stated what they had learned in each lesson and clearly explained details to support their answers. For example, in lesson one, students learned that visual interpretation in a graphic novel they are reading helped when working on skimming, scanning and reading-for-detail activities. Secondly, visual interpretation of the graphic novel helped them comprehend the written text better. In lesson 6, students practiced reading written texts without images and answered questions, then read the graphic novel and checked their answers again. Also, they practiced retelling the story. However, the results showed that not all 20 students filled in the journals completely. This was due to individual absence. In lesson 8, students were sequencing story plots, guessing words from images, and using visual interpretation to answer comprehension questions. In order to understand the results clearly, some extracts from students' journals are shown in appendix M.

#### Summary

The findings from the research questions are presented into two parts: the improvement in English reading comprehension ability using graphic novel and how reading the graphic novel affected students' reading motivation.

For research question 1, the findings revealed that students' English reading comprehension ability improved after receiving and practicing reading the graphic novel and its related visual interpretation strategies. Based on the suggestions of Basal (2016), Öz and Efecioglu (2015), Cimeramonava (2014), Basol and Sarigul (2012), Griffith (2010), and Bucher and Manning (2004), when teachers implement direct teaching of the conventions of graphic novels and provide reading instruction and strategies appropriately, this will lead to a greater understanding of the graphic novel. The participants gained higher post-test mean scores  $\bar{x} = 11.15$  than the pre-test mean scores  $\bar{x} = 8.75$  from the English reading comprehension after practicing reading strategies using the graphic novel.

For research question 2, the findings showed that student reading motivation improved after reading the graphic novel. According to Morgan and Fuchs (2007), Monnin (2010), and Basol (2011) students are more motivated and engaged when they enjoy reading and thus become increasingly active readers and thinkers. The

mean scores from the reading motivation questionnaire post-test  $\bar{x} = 2.22$  were higher than the pre-test  $\bar{x} = 2.09$  after receiving the SRE instruction with a graphic novel. In addition, the data obtained from student's journals presented positive reactions to each lesson through prompt questions. Thus, the findings from this study showed that reading instruction based on the Scaffolded Reading Experience approach using a graphic novel enhanced students' English reading comprehension and improved students' reading motivation.



## CHAPTER V

### SUMMARY, DISCUSSION AND RECOMMENDATIONS

This chapter contains five parts. The first part provides a summary of the study. The second part presents the conclusion of the study's findings. The third section includes a discussion of the findings, the fourth suggests the pedagogical implementations from the findings, and the last presents recommendations for future studies.

#### **Summary**

The objectives of the research were to:

1. Investigate the impact of graphic novels on students' English reading comprehension, and
2. Explore students' reading motivation while reading graphic novels

This study was a single group quasi-experimental design research which employed the pretest and the posttest as quantitative measurements and the students' journals as qualitative measurement. The sample for this study was twenty Grade 10 Thai EFL students from a private girls' school in Bangkok, Thailand. They were enrolled in the English Intensive course in the first semester of the academic year 2019.

The design of Scaffolded Reading Experience (SRE) using graphic novels for English reading comprehension contained 2 parts. Part one was concerned with the preparation of a reading instruction program based on the SRE approach, using a graphic novel as the reading instrument. Part two was the implementation of the instruction. The implementation process was conducted in order to investigate the impact of a reading instruction program based on SRE using a graphic novel on students' English reading comprehension and reading motivation.

In the preparation stage, the procedures for the reading instruction program consisted of 10 steps:

1. Observed and studied the fundamental concepts and teaching strategies connected to graphic novels

2. Chose the appropriate graphic novel
3. Developed a conceptual framework that leads into developing a theoretical framework for this study
4. Developed Orientation lesson for lesson 1 and lesson 2 (Graphic Novel and Visual Conventions) based on the framework
5. Developed eight lesson plans for reading instruction using graphic novels based on the framework
  - 5.1 Validated the sample lesson plan
  - 5.2 Revised the sample lesson plan
6. Designed a Pre/Posttest English Reading comprehension
  - 6.1 Designed English reading comprehension test
  - 6.2 Designed scoring system and criteria
  - 6.3 Validated the test
  - 6.4 Revised according to the experts' comments
  - 6.5 Piloted the test
  - 6.6 Checked the test reliability and readability
7. Designed student reading motivation questionnaires
  - 7.1 Designed the reading motivation questionnaires
  - 7.2 Validated the reading motivation questionnaires
  - 7.3 Checked the reliability of reading motivation questionnaires
8. Submitted the research proposal to the Office of The Research Ethics Review Committee for Research Involving Human Research Participants, Health Sciences Group for approval to conduct the research
9. Piloted the lesson plan

The process of the reading instruction based on SRE using graphic novels approach and the lesson plans are as follows:

Step 1: the researcher observed a class that used graphic novels for reading comprehension for EAL (English as an Additional Language) students at an international school in Bangkok. Students were in grade 7, aged between 12-13 years. The lesson demonstrated a range of activity types which the researcher adapted and modified to suit own cohort.

Step 2: the researcher selected a graphic novel based on the appropriateness of language use and contents. The *Frankenstein* graphic novel, based on the original novel by Mary Shelley and adapted for ELT (English Language Teaching) by Brigit Viney (2009) was selected. The selected graphic novel is classified as a classic comic for English Language Learning at level B1 of CEFR.

Step 3: the research conceptual framework consists of two stages; introduction to graphic novels, and reading instruction using the graphic novel. The framework presented in this research affected students reading comprehension and reading motivation. For the theoretical framework, the researcher adopted the SRE approach by Fournier and Graves (2002) in connection with the comprehension of graphic novels.

Step 4: two orientation lessons were developed. For lesson 1, the researcher designed the lesson to introduce graphic novel terminology and in lesson two, the lesson plan was developed to introduce the visual conventions of graphic novels.

Step 5: the researcher designed the 8 lesson plans based on a SRE approach using the graphic novel *Frankenstein*. Each lesson plan included pre-reading, during-reading and post-reading strategies and consisted of the objectives and teacher procedures.

5.1 The sample lesson plan was validated and the item objective congruence (IOC) was checked by three experts.

5.2 The sample lesson plan was revised according to the experts' comments.

Step 6: The test of English reading comprehension was designed.

6.1 The test was designed to emphasize English reading comprehension and visual literacy. The test consisted of 15 questions that measured the students' current reading ability and visual interpretation skills. The questions required students to read the written and visual texts and answer the questions.

6.2 Scoring systems and criteria were developed. The score for the test was 1 and 0. Score 1 meant students should;

- *clearly identify basic facts, messages, main ideas and/or supporting details*

- *have excellent awareness of basic aspects of format and style, and author's purpose for writing*
- *engage thoroughly with the written and visual text by identifying ideas, opinions and attitudes*

while score 0 for students who failed to meet the above criteria.

6.3 Three experts evaluated the effectiveness of the English reading comprehension test.

6.4 The research instrument was revised according to the experts' comments

6.5 The researcher piloted the tests with 20 Grade 10 students who shared the same characteristic in terms of age and gender as the sample group study. This was done in the first semester of the 2019 academic year.

6.6 The test was checked in terms of reliability and readability. The reliability of the test was .633 which is considered sufficient according to Taber (2016). The consistency reliability of the test scores was also examined. The measure of agreement between two raters was 90% and when the Cohen's kappa was checked, the total agreement by the two raters was equal to .883, which according to McHugh (2012) is considered a 'strong' agreement. The readability was checked using the Flesh Kincaid Reading Ease and Flesh Kincaid Grade level. The result was between 60-80, which means the test was deemed accessible to the target group study age.

Step 7: a reading motivation questionnaire was developed by adopting the questionnaires devised by Wang and Guthrie (2004). The three Likert-type questionnaires listed as 1 for *Not at all*, 2. for *Sometimes* and 3 for *Often*. Since the questionnaire was adopted from a previously validated model, a validity and reliability test of the questionnaire was not necessary.

Step 8: the research proposal was submitted to the Office of The Research Ethics Review Committee for Research Involving Human Research Participants, Health Sciences Group for approval to conduct the research.

Step 9: the researcher piloted the lesson plan to a native English-speaking teacher at an international school in Bangkok. An observer rated the lesson and

comments were taken into consideration and revisions to the plan made by the researcher.

The implementation stages were divided into four steps;

1. Pre-test of English reading comprehension and students' reading motivation questionnaires. Students completed 15 open-ended questions of English reading comprehension and 30 reading motivation questionnaire prompts.

2. Orientation classes on the conventions of the graphic novel and visual conventions were conducted in lesson orientations 1 and 2.

3. Instructional period of lesson plans. The 8 lessons of reading instruction using a graphic novel were conducted.

4. The post-test English reading comprehension and students' reading motivation questionnaires were distributed to the students after lesson 8 in order to compare with the pre-test.

In step 1, 20 students took pretests to assess their English reading comprehension and visual literacy ability.

In step 2, the researcher introduced the orientation classes. Lesson one was the introduction of graphic novel terminology (for example, *panels*, *speech bubbles*) and in lesson two was the understanding of visual conventions utilised in graphic novels (for example, *foregrounding*, *angles*).

In step 3, students participated in 8 reading lessons based on the SRE using a graphic novel. Each lesson lasted 120 minutes and consisted of three major phases: pre-reading, during- reading and post-reading. Chun (2009) and Wallace (2001) suggested that graphic novels can be used for discussion activities in pre-, during- and post reading. Also, the flexibility of the SRE approach from Fournier and Graves (2002) provided a variety of activity options to choose from that best suited the students. In addition to this, in lesson 1, 6 and 8, students took 5 minutes to fill in their journals to express their opinions on each lesson during the post-reading stage.

In step 4, at the end of the study, 20 students took the posttests in order to investigate the effectiveness of the SRE Approach using the graphic novel. In addition, the students were assigned to write their opinions in their journals.

The data analysis in stage three was presented in order to answer the research questions. Two steps of data analysis were utilized:

1 Analysing the data from English reading comprehension test scores (quantitative).

2. Analysing students' motivation questionnaires (quantitative) and students' journals (qualitative).

In step 1, to answer the first research question *To what extent does an understanding of visual conventions as presented and practiced through a graphic novel improve English reading comprehension?*, the data received from the English reading comprehension pre-and posttest were analysed by means, standard deviation and t-test.

Step 2, to answer the second research question *How do graphic novels affect students' reading motivation?*, the data obtained from the reading motivation questionnaires pre- and-posttests were analysed by means, standard deviation and t-test. In addition, the students' journals were used as an additional source to support the qualitative analysis of the reading motivation questionnaires.

### **Conclusion of the Findings**

The findings of the study were concluded into three main outcomes:

- 1) English reading comprehension pretest and posttest
- 2) the reading motivation questionnaires
- 3) the students' journals

#### **1. The English reading comprehension pre-and post-tests**

Based on research question one; *To what extent does an understanding of visual conventions as presented and practiced through a graphic novel improve English reading comprehension*, the research instrument used in this study was the English reading comprehension pretest and posttest. The results revealed that students' mean scores posttest were significantly higher than the pretest at the significance level of 0.1 ( $p < .05$ ). In other words, it can be concluded that an understanding of visual conventions as presented and practiced through a graphic novel improved the students' English reading comprehension.

#### **2. The Reading motivation questionnaires**

With reference to the second research question *How do graphic novels affect students' reading motivation?* the research instrument used in this study was the



reading motivation questionnaires pretest and posttest. The results revealed that the students mean scores on the posttest were higher than the pretest at the significance level of .03 ( $p < .05$ ). In other words, the graphic novel improved students' reading motivation.

### 3. Student Journals

The student journals indicated how the students reacted towards the graphic novel and particular lessons through question prompts. The students were asked to write relevant answers to the prompts in order to check their comprehension of the novel, the strategies and their attitude and opinions at the end of lesson 1, 6 and 8. The data obtained from this tool stated and clarified the details that supported students' answers. The results from student comments from those lessons indicated that a reading instruction using graphic novel based on the SRE approach improved their English reading comprehension and motivated them to read more. The students' journals were categorized into three prompts from A to C:

Prompt A: *Which, if any, of the reading activities did you enjoy the most in today's lesson? Explain why.*

Prompt B: *Explain why you think images in graphic novel help you to understand the reading better.*

Prompt C: *Would you like to continue reading the graphic novel that you used in today's class? Explain why/why not.*

The frequency distribution table showed the frequency of each prompt using tally marks. Frequency distribution of prompt questions obtained from the 20 students is given. The frequency results from prompt A lesson 1 revealed that 9 students enjoyed activities related to skimming and scanning, and 11 students enjoyed the 'reading race' connected to these strategies. In lesson 6, 10 students enjoyed reading comprehension (with or without visuals) and answering questions, with 1 student enjoying the retelling. In lesson 8, six students found vocabulary/matching words and images activity enjoyable and 3 students said that they enjoyed sequencing and drawing conclusions. The frequency results in prompt B indicated that students think graphic novels help them understand the text better. The frequency marks obtained answers of 'Yes/Sure' and 'Help/Explain'. In lesson 1, two students mentioned that the graphic novel *helped* or *explained* and 16 students responded

*yes/sure*. In lesson 6, three students stated that the graphic novel *helped* or *explained* and 11 students responded *yes/sure*. As for lesson 8, five students thought that the graphic novel *helped* or *explained* whilst 10 students responded *yes/sure*. In prompt C, the frequency results from lesson 1 to find out whether students would continue reading graphic novel indicated that 16 students answered ‘*yes, of course*’, 1 answered ‘*sure*’ and 1 answered ‘*will continue*’. The results in lesson 6 revealed that 13 students answered ‘*yes, of course*’ and in lesson 8, the results stated that 13 students answered ‘*yes, of course*’ they would like to continue reading graphic novels.

The findings from the student journals supported the notion that reading graphic novels with the SRE approach improved students’ English reading comprehension and affected students’ reading motivation in a positive way.

### **Discussions on the findings**

The main objectives of this study were 1) to investigate the impact of the graphic novel on students’ English reading comprehension and 2) to explore students’ reading motivation while reading the graphic novel.

#### **Why English reading instruction using graphic novels could help improve English reading comprehension**

Much research has claimed that using graphic novels supported students’ reading comprehension and significantly improved their reading skills (Liu, 2011; Basol, 2011; Basol and Sarigul, 2012; Meuer, 2016). In addition, McVicker (2007) claimed that the visual elements offered in a graphic novel helped readers comprehend the text.

Similarly, research by Pishol and Kaur (2015) suggested that their students found the use of graphic novels in their reading class positively engaging, enjoyable and interesting. As a result, it motivated students to read and learn collaboratively with their peers. The visual interpretation required by the graphic novel also led to a deeper understanding. It ‘lightened up’ the learning and thus motivated students to learn (McVicker, 2007). However, some researchers have identified certain presumptuous attitudes towards graphic novels as a medium to teach reading, most likely drawn from the notion that they are comic books and therefore aimed at young children and basic readers. There has been debate as to whether or not they should be

brought into the classroom (Cary, 2004; Lapp, Fisher and Frey, 2011-12; Hansen, 2012). These views were echoed by those who were reluctant to use graphic novels in the classroom and thus should now be reappraised, just as Heffernen came to realize in her research (Heffernen, 2008). The present study's finding lends support to the possibility of additional research, especially with regard to gathering more qualitative data so as to determine whether the use of the SRE with a graphic novel for reading instruction is impactful on both comprehension and motivation.

The findings from the mean scores on the pretests and posttests of the English reading comprehension test and reading motivation questionnaires revealed that the SRE using the graphic novel approach improved student's English reading comprehension ability and motivated them to read. In this study, the SRE using the graphic novel approach to teach English reading comprehension incorporated the suggested activities in the reading instruction. With the use of these activities, the participants engaged in pre-reading, during and post-reading tasks. In each part, the participants were encouraged to participate and improve their English reading comprehension using images in the graphic novel, with help from the SRE through these activities. The graphic novel *Frankenstein* was used as a major instruction material in each part. During the teaching procedures, the reading strategies and activities were based around using the graphic novel to foster English reading comprehension by using visual-based and text-based reading strategies. This study aimed to encourage the understanding of visual-based information along with text-based information to foster a greater comprehension of the specific details of a text. Furthermore, with the SRE, the teacher's role is to support, coach, corroborate and provide questions that would allow students to independently achieve their own goal (Fournier and Graves, 2002). In this study, the researcher found that the SRE using graphic novel approach helped students improve their English reading comprehension through an understanding of visual interpretation and thus motivated them to read further.

Furthermore, the result from student comments in their journals from the first, sixth and eighth week indicated that a reading instruction based on the SRE approach using the graphic novel improved their English reading motivation.

Below are extracts from the students' journals. The students were asked to comment on whether the images in the graphic novel helped them to understand what they read better and thus encouraged them to enjoy reading more. Responses are verbatim and lend support to the reading instruction using the graphic novel:

*"Yes, because we can see the characters' facial expression"*

*"Of course, Yes! If we don't understand the text we can find out in the picture or images"*

*"Yes, because it much more fun than reading textbooks"*

*"Yes, because I never read about this before and it's really interested me"*

*"Sure, because it helps me to have more reading skills and I will use my free time to read too"*

In conclusion, even through a comparatively limited instructional time, the study affirmed that a reading instruction based on the SRE approach using graphic novels can be used as an alternative and effective way to teach reading in an EFL class. In this study, students were encouraged and motivated to engage themselves before, during and after class in order to perform well. This study also promoted students' visual literacy, and their ability to interpret the visual images that appear in texts. In addition, it improved students' reading ability, enhanced students' understanding, and presented new experiences as a threshold to reading.

#### **Why using a graphic novel boosts reading motivation**

Due to a graphic novel's reduced amount of text, students find it easier and less daunting to read. In text-only reading, students are required to think creatively and visualize in their imaginations when they read. Yet not every student can create these mental images. However, the reading of the graphic novel and the visual strategies taught in classes, as well as the 'Help sheet', provided an entry point on which students can further develop their reading comprehension. Therefore, graphic novels aided this because skillful illustrations utilizing movements and moods in different colours, angles or shades help to develop the students' imaginations. Not only do the illustrations provided in graphic novels assist comprehension, but the use of conventions such as onomatopoeia acts like a visual 'soundtrack' to the story. Thompson claims that this practice of multisensory skill works as a concrete scaffold that will help students to improve in the essential skill of visualization (Thompson,

2008). Therefore, as the work is easier to access on both the text and ‘visualization’ level, the students are more motivated to read.

Several studies (Seelow, 2010; Hecke, 2011; Dallacqua, 2012) suggested that not only do graphic novels motivate struggling readers, cater for different learning styles and help prepare students to today’s visual age, but also the combination of text and images promoted students’ critical thinking. When using graphic novels in their classrooms, students put more effort into their reading and thus classroom engagement levels were significantly increased. In this research, the visual images presented in graphic novels were the stimulus for improving students’ reading ability and eagerness to intrinsically continue reading.

### **Pedagogical Implications**

The findings of this study suggest some pedagogical implications of an alternative instructional model for English reading comprehension. The researcher developed a new framework to promote student’s English reading comprehension. The findings from this study involve some suggestions for English teachers and/or subject teachers for further study listed below.

First, select age, gender and language-appropriate graphic novels from various genres. The graphic novels should be relevant to student interests and could be of current popularity, for example, classic stories like *Frankenstein*, or modern fantasies like *X-Men*, *Superman*, or *Percy Jackson*.

Secondly, explicitly teaching visual interpretation strategies is a key element that will help the students gain a better understanding of what they read when text is accompanied by visuals, as it so often is in today’s digital world. Therefore, teachers should design lesson plans that have variety of strategies and activities involving students engaging with visual texts individually, in pairs or in groups.

Thirdly, the SRE approach using graphic novels is a flexible framework that includes various strategies and activities that the teacher should plan according to the needs of their students. Before reading, the activities should aim to prepare students to cope with the reading material by activating their prior knowledge. This will engage the students so they enjoy reading more. In the during-reading stage, the activities should aim for students to apply the strategies to help them comprehend the

text, both visual and written. Post-reading activities are a great opportunity for students to reflect on the meaning of the visual text and how it supports the story overall. They allow students to gather and synthesise key information from the text. Students can use this post-reading time to evaluate the author's message (both written and visual), compare different texts and ideas presented in them and apply what they have learned to their journals. The SRE framework allows teachers to rotate strategies and activities as they see fit with each lesson. In addition to this, the researcher felt that students really enjoyed the activities provided in each lesson, especially when they worked in groups on sequencing the story, predicting their own story or a 'reading race' to compete with the other groups. Therefore, graphic novels, with their combination of text and picture, can support students' understanding and are a great alternative reading material to get students reading.

Finally, many researchers, including Basal (2016), Öz and Efecioglu (2015), Cimeramonava (2014), Basol and Sarigul (2012), Griffith (2010), and Bucher and Manning (2004) have mentioned the importance of teachers starting with the direct teaching of the conventions of graphic novels, so as to allow students to familiarize themselves with the terminology of these conventions before the start of activities. Basol and Sarigul's (2012) research claimed that the feedback they received from students at the end of the study showed that students should learn graphic novel conventions first, such as panels, gutters and speech bubbles, as they are unfamiliar with them. Their assumption was that teaching the structure of graphic novels first could have improved their results on the subsequent reading comprehension test. The researcher therefore recommends that teachers make a 'Help Sheet' (Appendix G) of the relevant terminology to support the students while reading graphic novels. It is important for the teachers to understand that there is no life-long need for students to remember the terms specific to graphic novels or visual conventions, but to recognize them when they are used in questioning, for example '*turn to page 25 and look at panel 2*' or '*On page 15, what other onomatopoeia could you use instead of crack? or on panel 5, what is foregrounded?*'. For students to be able to answer these questions, they need to be taught graphic novel and visual conventions first.

### **Recommendations for future study**

According to the findings of the present study, recommendations can be made regarding the duration of reading instruction, the sample of population, the nature of population, the gender of the population, the variety of graphic novels and different subject areas.

Firstly, as mentioned in this study, it is necessary that students be taught graphic novel terminology and visual conventions. Although, the researcher used lesson 1 and lesson 2 for the orientation lessons, the researcher found that sometimes during the lessons some students were unable to decode the visual parts due to the limitations of time. To make this instruction more effective, the researcher would recommend delivering a visual convention class after every two reading classes so that a) students can get consolidation on the visual conventions and b) teachers are encouraged to use a variety of visual tools, such as movie posters or short movie clips, to consolidate student understanding.

Secondly, with regard to the sample of population, the tests results showed only the English reading comprehension ability and reading motivation of students who receive the treatment. Therefore, it is recommended that future research should run a comparison between two different groups of the sample, one using graphic novels and the other the original novel, in order to compare the effects on English reading comprehension ability.

Also, the participants in this study are at a strong English proficiency level (B1). Therefore, the researcher did not have to translate from L1 to L2. Moreover, all the participants in this study were female, which could have impacted the reaction to the chosen novel. It would be interesting to see if future research using different genres with a mixed gender group would yield different results.

Lastly, this study used one graphic novel only for an entire course. Although students enjoyed reading it, there were a small number of students who mentioned that it would be great if they could read other graphic novels because they got bored of this story. Thus, the researcher should use a greater variety of graphic novels for students to choose from but this will require longer period of study and more planned activities in order to provide students with effective reading comprehension activities. Moreover, future research could look into applying graphic

novels in other subject areas, such as in Math, Science or in Humanities, since graphic novels can come in both fiction and non-fiction forms. Therefore, incorporating them into lessons could enhance students' vocabulary and their familiarity with the type of comic-book reading they may do in their free time could make them feel less 'threatened' by the academic content. Thus, this will increase motivation, engagement and comprehension in learning.

### **Significance of the study**

The term of theoretical in this study show the significant tenets of differences in comprehending reading. In common classrooms, students are normally exposed to traditional reading texts. To introduce and adopt such authentic materials in trend like graphic novels can help improve not only reading skills but also affect student motivation toward reading. Graphic novels provide students with visual stimulation, which develops their ability to decode, interpret, question (critical thinking), appreciate and evaluate texts that they engage through visual images rather than traditional texts. The graphic novels also encourage students to read because they have fewer words than traditional books and are thus more appealing to weaker readers. They work well in ELL classroom where students are not native speakers of English and therefore where reading English textbooks can be challenging, overwhelming and demotivating for them. Graphic novels open up students' imagination and stimulate schema response to visual images.

In pedagogical and practical, teacher can incorporate the graphic novels into their reading lessons as to promote students reading comprehension and visual literacy. This study might be too new experience for many teachers and the process of understanding graphic novel and visual conventions will take sometimes for teachers to familiar with the materials. However, with the sample lesson plan which will be used to introducing the conventions of the graphic novels will help students to understand the context of the graphic novels and for the researcher to conduct the lesson plans. Overall, the study aims to foster a life-long-love of reading in young Thai students, who spend much of the time engaging with visual media at the expense of reading magazines and books. As a result, their ability to access print media is limited and thus has implications for their future studies, where text-based research



skills become increasingly more important. It is highly likely the less they read for pleasure, the even less they will read for work.

Therefore, it is hoped that this research can convince educators that graphic novels have the potential to help enhance students' reading comprehension and motivation, and are an alternative approach for ELL teachers to teach reading in their classrooms.



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**APPENDICES**

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**



**Appendix A**

Research Instrument Evaluation Form for Lesson Plan

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

### Guideline for evaluation

Please mark  $\surd$  in the rating box (1, 0, -1) on each item indicating your opinion. Please provide your comments on each item.

1 means the item is appropriate and relevant to the research study

0 means not sure if the item is appropriate and relevant to the research study

-1 means the item is not appropriate and relevant to the research study

Part one: Objectives/Content/Assessment

Objectives/Content/Assessment	1	0	-1	Comments
Terminal Objective: Students will be able to recognize the conventions of graphic novels and create a one-page story				
<b>Learning Outcomes:</b>				
- Students can identify conventions shown in an introductory video				
- Students can match the terminology of the conventions to a definition				
- Students can practice using the conventions to create the first page of a graphic novel and are formatively assessed on its outcome - Students can identify the conventions in the chosen graphic novel extracts				
- Students can familiarize themselves with the directional tracking of a graphic novel (how we read them from left to right and top to bottom within each panel)				



## Part Two: Teaching Procedures

Teaching Procedures	1	0	-1	Comments
Phase 1 Eliciting vocabulary <ul style="list-style-type: none"> <li>- Teacher gives an introduction of the graphic novels then check and elicits</li> <li>- Students identify conventions shown in an introductory video</li> <li>- Students discuss with partner the convention evidence in the video</li> <li>- Students give feedback</li> </ul>				
Phase 2 Presentation of concepts <ul style="list-style-type: none"> <li>- Teacher introduces the conventions of the graphic novels and gets students to practice.</li> </ul>				
Phase 3 Pre-teaching of vocabulary <ul style="list-style-type: none"> <li>- Students work in groups to match words and pictures</li> <li>- Teacher gets students to create their own first page of a graphic novels.</li> <li>- Students will do circus of 4 activities to practice.</li> <li>- Teacher and Peers formatively assessing the works on its appropriate uses of graphic novel convention and the consistency of the story.</li> </ul>				
Phase 4 Reflection <ul style="list-style-type: none"> <li>- Students fill in students' journal</li> </ul>				

Additional Comments:

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**Appendix B**  
Scoring sheet

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

Total score: 15

Students need to use text **and** visual information in order to answer the questions.

These questions will score 1 point each.

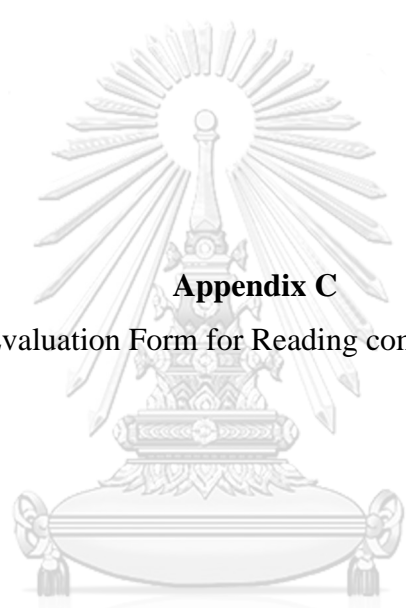
1 = Use text and Visual to support your answer

- *give a clearly identifies basic facts, messages, main ideas and/or supporting details*
- *has excellent awareness of basic aspects of format and style, and author's purpose for writing*
- *engages thoroughly with the written and visual text by identifying ideas, opinions and attitudes*

0 = Wrong answer (Use neither text nor visual to support your answer)

Questions with texts and Visuals	1	0
<p>1. Look at panel 1. What is the name of the camp and what kind of place is it?</p> <p><i>In a place called Camp Half-Blood. It's a place where you can do many activities such as volleyball, climbing and theatre.</i></p> <p>2. What is Percy looking at in panel 2?</p> <p><i>He's looking at the horses because he says 'do they have wings?' and he's looking up.</i></p> <p>3. In panel 3, explain the difference between Mount Olympus and the Palace of Olympus.</p> <p><i>Mount Olympus is in Greece, the Palace is the gathering place of the gods.</i></p> <p>4. Fill in the gaps in the history of the god of Olympus from panel 4:        _____ in Greece → moved to _____ → remained in _____ for the last century</p> <p><i>Began in Greece, moved to Rome, remained in America.</i></p> <p>5. How does the Chiron describe the gods in panel 4?</p> <p><i>That they are the source of western civilisation/the west/bound tightly to the west</i></p> <p>6. In panel 6, explain what you think the Chiron meant by telling</p>		

Questions with texts and Visuals	1	0
<p>Percy that what he learnt in his classes was ‘vitaly important’.</p> <p><i>Because Percy has an important part to play in this story/maybe Percy is a god</i></p> <p>7. How would you complete Percy’s sentence in panel 7?</p> <p><i>‘Dead’</i></p> <p>8. Who is the Chiron talking to in panel 9? How do you know?</p> <p><i>He uses her name and is looking away from Percy</i></p> <p>9. Explain Annabeth’s reaction to Percy’s comment that she is his ‘dream girl’ in panel 11.</p> <p><i>She is surprised/a little angry/defiant because she says ‘excuse me’ and is crossing her arms.</i></p> <p>10. How do you think Annabeth feels about Percy in panel 12?</p> <p><i>She’s not interested in him/doesn’t care about him. She clarifies that she wasn’t in his dream and turns her back on him.</i></p> <p>11. In panel 14, how does Annabeth react when Percy tells her he killed a monster?</p> <p><i>She’s a bit angry. She states ‘monster don’t die’ and points her finger at him.</i></p> <p>12. How do you know Annabeth is angry with Percy in panel 15?</p> <p><i>He says ‘take it easy’ and she walks off with her back to him.</i></p> <p>13. What things does she know about Percy in panel 16?</p> <p><i>That he kicked out of schools, that he has some medical conditions.</i></p> <p>14. How sure is Annabeth about what she knows about Percy in panel 17? Very sure or just guessing? Explain your answer.</p> <p><i>Very sure. She makes a statement about why he has ‘fits’ and looks very confident in herself when she is talking.</i></p> <p>15. What does she tell Percy about himself in the last panel?</p> <p><i>She tells him he is a half-blood, that he is one of them.</i></p>		



**Appendix C**

Research Instrument Evaluation Form for Reading comprehension test (pre/post test)

จุฬาลงกรณ์มหาวิทยาลัย  
CHULALONGKORN UNIVERSITY

**Guidelines for evaluation**

Please mark  $\surd$  in the rating box (1, 0, -1) on each item indicating your opinion. Please provide your comments on each item.

1 means the item is appropriate

0 means not sure

-1 means the item is not appropriate

Item	1	0	-1	Comments
Instruction: - Clear and Concise - Free of ambiguities				
Layout: Visuals - Clear - Appropriate size				
Time allocation: - Adequate time provided to complete all questions (60 minutes)				
Scoring System				

Additional Comments:

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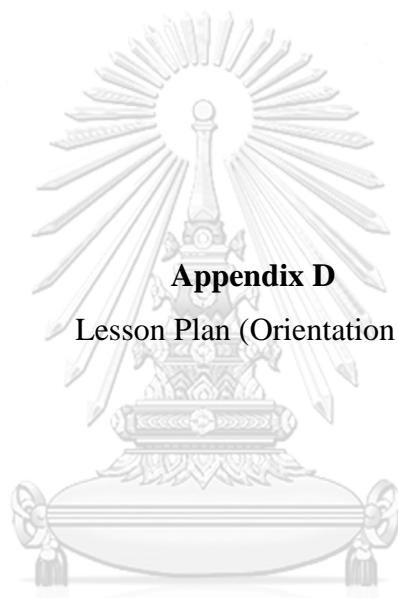
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**Appendix D**

Lesson Plan (Orientation 1)

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

Subject: English

Topic: The conventions of Graphic Novels

Date:

Time: 60 minutes

Instructor: Uthumporn Kennedy

Class: 10<sup>th</sup> Grade

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**Terminal Objectives:**

At the end of this lesson, students will be able to recognize the conventions of graphic novels and create a one-page comic.

**Enabling Objectives:**

1. Students can recognize and identify conventions shown in an introductory video
2. Students can match the terminology of the conventions to a definition
3. Students can practice using the conventions to create the first page of a graphic novel and are formatively assessed on its outcome

**Language focus:**

Common features of graphic novels terminology: narrative boxes, panels, speech bubbles or balloons, emanate (non-linguistic symbol), onomatopoeia (ambient sounds).

**Students' Background Knowledge:** Students have experiences about books with picture images, animation movies, superhero movies but no knowledges in terms of conventions

**Reading strategies:** As this lesson is orientation lesson on graphic novel conventions, students do not have a specific reading strategy foci. Therefore, this lesson mainly has skills focus.

**Materials:**

1. Worksheet
2. Matching Cards
3. Projector and computer



Teaching Stage/Time	Activities		Learning Outcomes
	Teacher	Students	
<b>Eliciting vocabulary</b> <b>15 mins</b>	<p><i>Introduce yourself</i></p> <p>Say this:</p> <p>“Hello class, my name is Ms Uthumporn or you can call me Ms Pony. I am here to teach you how to read graphic novels. This is not a regular book like you used to read. It has images along with texts to help you understand the story better. But before we start to read graphic novels, we need to think about what they contain and how they give us information. Sometimes you see in a regular book it has illustrations, but they support just a few key events in the novel. A graphic novel is different and has its own set of “conventions”, things that it has or does in the story.”</p>	<p>Students response: “Hello Ms Pony”</p> <p>Students listen</p>	<p>Building background knowledge so they can recognize certain conventions from the video.</p>
<b>Presentation of Concept</b> <b>5 mins</b>	<p>“First, I am going to show you a clip from an old TV show of Batman. You need to watch the clip and think about what things you see in it that remind you of a comic book</p>		

Teaching Stage/Time	Activities		Learning Outcomes
	Teacher	Students	
<p><b>Pre-teaching of vocabulary</b> <b>15 minutes</b></p>	<p>“Now we are going to watch clip from Batman TV Show and later on I want you to identify features that are similar to a comic. <a href="#">Batman video clip</a></p> <p><b>Say this:</b> “Now discuss with person next to you what you have noticed on the video that remind you of graphic novels or comic books.”</p> <p>“So, what can you see on the video? Can you give an example? Do you know what those words call?”</p> <p><i>Teacher introduce graphic novel conventions from the introductory video.</i></p> <p><b>Say this:</b> “Right everyone. When we study graphic novel, there are some key</p>	<p>Students watch video clip</p> <p>Students discuss with person next to them.</p> <p>Class discussion with teacher there as stimulus</p> <p>Students possible response: No, we don't</p> <p>Students pay attention</p>	

Teaching Stage/Time	Activities		Learning Outcomes
	Teacher	Students	
	<p>words you need to know. These are the conventions of graphic novels. Now we are going to work on the conventions. You will be working in group of 4 or 5. You will work in group to match together pictures of features of graphic novels to definitions to check vocab that will be used during the course. You will have 10 minutes to work”</p> <p><i>Teacher distributes cards in groups. (There are 6 cards and 6 definitions, see below) There will be lots of class discussion and conversation. Teacher walk around and monitor students’ discussion</i></p> <p>1. Panels – are what the author uses to frame their ideas when communicating that story.  2. Gutters - are the spaces between panels.  3. Speech bubbles or Balloons - are there to allow creators to contextualize their story and to set</p>	<p>Students get into group.</p> <p>Students start working in group matching pictures and definition. Lots of conversations and discussion.</p>	<p>Students match terminology of graphic novels to the definitions (vocabulary building)</p>

Teaching Stage/Time	Activities		Learning Outcomes
	Teacher	Students	
<b>Practice and Production</b> <b>20 mins</b>	<p>tone. They contain the dialogue of the story.</p> <p>4. Emanata – they are a symbol to show what is going on in the character’s head.</p> <p>5. Narrative boxes – Narrator something that is usually happening in the scene.</p> <p>6. Onomatopoeia or Ambient sounds - Words are used to convey sounds heard in the story.</p> <p><b>Say this:</b> “Right everyone, how are you doing? Are you all finished? Can I have.....(Pick one or two groups to give their answers)? Does every groups have the same answers or who has different answers?”</p> <p><i>Explain to students that they will do circus of 4 activities to practice the above.</i></p> <p><b>Say this:</b> “Now we are going to practice what you have just been learning. In group, you will be doing circus</p>	<p>Students possible response: “We have finished”</p> <p>“we have the same answers or we have different answers”</p> <p>Students explain if they have different answers.</p> <p>Students note the correct definition down on their notebooks.</p>	

Teaching Stage/Time	Activities		Learning Outcomes
	Teacher	Students	
Reflection 5 mins	<p>of 4 activities. You will start from activity 1, follow the instruction and then move on to activity 2,3 and 4. Once you have finished all 4 activities, you will then create your very own graphic novel.”</p> <p><a href="#">circus instructions</a></p> <p><i>Teacher walk around from group to group see what students are talking and scaffold if needed but let them try first.</i></p> <p><i>When students finish their story, ask them to walk around and see each other story. Ask them to check the consistency of the story.</i></p> <p><i>Students fill in student's journal</i></p>	<p>Students listen</p> <p>During activities, students will discuss and exchange their thought to each other.</p> <p>Students walk around look at each other's story. Students encourage to ask questions and give explanation.</p> <p>Students write their journal.</p>	<p>Interpreting visuals, writing, understanding vocabulary of 'sounds', practice using the conventions to create a short comic and be formatively assessed on their outcome by peers.</p>

### Teacher Evaluation (Lesson Piloting)

**Teacher Name:** Uthumporn Kennedy

**Date:** May, 17 2019

**Length of demo:** 120 minutes

1 = rarely      2 = once in a while      3 = sometimes

How well does the teacher teach this lesson?				
1	Teacher is prepared for class.			
2	Teacher knows her subject.			
3	Teacher provides activities that make subject matter meaningful.			
4	Teacher is clear in giving directions.			
5	Teacher manages the time well.			

Additional comments:





**Appendix E**

**Pre/Post Reading comprehension**



จุฬาลงกรณ์มหาวิทยาลัย

**CHULALONGKORN UNIVERSITY**

**Instructions:**

**You will read a section of the graphic novel *Percy Jackson and the Lightning Thief* is a story about a teenaged boy called Percy who discovers that he is half-human and half-Greek god. In the following passage, he is taken to a special place for people like him by a man called the Chiron. (Venditti R, Publisher: Disney-Hyperion; 1 edition October 12, 2010)**

Read pages 1–4 and answer the questions.

- Answer the questions in English
- Answer the questions at the back of the questions sheet
- You have 60 minutes to complete this task







Panel 1



Panel 2



Panel 3



Panel 4



Panel 5



Panel 6

Panel 7



Panel 8

Panel 9

Panel 11

Panel 12

Panel 10

Panel 13



Panel 14



Panel 15



Panel 16



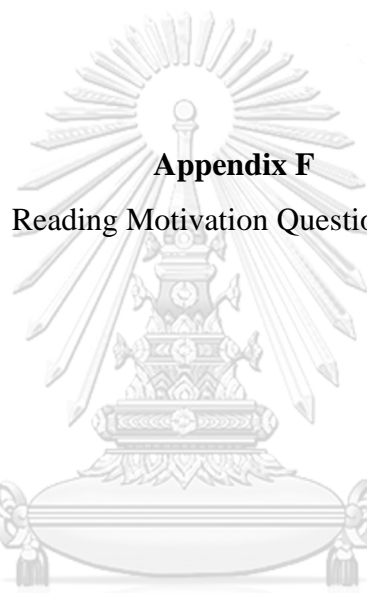
Panel 17

Panel 18

Read pages 1-4.

Each 'box' in a graphic novel is called a panel. Read the questions carefully so you know where to look for the answers.

1. Look at panel 1. What is the name of the camp and what kind of place is it?
2. What is Percy looking at in panel 2?
3. In panel 3, explain the difference between Mount Olympus and the Palace of Olympus.
4. Fill in the gaps in the history of the god of Olympus from panel 4:  
\_\_\_\_\_ in Greece moved to \_\_\_\_\_ remained in \_\_\_\_\_ for the last century
5. How does the Chiron describe the gods in panel 4?
6. In panel 6, explain what you think the Chiron meant by telling Percy that what he learnt in his classes was 'vitaly important'.
7. How would you complete Percy's sentence in panel 7?
8. Who is the Chiron talking to in panel 9? How do you know?
9. Explain Annabeth's reaction to Percy's comment that she is his 'dream girl' in panel 11.
10. How do you think Annabeth feels about Percy in panel 12?
11. In panel 14, how does Annabeth react when Percy tells her he killed a monster?
12. How do you know Annabeth is angry with Percy in panel 15?
13. What things does she know about Percy in panel 16?
14. How sure is Annabeth about what she knows about Percy in panel 17? Very sure or just guessing? Explain your answer.
15. What does she tell Percy about himself in the last panel?



**Appendix F**

Reading Motivation Questionnaire

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

This questionnaire is going to find out how interested you are in reading.

Please read the statements carefully before responding to them.

You have 30 minutes to complete this questionnaire.

**INSTRUCTIONS:**

Read the statements and circle the number that best represents your feelings. For example, the student below has circled 3, which means they often enjoy learning English.

	Not at all	Sometimes	Often
I enjoy learning English	1	2	3

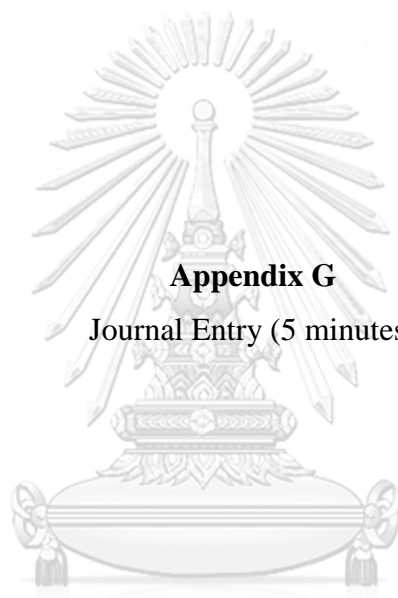
**START NOW AND CIRCLE ONE RESPONSE FOR EACH STATEMENT:**

	Not at all	Sometimes	Often
1. If the teacher discusses something interesting, I might read more about it.	1	2	3
2. If I am reading about an interesting topic, I lose track of time.	1	2	3
3. I read to learn new information about topics that interest me.	1	2	3
4. I read about my hobbies to learn more about them	1	2	3
5. I like to read about new things.	1	2	3
6. I enjoy reading books about people in different countries	1	2	3

	<b>Not at all</b>	<b>Sometimes</b>	<b>Often</b>
7. I read stories about fantasy and make believe.	1	2	3
8. I like mysteries.	1	2	3
9. I make pictures in my mind when I read.	1	2	3
10. I feel like I make friends with people in good books.	1	2	3
11. I read a lot of adventure stories.	1	2	3
12. I enjoy a long, involved story or fiction book.	1	2	3
13. It is very important to me to be a good reader.	1	2	3
14. In comparison to other activities I do, it is very important to me to be a good reader.	1	2	3
15. I do as much schoolwork as possible in reading.	1	2	3
16. I read because I have to.	1	2	3
17. I do my reading work exactly as the teacher wants it.	1	2	3
18. Finishing every reading assignment is very important to me.	1	2	3
19. I try to finish my reading on time.	1	2	3



	<b>Not at all</b>	<b>Sometimes</b>	<b>Often</b>
20. I like having the teacher say I read well.	1	2	3
21. My friends tell me I am a good reader.	1	2	3
22. I like to get compliments for my reading.	1	2	3
23. I am happy when someone recognizes my reading.	1	2	3
24. My parents tell me what a good job I am doing in reading.	1	2	3
25. Grades are a good way to see how well you are doing in reading	1	2	3
26. I look forward to finding out my reading grade.	1	2	3
27. I read to improve my grades.	1	2	3
28. My parents ask me about my reading grade.	1	2	3
29. I like it when the questions in books make me think.	1	2	3
30. I like hard, challenging books.	1	2	3



**Appendix G**

Journal Entry (5 minutes)

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

**Journey Entry**

Lesson: \_\_\_\_\_ Name: \_\_\_\_\_

***Which, if any, of the reading activities did you enjoy the most in today's lesson? Explain why/why not***

***Do you think images in graphic novel help you to understand the reading better? Explain why/why not***

***Would you like to continue reading the graphic novel that you used in today's class? Explain why/why not.***



**Appendix H**

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

## Prompt A

Lesson 1		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
1	The reading race because it's not boring and relax but we got many knowledges today.	Reading race	Not boring		
2	Reading page 7-21 and answers the questions	Reading page 7-21	To answer the questions		
3	I enjoy reading race and speed reading very much because I like to work and play with my friend. I love competition.	Reading race and speed reading	Enjoy, Like to work and play with friend		Love competition
4	Speed race/reading race because I can practice	Speed and reading race	Practice together with my friend		

Lesson 1		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
	skimming and scanning together with my friend.				
5	Reading race because it fun and thinking all the time.	Reading race	Fun, think		
6	Skimming and scanning because it can make us find the keyword quickly and correctly.	Skimming and scanning	Find quickly and correctly		
7	Skimming and scanning then answer on sheet with friends because it doesn't have to move much.	Skimming and scanning then answer			Doesn't have to move much
8*	When it's your birthday and you	n/a		n/a	.

Lesson 1		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
	bought us the best cake ever. So, we wish you all the best wishes ever.				
9	Game, reading race because it fun and good.	Game, reading race	Fun, good		
10	I like reading race game because it's fun.	Reading race game	Fun		
11	I really enjoy Percy Jackson and the cake (it's very very very delicious).	Enjoy activity (Percy Jackson)	Really enjoy Percy Jackson and cake		
12	I like reading race because we have better of skimming and practice.	Reading race, skimming	Better, practice		
13	Read and answer the	Read and answer	Read in class		

Lesson 1		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
	questions because I can read all of the book in the class.	questions			
14	Reading for details page 7 – 21 and answers the following questions.	Reading for details	To answer the questions		
15	Reading race because we don't just sit, read a questions and answers. We can run and it's make more fun.	Reading race, answer questions	Don't just sit, run, more fun		
16	I like reading race and speed reading because it's fun and very competitive.	Reading race/speed reading	Fun		Competitive



Lesson 1		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
17	Reading in 5 minutes and finding the answers because that make me practice more skill for quickly thinking.	Reading in 5 minutes and finding answers	Practice more skills, Quickly thinking		
18	Skimming and scanning reading because I have fun with it. I can practice my reading skill.	Skimming and scanning	Fun, practice reading skill		
19	Skimming and scanning reading because it helps me to answer questions quicker.	Skimming and scanning	Helps answer quicker		

Lesson 1		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
20	Reading race because it helps me to read faster.	Reading race	Helps to read faster		

\*Student did not provide an appropriate response.





**Appendix I**

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

Lesson 6		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
1	Today I learned how to read text without visual, I like the most. It makes me think a lot.	read text without visual,	Like, makes me think a lot		
2	I enjoy today. I read a text and answer the questions.	Read a text and answer the questions	enjoy		
3	Reading comprehension because now I'm better understand the text but still it's still harder than read from graphic novel.	Reading comprehension	Better understand		
4*	Yes, I like reading	n/a	like		
5	Five fingers retell because it's fun.	Five fingers retell	fun		

Lesson 6		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
6	Answer the questions because I like to find an information.	Answer the questions	Like to find		
7	The activity that we read the text and answer questions	Read the text and answer questions	n/a		n/a
8*	The monster wants Frankenstein to make a woman monster for him.	n/a			n/a
9	I like looking how different of 3 movie posters	Looking at 3 movie posters	Like		
10	I enjoy answer the questions that don't have graphic the most because	Answer the questions	Enjoy, think visual, imagine		

Lesson 6		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
	we can think by myself and have imagine to think a visual .				
11	Read story with images because I feel that I can understand the story.	Read story with images	Feel that I can understand		
12	The activity that give me to read and answer and the reason is I enjoy reading.	Read and answer	Enjoy reading		
13	Yes, Reading	Reading	n/a		n/a
14	I enjoyed reading a graphic novel because I can see the picture and I can figure it out.	Reading graphic novel	Enjoyed, figured it out		
15	I enjoy reading	Reading texts	Enjoy		

Lesson 6		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
	texts and answering questions	and answering questions			

\*Student did not provide an appropriate response.





**Appendix J**

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**



Lesson 8		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
1	Matching words activity because I can know or learn new vocabulary and it's fun.	Matching words activity, learn new vocabulary	Know, learn, fun		
2	The vocabulary activities because it's fun and easy.	Vocabulary activities	Fun, easy		
3	I like the worksheet that sequence the story, that make me remind all story I read.	Sequence the story	Like, remind the story I read		
4	I like every part of this book. It's very funny.	Every part of the book	Like, funny		

Lesson 8		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
5	Sequence the story because it's make me know what I have learn for 8 classes with you.	Sequence	Know, learn		
6	Absolutely yes, I like to read comics and this every lesson was so fun.	Read comic	Absolutely yes, like, fun		
7	Sequence the story because I like to tell the story in my own words.	Sequence	Like, in my own words		
8	Reading Frankenstein	Reading	n/a		
9	I enjoy reading the ending of	Reading	Enjoy		

Lesson 8		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
	the story.				
10	Reading Frankenstein because it is interesting.	Reading	Interesting		
11	Bonchon Chicken and to complete the book.	Complete the book			Eating and complete the book
12	To read a graphic novel on page 110-130 because it makes me figure it out what is the character feel.	Read graphic novel page 110-130, figure out what the character feel			
13	Conclude the story and read the story till the end.	Read the story and conclude	n/a		
14	Matching word	Matching word with visual,	Know more		

Lesson 8		Intrinsic Code		Extrinsic Code	
Student	Responses	Main categories (predetermined codes)	Sub-categories (Emergent codes)	Main categories (predetermined codes)	Sub-categories (Emergent codes)
	because it makes me know more vocabulary by the book. Matching the words and visual.	vocabulary			
15	I like vocab activities because it's fun	Vocab activities	Fun		




**Appendix K**

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

## Prompt B

Lesson 1		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
1	Of course, yes, I think images help me to understand better than only letters.		images help me to understand better than only letters.
2	Yes, when I don't know, the images help me to understand easy.		the images help me to understand easy
3	Yes, for sure. If I don't understand the texts, I can guess by the pictures in the graphic novel.		can guess by the pictures in the graphic novel
4	Yes, because the images show you the scenery of the novel and present character expression.	images show you the scenery of the novel and present character expression	

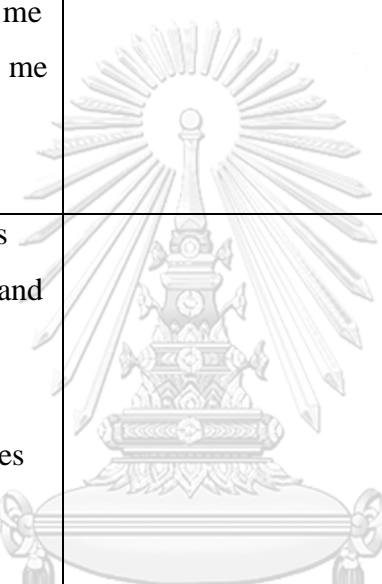
Lesson 1		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
5	Yes! Because it helps me to practice and it have picture to make me interest.	 จุฬาลงกรณ์มหาวิทยาลัย CHULALONGKORN UNIVERSITY	helps me to practice and it have picture to make me interest
6	Yes, because sometimes we not understand some of words so, we can look at the picture to make us imagine and understand.		we can look at the picture to make us imagine and understand.
7	I think it helps a lots but not all of them because most of the images just only help I get into to the story.		images just only help I get into to the story.
8	Not really because the pictures could		pictures could just give some part of the speech, dialogues.

Lesson 1		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
	just give some part of the speech, dialogues.		
9	Yes, because it has pictures to explain the texts.		because it has pictures to explain the texts.
10	Yes, I do. Because it can explain the feeling.	Because it can explain the feeling.	
11	Yes, it's really helpful. I can understand the story easier with the picture.		understand the story easier with the picture.
12	Yes, because if you don't understand a word you can look at images and you will more understand.		look at images and you will more understand.
13	Yes, because		I don't read all of them I



Lesson 1		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
	although I don't read all of them I also understand.		also understand.
14	Yes, because if you don't understand some word or sentence you can look at the picture.		because if you don't understand some word or sentence you can look at the picture.
15	Of course, yes! If we don't understand the text we can find out in the pictures or images.		If we don't understand the text we can find out in the pictures or images.
16	It kind of help in a way because it depends on if I do or don't understand the images.		it depends on if I do or don't understand the images.
17	Yes, because sometimes I	sometimes I can't imagine what writer want	

Lesson 1		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
	can't imagine what writer want to explain or I'm imagine picture in the different ways.	to explain or I'm imagine picture in the different ways.	
18	Yes, because I can see facial expression.	because I can see facial expression.	
19	Yes, because we can see the characters facial expression.	we can see the characters facial expression.	
20	Yes, because it helps me to imagine each sentence in the novel.	helps me to imagine each sentence in the novel	

Lesson 6		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
1	Yes, If I have visual to help me read, it makes me have more understand.		have visual to help me read, it makes me have more understand.
2	Help, it makes me read easy and some word I don't know I look the images it makes me understand.		makes me read easy and some word I don't know I look the images it makes me understand.
3	Yes, when we don't understand we can find the answer in it.		when we don't understand we can find the answer in it.
4	Yes, because you can use picture.		because you can use picture.
5	Yes, because it tells me more a feeling.		because it tells me more a feeling.
6	Yes, it helps me to guess vocab that I don't		helps me to guess vocab that I don't know

Lesson 6		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
	know.		
7	Yes, because reading only the text is hard to imagine.	because reading only the text is hard to imagine.	
8	Yes, because it is fun way to improve my English.		it is fun way to improve my English.
9	Sure, it can make me understand the book better.		make me understand the book better.
10	Yes, because if you don't understand a vocab you will look at picture and you will know what that mean.		if you don't understand a vocab you will look at picture and you will know what that mean.
11	Yes, use graphic to understand more.		use graphic to understand more.
12	Yes, because it	because it has a picture	

Lesson 6		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
	has a picture and I can imagine it easily.	and I can imagine it easily.	
13	It helps a lot because some of the scene that I can't imagine how it happen in the story.	helps a lot because some of the scene that I can't imagine how it happen in the story.	
14	Yes, I think it is more clearly than I imagine by myself.	it is more clearly than I imagine by myself.	
15	Help, because it makes me more understand the story.		it makes me more understand the story.

Lesson 8		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
1	Yes, because I can know the characters feeling or their reaction.	I can know the characters feeling or their reaction.	
2	Very much because the colors in the images help a lot with understanding the novel.	the colors in the images help a lot with understanding the novel.	
3	Yes, graphic novel makes me more understand for some novel that I don't understand.		makes me more understand
4	The graphic images can explain the story in some part.		graphic images can explain the story in some part
5	Yes, it makes me have a better understanding.		makes me have a better understanding.

Lesson 8		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
6	Yes, because that the pictures make me understand easier.		the pictures make me understand easier.
7	Yes, because of the position and facial expression makes you understand the story easier.	the position and facial expression makes you understand the story easier.	
8	Yes		Yes
9	It helps me when I don't understand the words.		helps me when I don't understand the words.
10	Yes, because if it dark it will be sad if it warm color it will be hopeful.	if it dark it will be sad if it warm color it will be hopeful	
11	Help, because there's some words I don't know and may be too lazy to read		there's some words I don't know and may be too lazy to read the bubbles so I only look at the pictures.

Lesson 8		Considered	Impromptu
Student	Responses	Contain reference to the impact of the visual on creativity and imagination or to the conveyance of mood and atmosphere	Satisfactory degree of critical thinking (simple reference to images helping with vocabulary)
	the bubbles so I only look at the pictures.		
12	I think it's really help because writer make the picture clear so I can feel like the character feels.	writer make the picture clear so I can feel like the character feels	
13	Yes, it helps me understand the story better and makes me get into the story.		understand the story better and makes me get into the story
14	Yes, because when I don't understand the text I use the visual to understand the story.		when I don't understand the text I use the visual to understand the story.
15	Yes, it can make me understand the text better.		make me understand the text better.





**Appendix L**

จุฬาลงกรณ์มหาวิทยาลัย  
**CHULALONGKORN UNIVERSITY**

## Prompt C

Lesson 1		Willingness	Unwillingness
Student	Responses	Clear indication of willingness to continue reading graphic novel	Appear to be unwilling to continue reading
1	Yes, I enjoy it a lot.	I enjoy it a lot.	
2	Sure, because it's help me to have more reading skills and I will use my free time to reading too.	help me to have more reading skills and I will use my free time to reading too.	
3	I like to continue because it makes me interest when I reading a book.	it makes me interest when I reading a book.	
4	Yes, I am interested in this story. I enjoy it very much.	I am interested in this story. I enjoy it very much.	
5	Yes, because it's an interesting old story that many people knew.	it's an interesting old story	
6	Yes, because I love it. It makes me understand easily.	It makes me understand easily.	

Lesson 1		Willingness	Unwillingness
Student	Responses	Clear indication of willingness to continue reading graphic novel	Appear to be unwilling to continue reading
7	Yes, 1 to improve my English skill and 2 I enjoy reading the book.	improve my English skill	
8	Yes, because I've got nothing to do at school. Comic really enjoyed me.	got nothing to do at school. Comic really enjoyed me.	
9	Yes, because it funs and makes me understand easily.	funs and makes me understand easily.	
10	Yes, I would because fun and makes me understand easy.	fun and makes me understand easy	
11	Yes, I think it's very fun.	it's very fun.	
12	Yes, because graphic novel so colorful and the book so interested to me.	graphic novel so colorful and the book so interested to me.	
13	No, I want to change and read		want to change and read another graphic novel

Lesson 1		Willingness	Unwillingness
Student	Responses	Clear indication of willingness to continue reading graphic novel	Appear to be unwilling to continue reading
	another graphic novel book.		book.
14	Yes, because it interesting .	it interesting.	
15	Yes, because it's easier than read in textbook.	it's easier than read in textbook	
16	Yes, because it much more fun than reading text books.	more fun than reading text books.	
17	Yes, I think it is my new experience for my reading.	it is my new experience for my reading.	
18	Yes, I am. I want to practice my reading skills.	I want to practice my reading skills.	
19	Yes, because I never read about this before and it's really interested book.	never read about this before and it's really interested book.	
20	Yes, because I like the fantasy story.	I like the fantasy story.	

Lesson 6		Willingness	Unwillingness
Student	Responses	Clear indication of willingness to continue reading graphic novel	Appear to be unwilling to continue reading
1	Of course, I want to improve my reading skills.	improve my reading skills.	
2	Yes, because it makes me read faster.	it makes me read faster.	
3	Yes, I like to read it.	like to read it.	
4	Yes, because it's interesting.	it's interesting.	
5	Yes.	Yes	
6	No, I want to change to be a new story.		want to change to be a new story.
7	Yes, because it easier.	it easier.	
8	Yes, it helps me to be relax.	helps me to be relax.	
9	Yes, because it can help me improve reading.	help me improve reading.	
10	Yes, because I want to know a story until the end.	want to know a story until the end.	
11	Yes, to improve my reading	improve my reading skills.	

Lesson 6		Willingness	Unwillingness
Student	Responses	Clear indication of willingness to continue reading graphic novel	Appear to be unwilling to continue reading
	skills.		
12	Yes, I want to practice my reading skills.	practice my reading skills.	
13	Yes, now I enjoy and like to read this kind of book.	enjoy and like to read this kind of book	
14	Yes, because that's my new type of reading.	that's my new type of reading	
15	Yes, because it is fun.	it is fun.	

Lesson 8		Willingness	Unwillingness
Student	Responses	Clear indication of willingness to continue reading graphic novel	Appear to be unwilling to continue reading
1	Of course, I want to practice my reading skills to be better.	want to practice my reading skills to be better.	
2	Yes, I can adjust all the lesson in my real life.	I can adjust all the lesson in my real life.	
3	Yes, because it's not boring. It's easy to read and excited.	it's not boring. It's easy to read and excited.	
4	Yes, because we can easily understand the books and it's more fun.	easily understand the books and it's more fun.	
5	No, because this story I finished reading and I'll find another to read more.	I'll find another to read more.	
6	Yes, it helps to easy to understand.	helps to easy to understand	
7	Yes, I like to read a book.	like to read a book.	
8	Yes, because it	it helps me to practice my	

Lesson 8		Willingness	Unwillingness
Student	Responses	Clear indication of willingness to continue reading graphic novel	Appear to be unwilling to continue reading
	helps me to practice my reading to be better.	reading to be better.	
9	Yes, I like reading book so I want to try reading different style.	want to try reading different style.	
10	Yes.	Yes	
11	Yes, I think it's very fun and it is the fun way to improve my English.	it's very fun and it is the fun way to improve my English	.
12	No because it's end.		it's end.
13	Another one please. Just completed this one.	Another one please	
14	Yes, I am. Because I enjoyed reading very much.	enjoyed reading very much.	
15	Yes, the images in graphic novel	images in graphic novel help me understand and	



Lesson 8		Willingness	Unwillingness
Student	Responses	Clear indication of willingness to continue reading graphic novel	Appear to be unwilling to continue reading
	help me understand and get into the story.	get into the story.	





**Appendix M**

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**CHULALONGKORN UNIVERSITY**

**Journey Entr**Lesson: 8 Name: [REDACTED]

**Which, if any, of the reading activities did you enjoy the most in today's lesson? Explain why/why not**

sequence the story because I like to tell the story in my own word.

**Do you think images in graphic novel help you to understand the reading better? Explain why/why not**

Yes, because of the position and facial expression make you understand the story easier

**Would you like to continue reading the graphic novel that you used in today's class? Explain why/why not.**

Yes, I like reading book so I want to try reading in a ~~at~~ different style.



**Appendix N**

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**Help Sheet tips to support your comprehending while reading graphic novels**



Steps to Visual Reading	Possible Focus Questions
<p>1. <b>Colours</b> represent different ideas in a visual, i.e. red could be fire, anger or blood and green could be nature or peace.</p>	<p>1. Why has the author used that specific colour? 2. How might the meaning change if there were different colours?</p>
<p>2. <b>Foregrounding and Backgrounding</b> are what the artist chooses to be at the front or the rear of the visual.</p>	<p>1. Why has the author used those particular images? 2. What other images are in the picture and how do they support the author's intention?</p>
<p>3. <b>Angle and Panels</b></p> <p><b>Angle</b> gives the 'direction' or 'height' at which an image is presented i.e. a low angle makes the reader feel powerless, an eye level angle gives no differences in power, the high angle or overhead shot gives the reader the impression of height or of something looking down on the characters in the image etc.</p> <p><b>Panels</b> are what the author uses to frame their ideas when communicating that story.</p>	<p>1. Why has the author chosen the high, low, eye level or overhead angle? 2. How has the author arranged the panels?</p>

Steps to Visual Reading	Possible Focus Questions
<p><b>4. Speech bubbles</b></p> <p><b>Speech bubbles or balloons</b> are there to allow creators to contextualize their story, and to set tone. Two different balloons serve a different purpose for the writer, speech and thought, demarked by a difference in borders; round or jagged for speech and bubbles for thought. They tell the reader what the character is saying or feeling.</p>	<p>1. Why has the author chosen the jagged balloon or thought balloon?</p>
<p><b>Onomatopoeia or Ambient sounds</b> are used to imitate and convey sounds described in the story.</p>	<p>1. How do the ambient sounds help you understand the text you read better?</p>

## VITA

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