

UNIVERZITA PALACKÉHO V OLMOUCI

PEDAGOGICKÁ FAKULTA

Ústav cizích jazyků

Diplomová práce

Bc. Radim Vávra

The Use of the Graphic Novel in ELT: The Case of Maus by Art
Spiegelman

Učitelství anglického jazyka pro základní školy

Olomouc 2023

vedoucí práce: Mgr. Jiří Flajšar, Ph.D.

Prohlašuji, že jsem diplomovou práci vypracoval samostatně a použil jsem jen uvedenou literaturu a zdroje. Veškerou použitou literaturu jsem řádně citoval a uvedl na konci práce.

V Olomouci dne 7.6.2023

.....

Radim Vávra

Acknowledgments

I would like to thank Mr. Mrg. Jiří Flajšar, Ph. D, for his valuable advice and guidance. I would also like to thank to Mgr. Kateřina Staňková, Mgr. Romana Pilařová and Mgr. Erika Bittová and the students of Základní škola Opava, Otická 18 – příspěvková organizace, for allowing me to examine the materials in practise. Finally, I would like to express gratitude for the support of my family and friends, mainly Karolína and Kristýna.

Abstract

The aim of the thesis is the implementation of the graphic novel *Maus* by Art Spiegelman into ELT at the lower-secondary level of Czech educational system. The goal of the theoretical part of the thesis is to describe the use of literature and graphic novels in ELT. Later, the life of Art Spiegelman and his work *Maus* is analysed. The aim of the practical part of the thesis is to create a set of lesson plans consisting of materials based on the graphic novel and evaluate them in the lessons. The last aim is to provide possible suggestions for improvements of the activities and materials from the lessons. Based on the finding it may be concluded that *Maus* is a valuable source of content and language usable in ELT. Graphic novels can be considered highly motivational medium.

Table of Contents

Introduction	1
1. Theoretical Part	3
1. 1. Use of Literature in ELT	3
1. 1. 1. Issues of Implementation	3
1. 1. 2. The Benefits	5
1. 1. 3. Overview of Approaches.....	7
1. 1. 4. Modern Use of Literature in ELT	8
1. 2. Use of Graphic Novel in ELT.....	10
1. 2. 1. Definition of Graphic Novels.....	10
1. 2. 3. Benefits of Graphic Novels in ELT.....	15
1. 2. 4. Using Graphic Novels for Reading Practise	19
1. 2. 5. Using Graphic Novels for Writing Practise	21
1. 2. 6. Teaching Grammar Using Graphic Novels	23
1. 2. 7. Using Graphic Novels in CLIL	24
1. 3. Art Spiegelman´s Life and Legacy	26
1. 4. Analysis of Maus	28
1. 4. 1. Plot Summary	29
1. 4. 2. The Genre of Maus.....	31
1. 4. 3. Visual and Verbal Devices.....	33
1. 4. 4. The Problems of Representation.....	35
2. Practical Part	39
2. 1. Pedagogical Analysis of Maus.....	39
2. 2. Lesson 1.....	40
2. 2. 1. Aims.....	41
2. 2. 2. Lesson Plan	42
2. 2. 3. Reflection.....	43
2. 3. Lesson 2.....	46
2. 3. 1. Aims.....	46
2. 3. 2. Lesson Plan	47
2. 3. 3. Reflection.....	48
2. 4. Lesson 3.....	49

2. 4. 1. Aims	49
2. 4. 2. Lesson Plan	50
2. 4. 3. Reflection	51
Conclusion	54
Sources and Literature	57
Appendices	60
Appendix 1 Lesson Plan 1	60
Appendix 2 Vocabulary Matching	61
Appendix 3 Reading Materials Maus: Concentration Camp	62
Appendix 4 Reading Comprehension Questions	66
Appendix 5 Discussion Questions.....	67
Appendix 6 Grammar Exercise Conditionals.....	68
Appendix 7 Lesson Plan 2.....	69
Appendix 8 Sequencing Exercise.....	70
Appendix 9 Reading Comprehension + Exercises	71
Appendix 11 Lesson Plan 3.....	74
Appendix 12 Teacher Made Comics	75
Appendix 13 Script for Teacher Made Comics.....	76
Appendix 14 Students' Filled Worksheets.....	77
List of Abbreviations	114
Resumé	115
Annotation	116

Introduction

Literature can be considered as one of the most common sources of language and its reading tends to be popular past time activity. In terms of language teaching, the skills associated with reading can be considered very important. Through reading, students can learn new vocabulary, obtain previously unknown phrases and strengthen their knowledge of language structures. The benefits of reading can be considered widely acknowledged. However, it can be argued that the public opinion is that many young people do not read in their free time and overall, the number of frequent readers is lower than ever.

Yet, according to survey concerning reading and free time spending carried out in 2021 focused on Czech youth, it can be argued that the importance of consumption of reading materials, mainly in connection with education is getting more acknowledged by young people. Despite this the number of those who do not read rises. The older children tend to consume blogs, internet articles and social media posts. Among the favourite genres of older boys are fantasy and comic books. The interest in comic books is rising even within the age group of older school children (age 9-14).¹ The rise in the interests calls for inclusion of comics and similar genres into educational process. ELT is a subject where comic books can be used in many interesting ways to practice language skills and grammar structures. There are educational materials of this type, but authentic materials can have positive effect of students' motivation.

In the category of books that fit the label of comic books is also *Maus* by Art Spiegelman. *Maus*, which is more particularly a graphic novel, is a two-part series by Art Spiegelman that depicts the lives of his parents, who were members of the Europe's Jewish population, during World War II. The story, for the most part, takes places in Nazi occupied Poland where readers can witness the cruelty of Nazi regime during Holocaust, the mass extermination of unwanted racial groups, primarily Jewish people. The illustrated work shows its audience the pre-war climate, the live in a Jewish ghetto, its subsequent liquidation and the horrifying conditions of concentration camps. This historical event changed the world forever and as the worst case of organized crime against humanity it should be frequently reminded.

Unfortunately, the book can be once again considered topical due to the Russian aggression in Ukraine, in which human rights are frequently violated. The war started a mass immigration wave into European countries, including Czech Republic, and the subsequent economic crisis. The social climate can arguably be compared to that of pre-World War II

¹ České děti a mládež jako čtenáři 2021 — NKP. NKP [online]. Copyright © Národní knihovna ČR [cit. 06.06.2023]. Available at: <https://www.nkp.cz/aktuality/aktuality-archiv/aktuality-2021/pruzkum2021>.

Europe. The danger of rise of a totalitarian regime is present. Because of this, students should be familiar with content that depicts the results of a totalitarian regime.

The focus of the thesis is the implementation of graphic novels, in this case *Maus* by Art Spiegelman into ELT at the lower secondary level of the Czech educational system. The aim of The Theoretical Part is to analyse the use of literature and implementation of graphic novels into ELT. Further, the graphic novel *Maus* by Art Spiegelman will be described, and the analysis of the said work will be conducted. The goal of The Practical Part of the thesis is to create a set of lesson plans based on the information from The Theoretical Part, in which the materials based on the graphic novel *Maus* are included and evaluate their effectiveness in practise by reflecting on the lesson. Finally, in reflections the suggested changes of the activities will be proposed.

1. Theoretical Part

The Theoretical Part focuses on the use of literature in ELT. Contained is the overview of issues and benefits that come along with the adaptation of literature into pedagogical process. Next, the overview of possible approaches of its implementation and the modern trends are addressed. Further part focuses on graphic novels, mainly their definition, benefits and issues in use and overview of different possibilities of their inclusion into ELT. Lasty, Art Spiegelman and his most acclaimed work *Maus* are analysed in terms of its plot, genre and issues of representation.

1. 1. Use of Literature in ELT

In this chapter the topic of literature use in ELT lessons is addressed. The focus is on the position of literature in standard lessons and the issues that might follow its implementation into the teaching process. Following, the reasons for its consideration are presented. The next part suggests an overview of the traditional approaches of using literature in ELT lessons. Lastly, the recent trends in teaching via literature are mentioned.

1. 1. 1. Issues of Implementation

It is problematic to describe the use of literature in classrooms of English language. This is caused by many factors. Main issue stands from the understanding of literature. The term literature is very broad and there is no universal definition for it.² In 1993, Lazar stated following definition for purpose of her book *Literature and Language Teaching: A Guide for Teachers and Trainers*: “those novels, short stories, plays and poems which are fictional and convey their message by paying considerable attention to language which is rich and multi-layered.“. This provides at least some explanation, but for better understanding it is necessary to include the comparison of the traditional view with more modern understanding of the problematic. As Maley explained in the book *The Cambridge Guide to Teaching English to Speakers of Other Languages* edited by Carter and Nunan, released in 2001: “Traditionally, Literature (with a large L) has tended to be thought of as the 'best' writing produced in a given language or society, and this collection of 'approved' works has constituted the literary canon deemed by authority to be fit to study.“ In the post-modernist era, that deemed the previous

² LAZAR, Gillian. *Literature and Language Teaching: A Guide for Teachers and Trainers*. Cambridge University Press, 1993. pg. 5. ISBN 978-0-521-40651-2.

paradigm as non-inclusive, the perspective on literature changed. Many works of writers that were deemed unfitting to society such as feminists, homosexuals or foreigners as well as genres like detective and horror stories became studied. Following augmentation involved acceptance of writings that obtained literary devices like rhyme, rhythm or metaphor without the literary purpose, such as graffiti or commercials. Since the classical texts are often bonded with their language and historic background they are not fitting to be used as an example for contemporary language in language classrooms.³

The language that is provided by literature must be considered when discussing its use in language teaching. When presented with several texts, it is difficult to distinguish those that are part of literary works and those taken from other sources. This is caused by the fact that the language used in literature does not have a particular form. It cannot, therefore, be universally studied, unlike the language typical for different fields, such as law or media. Meanwhile, there is a characteristic of a language found in literary texts observed by many linguists, and those are features that can be observed in everyday conversations, but in the instance of these texts, they fulfil a way of supporting the idea of the work. This means that the language in literature and the alternative language forms are not entirely different, which evidently is reflected in the use of literature in classrooms.⁴ Literature can, therefore, help students with their language skills and help them to understand different meaning of language.⁵

Another issue that must be acknowledged is the relationship between the literature and the reader, in this case the student. Due to the aspects that form the personality of any individual such as the time period they live in, their social position and their religious beliefs, it is safe to say that when presented with a text, different readers will come up with their own interpretations.⁶ Other factors that influence the understanding of a text are age of the reader, the knowledge of the topic, ethnicity, gender and familiarity with the author's other work.⁷ Three types of complication might occur. The first one is that the culture that is prominent in the class via the role of teacher pushes single understanding of a given work of literature. The second is the preferred way of evaluation by the pedagogical system in which only one interpretation is deemed correct. The third problem is student's own underestimation of ability

³ MALEY, Alan. *Literature in the language classroom*. In: CARTER, Roland, NUNAN, David. *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge University Press, 2001. pg. 181. ISBN 978-0-521-80127-0.

⁴ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 6-8.

⁵ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 8, 190.

⁶ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 8.

⁷ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 10, 190.

to find personal interpretation of a literary piece.⁸ In her book from 1993, Lazar suggests paying attention to the type of activity teachers use in their lessons. She states: “We should devise tasks and activities that promote discussion and problem-solving, rather than those suggesting there is one 'correct' understanding of a text.”

While implementing literature into the lessons of English language, the theory of literary competence must be explored. Lazar defines it as follows: “effective readers of a literary text possess 'literary competence', in that they have an implicit understanding of, and familiarity with, certain conventions which allow them to take the words on the page of a play or other literary work and convert them into literary meanings.” This means that when a text from a news article is rewritten into the form typical for poetry, the reader uses conventions that are associated with understanding poems to interpret the said text.⁹ It is difficult to define these conventions, however, they can be examined in terms of individual genres. For example, when reading a novel, people pay attention to the plot, theme of the story and different ways the narration fits particular view in the plot. The skills that form literary competence are difficult to describe, but it is crucial for teachers to identify at least those that are the most important, nevertheless, there is no public list that states them. Teachers should focus on the skill in correlation to the content of the course. The importance of literary depends on the way literature is used in a lesson. If literature is used as a source for an activity, there is no need to consider it. However, if a literary work itself is being studied, the attention to improvement of literary competence is essential.¹⁰

1. 1. 2. The Benefits

As mentioned in the previous chapter, there are many obstacles in using literature in ELT but there is also a lot of advantages that need to be considered.

Motivation is a factor that highly influences the success rate of educational process. It can simply be understood as an inner force that activates person's behaviour and makes them accomplish a goal. The level of motivation depends on the significance of the result of the achievement. The objectives of adults are quite easy to understand, however, goals of children are often difficult to describe. There are two types of motivation. The external motivation comes from reasons outside of the learner's world, for example the need to pass an exam. The internal motivation, on the other hand comes from the learner himself, the motivation can therefore

⁸ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 190-191.

⁹ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 12.

¹⁰ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 13-14.

come from the fun of learning or own ambition.¹¹ The literature is globally viewed as of great value. Because of that, work with literature can give students a feeling of accomplishment. Other than that, literature provides themes that are complicated and involve new, previously uncovered language. Unlike the coursebooks which involve plots that are deemed as having lower quality, the works of literature can be more engaging for students. Careful choice of materials can also be beneficial when it comes to personal motivation regarding the usefulness of the topics covered in the course by the students.¹²

Literature can also provide students with an insight into a culture of the speakers of taught language. Of course, there is very low number of works that can be considered a factual depiction of a society and if they are, the question of what aspect is being shown and how truthful it is rises. Students can also falsely interpret the given depiction as unchangeable, however, the text only describes a specific environment and a time period. The idea that literature inspires students to be interested in the political, social and historical events depicted in a work can be true. But what is certain is that literature provides learners with depictions of actions of individuals in a context of a specific situation. This means that students obtain practical awareness of how an individual of a society portraits and feels about their situation.¹³

Another beneficial feature of literature is the content it provides, especially for the purposes of language acquisition. When a student finds a plot of a novel interesting, they might get captivated by it so much that the passing of time feels faster, and they interact with higher amount of new language. In the classroom this also manifests itself in many activities based on presenting ideas and feelings such as discussion or a work in groups. This is caused by the multi layered meaning of many works of literature.¹⁴

The fact that the meaning in literature is multi-layered also provides help with the interpretative skill. By reading students must form assumptions and realise connections between them. This also proves a great source for discussion where students present their own understanding of a text based on evidence. By giving our students space to attempt to interpret a meaning of a literary text their ability to come up with conclusion rises, which proves to be useful in other situations as well.¹⁵

¹¹ HARMER, Jeremy. *The Practice of English Language Teaching*. Person Longman, 2007. pg. 98. ISBN 978-1-4058-4772-8.

¹² LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 15.

¹³ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 16-17.

¹⁴ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 17-18.

¹⁵ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 19.

Many teachers voice an opinion that the use of literature in classrooms exposes students to inaccurate use of language. This argument is based on a fact that language in literary works especially poems use features that break the syntactical, collocational and even stylistic rules. Others argue that by letting students explore these texts and find the “mistakes“ an advance in language awareness can be achieved. When focusing on the stylistic features and their effect on the reader students must be familiar with the common form of the language. This means that by interacting with the texts with the unusual language structure and interpreting their meaning they also practise the correct way. They can also become more conscious of previously mentioned features e.g., collocations.¹⁶

Finally, literature creates opportunities for developing personality. By presenting own ideas based on literary texts students increase their imaginative abilities, critical thinking and emotional awareness. By sharing these interpretations in second language, students improve their confidence, and they feel empowered by being able to attempt understand the language and compare the ideas to their own society.¹⁷

1. 1. 3. Overview of Approaches

The discussion around the topic of using literature for purposes of teaching language emerged in 1980s. The common idea suggests acknowledging three dimensions of teaching literature thanks to its interface with language. These are cultural dimension, language dimension and personal dimension. The process of language teaching is varied because the aim changes constantly. This fact caused an invention of many methods and approaches. The exercises that are part of coursebooks can feel boring and monotonous to students, and they tend to look for more interesting alternatives.¹⁸

There are many views on methodology of using literature in teaching. Maley suggests two approaches. The critical literary approach which focuses on the plot, characters and their motivation along with other literary aspects and the stylistic approach, which focuses on language and not the interpretation of the text.¹⁹

Another author that came up with a set of possible approaches was Lazar. She suggested three approaches. The first one is Language based approach. This approach focuses on

¹⁶ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 18-19.

¹⁷ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 19.

¹⁸ TRIVEDI J, Deepkumar, *Literature in ELT Classroom: Concerning Approaches*. In: KUMAR, Arabati Pradeep. *English Language Teaching Innovations and Applications in Teaching and Learning*. New Delhi, Authorspress, 2021. Pg. 64-65. ISBN 978-9-390-89112-2.

¹⁹ TRIVEDI J, D, *Literature in ELT Classroom: Concerning Approaches* In: KUMAR, A, P. *English Language Teaching Innovations and Applications in Teaching and Learning*, pg. 67.

integration of language and literature via analysis of a literary text. The purpose is to make useful understanding of the chosen text and improvement of language skills. The materials selected for the activity should represent the stylistic features and have certain literary value. The second approach is Literature as Content. This approach uses a work of literature as content to illustrate topics such as historical period or literary movements. Language acquisition is being performed via interaction with the text by reading and discussion. It is possible to involve student's first language for the purpose of discussion or translation of the text. Materials are chosen from traditional works with high literary value. The third approach is Literature for Personal Enrichment. This approach is used to increase the student's emotional and intellectual interest in acquiring English language. The text chosen should be based on the student's interests so it evokes personal investment into the process.²⁰

When it comes to advantages and disadvantages of these approaches, the advantage of Language based approach stands from the work with language. It provides challenging way of grammar and vocabulary practice as well as exposure to new, previously unknown language features. The disadvantage is that when applied too firmly with focus on strict application of linguistic features without giving students chance for individual interpretation, the activity can become demotivating. Also, the cultural background of the text can be omitted. The Literature as content finds its advantages in terms of involvement of high number of authentic materials as well as providing historical context. The approach is, however, suitable only for students with interest in reading. For average student, this approach might not be suitable because the difficulty of materials can cause demotivation. The involvement of student is not as high as the activity of teachers, which can also be considered an issue. The Literature for Personal Enrichment approach is advantageous in the high level of achieving motivation because it involves the whole personality of the learner. At the same time some text can be so out range of interest to students that they are not able to give a meaningful answer. Correspondingly, some students might dislike the need of presenting their own feelings.²¹

1. 1. 4. Modern Use of Literature in ELT

The information obtained in the previous paragraphs is time tested, however, due to the fast development in the communicative technologies and changes in the field of pedagogy the recent trends in the application of literature in classrooms and simultaneous research must be addressed.

²⁰ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 23-24.

²¹ LAZAR, G. *Literature and Language Teaching: A Guide for Teachers and Trainers*, pg. 24-25, 192.

In terms of reading literature in a second language, research proved that reading in second language causes same problems as reading in the first language, such as importance of familiarity with vocabulary. It was also proven that in order to not get lost in a text, students should read about 200 words per minute and while reading texts in second language learners tend to read 30 percent slower, which needs to be taken into consideration while planning materials. Creative writing became another field of interest all over the world. When creative writing is applied, focus switches from standard language structures like syntax, lexicology and sound structure to the meaning of language and use of discourse which can provide many benefits. Researchers argue that via writing in second language students adopt bilingual and bicultural skills deemed as necessary by documents MLA and CEFR. Although, creative writing can seem as demanding and complicated task, there are many forms of application, that can start with simple word puns.²²

The continuously lowering age of students and the digitalisation of the world they live in raises the question of activating their attention towards learning and adapting the school environment towards the social needs. The use of CLIL (Content and language integrated learning) method and the use of Content-based learning are the answer to this dilemma, the first mentioned mostly in Europe and the second elsewhere. In the past language courses were mostly studied and pay for by adults but nowadays the education in English language is mandatory for everyone in schools which is challenging because there is not enough research of the matter of teaching language. A great source for teaching literature, not only to young adults, are the works of children's and young adult literature since characters depicted often have a feeling of not belonging which is a feature of second language learning. These stories can be presented graphically through modern media. Other than that, there is a rise of other media that form interest in reading such as online games, comics and graphic novels.²³

When it comes to teaching via literature there is a vast problematic involved. The term literature itself is difficult to grasp, there is no unified result granted because every reader interprets the work individually, the language included in the literary texts may vary drastically and is not unified and teachers must work with literary competence of students. These problems are overweight by the benefits which include motivational aspect of literature, the possibility to use literature as cultural insight, the language inquisition and increase of interpretative skill that

²² HALL, Geoff. *Recent Developments in Uses of Literature in Language Teaching*. In: TERANISHI, Masayuki, SAITO, Yoshifumi, WALES, Katie. *Literature and Language Learning in the EFL Classroom*. Palgrave Macmillan, 2015. Pg. 15-18. ISBN 978-1-137-44365-6.

²³ HALL, G. *Recent Developments in Uses of Literature in Language Teaching*. In: TERANISHI, M, SAITO, Y, WALES, K. *Literature and Language Learning in the EFL Classroom*, pg. 20-22.

goes hand in hand with the use of literature in ELT and the positive influence on personal growth of students. The methodology described consist of approaches developed on three dimensions of literature. These are the language, personal and personal dimensions. All the approaches mentioned have advantages and disadvantages that stem from their functions. Nowadays, the focus of work with literature is mainly on reading texts and creative writing. The rise of communicative media brought new type of learners and new forms of media were implemented into the language classrooms, such as games, comics and graphic novels.

1. 2. Use of Graphic Novel in ELT

As stated in the last paragraph of the previous chapter, there has been a rise of the use of new forms of media, one of them being graphic novel, in modern classrooms. In this chapter the term graphic novel is explained and its use in the teaching of English language as well as the benefits that come with them are described.

1. 2. 1. Definition of Graphic Novels

It can be stated that the view of the term graphic novel is varied. Even the most critically acclaimed authors who released works that popularized the genre publicly voiced their negative view of this neologism with which their most acclaimed works is labelled. The term used to describe comic books with longer length and adult oriented story is deemed damaging by both. But regardless of the initial unpromising acceptance of the graphic novel as an idea and publishing phenomenon it has endured and significantly influenced comics, film, literature and other forms of media.²⁴

As for the definition of the term graphic novel, in their book *The Graphic Novel An Introduction* Baetens and Frey state that “the graphic novel as a medium is part of other, more encompassing cultural fields and practices (graphic literature, visual storytelling), and that within these fields and practices there are rarely clear-cut distinctions between types and categories, but rather more commonly scales of differences, that are known by creators and publishers, that are often deliberately exploited to achieve resonance with readers/consumers, and that are rightly contested and debated as part of their public reception.” It is obvious from this quote that trying to define graphic novel can be considered impossible because the complicity of the cultural field of graphic literature and visual storytelling. Considering the

²⁴ BAETENS, Jan, FREY, Hugo. *The Graphic Novel An Introduction*. Cambridge University Press, 2014. pg. 1-2. ISBN 978-1-1070-2523-3.

sphere of the graphic literature the main categories are the distinctions between graphic novel and political cartooning and caricature found in newspaper. Here, the difference is in storytelling. The graphic novels serve as storytelling medium but telling a story is not the primary aim of a political cartoon, even though they can do so. The differences between graphic novels and comic books is not storytelling because both mediums tell stories but a scale of aspects that cannot be reduced to a single feature.²⁵

To further understand the graphic novels, the key features, which can be situated into four levels, need to be stated. The first level is the form. It makes sense to focus on form of a medium when trying to understand it, but in the case of graphic novels, the form can be complex and variegated. The difference between comic books and graphic novel are not always clear at this level which can be observed in the major works of the genres. Many graphic novels originated as superhero stories typical for the comic book genre. What is crucial when describing graphic novels is their drawing style that is often individualized to certain graphic novels. But besides the drawing style there are other dimensions of form, the layout of pages and narrative that differs in these two media. The comic books have a basic structure that they hold for over a century. They portray narrative by putting images in a grid which intertwines pictures horizontally and vertically by this constructs an order in which they are supposed to be read. Graphic novels can fully follow all the previously mentioned rules. However, simultaneously they can push the limit of these principles. The graphic novels can utilize more individualized style than comic books, aiming mainly at their recognizability. Also, graphic novels often break the layout of the grid structure of comic books. Authors tend to use unusual layouts, sometimes even returning to classic formats of structure. The narrative of graphic novels can be innovative as well, in ways of refusing narration or using the role of narrator. The narrator is much more prominent in graphic novels than in comic books.²⁶

The second and more noticeable level of differentiation between these two media is the content. The graphic novel has tried to separate itself from comic, mainly the superhero comic. The topic of content in graphic novel is adult, not as in pornographic, but rather serious or sophisticated. Graphic novels are also trying to avoid the science fiction or fantasy styles and focus more on realism not crucially limited to work of fiction. Many graphic novels can be labelled as autobiographical, semi-autobiographical or even as documentaries. Those graphic novels that are more focused on object rather than subject can be labelled as journalism or

²⁵ BAETENS, Jan, FREY, Hugo. *The Graphic Novel An Introduction*. pg. 7-8.

²⁶ BAETENS, Jan, FREY, Hugo. *The Graphic Novel An Introduction*. pg. 8-10.

history writing rather than autobiography. However, the proper categorization of some works of graphic novel genre can be problematic because they mix conventional borders of how academics arrange their meaning. But this variety of styles and ability of graphic novel to balance on the verge of multiple genres makes them important and interesting body of work.²⁷

The third difference of comic books and graphic novels is their publication format. In this case, the difference is both clear-cut but also quite complex. It is easily noticeable that graphic novels tend to choose form of single book and avoid serialization. The format that graphic novels tend to adopt can therefore be likened to standard novel, being similar in size, number of pages and having a cover. This format is instantly recognizable in comparison to a comic book that can be characterised as a cheap brochure filled with advertisement for other merchandise that does not sell in quality book shops but instead is sold in newsstands and comic book shops. The avoidance in serialization can be attributed to the so-called one-shot formula that graphic novels prefer which can be credited to the authors' want of prestige and which helped to culturally accept the genre by breaking its ties with the comic books. What helped to legitimize the graphic novels was also the fact that they were sold in book shops. The practice of avoiding serialization and focusing on one-shot media can, however, proved itself to be problematic. Nowadays combination of the one-shot ideology and the commercial essentialities of serialization are common, because the intensity of work on one graphic novel is highly time consuming which takes authors away from the world. This is solved by prepublication of part of work in progress thus, serialization.²⁸

The fourth and last difference between graphic novels and comic books is in their production and distribution. What should be emphasized is the importance of independent publishing in the increase of popularity of graphic novels. Following the handmade distribution during the highest success of the underground comics era, the production and distribution of graphic novels first relied on the work of small independent publishers and secondly on the presence of shops specialized on selling comic books and other merchandise, yet their sell numbers were low. Things turned for the better in the later years with the publication of Spiegelman's *Maus* by Pantheon and with the release of more serious works by DC comics. It can be speculated that the publishing company Pantheon had a crucial influence on the scene and the subsequent rise of graphic novels. The authors of graphic novels were given a huge amount of creative freedom by the publishing company which is contrary to the assumptions of

²⁷ BAETENS, Jan, FREY, Hugo. *The Graphic Novel An Introduction*. pg. 10-13.

²⁸ BAETENS, Jan, FREY, Hugo. *The Graphic Novel An Introduction*. pg. 13-15.

commercialized publishing and their limitations of creativity in authors. The way the authors' creativity is limited is what, often but not in every case, differentiates between comic books and graphic novels.²⁹ As Baetens and Frey state in their book *The Graphic Novel An Introduction*: “The difference between comic books and graphic novels is *often* (it would be silly to deny it) but not always the difference between the collective and Taylorized way of working in the cultural industry (attacked and parodied by Will Eisner in his 1985 graphic novel, *The Dreamer*) on the one hand, and the personal and subjective mode of the individual artist who manages to pervade all possible aspects of his/her creation, on the other hand.”

As described in this subchapter, there is no way to successfully define the term graphic novel. The suggested approach to understand the term is to compare graphic novels with other forms of media that use visual representations to portrait a narrative.

1. 2. 2. Addressing the concerns

Many teachers and parents voice their concerns about implementing graphic novels into the educational process. These feelings can be addressed and debunked but there is a need to take them into consideration.³⁰

The first argument stands from the comparison of graphic novels and more traditional literature, especially prose. According to some, emphasis on the use of graphic novels in the education will lead to a decrease of interest in reading and a subsequent rise of pop culture media consume via displays in online environment. There is some truth to the idea, however, this does not mean that graphic novels should be banned from schools. The classical literature, made of works that have exquisite narration, has its place because it helps to develop literacy, speaking skills, aesthetic feeling and analytic skills as well as cultural background awareness. Even thou classic literature contains the mentioned benefits there is a need for involvement of graphic novels, because they provide different experience in reading. There needs to be a place for variety of materials involved because there is a variety in personalities of students. Everybody has different skill sets and enjoys different hobbies and interests, and the choice of teaching materials should reflect that. Also, the involvement of visual aspect of graphic novels correspondents with the needs of today's culture. The technology and images are becoming more involved in the lives of people and the means of communication are getting more

²⁹ BAETENS, Jan, FREY, Hugo. *The Graphic Novel An Introduction*. pg. 15-18.

³⁰ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*. Jossey-Bass San Francisco CA, 2018. pg. 1. ISBN 978-1-1193-9432-7.

complicated. Students should, therefore, have the high ability to navigate not only text but the visual media as well.³¹

The worry of a negative reaction from parents or school administrators is another reason that provides some from using the graphic novels in education. There are many causes that create this feeling among teachers. For example, teachers fear to include the graphic novels into the curriculum of their course, because they are often understood by their original purpose: as a tool for weak or unenthusiastic learners.³² But graphic novels have much more to offer. Meryl Jaffe and Talia Hurwich in their book called *Worth a Thousand Words Using Graphic Novels to Teach Visual and Verbal Literacy* published in 2019 state: “educators and librarians are finding that today’s kids’ graphic novels offer strong examples of language use, vocabulary, and storytelling that benefit all kinds of learners. They foster and reinforce attention, memory, sequencing, and higher-order cognitive skills beneficial to all your students in all content-area classes.”

Another reason for expecting disapproval is the notion that the common theme of graphic novel is violent and other explicit content. This can, however, be said about prose and other literary genres and teachers, as well as parents, should judge every book individually. For the purpose of assessing a graphic novel it is wise to read it beforehand or at least ask a colleague, librarian or a bookseller if the book is suitable for the age of students. Similarly to the idea that the content of graphic novels is mostly violent, many look at the graphic novels as the superhero genre. The argument of this group of teachers is that not every student can enjoy the superhero stories and therefore graphic novels should not be included into the curriculum. But, as mentioned in the chapter concerning the definition, graphic novels tend to focus on more adult themed content and there is a huge variety to them.³³

Finally, some teachers avoid including the graphic novels into their lessons, because they are afraid of not meeting the state standards that would be otherwise achieved by including prose. The use of graphic novels works to meet the standards in any institution just fine. In their book published in 2019 Meryl Jaffe and Talia Hurwich state: “graphic novels are complex authentic texts that promote both verbal and visual literacies. They contain a rich vocabulary and extensive and concrete use of literary devices“ When it comes to the needs of less advanced

³¹ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 1-2.

³² JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 2.

³³ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 2-3.

students, the images paired with the text makes the decoding and understanding of the material easier as well as less challenging and more involving. For advanced readers, graphic novels provide alternatively constructed experience in reading by combination of visual and written storytelling devices and by this provide language and vocabulary inquisition. They also develop and increase a variety of skill that are beneficial in, but also outside of classroom and help to develop understanding of sequence and its effect on the story arch.³⁴

1. 2. 3. Benefits of Graphic Novels in ELT

Although there are legitimate concerns about the use of comic books and graphic novels in ELT that were addressed in the previous paragraphs, there is also a number of valid advantages that need to be taken into consideration for the purposes of successful implementation of graphic novels into the language teaching classroom. Graphic novels are rich when it comes to characters, themes, visual and stylistic and literary devices. This diversity helps to include high variety of students weather they learn English as first or second language. This is recently being noticed by teachers who try to include graphic novels into their classes. Sadly, because they are quite new medium, there is little literature explaining their use or its outcome. But the limited research and response from teachers shows that graphic novels have positive results.³⁵

Graphic novels have undisputed positive influence on accomplishments in learning because the visual aspect of graphic novels helps remembrance and comprehension. Investigations in awareness shows a higher speed rate of comprehension of visual information compared to the information in written form. Images are understood 60,000 times faster than written language.³⁶ It can be argued that information decoded by understanding of images is received, meaning humans do not have to learn how to obtain it unlike the perceived information obtained through language which people must learn within certain time-period.³⁷ It is undisputable, that human beings are naturally visual learners. Our ancestors had to rely on visual learning until about 5000 years ago, when the first written systems emerged. Yet, today's

³⁴ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 3.

³⁵ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 11-12.

³⁶ BURMARK, Lynell. *Visual Literacy: What You Get Is What You See*. In: FREY, Nancy, FISHER, Douglas. *Teaching Visual Literacy: Using Comic Books, Graphic Novels, Anime, Cartoons, and More to Develop Comprehension and Thinking Skills*. Corwin, 2008. pg. 7. ISBN 978-1-4129-5312-2.

³⁷ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 12-13..

youth is growing up in an environment that is highly technological and visual, and they are comfortable in navigating it due to their high proficiency in visual literacy. Graphic novels offer a teaching medium that the young generation is familiar with.³⁸ The fact that pictures can carry information is universally understood, however the emphasis on the importance of visual literacy skill is considerably more recent corresponding with today's era of information. The visual literacy, understood as the ability to comprehend visual perspective and the physical facet of a text and a picture composition, helps learners to make sense of their life and society.³⁹ Also, in their book from 2019 Meryl Jaffe and Talia Hurwich state that “teaching visual literacy across the curriculum can lead to improvement in verbal skills; self-expression and ordering of ideas; and student motivation, self-image and self-reliance, independence, and confidence“

The previously mentioned visual literacy was first introduced by John Debes in 1969 and later explored in 1996 by the New London Group. The group proposes inclusion of new approach to literacy education with focus on multiliteracy to improve the learning and social achievements of present-day classes. The idea was first introduced in the 1990s, but it is even more prominent now thanks to the communication via social media and the use of emojis along with shortened text during use of applications on smartphones. According to the group the means of communication other than language that involve visual information, audio, gestures such as body language, spatial meaning as in architecture and the meaning of environments and multimodal meaning are getting progressively more essential. Thanks to the fact that graphic novels create story using combination of text fonts, pictures and design of panels they are highly valuable for teaching multiple literacies in classrooms. This literacy, according to the New London Group, is called multimodal literacy and the group puts emphasis on its significance compared to other modes of meaning because it connects the other modes in rather extraordinarily vital relationship. The images and words in graphic novels fill each other's functions perfectly because images which offer great emotional response lack the particularity of words. Additionally, graphic novels provide other exceptional characteristic, that add them high value for the classroom use. Their cooperation of time, space and image. Unlike animations and film, which are time-bound, graphic novels offer means of presenting story that students can follow using their own pace.⁴⁰ Despite all these benefits, graphic novels are being

³⁸ BROZO, William G., MOORMAN, Gary, MEYER, Carla K. *WHAM! Teaching with Graphic Novels Across the Curriculum*. Teachers College Press, New York, 2014. pg. 5. ISBN 978-0-8077-5495-5.

³⁹ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 12-13.

⁴⁰ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 13-14.

ignored by teachers in favour of videos, podcasts, blogs, websites and newsletters, which are nonetheless, important sources of teaching materials.⁴¹

Next aspects of language teaching that are being positively influenced by the multimodal content of graphic novels are the vocabulary and language use.

Thanks to their use of sequence of boxes or panels to tell the story graphic novels have positive influence on the sequencing skills in learners. To being able to read the story students have to learn the order in which they read the panels, which is typically from left to right. This causes them to slowly focus on the details of each graphic novel whether they are reading them or writing them. This gives graphic novels great opportunity to act as a tool for teaching basic readers, because the sequence from left to right is also used in prosaic texts. Another opportunity for the use of graphic novels to teach sequencing is cutting up the individual panels and asking students to put the pictures into an order thus creating a story. After, students might be asked to describe and write the story.⁴²

The dynamic relationship between written language and pictures obtained in graphic novels activates student's analytic skills, comprehension and creativity. In their book from 2019 Meryl Jaffe and Talia Hurwich state: "To comprehend stories told in graphic novels, readers must actively construct the story, integrating text and image while pausing and then jumping from panel to panel. Not only must readers integrate the given text, image, and panel design, they must also construct, synthesize, and comprehend what isn't given." Various studies prove the benefits of using graphic novels. It has been proven that graphic novels have positive influence on teaching learning and reading comprehension. Especially weak learners have problems with mental visualization of text chunks, and this can cause them to have problems understanding the text. In their study focusing on effects of reading graphic novels on students' comprehension Reema Aldahash and Sultan Altalhab proved that graphic novels significantly increase positive results of comprehension. The research was conducted on 66 8th grade EFL female learners divided into two groups of 33. The experimental group was given a text from graphic novel and the control group was given text the same text from graphic novels but transcribed into narrative. Both groups were given the exact comprehension tasks. The results

⁴¹ BOURELLE, Andrew. *Not Just Novels: The Pedagogical Possibilities of the Graphic Narrative*. In: BURGER, Alissa. *Teaching Graphic Novels in the English Classroom: Pedagogical Possibilities of Multimodal Literacy Engagement*. Palgrave Macmillan, 2018. pg. 11. ISBN 978-3-319-63458-6.

⁴² JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 15.

showed a positive effect of graphic novels reading comprehension of the experimental group and evident higher performance compared to the control group.⁴³

The last benefit of graphic novels that could be attributed to their modality is their memory boost. Although the quantitative research in this area is limited it is speculated that because during reading graphic novels brain must deal with verbal and visual data, which creates supplementary memory associations and pathways, the retrieval of information is considerably more effective because the similar information is being stored across different parts of brain and pathways. Graphic novels have specific relationship to the matter of memory because of multisensory processing which they rely on. Thanks to the existence of two interconnected memory systems, the dissimilarities in the storing and accessibility of specific memories are frequently connected to the differences and complicated interaction of sensory stimuli.⁴⁴

The last beneficial factor of using graphic novels in classrooms is their broad motivational function. Graphic novels contain many interesting items, such as their use of fonts, vibrant images and dialogue, that make reading and using them as learning tool highly entertaining for students. This fact has been known for a long time and the characteristic has been given the most attention from all the benefits graphic novels offer. The research of this area continues nowadays. The increase in enjoyability of materials can be observed when students choose their own books to read. This rise of passion for reading unsurprisingly improves the reading skills. According to various studies that measure what kinds of books students choose when offered, there is a higher demand for graphic novels compared to other genres. Studies among students also suggest greater levels of enjoyment of reading graphic novels compared to prose and highly illustrated novels. Graphic novels may not only motivate students to explore this particular type of literature, but also boost interest of reading prose as well. Other ways graphic novels make students feel more empowered by making lessons feel interesting, varied and relevant were also discovered by studies. Pop culture texts have strong and personal meaning to students because they are part of students' everyday literacies. Graphic novels also get rid of the stigma connected to reading difficulties. They look appealing and they do not look like literature designed for little children and they do not make readers that have problems understanding look unintelligent. Written assignments, especially creation of own

⁴³ ALDAHASH, Reema, ALTALHAB, Sultan. *The Effect of Graphic Novels on EFL Learners' Reading Comprehension*. In: *International Journal of Applied Linguistics & English Literature*. 2020. vol. 9, issue 5. E-ISSN: 2200-3592.

⁴⁴ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 17.

graphic stories, can also be positively influenced by work with graphic novels in terms of motivation.⁴⁵

1. 2. 4. Using Graphic Novels for Reading Practise

Although graphic novels can look simple thanks to their visual and verbal appeal, they are in fact complex texts which makes them fitting for reading instructions. Graphic novels are excellent pedagogical tool for language teaching thanks to their use of onomatopoeia, advanced vocabulary, their brief and playful language use, captivating images and stories full of interesting characters. In the following paragraphs the overview of the problematic is addressed and the optimal strategies for using graphic novels for reading skill teaching are given.⁴⁶

There are two problems that teachers might face when implementing graphic novels into their curriculum. First is choosing which graphic novels are suitable for their needs and the other is making students slowdown, which at first might seem contra productive. But in reading graphic novels, especially during the first encounter with them, it is important for students to learn how to obtain information from texts, images and design. Learners who are becoming experienced with reading prose text might find this especially difficult.⁴⁷

Choosing the optimal material from graphic novels might be challenging, because standard measures such as vocabulary, sentence structure and word count cannot be applied. Both this and previous issues can solved by using mnemonic tools in forms of acronyms. For the first one, which is selection of right materials, the helping word is CRAVE.⁴⁸ According to the book published in 2019 by Meryl Jaffe and Talia Hurwich the acronym is made by words: “**C**ontent and theme, **R**eadability and language use, **A**ttention to details, **V**ocabulary, and **E**xternal resources “. When concerning the content and theme teachers should pay attention to whether the plot and illustration can be interesting to students, whether the instructional goal can be met and if the text supports other texts taught during the year. Readability and language use focuses on complexity of sentences, grammatical structures, visual and verbal literary devices and whether they are appropriate for the instructional needs. In terms of attention to details, the question is if students are able to comprehend all the details in illustrations and

⁴⁵ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 17-18.

⁴⁶ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 75.

⁴⁷ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 75.

⁴⁸ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 76.

design. For the vocabulary, it is important to consider appropriateness of the content, in this case vocabulary, art and theme, for the target group of students. The last word of acronym, the external resources is only a suggestion from the authors to consider using additional resources and consulting colleagues.⁴⁹

Teaching learners to slow down while reading graphic novels in order to notice all the details is essential for their full understanding. Stronger readers, who are used to quickly swim through the text, and students with attention deficit might find this especially challenging. However, students must realise that reading graphic novels slowly is important for grasping their numerous storytelling elements. For this purpose, students should be introduced to acronym OREO.⁵⁰ In their book published in 2019 Meryl Jaffe and Talia Hurwich state the following explanation of the acronym: “**O**bserve details in the text, panel images, and design elements. **R**ead text provided in dialogue, thought, and narrative balloons. **E**valuate what you just read or saw in and between the panels to make sure it makes sense before continuing. **O**nward to the next panel or page.”

Graphic novels can be used as instructional text to teach various structures and skills. Among them are language use, plot and character development, comprehension and close reading, critical thinking and numerous literary devices such as metaphors, onomatopoeia, similes, alliteration.⁵¹ Graphic novels also serve as resource for various activities that focus on vocabulary practise. Many graphic novels contain vocabulary rich in word puns and interesting wordplay.⁵²

When it comes to comprehension and close reading, graphic novels are quite specific. Reading them involves high amount of inference thanks to their design and nature. Involved in reading comprehension, there is much more than simple understanding of text. There is also vocabulary recognition which is needed to rise students’ level of comfort with navigating texts. Elements of story are needed to be understood and put into correct order because they are not presented sequentially every time. The elements missing from the story, those not given by the author, must be filled in using hypothesis, therefore inference is included into the comprehension. During reading graphic novels, it is important to advise students to make

⁴⁹ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 76.

⁵⁰ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 77.

⁵¹ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 82.

⁵² JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 86.

pauses between panels, which should help them to slow down and to cognitively create a story. Additionally, students must evaluate emotional and social components of a story by analysing the images. This fact has positive influence on noticing various social cues, due to the visual aspect of graphic novels. Making connection between the information obtained from the text and the cultural background of students and recognizing the intent of the author and the characters are also included. And finally, active engagement and motivation to continue reading are part of the equation as well.⁵³

Although highly difficult, when mastered, close reading can become highly empowering skill when it comes to navigating various texts. During teaching, students are asked to read a text multiple times during which they uncover its multiple layers of meaning. By doing this, students discover answers to questions that deal with looking for the message of the text, the way text conveys the message, the meaning of the content, the intent of the author, and the way the content of the text inspires. Motivating students to read materials and answer these questions is challenging, however, because story components of graphic novels are already deconstructed, they are bit more engaging.⁵⁴

1. 2. 5. Using Graphic Novels for Writing Practise

Although there are resources that describe use of graphic novels for teaching of writing to speakers of English language, there is no literature that focuses on the teaching of ESL/EFL. Additionally, most of the resources focus on college level courses. Still, the way graphic novels might be used for practise of writing skill must be addressed, to completely explore the potential graphic novels have to offer. In this sub-chapter the problematic of writing skill teaching is addressed along with the ways graphic novels might be helpful during its practise. Writing can be described as one of the most challenging skill students must obtain. Creative as well as critical thinking are necessary, along with attention to detail and sequence, memory, decent vocabulary including its spelling and knowledge of what to say and how to do so are important for success. Graphic novels can be a source of opportunities for improving students' writing.⁵⁵

The non-fiction prose consists of variety of types. Firstly, there is creative non-fiction, which is written with the use of conventions typical for fiction prose. Second are texts that made

⁵³ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 87-88.

⁵⁴ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 89-90.

⁵⁵ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 107.

up a group called Descriptive nonfiction. It is rarely included in teaching and example might be a travelogue. Third type is called Expository nonfiction and it includes news articles and book reports. The goal of these works is to give information without offering an argument. On the other hand, presenting an argument is necessary in the fourth type, which is Persuasive nonfiction. An example might be an opinion article in newsletters. The last two types can be characterized as essays. For the purposes of writing an essay, awareness of structure plays important role. Writing essays follows given structural rules where each paragraph has a role, As mentioned in subsection 1. 2. 3 graphic novels can help students to understand the necessity of this skill. Another challenging task might be to choose the correct amount of background information that students have to provide in their essays. By describing or retelling a story from a graphic novel, students might practise this skill.⁵⁶

An approach to writing, different than writing prose genres might be a creation of graphic novel. During production of new graphic novel, students might face challenges that stem mainly from their inability to conduct brainstorming, prewriting and not having the experience with the format. The brainstorming and prewriting are the first stages of the process. During this phase, students need to plan what they will communicate using pictures, using narrative and through dialogue. The amount of work put into the prewriting determines the whole writing process and following outcome. In order to plan out the panels of the created graphic novel students might use either storyboarding or the comic script. Storyboarding is creation of sequence of pictures accompanied with direction and dialogue underneath used to portrait the layout of the final product. Students can be given worksheet with individual panels that look like unfiled graphic novels. Scripting is similar; however, students are told to visualise the final panels without the use of any handouts. Students do not sketch, they must write about the final novel and during the creation of the plan, they have to consider their ability to draw the desired work. After students plan out their graphic novels, the phase of writing and editing follows. There are a few conventions typical for graphic novels that students might consider for their works. Considering the number of texts, the written part of graphic novel should only accompany the images. This means that students should use words only sporadically and prefer communication via image. Students should also consider using an establishing shot, which is used in visual media for the purposes of opening a story. Finally, students should pay attention to when it is a good time to include background or setting for the purposes of pointing out

⁵⁶ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 114-121.

certain action or reaction. If students decide for background made of one colour, they should also consider the emotional reaction this colour creates, e.g. red = anger.⁵⁷

1. 2. 6. Teaching Grammar Using Graphic Novels

Same as in teaching writing and reading skills, the resources for graphic novel use in the field of EST/ELF seem to be limited. In this case there is almost no literature that explores the use of comics or graphic novels for the purpose of teaching grammar in second language courses and research focuses mostly on collage level classes. However, there is literature that focuses on grammar teaching and practise in general that suggest approaches that teach using examples of grammatical rules, to which graphic novels can be adapted.

There are two approaches for grammar teaching. The first one is called deductive approach or rule driven approach. As the name rule driven approach suggests, the lesson starts with the presentation of the grammar rule which is later practised on examples. The second approach which is called inductive can also be called discovery learning in which students have to figure out the taught grammatical phenomenon from an example.⁵⁸ Both of these strategies have advantages and disadvantages. The negatives of the rule-driven teaching are that some students might not understand the presented rule due to their low knowledge of language terminology. The activity of students is often low because the approach is teacher centred and remembrance of explanations tends to be lower compared to other means of presenting e.g. demonstration. Also, the assumption that language learning is only about memorisation of rules is promoted. As for the benefits of the approach, its time saving value can be mentioned as well as the emphasis on cognitive processes and its adequacy to the intelligence and requirements of some learners can be mentioned.⁵⁹

The discovery learning can be compared to the natural way the first language is acquired.⁶⁰ As for its benefits, the rules learned with this method seem to be more memorable, because they fit into already extant mental structures. Similarly, the cognitive dept that comes with the mental effort also increases the memory length of the rule. The students are active and those who prefer to be challenged enjoy the lesson more. When the analysis of the rule is performed in group there is a chance for speaking practise. However, the approach is more time

⁵⁷ JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*, pg. 124-129.

⁵⁸ THORNBURY, Scott. *How to Teach Grammar*. Pearson Education Limited, 1999. pg. 29. ISBN 978-0-582-33932-3.

⁵⁹ THORNBURY, Scott. *How to Teach Grammar*. pg. 30.

⁶⁰ THORNBURY, Scott. *How to Teach Grammar*. pg. 49.

consuming which can be seen as disadvantage. Students might learn the rule inaccurately and the lesson planning is more time demanding on teachers. Some areas of grammar e.g. modality and aspect, can be difficult to explain and some students might find the approach to stressful and would prefer to be told the rule.⁶¹

When using text in the lessons for the purposes of grammar instructions, it is important to realise that texts have context. When a word or a phrase is taken out of its context it is often difficult to understand its predetermined meaning. This also works for whole texts. There is need to evaluate the place and time the text was originally located. Two types of contexts can be found. The context of the surrounding text and the context of the surrounding situation. When observing a grammatical rule in the classroom the examples chosen are often decontextualised. This can cause problems, because the sentences lose their meaning and during practise they can have multiple meanings. This leads to possibility for multiple correct choices.⁶²

Considering the sources of the materials, for purposes of this thesis it is important to mention two. The coursebook texts and authentic texts. The texts from coursebooks are constructed with the purpose of clear understanding of grammatical rules. Thus, they are unrealistic and can feel less interesting. Also, they present language out of context of reality. However, even the authentic materials, which can feel interesting and therefore motivating, have issues. Mainly, the amount of vocabulary unknown to students and the syntactic structures can be very demotivating. The way this can be solved is to simplify the text.⁶³

1. 2. 7. Using Graphic Novels in CLIL

The existence of the CLIL method was already mentioned in subchapter 1.2.6. But in forthcoming paragraphs, the possibilities of graphic novels as a source of content are explored. The CLIL method which stands for Content Language Integrated Learning basically means teaching of a non-language subject with the use of foreign language for the purpose of information sharing. This type of teaching usually sets two primary objectives, the content objective and the language objective. These two goals can be augmented by third objective that states what skills and strategies are going to be developed and how. The CLIL method reflects today's globalized worldview and so do today's curricular documents that allow the integration of taught subjects. There are two popular forms of CLIL method, so called soft-CLIL and hard-

⁶¹ THORNBURY, Scott. *How to Teach Grammar*. pg. 54-55.

⁶² THORNBURY, Scott. *How to Teach Grammar*. pg. 69-72.

⁶³ THORNBURY, Scott. *How to Teach Grammar*. pg. 72-73.

CLIL. The hard-CLIL represents a lesson in which content is taught by a teacher of non-language focused subject. The soft-CLIL means a lesson where content of a subject is integrated into a language lesson and taught by a language teacher. It is easier to apply the method at classes that focus on self-evaluation and peer-evaluation which have a formative character. Furthermore, application with the strategies that focus on critical thinking can be beneficial.⁶⁴

One of the subjects that can be integrated into an English lesson is history. During the traditional history lesson, teachers tend to rely on class books and the information obtained within. This information is, according to historians, presented in a way that does not correspond with the field of history. This is because it can be said that there is no universal truth but instead a number of interpretations of historical events, their causes, their impacts and the way they give insight into present events. Therefore, every study in the field of history and other social studies must explore multiple texts. Recently, there have been calls for different approaches to history teaching instructions. During the instructions students should not only learn about the historical topic, but also learn how to explore other historical periods. This calls for utilization of multiple sources into lessons. High number of educators believe that the use of graphic novel can have positive influence on students' motivation and critical and historical thinking while reading. Furthermore, graphic novels are often polysemic texts, which means that there are multiple possible interpretations of their meaning. Readers must use a particular set of skill in order to comprehend the visual and written parts of the graphic novel. These abilities reflect the process of analysis historian educators call for.⁶⁵

There is a question whether to teach grammar in CLIL lessons. Since in the CLIL lesson the content taught using the target language is the main objective, it depends on the teacher if grammar is included. The CLIL lessons are usually focused on fluency rather than accuracy. In standard lesson focused on acquisition of new grammatical structure the PPP method is usually applied. In PPP, which stands for presentation, practice and production, the rule is introduced via semi-authentic text and analysed using the deductive or inductive approach to provide more practice. In CLIL lessons, however, the PPP method is not included due to time limitations. Grammar in CLIL lessons should be taught using integrated approach. The focus should be on the context the grammar is used in based on the content and the target language.⁶⁶

⁶⁴ ŠMÍDOVÁ, Tereza. *Pojem CLIL*. Metodický portál: Články [online]. 30. 04. 2013, [cit. 2023-02-20]. Available at: <https://clanky.rvp.cz/clanek/17407/POJEM-CLIL.html>. ISSN 1802-4785.

⁶⁵ BROZO, William G., MOORMAN, Gary, MEYER, Carla K. *WHAM! Teaching with Graphic Novels Across the Curriculum*. pg. 68-69.

⁶⁶ PAPAJA, Katarzyna. *Do we really need to teach grammar in CLIL classes? A Qualitative research on the role of grammar in Content and Language Integrated Learning (CLIL) classroom*. In: *9th International METU*

In this chapter the use of graphic novels in English language lessons was described. The use comes with many concerns from the educators, but there are also many benefits due to the visual and multimodal aspects of graphic novel design. Also, they are very motivational. Graphic novels can be used to teach sequencing skills and literacy using reading and writing. For the purposes of grammar teaching, two approaches for the utilization of examples from the text were described along with the overview of text use, with focus on context. Lastly, the possibility of using graphic novel as a source of content for CLIL lessons was addressed.

1. 3. Art Spiegelman's Life and Legacy

After exploring the various possibilities of use of graphic novels in ELT presented in the previous chapter, the next step in researching possibilities of implementation of graphic novels into ELT is to provide information about the author of the graphic novel used to examine the procedures in practice. In this chapter the life of Art Spiegelman, the author of *Maus*, is described.

Art Spiegelman is a writer and an artist whose work helped to change the view of the graphic novel genre from low literature to a sophisticated storytelling medium.⁶⁷ He was born on 15th February 1948 in Stockholm Sweden.⁶⁸ Spiegelman's family, consisting of him, his father Vladek and mother Anja later emigrated to United States of America. First, they relocated to Norristown, Pennsylvania but later they moved to Rego Park neighbourhood in Queens, New York. This had an effect on Spiegelman's work, because geographical transiency and the influence of area on characters' identity creation can be considered its reoccurring theme. He publicised his first drawing at age 13, being interested in comic drawing from an early age.⁶⁹

Spiegelman tried to replicate the style of satirical magazine *MAD*. While studying high school, he already made money as independent artist selling his drawings to various publications, one of them being Long Island Press. At the time he was a highschooler, Spiegelman was offered help to establish a syndicated comic strip when his work interested an editor of United Features Syndicate. He refused because his focus was directed to experimental

Postgraduate Conference on Linguistics and Language Teaching. Middle East Technical University, Ankara, Turkey, 2013. pg. 142–147.

⁶⁷ RYAN, Jennifer D. *Spiegelman, Art*. In: BOOKER, M. Keith. Et al. *Encyclopedia of Comic Books and Graphic Novels*. GREENWOOD, 2010. pg. 589. ISBN 978-0-313-35746-6.

⁶⁸ HOROWITZ, Sara R. *ART SPIEGELMAN*. In: SHATZKY, Joel. TAUB, Michael. *CONTEMPORARY Jewish-American Novelists A Bio-Critical Sourcebook*. Greenwood Press, Westport, Connecticut, London, 1997. Pg. 400. ISBN 0-313-29462-3.

⁶⁹ RYAN, Jennifer D. *Spiegelman, Art*. In: BOOKER, M. Keith. Et al. *Encyclopedia of Comic Books and Graphic Novels*. pg. 589.

and self-expressive style rather than commercial. Even when he already claimed success Spiegelman remained faithful to his commitment to art over financial gain.⁷⁰ Spiegelman studied the Manhattan's High School of Art and Design. Although his parents persuaded him to choose a profession that offers more financial stability in the year 1965 he enrolled into the Harpur College at Binghamton, New York where he studied art and philosophy. There he started his two decades lasting career as a freelance designer and writer for Topps Chewing gum in Brooklyn.⁷¹

Spiegelman left college in 1968 following his hospitalization for mental illness and his mother's suicide. For a period, Spiegelman relocated to San Francisco where he published for number of comic magazines and tabloids, some of which he co-edited. He moved back to New York in 1975, married Françoise Mouly and in 1977 he published *Breakdowns*, a collection of his experimental comics. Later, he along with his wife, started a comic magazine called RAW. Simultaneously, he kept working for Topps until the year 1989 and began teaching at New York's School of Visual Arts.⁷²

An early version of *Maus* was drawn in year 1972 in form of three pages long comic strip depicting the stories told to him by his father. The first draft was thematically different from today's version. It was less brutal and more cartoonish. The work went through a process of evolution when it was being published in magazine RAW. *Maus* was later released as a standalone graphic novel in two issues. First one: *Maus I: A Survivor's Tale: My Father Bleeds History* released in 1986 and its sequel *Maus II: A Survivor's Tale: And Here My Troubles Began* in year 1991. The graphic novel received a special category award Pulitzer Prize in 1992.⁷³ *Maus* was also showed in an exhibit at New York City's Museum of Modern Arts. Both volumes were later republished together in 1996 as *Complete Maus*.⁷⁴

The success of both works made Spiegelman well acclaimed author. After the 9/11 terrorist attacks in New York Spiegelman made a cover for *New Yorker*, consisting of black-on-black portrait of the missing towers. This cover was selected as one of the 40 best magazine

⁷⁰ HOROWITZ, Sara R. *ART SPIEGELMAN*. In: SHATZKY, Joel. TAUB, Michael. *CONTEMPORARY Jewish-American Novelists A Bio-Critical Sourcebook*. Pg. 400.

⁷¹ HOROWITZ, Sara R. *ART SPIEGELMAN*. In: SHATZKY, Joel. TAUB, Michael. *CONTEMPORARY Jewish-American Novelists A Bio-Critical Sourcebook*. Pg. 401.

⁷² HOROWITZ, Sara R. *ART SPIEGELMAN*. In: SHATZKY, Joel. TAUB, Michael. *CONTEMPORARY Jewish-American Novelists A Bio-Critical Sourcebook*. Pg. 401.

⁷³ RYAN, Jennifer D. *MAUS: A SURVIVOR'S TALE*. In: BOOKER, M. Keith. Et al. *Encyclopedia of Comic Books and Graphic Novels*. GREENWOOD, 2010. pg. 398-399. ISBN 978-0-313-35746-6.

⁷⁴ SPIEGELMAN, Art. *MetaMaus A Look Inside a Modern Classic Maus*. Pantheon, 2011. pg. 294. ISBN 978-0-3754-2394-9.

covers in the American Society of Magazine Editors' 2005 list. Spiegelman continues to comment on current world events, gaining appraisal but also controversy.⁷⁵

Art Spiegelman can be considered one of the most influential comic book creators in the world. His work portfolio contains many publications; however, his most acclaimed work is *Maus*, the graphic novel describing life of his parents during Holocaust.

1. 4. Analysis of Maus

In the previous chapter, the life of Art Spiegelman and his work were described. His most famous graphic novel *Maus* and its implementation into ELT are the focus of this diploma thesis. In this chapter the graphic novel is analysed. The attention of the analysis is on the categorization of the graphic novel, its plot summary, the choice of language and visual representation, representation of historical events and their critical acceptance. Lastly, the recent controversial banning of the graphic novel in education is explored.

As it was already stated in chapter 1.3, the graphic novel *Maus* was released in two separate issues. For purposes of this thesis, the work is referred to as one whole literary piece, despite the fact the author of the thesis read the graphic novel in the two-piece issue release.

Maus is a graphic novel that portrays the lives of parents of Art Spiegelman, in the Nazi occupied Poland and the influence of their life struggles on his own life as the second-generation survivor of Holocaust. The book is considered innovative in terms of its art style made of thick black and white line drawings, combination of pictures depicting different time periods on the same panel, and its allegorical portrait of people as animals, specifically, Jews as mice, Nazis as cats, Poles as pigs, French as frogs and Americans as dogs. The covers to both issues contain mice with blank expressions wearing human clothing cowering underneath a swastika covered by the stylized face of a cat. This can be considered not only as symbolic portrait of the predatory relationship between the different ethnic groups during the second world war, but also the anguished victims who from the standpoint of history remain mostly anonymous.⁷⁶

The narration of *Maus* is executed in three layers. The first follows the struggle of Vladek and Anja Spiegelman, Art Spiegelman's parents, during the Holocaust, the second layer portrays the Vladek's attempts to describe the events to Artie and the last third layer draw

⁷⁵ RYAN, Jennifer D. *Spiegelman, Art*. In: BOOKER, M. Keith. Et al. *Encyclopedia of Comic Books and Graphic Novels*. pg. 590.

⁷⁶ RYAN, Jennifer D. *MAUS: A SURVIVOR'S TALE*. In: BOOKER, M. Keith. Et al. *Encyclopedia of Comic Books and Graphic Novels*. pg. 398.

representation of Artie's efforts of interpreting his father's story while dealing with their often-problematic relationship.⁷⁷

1. 4. 1. Plot Summary

The plot of the graphic novel *Maus* has two interconnected plot lines. The first one takes place during World War II and describes the experience of Vladek Spiegelman, a Polish Jew, specifically his hiding from Nazis and his imprisonment in concentration camp. The second story takes place in present-day New York, which in the story happens roughly in year 1978-1987, and describes the relationship between Vladek Spiegelman and Artie Spiegelman, his son who interviews his father about his traumatic experiences in World War II in order to portray them in form of graphic novel. The stories are told simultaneously and are displayed as interview.

The first book, the *Maus I* with the subtitle *My Father Bleeds History* released in 1986, starts with short introduction story that portrays the nature of Artie's and Vladek's relationship. In it, young Artie races with his friends on roller blades. Artie's roller blade breaks and his friends abandon him which causes him to start crying and run to his father Vladek who is working outside their home. After telling him what happened Vladek tells Artie he would lock his friends in a room with no windows for a week to teach them what the word friend means.

Although Artie Spiegelman has always persuaded his father to share his traumatic experiences with him to write a comic about his life, Vladek hesitated at first. Later, in order to better his rocky relationship with his son he agreed to share his memories with him. The interviews are often interrupted by outbursts of emotions, for example, when Vladek confesses he burned the diary of Artie's mother Anja, who committed suicide and the diary was the only way she could have told her side of the story. During the story, it can be seen that Vladek's health rapidly declines, and he becomes increasingly more bitter with his life and his second wife Mala who is often victim of Vladek's futile criticism.

The story of Vladek's experience that he shares in the interviews begins in Poland of year 1935, shortly before meeting Anja Zylberberg. They marry in year 1937, move to her hometown Sosnowiec and have a son Richieu. During motherhood Anja experiences issues with her mental health and she must stay in sanatorium in Czechoslovakia, at that time already under Nazi rule. There they firstly witness Nazi propaganda. Shortly after arriving home Vladek

⁷⁷ RYAN, Jennifer D. *MAUS: A SURVIVOR'S TALE*. In: BOOKER, M. Keith. Et al. *Encyclopedia of Comic Books and Graphic Novels*. pg. 399.

is drafted into Polish army in August 1939 to protect the country from German invasion. At the start of World War II, he is captured and sent into prisoner of war camp.

The conditions in the POW camp were so horrible that Vladek volunteered for hard labour camp where the living conditions were better. Vladek was released in February 1940 and was relocated with other prisoners to Lublin where he was supposed to be executed. The local Jewish authorities managed to persuade the Germans to release the prisoners and Vladek returns to Sosnowiec where the living situation changed rapidly. To provide for his family Vladek buys goods, mainly food, at black market. Zylberberg and Spiegelman families are forced to move in 1941 into Stara Sosnowiec where German soldiers execute all Jews who do not have needed documentation and work permits. Anja's grandparents are transported to what they later find out was Auschwitz, a concentration camp. Later all residents are called to the stadium and majority of them, including Vladek's family members are also sent to the camp.

The remaining Jews were relocated into ghetto named Srodula. In attempt to protect him, Richieu is sent away to live with a family in supposedly safer ghetto, but he dies as they later find out. The remaining members of the family are hiding in various hideouts until they are given away by another Jewish man. They are prepared for transport to Auschwitz, however Vladek notices his cousin who helps him and Anja escape. They hide in number of places and try to disguise them self as Polish people. In vision of safer life without the need to hide Vladek arranges meeting with Polish smugglers to get to Hungary. But they are betrayed and taken to Auschwitz instead.

The arrival to Auschwitz- Birkenau camp takes place at the start of the second issue of Maus with the subtitle And Here My Troubles Began released in 1991. The second issue starts in the present day where Artie shows his wife Françoise first drafts of his comic. They are on vacation however, they must leave sooner, because Vladek's second wife left him. Vladek then starts living with Artie and Françoise.

Vladek's and Anja's story continues separately while in Auschwitz, but we mostly get to know only Vladek's side of the story. He manages to continue his life by using his skills, making himself highly valuable. For example, he tutors English to one of the camp guards, or repairs shoes of gestapo officers. While volunteering to work in the death camp Birkenau he meets Anja. They manage to talk to each other, but Vladek is beaten up for it. He later arranges that she is transferred to Auschwitz however they do not speak too often.

At the end of year 1941 the Russian army is closing in on the concentration camp and the prisoners are forced to march to Germany. There, Vladek and the remaining survivors of the death march are imprisoned in Dachau, another concentration camp. There, Vladek becomes

ill with typhus, a disease carried on by lice that infested the living spaces. Almost overcoming the sickness, he is scheduled to be exchanged along with others sick prisoners on the Swiss border, but before this can happen the war ends. Instead, they were put on an unguarded shipment train from which they get off before being threatened to be executed by a local Nazi patrol. Second time this had happened Vladek and few of his friends managed to escape and hide in an abandoned farm. Soon, they were found by Americans. After spending some time hiding and working for them they were taken into a camp for surviving prisoners. Although Vladek doubted that Anja survived the war he decided to look for information about her. At this camp Vladek met two girls from Sosnowiec who told him that Anja is life and well. For weeks Vladek travelled to Anja, and they were reunited in the summer of 1945.

At the present time, Vladek's health rapidly declines. This is acknowledged even by Mala who hesitantly agreed to move back in with him. The story of the graphic novel ends with the last interview. At the end of it, Vladek, who is laying in his bed asks Artie who sits beside him to finish the interview because he feels tired. While doing so he mistakenly calls Artie by the name of his first son Richeu. The last panel of the book is a picture of the headstone inscribed by names Vladek and Anja Spiegelman.

1. 4. 2. The Genre of Maus

It can be stated that choosing one genre that describes the graphic novel Maus is problematic. But it must be addressed to utilize the possibilities of the work fully and justify its use in educational process. If the work can serve as a source of description of historical events, it can be used as an authentic material in a CLIL lesson focused on history.

Multiple opinions can be found that try to classify the genre of Maus.⁷⁸ Based on the description of difference between comics and graphic novels in chapter 1. 2. 1., it can be safely stated that Maus is a graphic novel. This can also be supported by the fact that the literature cited in the chapter mentions Maus as the graphic novel that gave critical acclaim to the genre.

It is important to mention that the work does not depict the comprehensive story of Holocaust but rather a story of one survivor. The narrative structure of the book follows not only the story of Holocaust survivor being told to his son during interviews but also their troubled relationship. Therefore, Artie Spiegelman plays more important role in the story than a mere spectator and his character is as important as Vladek. In the end, it is Artie who chooses the start of the story, in this case when Vladek met Artie's mother Anja. That means that Maus

⁷⁸ HOROWITZ, Sara R. *ART SPIEGELMAN*. In: SHATZKY, Joel. TAUB, Michael. *CONTEMPORARY Jewish-American Novelists A Bio-Critical Sourcebook*. pg. 404-405.

can be characterized as Autobiography disguising itself as a biography with additional wrinkle created by the distant relationship of the semi-fictional character Artie and the author Art Spiegelman.⁷⁹ Other label that can be found in connection with Maus is memoir. Besides the story of Spiegelman's family struggles, Maus provides horrifying account of mass genocide. In this case, by mixing history and graphic narrative Maus serves as a powerful memento of the social climate, especially dehumanization of Jews, that led to Holocaust.⁸⁰

All the labels mentioned can be characterised as a form of depiction of historical events. But despite this opinion, Maus used to be included in New York Review of Books list in the category of fiction and the Pulitzer Prize the graphic novel was awarded was given to it in special category by which the committee addressed the impossibility to decide the correct genre.⁸¹ In his essay Of Mice and Memory published in the book Maus Now Selected Writing in 2022 edited by Hilary Chute Joshua Brown stated: "Maus is not a fictional comic strip, nor it is an illustrated novel: however unusual the form, it is an important historical work that offers historians, and oral historians in particular, a unique approach to narrative construction and interpretation." Based on this quotation Maus appears to have significant impact on the subject of history and the work is probably non-fictional, yet, in the case of awards mentioned, both refused to straightforwardly identify it as such. Spiegelman himself noted that the inclusion of Maus into the New York Times Book Review under fiction upset him due to the level of research he invested into the work. He ended up writing a letter to the editors of Times with the headline A Problem of Taxonomy in which he acknowledged the problem of characterisation of genre caused by his choice of portraying the real-life events with the use of anthropomorphic mice. In the end, allegedly after an argument within the editorial team, the New York Times moved Maus into the non-fiction category.⁸² Maus was also nominated for the best biography by the National Book Critics Circle in 1986 and won the Joel H. Cavior Book Award for fiction. Assumably, the depiction of Holocaust via comic book may be problematic in its own way. The combination of written language and image could cause number of issues. For instance, it is impossible to present the word-for-word accurate version of the interviews due to the limitation of speech bubble size. The visual representation may also cause issues. Although Spiegelman's

⁷⁹ SMITH, Phillip. *The Truth of a Madman: The Works of Art Spiegelman* [online] Loughborough University, 2014 [cit. 2023-05-14]. Available at: <https://hdl.handle.net/2134/16364>. Doctoral thesis. Loughborough University. Supervisor Dr. Brian Jarvis. pg. 210-211.

⁸⁰ COGAN, Brian. *Art Spiegelman's Maus: A Survivor's Tale*. In: HOPPENSTAND, Gary. *CRITICAL INSIGHTS The Graphic Novel*. Grey House Publishing, 2014. pg. 80. ISBN 978-1-61925-262-2.

⁸¹ DOHERTY, Thomas. *Art Spiegelman's Maus Graphic Art and the Holocaust*. 1996, 2020. In: CHUTE, Hilary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. pg. 69. ISBN 978-0-241-50905-0.

⁸² SPIEGELMAN, Art. *MetaMaus A Look Inside a Modern Classic Maus*. pg. 150.

research included studying photographs and consulting contemporary witnesses, it seems that the level of detail is insufficient when it comes to credibility.⁸³

Maus contains other characteristics typical for other genres that together function as a creative and original representation of Holocaust and its brutality. In their book *Holocaust Literature: A History and Guide* published in 2012 David G. Roskies and Naomi Diamant state: “Maus is part fable, part animal Haggadah (an archetypal tale that must be continually retold and illustrated), part political allegory (along the lines of *Animal Farm*), part spoof on the American cartoon (at one point, his father confuses Artie with Mickey Mouse [Spiegelman 1986, 133]), and several parts avantgarde comics. The iconography of *Maus* is designed to bridge the generations. Spiegelman’s cartoon images of “Mauschwitz,” human mice being exterminated by human cats, and Jew-mice parading as Polack pigs are both familiar and strange. So simple, even a child can read them. So terrifying, even an adult cannot fathom them.”

1. 4. 3. Visual and Verbal Devices

One of the characteristics of graphic novels is their strive for originality in artistic expression and *Maus* is not an exception of this rule. The visual expression of the graphic novel *Maus* consists for most part of black and white lines. The style may be seen as direct or to the point. The size of the individual panels tends to be consistent as well as appearance of different characters. The mice can be described as expressionless and the only way to tell the difference between them is via their clothing, linguistic constructions in the speech bubbles or other forms of caption and the depiction of emotions is done using iconic comic book symbols. The restrained visual art style can be considered a stylistic choice that compel the reader to focus more on the combination of picture and written language instead of paying too much attention to the drawings.⁸⁴

The black and white art style, which is used for the whole work besides the covers of the issues, works on more levels. It can visually resemble the black and white stripes on a concentration camp uniform. The style may also mirror newspaper articles, medieval woodcut technique or the films depicting second world war, whether from the period or made in retrospective. The colourless illustration may work in another way because it provides the

⁸³ BROWN, Joshua. *Of Mice and Memory*. 1988. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. pg. 9-19. ISBN 978-0-241-50905-0.

⁸⁴ BROWN, Joshua. *Of Mice and Memory*. 1988. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. pg. 20-21.

reader from avoiding the blunt value of the story. Spiegelman also uses diagrams by which he explains various processes and layouts of locations.⁸⁵

Besides mentioned Spiegelman has used variety of perspectives, especially when it comes to the layout and size of individual panels. This technique is used to show distance between the characters and between the reader and the story itself. Lastly, Spiegelman included real photos of his family members in combination with the illustration that give the work more authentic and autobiographical value.⁸⁶

Language used in *Maus* may be considered one of the devices picked to artistically convey meaning because in the work languages and mainly English language are used as a metaphor. The way the graphic novel achieves this is done in at least three layers. The first is the Vladek's use of English and the given benefits the language brings to him. The second is the form of Vladek's language during the interviews and other moments of the story that happen in present. The third layer is the form of English spoken by the rest of the characters. The title of the graphic novel is also noteworthy. It can be characterized as a phonetical play on words because the German word *Maus* sounds the same as its English equivalent. In the past, there were efforts to describe the gravity of particular languages in relations to Holocaust and while they focused primarily on Yiddish, Hebrew and German, English was considered as a direct opposition to them. The choice to name the work with the German title may have been an attempt to connect the languages and therefore connect English language to Holocaust.⁸⁷

English language plays an immense part in the story of Vladek Spiegelman's life depicted in *Maus*. During the first interaction he had with his wife Vladek used his knowledge of English to listen to a conversation she had with her cousin. She was not aware of Vladek's ability to understand English so the language chosen acted as a way to keep secrets from him. He was able to understand that Anja was interested in him which led to the forming of their relationship. This can be considered metaphor, because here Vladek decides to invade Anja's privacy same as when he burned her notebooks. There is also difference between their social classes caused by the way the English was obtained. Unlike Anja, Vladek was not taught at school but rather taught himself due to his dream of moving to America. Later in the story English helped Vladek to survive on numerous occasions and English metaphorically becomes

⁸⁵ TABACHNICK, Stephen E. *Of Maus and Memory: The Structure of Art Spiegelman's Graphic Novel of the Holocaust*. 1993. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. pg. 94. ISBN 978-0-241-50905-0.

⁸⁶ TABACHNICK, Stephen E. *Of Maus and Memory: The Structure of Art Spiegelman's Graphic Novel of the Holocaust*. 1993. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. pg. 98-100.

⁸⁷ ROSEN, Alan. *The Language of Survival: English as Metaphor in Spiegelman's Maus*. 1995. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. pg. 184-186. ISBN 978-0-241-50905-0.

a language of survival. During his time in Auschwitz, he tutored a Polish Kapo who in exchange for English, which serves here as a commodity, gave Vladek better clothes and food rations. When in Dachau, Vladek was able to communicate with a French prisoner who shared his food with him which helped him to survive and when he was later rescued by American Army, they befriended him because they could speak with him.⁸⁸

When reading *Maus* there is a probability of noticing the difference in Vladek's English compared to other characters. Despite the knowledge of the language saving Vladek's life during war, his English through the work can be characterised as broken. This language trait makes perfect sense for a Polish-Jewish immigrant and many critics have praised Art Spiegelman for the authenticity of the depiction, but he only uses to portrait Vladek this way. The other characters who are also immigrant, like Mala, talk with fluent English. The mistakes Vladek causes are of syntactic level, malapropisms and faulty uses of idioms. The broken language can serve as a marker of time in the story because Vladek only uses it in his present testimony. In the past the English is fluent because it is meant to represent translations of native European languages. The structure of language used by Vladek is meant to represent foreignism by resembling a foreign language and by this English can serve as a language of testimony about Holocaust.⁸⁹

1. 4. 4. The Problems of Representation

A story that tries to depict Holocaust in any way should probably do so with a respect for the victims and survivors. The sheer gravity of the topic calls for a genre that is looked upon as serious, in this case non-fictional or even fictional prose may be considered. So, forming a literary piece that depicts the persecution and extermination of Jewish people and other nationalities during second world war using, at that time, lower genre of comics can be considered controversial. In this subchapter, the problems that can rise with the style of historical representation are addressed. The use of a literary piece that is problematic in ELT can cause problem in students' understanding of a given issue. Therefore, any problematic element of *Maus* must be addressed in order to evaluate its use in ELT.

Especially in Israel, Holocaust is often commemorated during educational process in media and during the Holocaust Remembrance Day. So, it comes as a no surprise that *Maus*

⁸⁸ ROSEN, Alan. *The Language of Survival: English as Metaphor in Spiegelman's Maus*. 1995. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. pg. 186-192.

⁸⁹ ROSEN, Alan. *The Language of Survival: English as Metaphor in Spiegelman's Maus*. 1995. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. pg. 193-197.

was met with rejection. During the speech of Dorit Abusch at Tel Aviv Museum of Art some members of the audience walked out reacting perhaps to the title of the speech which put together Holocaust and entertainment. Comics in general is a genre that was lacking in Israel and even to this day it can be said that it has little to no representation.⁹⁰

The value of every art piece is determined by many aspects, one of which is its originality. Many works of art try to reach higher status by merging familiar topics into an unexpected genre. In the case of *Maus* it is one of the worst historical events which's imagery tends to induce the most negative emotions combined with comic, usually a light-hearted genre filled with uplifting superhero, satirical and romantic stories. The rule that Holocaust ought to be depicted using higher genres often causes disappointment. Due to the problematic of avoidance of artistic insight caused by the gravity of the topic, there is almost no art dealing with Holocaust. When trying to confront Holocaust the emotions the subject carries get intensified and become the central point of the interpretation. The documentation can suffer similarly. The issue here is that the recognizable truth Holocaust is, has been twisted so greatly that it no longer gets recognized as ours. Many depictions of Holocaust are often viewed as ghastly fantasy and nightmare-like vision instead of historical depictions. *Maus* avoids this problematic and provides truthful insight into the historical events using detail filled panels that do not force the reader's eyes elsewhere. There is a feeling of identification with the characters that make the topic personal.⁹¹

The assumption that the genre of comics works well in combination with such a horrifying topic can also be supported in its use of comedy. There are unwritten rules for bringing Holocaust into light in writing and the seriousness with which authors tend to approach the topic is, perhaps, widely known. But some works, *Maus* being one of them, include humour within. The whole idea of depicting Holocaust using imagery of cats and mice seems comical. Also, the storyline depicting Vladek's and Anja's suffering can be humorous as well, arguably this humour is very dark. But the true humour in *Maus* can be seen more in the storyline of Artie's and Vladek's relationship. During the interviews readers can witness many comedy moments like Vladek's arguments with Mala, instances of his survivor characteristics shown by keeping useless items etc.. The two stories, the dark story of survival and reconnecting of father and son, are perhaps interrelated by a net of psychological and historical connections

⁹⁰ ABUSCH, Dorit. "The Holocaust in Comics?" Translated by: GREENSPAN, Yardenne. 1997, 2021. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. pg. 53. ISBN 978-0-241-50905-0.

⁹¹ ABUSCH, Dorit. "The Holocaust in Comics?" Translated by: GREENSPAN, Yardenne. 1997, 2021. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. pg. 54-56.

and by deep sadness, impossible in written form but not in the form of comic book. The humour in this case serves as a helping element that makes it easier to understand the topic.⁹²

One of the considerable issues is its portrait of American Jewish Identity. It can be assumed that one of the objectives the graphic novels has is to give voice to Jewish American survivor. The text is the focal point of the attempt and most of it is based on the recorded interviews with Vladek Spiegelman. Spiegelman went into a great length to make sure the work is as authentic as possible. It was mentioned in the subchapter 1. 4. 3. that Vladek talks using a strong accent typical for immigrants. Probably, Vladek Spiegelman had an accent in real life, but it has been noticed that Art Spiegelman tends to overdo the accent in the scenes from *Maus*. The tendency to put emphasis on the accent and change some of the words from the recording of the interviews were perhaps unconscious and were the result of reflecting the language habits of contemporary Jewish Americans. The success of *Maus* can be attributed to the appealing accent and content of Vladek's speeches, but the text also works as a reconstruction of the distinct dialect.⁹³

Autobiographies describing the lives of women are said to differ from those focusing on men. This is caused by a frequent feature. From historical context, in autobiographies the person of women is often portrayed using the presence of someone other. The graphic novel tells its story using the relationship of the father and the son; however, Artie suggests Vladek should start with the moment he met Anja, Artie's mother. The storyline of Anja Spiegelman is, arguably as important to the author as the memoir of Vladek's survival. Anja's point of view is demanded by Artie because she is more sensitive and would give more balance to the book. Although Anja's part is depicted in the story it is narrated by Vladek, therefore her voice is missing, and she has no chance to provide her own commentary. Anja Spiegelman killed herself in 1968 and Art Spiegelman reflected on his feeling of her suicide in obscure cartoon *Prisoner of Hell Planet: A Case History* published in 1973 and later included in *Maus I*. The reason the author included the short comic in *Maus* is because it fits the narrative. In the story Vladek, who was not interested in Art's work has just read *Prisoner* which reminded him of Anja and caused Artie to ask for her notebooks containing her memories, which would give her character at least some closure. Then, Vladek admits to burning the notebooks, which caused Art to be angry with him. On page 159 of *Maus I* Artie calls Vladek a murderer because of this. He also

⁹² DES PRES, Terrance. *Holocaust Laughter?* 1988. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. pg. 199-202, 211-215. ISBN 978-0-241-50905-0.

⁹³ ROTHBERG, Michael. *We Were Talking Jewish: Art Spiegelman's Maus as "Holocaust" Production*. 1994. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. pg. 171-172. ISBN 978-0-241-50905-0.

calls himself a murderer in *Prisoner*, implying he might have felt responsible for his mother's death. By including *Prisoner of the Hell Planet* Spiegelman connected the enigma of the suicide to the destruction of the memoirs. Without the possibility of writing his mother's biography Spiegelman possibly tries to write his and his father's. Therefore, Anja will probably never have representation which her side of the story undoubtedly needs.⁹⁴

The analysis of *Maus* showed that this graphic novel depicting historical events can be described as having characteristics of multiple genres, the most fitting being biography or autobiography. The visual and verbal devices consist of simple black and white drawings and broken English language. There are issues of representation coming mainly from the combination of topic with the form of comic book, however it can be stated that the graphic novel's depiction of historical events is factual.

⁹⁴ MILLER, Nancy K. *Cartoons of the Self: Portrait of an Artist as a Young Murderer – Art Spiegelman's Maus*. 1992. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. pg. 143-155. ISBN 978-0-241-50905-0.

2. Practical Part

The practical part of the thesis focuses on implementation of the graphic novel *Maus* into English language lessons at 9th grade of a Czech elementary school. The first part of the chapter includes analysis of *Maus* based on the pedagogical standpoint. Next, there are 3 lessons in which graphic novel is used. Each lesson is at first described in terms of its aims. Later the construction of the lesson plans and the materials which are included in the appendices are described and finally, there are reflections on each lesson with possible suggestions of improvement. All the lessons were planned and performed by the author of the thesis. All the worksheets handed in by students can be seen in the Appendices.

2. 1. Pedagogical Analysis of *Maus*

To implement the graphic novel *Maus* into ELT, an analysis of pedagogical possibilities of the work needs to be conducted. The analysis is based on the acronym described in the subchapter 1. 2. 4. The first letter of the acronym CRAVE stands for content and theme. Based on the plot summary and the description of its genre, *Maus* is a biographical/autobiographical graphic novel depicting lives of Art Spiegelman's parents during and after Holocaust. The novel uses anthropomorphic mice, cats and other animals to depict nationalities and often contains humour, so, it can be enjoyed by younger students. The theme of Holocaust can feel depressing and traumatic, and the real-life documentation of the atrocities is not suitable for lessons, but as its described in the further subchapter 2. 2. 1. of the thesis, the impacts of totalitarian regimes, racism and antisemitism are included in the Czech curriculum. Furthermore, the story written in form of graphic novel can probably be used in lessons and not cause any strong negative emotions. Therefore, it can be argued that *Maus* is suitable because of its topic, its representation in curriculum and the form of its depiction.

The next issue is the readability and language use. The problem of the graphic novel is the use of heavily accented English language. The language chosen to represent American-Jewish identity can cause problem when presented to students of English language. The students can learn the faulty language patterns which is contra productive to the objective of ELT. However, the sentences can probably serve as content for error correction exercises where students learn to find and eliminate mistakes. The mistakes are often caused by infer from Polish language, which is arguably grammatically similar to Czech language, so students can identify the language errors and realize if they cause them themselves which can have a positive effect on their skills. The other option is to create semi-authentic materials based on the graphic novel

containing the original sentences in grammatically correct form. Otherwise, in the scenes depicting the past, the language is grammatically correct.

When it comes to the attention to details which is what the third letter of the acronym stands for Maus can be characterized with high attention to detail. The actual photographs of the places depicted and interviews with the witnesses caused the depictions to be as detailed as possible and caused the graphic novel to be considered non-fictional work. But the art style can be characterized as simple black and white line drawings. It seems like students would not have problem comprehending the images in the panels.

The vocabulary contained in Maus should not cause any difficulties. Arguably, due to the topic there are many words that students might not be familiar with. However, some part of the lesson can be focused on new vocabulary, or the explanations of probably unknown words can be included into the materials. The vocabulary included in the images should not cause any issues as well. There are no external sources that can be used in the lessons.

Based on the analysis using the acronym CRAVE suggested by Jaffe and Hurwich it seems that Maus is suitable for use in the ELT. The theme fits with the curriculum, however, due to the topic the usability is limited on the group of students who are according to curricular documents taught about Holocaust and other impacts of racism, antisemitism and totalitarian regimes. There is faulty language that can be either changed into correct form or used as source for error correction exercises. The student should have no problem comprehending the images because the art style is quite simple. The vocabulary intact can be problematic, but the issue can be fixed with focusing a part of a lesson on it or by including the definitions into the materials. There are no other external sources.

2. 2. Lesson 1

The first lesson is focused on implementation of Maus into CLIL lessons that is based on the intrasubject relationship between English language and history. The focus is on Holocaust, in particular the conditions in concentration camp with additional target of use of graphic novel for teaching grammar in context. The materials are taken from Maus II. Firstly, the aims of the lesson are stated. The aim is built upon document released by Ministry of Education of Czech Republic. Secondly, the lesson plan is presented, and the activities are described. Lastly, the lesson is applied in practise and reflected.

2. 2. 1. Aims

The aim of the lesson is in correlation to Framework Educational Programme for Basic Education. There in section History which is subsection of educational area Humans and society are the targets D-9-7-03 and D-9-7-04. When translated to English from Czech the targets stated in Framework Educational Programme for Basic Education released by Ministry of Education in 2021 are: “*D-9-7-03: Will characterize individual totalitarian regimes, the causes of their establishment in broader economic and political circumstances and consequences of their existence for the world, will recognize destructive power of totalitarianism and strong nationalism.*“ and “*D-9-7-04: explains antisemitism and racism on examples and their unacceptability in terms of human rights.*“⁹⁵ (Author’s translation). Both targets can be used to create discussion question and exercises which will help to construct the lesson aim that will be in parallel to the needs of Czech students.

The excerpt of the graphic novel is used to practise reading comprehension by answering a series of open-ended questions and to serve as an introduction to the topic for purpose of discussion. The goal described in curricular documents, particularly Framework Educational Programme for Basic Education released by Ministry of Education in 2021 is: “*CJ-9-3-01: Will search for requested information in simple everyday authentic materials*“⁹⁶ (Author’s translation). The primary skills practised during the lesson are therefore reading and speaking. Besides the practise of the skills students will learn content in English language, in this case vocabulary needed to discuss Holocaust, mass extermination and genocide. The vocabulary is introduced using a video which can be considered listening practise. The question is whether students will have problems navigating the combination of language and pictures.

Besides the English practise and the content of Holocaust, students will get the chance to explore new medium which is comic book and graphic novel. It can be predicted that the students will not be familiar with comic books or graphic novels besides the typical superhero stories. The lesson might therefore motivate students to explore the said literature genre further in their free time. Also, due to the topic of the work, students can be interested in human rights and global situation.

By including the grammar practise section, the possibilities of using graphic novels for grammar teaching will be explored. Because of the level of students and the grammatical content in the used panels the focus will be on first conditional. The topic of first conditional

⁹⁵ *Rámcový vzdělávací program pro základní vzdělávání* [online]. Praha, MŠMT, 2021 [cit. 6. 6. 2023]. Available at: <https://revize.edu.cz/files/rvp-zv-2021.pdf> pg. 56.

⁹⁶ *Rámcový vzdělávací program pro základní vzdělávání*. pg. 27.

can be used to help students to express the horrible conditions in concentration camps. Even though grammar practise in CLIL lessons should be of communicative nature, because of the need to have controllable results, the task will be to write sentences using the first conditional that explains the conditions in Auschwitz concentration camp based on the illustrations from the graphic novel.

2. 2. 2. Lesson Plan

The lesson plan (see Appendix 1) was constructed for the students from the class 9. C of Základní Škola Opava, Otická 18 – příspěvková organizace. At the school, there is differentiation of classes where the C classes are the classes for students with additional education in mathematics. The students are usually achieving higher score compared to the pupils from other classes. This usually leads teachers to prepare activities which are more open ended and pay more attention to discussion activities. The choice of activities, their form and their difficulty reflect this. There is maximum 14 students in the class. The class that the lesson will take place in includes whiteboard, laptop and projector. The desks are in the U shape, which is suitable for speaking activities.

The lesson will start with an introduction activity. In it, students are given a handout (see Appendix 2) with a set of words and their definitions. Students will be given few minutes to read through the words and try to match the definitions with the correct word. Later, students will watch a short YouTube video ⁹⁷ which serves as presentation of the topic and motivation for the rest of the lesson. The wordlist was partially based on the video, so students can match the words they do not know based on the listening. After the video, teacher will show students the key to the handout. The activity serves as vocabulary introduction, motivation and listening exercise. Teacher may also ask students to try and briefly explain the topic of the lesson.

The second activity is reading comprehension of sets of excerpts of graphic novel Maus II. The first step is to explain the graphic novel by asking whether students are familiar with it. Next, teacher will give students the set of excerpts consisting of 8 pages of the comic (see Appendix 3). There is the possibility to get rid of Vladek's broken English by making the materials semi-authentic, however due to the layout of the speech bubbles, this seems like a highly time-consuming task and therefore it is unpractical. Instead, the language and the cause of its form will be properly explained. On the other hand, as it is stated in chapter 1. 2. 2. The

⁹⁷ WW2: The Emergence of Nazism and the Holocaust | The Jewish Story | Unpacked. In: YouTube [online]. 6. 4. 2022. [cit. 20.3.2023]. Available at: https://www.youtube.com/watch?v=0FDfhPMA95I&t=2s&ab_channel=Unpacked. By channel Unpacked.

incorrect synthetical structures might have positive influence on students' language due to the identification of the mistakes. There are 4 double pages, in particular: 50 – 51, 56 – 57, 70 – 71 and 94 – 95. The scenes were chosen to represent the situation in concentration camps. Because of the frequent shifts between the storylines of World War II and interviews with Vladek, the number of shorter parts of the work were used, rather than one longer segment. Accompanying the reading material, students are also given worksheet (see Appendix 4) with 9 questions. To provide support to students, the questions are divided based on the number of appropriate pages. The questions are open ended, based on the skills of the students. Students are supposed to find an answer to each question and write it either on the handout or on a paper. The teacher checks the answers by asking individual students the questions.

The next activity is a group discussion. After the reading exercise, which takes place in individual form, students will be instructed to make two groups of 3 students and one group of 4. Each group will be given a handout (see Appendix 5) with a set of 5 questions regarding Maus and problems of hate towards groups of people. The first set of questions focuses on the portrayal of nations by animals and the results this author's decision has on the work. The rest concerns the today's social climate and the presence of racism and other forms of hate in the world.

The last activity of the lesson is the grammar practise, in this case formation of the first conditional sentence. According to the teacher of the 9. C miss Pilařová, the topic chosen based on its presence in the excerpts is included in the curriculum, however, has not been presented to students yet. Depending on the time left, teacher might explain the meaning of the sentence and give a short presentation of the syntactical structure or might let the students figure out the rule themselves. After the presentation students will be given worksheet (see Appendix 6) with 5 pictures based on which students must form the sentences. To help weaker students, bellow are the hints which students can pair with the pictures. The activity focuses on possibility of graphic novel to teach and practise grammar.

After the lesson, students will be asked whether they had any problems navigating the materials and if they enjoyed the work with graphic novel more than with prose. The emotional value of the topic will also be considered.

2. 2. 3. Reflection

The lesson took place on 24th March 2022. There were 10 students present, 6 of which were girls, and the rest were 4 boys. Because the room in which the lesson took place is on a different floor than the classroom of 9. C, it took about 7 minutes for the students to show up.

There is a possibility that the students might have been anxious in the presence of a new teacher which might influence the results. It is possible that in standard class there would be more instances of misbehaviour, but it seemed like majority of the students were interested in the topic and did their best while working on the tasks.

The first activity, which was the video and vocabulary task, went on well. The students actively listened and watched the video. During the checking of the vocabulary matching exercise, it was noticeable that the words collocated with war, like *death camp* or *to shoot* were correctly matched by boys. Girls often made mistakes and did not give the answer when asked. Boys might have been familiar with the words from games or other forms of media so it can be assumed that the whole topic is more interesting to boys, however further into the lesson, girls showed more interest, mainly during the reading exercise. No student was familiar with *Maus* or any other graphic novel.

During the second activity students did not come across any issue. Students understood Vladek's broken English fine, but there is the possibility of adapting the faulty language. Students should not be presented with language models that contain mistakes they can adopt. Because of this *Maus* can be considered unusable in education, but overall graphic novel proved itself to be valuable and motivational literary genre. Therefore, other graphic novels, which include grammatically correct language should be evaluated and further used in ELT. The students' comprehension of graphic novel was of high level. The fact that students practise new aspects of language on short comic strips in most of the English coursebooks perhaps explains this. But the short comic strips present in coursebooks are educational texts, meaning they were constructed for classrooms use characterized by consisting only of known vocabulary and with more frequent use of the language aspect. Based on the analysis of worksheets (see Appendix 14) and by checking the answers of students in the lesson it seemed that the results achieved were high. During questioning, students were asked additional questions focused on the source. This was caused by shorter answers students have given. For example, the answers for the question "*What is an Appel?*" students answered "*counting*". This can be considered true, however when asked students were able to provide longer and more detailed answers that explained the issues completely. It is possible that by providing students with more space on the worksheet and by instructing students to provide more detailed explanations, the result would be similarly positive as well. Another thing that must be considered is that at the beginning of the activity, it took longer for some students to start writing. This resulted in instruction of allowing students to work in pairs if needed, however not a single student decided to do so. This can show that the level was sufficient and appropriately challenging.

During the discussion it was expected that students will understand the use of animals in Maus. The anticipated answers were “Because cats hunt mice“ or “Because mice are dirty“. But during the discussion one student correctly remarked that the chosen way of depicting nationalities could be considered controversial, which may work beneficially. Other students properly explained the metaphor. During the lesson, students used vocabulary which was above the standard for other 9th graders. Compared with the practical experience of the author of this thesis, the level of the group was very high. This can have an impact on the results, so the level of students needs to be considered. According to the group’s English teacher Mgr. Pilařová, the level of the group can be compared to high school level therefore B1. The knowledge of the vocabulary can be also given to the fact that the previous lesson the class was attending was CLIL lesson with focus on South African Apartheid. While answering the questions concerning the probability of mass genocide in today’s world, students argued that there is high probability and mentioned the crimes during the Fall of Yugoslavia. Others focused more on Czech Republic arguing that due to freedom of speech and print, there is not a high risk of such events. Surprisingly, when asked about a group that faces discrimination and hate, nobody mentioned Ukrainians or members of the LGBTQ+ community. Roma people were mentioned instead. In conclusion, the discussion was very beneficial and Maus proved itself to be a great source of content for this purpose.

Unfortunately, due to the late arrival of students into the class and lengthier discussion, there was almost no time to properly include the grammar activity. The remaining time was about 5 minutes which led the instructions to be rushed. This is visible on the results of the worksheets (see Appendix 14) where only 3 students answered properly. Other students only correctly matched the hints to the pictures. During the lesson, one student who matched the hints to the pictures using lines was asked to write at least one sentence to prove his ability to do so. He wrote the sentence correctly. His inaction may be explained by loss of interest due to the close end of the lesson and upcoming exams for high school auditions. Other issue is that many students basically copied the example sentence and wrote the rest using the exact same format. This led them to create sentences spoken from the point of view of nazi officer, which could be considered problematic. This problem might be solved by better instructions, saying: *Imagine you are a prisoner., try to warn a newcomer from possible danger by writing....*. Although the results are not as positive as expected, with better instructions graphic novel can serve as a great source for grammar practise materials for any form of grammar practise.

At the end of the lesson, students were asked in Czech if they enjoyed the work with graphic novel and if the lesson was emotionally bearable. The students answered they prefer

comics and graphic novels compared to prose and that they felt fine during the lesson. The lesson seemed successful, and the goals were met. Preparing the materials was challenging due to the time-consuming scanning and printing, making the aids semi-authentic and the cost of the printing and paper.

There were no bigger issues during the lesson. The students showed high capability of comprehension while reading the graphic novel texts. The results were mostly positive, besides the grammar activity that was rushed. The level of students was high compared to standard classes which might have influenced the results. The students seemed to enjoy work with graphic novel.

2. 3. Lesson 2

The second lesson is focused on sequencing skills, reading comprehension and error correction exercises based on graphic novel *Maus*. Unlike the previous lesson, which was performed in class with higher level students, the students of this lesson are more like a standard group. The choice of the activities and their form reflects this. The materials were taken from both editions of *Maus* and adapted into authentic material for lesson.

2. 3. 1. Aims

The focus of the lesson is to practise sequencing skills, reading comprehension and accuracy. The speaking skills might also be considered included, because in some of the activities, students are allowed to work on the task in groups in which they are supposed to communicate in English. Also, In the first activity students are supposed to put the panels from a excerpt of *Maus I* into correct order and retell the story, therefore more speaking is involved.

The aims of the reading comprehension are the same as in the previous Lesson 1 in section 2. 2. 1., however the activities are more guided than before especially in the first part. In it, students must identify the information in the text and decide whether the statements are factual or not. The second part is more open-ended questioning. One question is focused on influence of traumatic experiences of *Vladek Spiegelman* on his later personality. There is comparison of two scenes based on which students' must notice the similarity between *Vladek's* present actions and his survivor's skills in *Auschwitz*.

Besides the language skills, the topic of the materials is once again Holocaust, however, this lesson focuses more on *Vladek Spiegelman's* trauma and relationship with his son. By trying to analyse the character and put together his experience with his personality students

might practice their social skills by trying to understand trauma and influence of Holocaust, and in similarity other mass genocides and tragedies, on the survivors and their families.

The error correction exercise is based on the Vladek Spiegelman's accented English. The goal is to help students' to identify the common mistakes of English speaker whose first language is of similar language group as Czech. This means that the students will identify the mistakes typically made by Czech speakers which might help them to realize and eliminate them in their own speech. This exercises also explores the use of language in graphic novel used as decontextualized language for grammar practise.

2. 3. 2. Lesson Plan

The lesson plan was constructed for students of 9. A of Základní Škola Opava, Otická 18 – příspěvková organizace. According to the differentiation of students at the said school, this group should be made up of students that did not fit or were not interested in being in the special mathematic focused classes or in class focused on sports. Compared to the C classes, the A classes tend to have lower language skill levels. The group consists of 14 students. The lesson plan is included in appendices at the end of the thesis (see Appendix 7)

The lesson starts with the introduction of the topic, in this case, work with graphic novel Maus. The first activity is focused on sequencing skills. Students divided into groups of 4 and they are given materials. The materials are the introduction scene to Maus I. The materials (see Appendix 8) are in form of individual panels which students must put into correct order to complete the story. After that, students are asked to retell the story. It is complicated to ask each student individually, so each group must pick a speaker who rephrases the story.

After that students are asked to form pairs. Students in pairs will read two short scenes from Maus and answer the questions in the materials (see Appendix 9). To check the answers students will be required to answer the question asked by the teacher individually, one at a time. At first the focus is on exercise one (the true or false exercise), later the open-ended questions are discussed after students are given more time to answer them. The last question about the sentence is the bridge to the last activity.

In the last activity students are given the worksheet (see Appendix 10) and are given time to rewrite the sentences. Students should be explained the difference between accuracy and fluency to prevent the possible demotivation. There is opportunity to motivate students comparing their expectably higher level of English compared to Vladek's. Depending on time, the answers might be checked by asking individual students to read their answers out loud.

2. 3. 3. Reflection

The lesson took place on 31st March 2023. There were 13 students present, 5 of which were boys and the rest 8 girls. At the start of the lesson one student was familiar with Maus, stating he heard about it and about its controversy, however he did not read it. The results of the lesson were less satisfying than in the previous group. Some students were hesitant to share their ideas, however they were very fast in individual exercises.

Students had no problem completing the story from the individual panels. All groups had the story in the same order as the original. While retelling the story, however, the speakers chose different vocabulary and focused on different details in the story. This shows that the activity is, besides the practise of sequencing also usable for speaking practise activity. The activity took less time than expected. Students were really fast which can mean that the activity was too easy. To make it more difficult, for the next time the speech bubbles might be omitted which would make students write the dialogues in.

While saving time on the sequencing activity, students had slight problem with the reading comprehension. Due to the odd numbers of students one student had chosen to work individually. Although students had no problem answering the first exercise, the open-ended questions caused issues. As it can be seen in the filled in materials (see Appendix 14) many pairs did not fill in the question c). This can be caused by the complexity of the question. There is no direct answer in the text, but rather students must think about the context and theme of both scenes. To prevent this in future similar questions should be omitted. Instead, students were asked to describe the characters. It was interesting that students did not notice that Vladek wears glasses, which is his main characteristic. This may mean that students had problem navigating the details and needed more instructions in reading graphic novels, especially paying attention to visual. The first exercise, however, showed high success and most students were able to find all the information.

Although, in the reading materials, only one student answered the question about the sentence by pointing out the bad grammar others agreed that the sentence seems off. Before working on the sentences, students were instructed to rewrite the sentences. It was noticeable that many students did not know how to correct the sentences. The mistakes considered of misplaced adverbial, wrong use of pronoun or wrong word order. Some students thought that the only fault is the word order and changing the form of the words is forbidden, so in case of wrong use of pronoun *what* instead of *who*, some did not know what to do. While looking at the filled in worksheets (see Appendix 14) only 4 students rewrote the sentences almost

correctly. The cause of the unsatisfactory result may be that the exercise did not focus on one grammar topic that students could identify, but rather grammar multiple common mistakes. However, there is a recurrence in the correct answer of sentences 1, 5 and 6. By presenting the exercise teacher can identify which aspects of grammar cause issues, like the reposition *to* instead of *for* in the sentence 2. Therefore, it can be said that the activity was beneficial.

The 2nd lesson in the class 9. A was comparable to the 1st lesson. Students had no problem completing the story from panels. Compared to the previous lesson, students had slight problems comprehending the texts, however this can be explained by the complexity of the question. Although the grammar exercise was met with lower score by students, it can be still seen as beneficial as a diagnostic test.

2. 4. Lesson 3

The third lesson of this thesis focuses on writing and creation of comics. Due to the theme of Holocaust present in *Maus*, other form of graphic narrative will be used. Although, there is no material used in the lesson that was based on *Maus*, the students are already familiar with it because they are the students of 9. C form the Lesson 1. Because the students do not know any other graphic novel or comic book, the most inspiration will be taken from *Maus*. The lesson is based on the information in the Theoretical Part and its goal is to create a comic book script. The lesson could be considered a CLIL lesson which's content is creation of a comics.

2. 4. 1. Aims

By creating the comic book script, students will practise skills necessary for writing other types of non-fiction texts common in educational tasks, such as essays. Students must plan out the layout which is comparable to essays containing beginning, its content and conclusion. Because the activity in the lesson is group activity which stands from communication, speaking skills will also be practised.

Students will also practise skills that go along with the creative process, such as brainstorming, planning the layout, pre-drawing etc. Students will learn skill they can use not only in comic book creation, but in other kinds of creative tasks. By doing so in a group students will also practise cooperation with other colleagues which is a huge part of everyday working life.

The writing is one of the four skills practised in ELT. In Framework Educational Programme for Basic Education released by Ministry of Education in 2021 is stated: “*CJ-9-4-*

02 will write simple texts concerning himself, his family, school, free time, and other adopted topics“⁹⁸ (Translated by Author). The comic script might be considered simple text. The inclusion of other topics which students adopt widely broadens the possible themes of created comic books. The activity is therefore in correlation to Czech English curriculum.

When it comes to drawing of comic book in relation to Czech curriculum documents, the comic books are obtained in the Framework Educational Programme. Comics is one of the media types which expresses visual on which students must apply their subjective viewpoint.⁹⁹ Also Framework Educational Programme for Basic Education released by Ministry of Education in 2021 states: “VV-9-1-04 chooses, combines and creates means of own personal expression“ and “VV-9-1-02 records visual experience and experience obtain by other senses, records stimuli from imagination and fantasy“¹⁰⁰ (Author’s translation).

2. 4. 2. Lesson Plan

The third lesson plan (See Appendix 11) basically contains only one long activity. The outcome should be a graphic narrative based on the comic book script created by students. The lesson plan was constructed for 9. C, the class from lesson 1. They are, therefore, familiar with Maus and its content. Based on the previous seminar with the group there should be maximum of 14 students.

The first activity is a comprehension activity. The students will be given a graphic narrative created by the teacher (see Appendix 12) before the lesson. After students quickly read through it, the teacher will give them the script (see Appendix 13) to the said comics. The students should read the script to understand the task and get inspiration. Later the teacher explains the different speech bubbles and narrative windows used in the comic along with the terminology such as establishing shot, final shot, background and foreground. After the presentation students are asked to form groups of groups of 5 or 4 students.

While in group, teacher instructs students to create their own comics script. Students will be advised to start with a brainstorming in which they come up with the topic of the story. Later students will try to write the script. During this, students should only communicate in English language and have different working positions assigned to make the work more fluid.

After students finish with the writing the next step is to give students papers and colour pencils ask them to draw the written comics. There is possibility that pupils from 9th grade will

⁹⁸ *Rámcový vzdělávací program pro základní vzdělávání*. pg. 27.

⁹⁹ *Rámcový vzdělávací program pro základní vzdělávání*. pg. 88.

¹⁰⁰ *Rámcový vzdělávací program pro základní vzdělávání*. pg. 87.

not have any drawing tools, so buying at least some pencils and thicker A4 paper is arguably recommended. Students should once again communicate in English and try their best to draw the comic book. Of course, there is a possibility that students will not make it in time, they should therefore be instructed to focus on the story rather than form. Stick figures and colourful shapes are therefore satisfactory.

In the remaining time, if there is any, students should go in front of the classroom and present their graphic narrative. Others might comment on the finished work and suggests possible improvements.

2. 4. 3. Reflection

The lesson took place on 31st March 2023. There were 9 students present, 5 girls and 4 boys. The groups were therefore already made because students sit together with the same gender. The preparation for the lesson took a lot of time. Drawing the materials for the graphic narrative was enjoyable, however it started to be obvious that students might not be able to draw the comic in time, because writing the script and drawing the graphic narrative was very time consuming. The whole process took for about 3 hours but given the fact that the complexity of the work was much bigger than what is requested from the students, the goal might still be reached.

While comprehending the teacher made graphic narrative it was obvious that students looked interested in creating comics. They enjoyed reading it and one student asked if the drawing is the topic of the lesson and when answered, some students joyed. Students had no issue comprehending the narrative and the script.

While working on the script, students had difficulty brainstorming. Shyness might have played a role in this. In both groups the first idea for the story was picked, instead of deciding between multiple ideas. During the process of writing the script students seem under pressure of time. One group, made up of 5 girls decided to quickly brainstorm the plot before making a chart with the script (see Appendix 14). The other group decided to just write few sentences and complete the comics without script which voices the layout of the panels and speech bubbles (see Appendix 14). This means that the goal was met only by one group.

Due to the time, both comics were very rushed, however the girls at least completed the work. Boys on the other hand did not, which is a pity because their story seemed interesting. The story took place in a car dealership where a pair was picking a new car. After arguing and realizing the cost, they took a bike ride home. The idea was funny but was not included in the script also. Due to the work not being completed, their comics is not included in the thesis. The

girls on the other hand decided to present a situation from their physics seminar. In the story (see Appendix 14), they mocked their teacher and the way he was dressed. Supposedly, one day he wore transparent shorts and his pupils laughed at him. This is problematic and students should have been instructed not to do so. Mocking anyone, whether teachers or other students should be prohibited. However, from visual standpoint, some interesting techniques were used. One panel is split in two, possibly inspired by the teacher's example. There is a use of pointing out the emotion by omitting the background in panel 5 which can also be considered inspiration from the example. This is very important, because it shows that students obtained certain skills. Also, the use of onomatopoeic words is included. Instead of asking the teacher how the sounds like the creaking door or laughter, they decided to write the in Czech and put the broken "*in ingliš*" behind the Czech form of the sound. This is creative; however, it is a missed opportunity for learning new vocabulary.

Although, one work was finished and if the violation of ethical code is not considered it met the goal, the lesson was still not successful. One factor is the higher level of students, this was in fact the 9. C class. The other is that the creation of a script is a time-consuming task, and the results are not guaranteed. The possible improvements for the lesson are using already existing comics strips from the internet or other sources for reverse script writing. Similarly, students can draw a comic book by following a script, but this omits the writing element. If there is time, teacher might give students possible story ideas and let them write a script and try to cooperate with the arts teacher, in whose lesson students can draw the finished scripts.

The practical part of the thesis explored the implementation of graphic novels and in this case *Maus* in Czech Elementary school. The students were 9th graders, so the lower-secondary students of two classes. *Maus* proved itself to be a valuable source of content for CLIL lessons focused on Holocaust. Students seem to enjoy the work with graphic novels and prefer them from standard prose. The main issue is that *Maus* contains broken English which might be problematic. Because of that, other graphic novel or comic book should be chosen instead, if the faulty language is considered an issue, however student had no problem comprehending the story and understood the language well. *Maus* can also be used as a diagnostic grammar test source. The activities that focused on grammar had mixed results, however this can be explained either by rushed instructions or multiple grammar structures being practised. Graphic novel proved itself to be fitting for the purpose of sequencing skills exercises which can also support speaking skills by retelling the story. *Maus* is suitable for making materials that practise reading, speaking and sequencing skills but their preparation can

be considered time consuming. Instead of using Maus for teaching writing other graphic narrative was use due to the theme of Holocaust.

Conclusion

The focus of the thesis was on implementation of a graphic novel into ELT at the lower secondary level. The graphic novel chosen was *Maus* by Art Spiegelman, which is considered one of the most acclaimed works of the genre which helped to bring critical praise to it. The thesis consists of theoretical and subsequent practical part.

The Theoretical part consists of overview of literature and graphic novel use in ELT and analysis of Art Spiegelman and his work *Maus*. The use of literature in ELT comes with a set of issues. Main issue is within the term literature because there is no unified definition of the concept. On the other hand, use of literature in language teaching brings in many benefits such as positive influence on motivation of students or its ability to culturally enrich the reader. While reading students are presented with high amount of new language and they practice their interpretation skills during discussions. Although, there is no unified methodology for literature implementation, there are 3 approaches that can be used. These approaches are Language Based Approach, Literature as Content and Literature for Personal Enrichment. The modern use of literature in ELT is characterized by introduction of new methods, mainly Content Language Integrated Learning and by inclusion of new forms of media such as games, comics and graphic novels.

The use of graphic novels in ELT was also described. Graphic novels are difficult to define as well, instead they are compared with similar visual genres such as comics. There are many concerns among teachers when it comes to their use in educational process. First issue stands from comparing the graphic novels to prose, which is looked upon as the higher genre. Subsequently, teachers are fearful of negative reaction of parents and other colleagues. Many teachers are also sceptical of the themes of graphic novels, which are often perceived as violent and by not meeting the state standards. The beneficial aspects of graphic novel use are among others their richness in themes and visual literacy, which goes in hand with the media consumed by today's students. Multimodality of graphic novels might also be considered beneficial by boosting the vocabulary acquisition, positive influence of analytic skills and boost of memory. Lastly, graphic novels have high motivational value. The possible areas of teaching were explored. Graphic novels are suitable for practising reading and writing skills, grammar and they can also serve as a source of content for CLIL classes.

In the last two sub-chapters the life of Art Spiegelman and his most acclaimed work *Maus* were described. *Maus*, the graphic novel which's theme is Holocaust, was released in two separate issues. The work uses the anthropomorphic depiction of people as animals depending

on their nationality. The narrative consists of multiple layers. Storylines focus on lives of Vladek and Anja Spiegelman during the World War II, but also on the relationship of Vladek and his son Artie who at the time of the story writes the graphic novel. The genre of Maus can be characterised as biography, autobiography or memoir. The visual devices obtained in the work are thick black and white lines, detailed drawings and use of actual photos. Vladek's language, which is arguably used to represent American Jewish identity, is grammatically incorrect. Maus represents Jewish identity, uses humour and unlike many other depictions of Holocaust tries to be original. There is, however, lack of female representation caused by inability to interview Anja Spiegelman due to her early death.

Within The Practical Part, the pedagogical analysis of Maus using the acronym CRAVE suggested in The Theoretical Part was concluded at first. According to the analysis, Maus is suitable for CLIL lessons, due to the topic being Holocaust, it contains grammatically incorrect language which might be problematic and there is a need to create wordlists due to the number of new vocabularies. The level of details is adequate, and students should have no problem navigating it. There are no external resources. The goal of The Practical Part was to create a set of lesson plans based on The Theoretical Part. Further goal was to create materials that were evaluated in practise during three lessons. Each lesson was described in terms of its aims based on the Framework Educational Programme for Basic Education. After each lesson was concluded, reflection on each lesson was performed to evaluate the lessons, materials and activities included.

The first lesson focused on implementation of Maus in CLIL lesson teaching students about Holocaust and conditions in concentration camps. Lesson consisted of vocabulary introduction, reading comprehension, discussion and grammar exercised focused on first conditional. In the end of the lesson, students were asked about enjoyability of graphic novel materials and the topic. The materials for the lesson were adapted from Maus II. Aims for the lesson were in corelation to the Czech curriculum documents by intrasubject relationships with history and practise of reading skills. The issue of the reading materials was broken language present in the work. Shorter excerpts had to be chosen due to the narrative structure of the story. During the lesson, it seemed boys were more interested in the topic. The language did not cause any bigger issue. Students provided short answers in the worksheets but were able to give more information when asked. Maus proved itself to be a good source for discussion topics. The grammar exercised was rushed and the results were unsatisfactory, however, with better instruction and more time given, the activity might work properly. According to students, work with graphic novels preferred from standard prose texts and the lesson topic was bearable.

The lesson 2 focused on sequencing skills, reading comprehension and error correction exercise. The lesson was characterized by the lower level of students compared to the previous group. The aims were like the Lesson 1 in terms of reading. Additionally, lesson was focused on Vladek's trauma. In the first activity students put together a story from panels of Maus and retold it. Students were fast and there was no problem. In the second activity students had issues with the open-ended questions. While working on the grammar exercise, it was obvious that students struggled with some of the sentences. The activity can be used as diagnostic test, which proves that Maus is excellent source of incorrect language which represents the common mistakes of Czech speakers.

The lesson 3 focused on creation of new graphic narrative. Students, who were familiar with Maus, so it can be assumed that the graphic novel inspired them, were instructed to write a script to short comic story and then draw it. The activity showed itself to be very time consuming. Out of two groups, only one was able to write the script and finish the comics. In the comics, however, students mocked a teacher which can be deemed problematic. With better instructions and more time given the activity has potential to practise writing skills by practising planning skills and essay structures. Students also managed to use techniques used in graphic novels.

In conclusion, graphic novel Maus proved itself to be a valuable source of materials and content for educational purposes at the lower secondary level of Czech elementary schools. The goals of the thesis were met. The graphic novel was implemented into ELT. The lesson plans were constructed and evaluated in the lessons and suggestions for improvement of the activities were stated. The activities and materials were created based on the information in The Theoretical Part. Based on the reactions of students it can be stated that graphic novels were proved to be very motivational.

Sources and Literature

Primary sources

SPIEGELMAN, Art. *Maus II: A Survivor's Tale: And Here My Troubles Began*. Pantheon Books, New York, 1991. ISBN 0-679-72977-1.

SPIEGELMAN, Art. *Maus I: A Survivor's Tale: My Father Bleeds History*. Pantheon Books, New York, 1986. ISBN 0-394-74723-2.

Secondary sources

ABUSCH, Dorit. "The Holocaust in Comics?" Translated by: GREENSPAN, Yardenne. 1997, 2021. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. ISBN 978-0-241-50905-0.

ALDAHASH, Reema, ALTALHAB, Sultan. *The Effect of Graphic Novels on EFL Learners' Reading Comprehension*. In: International Journal of Applied Linguistics & English Literature. 2020. vol. 9, issue 5. E-ISSN: 2200-3592.

BROZO, William G., MOORMAN, Gary, MEYER, Carla K. *WHAM! Teaching with Graphic Novels Across the Curriculum*. Teachers College Press, New York, 2014. ISBN 978-0-8077-5495-5

BAETENS, Jan, FREY, Hugo. *The Graphic Novel An Introduction*. Cambridge University Press, 2014. ISBN 978-1-1070-2523-3.

BOURELLE, Andrew. *Not Just Novels: The Pedagogical Possibilities of the Graphic Narrative*. In: BURGER, Alissa. *Teaching Graphic Novels in the English Classroom: Pedagogical Possibilities of Multimodal Literacy Engagement*. Palgrave Macmillan. 2018. ISBN 978-3-319-63458-6

BROWN, Joshua. *Of Mice and Memory*. 1988. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. ISBN 978-0-241-50905-0.

BURMARK, Lynell. *Visual Literacy: What You Get Is What You See*. In: FREY, Nancy, FISHER, Douglas. *Teaching Visual Literacy: Using Comic Books, Graphic Novels, Anime, Cartoons, and More to Develop Comprehension and Thinking Skills*. Corwin, 2008. ISBN 978-1-4129-5312-2.

CARTER, Ronald, NUNAN, David. *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge University Press, 2001. ISBN 978-0-521-80127-0

COGAN, Brian. *Art Spiegelman's Maus: A Survivor's Tale*. In: HOPPENSTAND, Gary. *CRITICAL INSIGHTS The Graphic Novel*. Grey House Publishing, 2014. ISBN 978-1-61925-262-2.

DES PRES, Terrance. *Holocaust Laughter?* 1988. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. ISBN 978-0-241-50905-0.

DOHERTY, Thomas. *Art Spiegelman's Maus Graphic Art and the Holocaust*. 1996, 2020. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. ISBN 978-0-241-50905-0.

- HALL, Geoff. *Recent Developments in Uses of Literature in Language Teaching*. In: TERANISHI, Masayuki, SAITO, Yoshifumi, WALES, Katie. *Literature and Language Learning in the EFL Classroom*. Palgrave Macmillan. 2015. ISBN 978-1-137-44365-6
- HARMER, Jeremy. *The Practice of English Language Teaching*. Person Longman, 2007. ISBN 978-1-4058-4772-8
- HOROWITZ, Sara R. *ART SPIEGELMAN*. In: SHATZKY, Joel. TAUB, Michael. *CONTEMPORARY Jewish-American Novelists A Bio-Critical Sourcebook*. Greenwood Press, Westport, Connecticut, London, 1997. ISBN 0-313-29462-3.
- JAFFE, Meryl, HURWICH, Talia. *Worth A Thousand Words: Using Graphic Novels to Teach Visual and Verbal Literacy*. Jossey-Bass San Francisco CA, 2018. ISBN 978-1-1193-9432-7
- LAZAR, Gilian. *Literature and Language Teaching: A Guide for Teachers and Trainers*. Cambridge University Press, 1993. ISBN 978-0-521-40651-2
- MALEY, Alan. *Literature in the language classroom*. In: CARTER, Roland, NUNAN, David. *The Cambridge Guide to Teaching English to Speakers of Other Languages*. Cambridge University Press, 2001. ISBN 978-0-521-80127-0
- MILLER, Nancy K. *Cartoons of the Self: Portrait of an Artist as a Young Murderer – Art Spiegelman’s Maus*. 1992. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. ISBN 978-0-241-50905-0.
- PAPAJA, Katarzyna. *Do we really need to teach grammar in CLIL classes? A Qualitative research on the role of grammar in Content and Language Integrated Learning (CLIL) classroom*. In: *9th International METU Postgraduate Conference on Linguistics and Language Teaching*. Middle East Technical University, Ankara, Turkey, 2013.
- ROSEN, Alan. *The Language of Survival: English as Metaphor in Spiegelman’s Maus*. 1995. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. ISBN 978-0-241-50905-0.
- ROSKIES, David G. DIAMANT, Naomi. *Holocaust Literature A History and Guide*. Brandeis University Press, 2013. ISBN 978-1-61168-359-2.
- ROTHBERG, Michael. *We Were Talking Jewish: Art Spiegelman’s Maus as “Holocaust” Production*. 1994. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. ISBN 978-0-241-50905-0.
- RYAN, Jennifer D. *MAUS: A SURVIVOR’S TALE*. In: BOOKER, M. Keith. Et al. *Encyclopedia of Comic Books and Graphic Novels*. GREENWOOD, 2010. ISBN 978-0-313-35746-6.
- RYAN, Jennifer D. *Spiegelman, Art*. In: BOOKER, M. Keith. Et al. *Encyclopedia of Comic Books and Graphic Novels*. GREENWOOD, 2010. ISBN 978-0-313-35746-6.
- SMITH, Phillip. *The Truth of a Madman: The Works of Art Spiegelman* [online] Loughborough University, 2014 [cit. 2023-05-14]. Available at: <https://hdl.handle.net/2134/16364>. Doctoral thesis. Loughborough University. Supervisor Dr. Brian Jarvis.
- SPIEGELMAN, Art. *MetaMaus A Look Inside a Modern Classic Maus*. Pantheon, 2011. ISBN 978-0-3754-2394-9.

TABACHNICK, Stephen E. *Of Maus and Memory: The Structure of Art Spiegelman's Graphic Novel of the Holocaust*. 1993. In: CHUTE, Hillary. *MAUS NOW Selected Writings*. VIKING Penguin Randomhouse UK, 2023. ISBN 978-0-241-50905-0.

TERANISHI, Masayuki, SAITO, Yoshifumi, WALES, Katie. *Literature and Language Learning in the EFL Classroom*. Palgrave Macmillan. 2015. ISBN 978-1-137-44365-6

THORNBURY, Scott. *How to Teach Grammar*. Pearson Education Limited, 1999. ISBN 978-0-582-33932-3

TRIVEDI J, Deepkumar, *Literature in ELT Classroom: Concerning Approaches*. In: KUMAR, Arabati Pradeep. *English Language Teaching Innovations and Applications in Teaching and Learning*. New Delhi, Authorspress. 2021. ISBN 978-9-390-89112-2

Online Resources:

České děti a mládež jako čtenáři 2021 — NKP. *NKP* [online]. Copyright © Národní knihovna ČR [cit. 06.06.2023]. Available at: <https://www.nkp.cz/aktuality/aktuality-archiv/aktuality-2021/pruzkum2021>.

Rámcový vzdělávací program pro základní vzdělávání [online]. Praha, MŠMT, 2021 [cit. 6. 6. 2023]. Available at: <https://revize.edu.cz/files/rvp-zv-2021.pdf>.

ŠMÍDOVÁ, Tereza. *Pojem CLIL*. Metodický portál: Články [online]. 30. 04. 2013, [cit. 20. 2. 2023] Available at: <https://clanky.rvp.cz/clanek/17407/POJEM-CLIL.html>. ISSN 1802-4785.

Appendices

Appendix 1 Lesson Plan 1

Lesson 1: Using Maus as content for CLIL history lesson with focus on Holocaust and teaching of first conditional

Class: 9. C

Goals: Language goal: Students will be able to create sentences explaining life conditions in concentration camps using first conditional

Subject goal: Students will be able to explain the results of totalitarian regime

No.	Time	Activity	Procedure	Materials
1.	0 - 10	Vocab – Video	<ul style="list-style-type: none"> - T welcomes the Ss - T hands Ss the handout - Ss try to finish the handout - T plays the video Ss watch, - T shows the answers, Ss check 	Handout Vocabulary, +Video
2.	10 - 25	Reading Comprehension	<ul style="list-style-type: none"> - T shows Ss Maus II and asks Ss the topic of lesson, Ss answer - T gives Ss the reading materials + questions - Ss fill in the worksheet based on the reading - T checks the answers by asking students individually 	Maus II Reading materials Worksheet – reading questions
3.	25 - 35	Discussion	<ul style="list-style-type: none"> - T instructs Ss to make groups of two groups of 5 and 1 of 4 - T gives students the question list - Ss discuss - T ask for answers, Ss give them 	Discussion questions list
4.	35 - 45	Grammar – Sentence writing	<ul style="list-style-type: none"> - T gives Ss the worksheet - Ss write the sentences - Ss hand it the worksheets to T 	Conditionals Worksheet
5.	45	Final word – Evaluation	<ul style="list-style-type: none"> - T asks Ss for quick evaluation of work with graphic novel and topic of the lesson 	-

Appendix 2 Vocabulary Matching

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

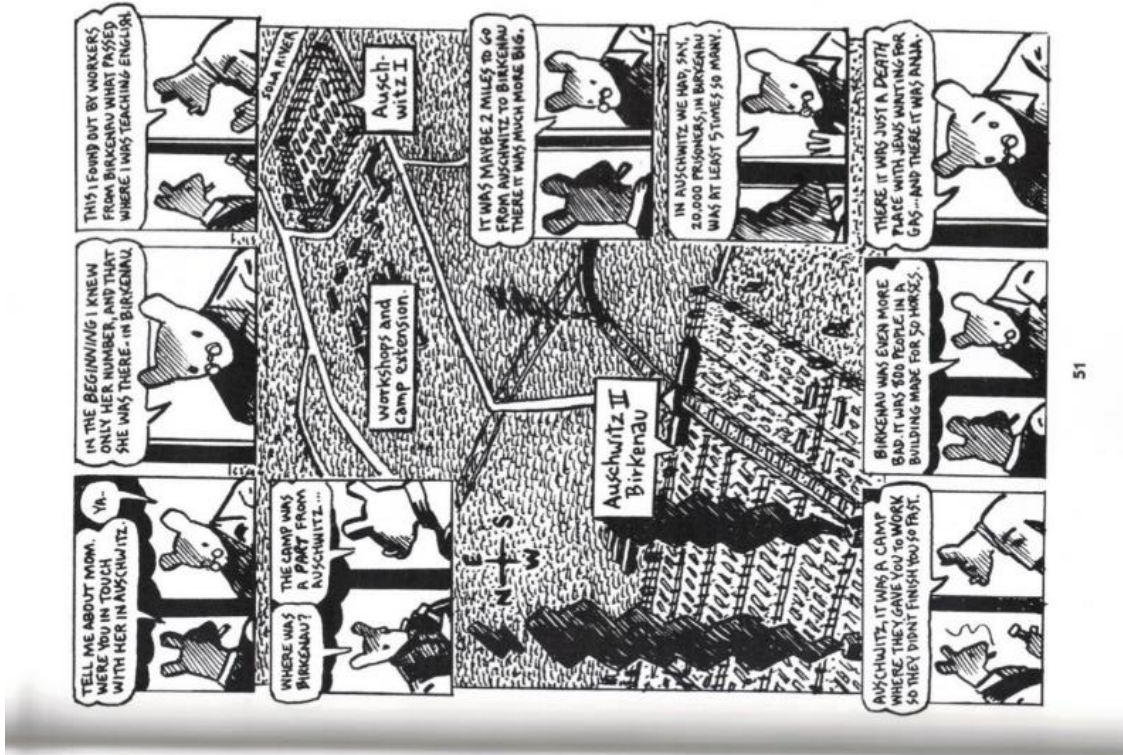
WORDS:

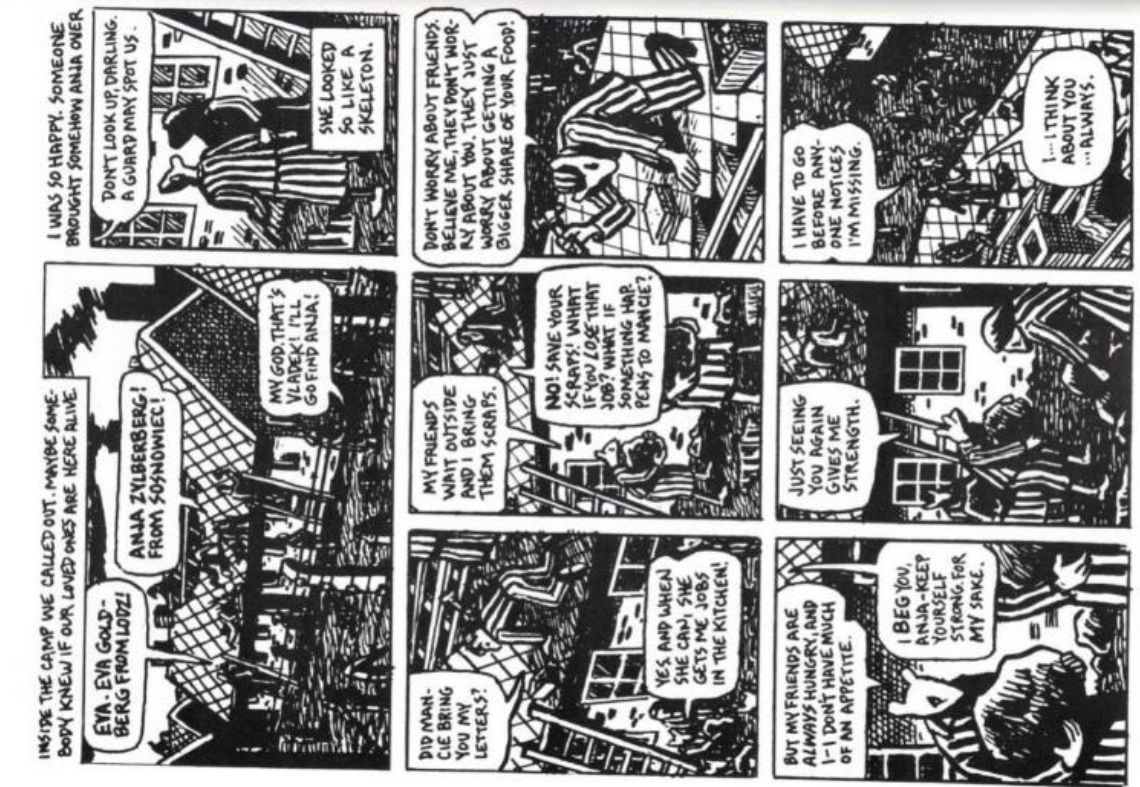
- 1) Concentration camp _____
- 2) Death camp _____
- 3) Extermination – To exterminate _____
- 4) Genocide _____
- 5) Ghetto _____
- 6) To survive _____
- 7) To die _____
- 8) To beat up _____
- 9) To shoot _____
- 10) Gas chamber _____

DEFINITIONS:

- a) to hit or kick somebody hard, many times
- b) a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- c) the area of a town where Jewish people were forced to live in the past
- d) to continue to live or exist
- e) to stop living
- f) the act of killing all the members of a group of people or animals
- g) to fire a gun or other weapon at somebody
- h) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- i) a room that can be filled with poisonous gas for killing animals or people
- j) the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

Appendix 3 Reading Materials Maus: Concentration Camp







I GOT VERY HOT FEVER AND I COULDN'T SLEEP. TYPHUS!

EVERY NIGHT PEOPLE DIED OF THIS.

AT NIGHT I HAD TO GO TO THE TOILET DOWN. IT WAS ALWAYS FULL, THE WHOLE CORRIDOR, WITH THE DEAD PEOPLE PILED THERE. YOU COULDN'T GO THROUGH!!!

YOU HAD TO GO ON THEIR HEADS, AND THIS WAS TERRIBLE, BECAUSE IT WAS SO SLIPPERY, THE SKIN, YOU THOUGHT YOU ARE FALLING, AND THIS WAS EVERY NIGHT.

SO NOW I HAD TYPHUS, AND I HAD TO GO TO THE TOILET DOWN, AND I SAID, "NOW IT'S MY TIME. NOW I WILL BE LAYING LIKE THIS ONE'S AND SOMEBODY WILL STEP ON ME!"

BUT AFTER A FEW WEEKS I GOT TOO SICK EVEN TO EAT... TYPHUS!



WITH MY NEW FOOD I CAME TO AN IDEA...

PSST- DO YOU WANT TO BUY A BAR OF CHOCOLATE?

CHOCOLATE?! DO I LOOK LIKE A MILLIONAIRE?

I'LL TRADE IT FOR YOUR SHIRT.

UM- GIVE ME YOUR DAY'S RATION OF BREAD TOO.

MY SHIRT!! YOU'RE CRAZY- I'D FREEZE!

IN AUSCHWITZ A SHIRT WAS NOT SO EXPENSIVE, BUT HERE NO GOODS CAME IN.

I WAS LUCKY TO FIND A PIECE OF PAPER...

I UNWRAPPED ONLY WHEN THEY CALLED TO SOUP!!

HERE WAS A SHIRT WITH REALLY NO LICE!

YOU ARE A GENIUS! VLADK. A GENIUS!

I HELPED THE FRENCHMAN TO ALSO ORGANIZE A SHIRT, SO WE BOTH GOT ALWAYS SOUP.

I CLEANED THE SHIRT VERY, VERY CAREFUL.

AND OUTSIDE, I DRIED IT.

MY OLD SHIRT I HID TO MY PANTS. I SHOWED THE NEW ONE.

OKAY.

RIGHT AWAY THEY GAVE ME TO EAT.

Appendix 5 Discussion Questions

Discussion questions:

1. Who do the mice represent? Why?
2. Who do the cats represent? Why?
3. Why did the author decided to portray people as animals?
4. Is/ Are there a group or groups that are facing hate today?
5. Do you think that this level of violence can happen again?

Discussion questions:

1. Who do the mice represent? Why?
2. Who do the cats represent? Why?
3. Why did the author decided to portray people as animals?
4. Is/ Are there a group or groups that are facing hate today?
5. Do you think that this level of violence can happen again?

Discussion questions:

1. Who do the mice represent? Why?
2. Who do the cats represent? Why?
3. Why did the author decided to portray people as animals?
4. Is/ Are there a group or groups that are facing hate today?
5. Do you think that this level of violence can happen again?

Discussion questions:

1. Who do the mice represent? Why?
2. Who do the cats represent? Why?
3. Why did the author decided to portray people as animals?
4. Is/ Are there a group or groups that are facing hate today?
5. Do you think that this level of violence can happen again?

Appendix 6 Grammar Exercise Conditionals

Try to write sentences using 1st conditional based on what is happening in the pictures. Try to use the words in the brackets on the page 2 (-)

1)



2)



3)



4)



5)



(TRY TO ESCAPE → GET SHOT) (TALK TO SOMEBODY → BEAT UP)

(NOT STAND STRAIGHT → KILL) (WEAK → KILL) (STOP WORKING → BEAT UP)

Appendix 7 Lesson Plan 2

Lesson 2: Using MAUS to teach reading, error correction, word order and sequencing skills

Class: 9. A

Goal: After the lesson students will be able to identify errors in sentences from graphic novel Maus and rewrite them in the correct form.

No.	Time	Activity	Procedure	Materials
1	0 - 5	Introduction of the topic – Motivation	<ul style="list-style-type: none"> - T shows Ss Maus, explains the topic and the lesson - Ss listen to T 	
2	5 - 10	Sequencing	<ul style="list-style-type: none"> - T puts Ss into groups of 4 - T gives each group the panels - T instructs Ss to create a story from the panels and prepare to retell it - Ss construct the story from panels 	Panels of two pages of Maus
3	10 - 15	Story telling	<ul style="list-style-type: none"> - T asks one group to retell the story, (If there is a group that put the panels into different order ask them to retell as well) - One chosen S retells the story (Ss pick one from group) 	Completed Story
4	15 - 30	Reading comprehension	<ul style="list-style-type: none"> - T instructs Ss to form pairs - T gives Ss reading materials - Ss read the section of MAUS and answer questions - T asks students questions from the list of questions - S answer 	Reading material, List of questions
5	30 - 45	Writing – Error correction	<ul style="list-style-type: none"> - T gives Ss handouts - Ss fill in the handout - Ss hand it the handouts to the T 	Handout

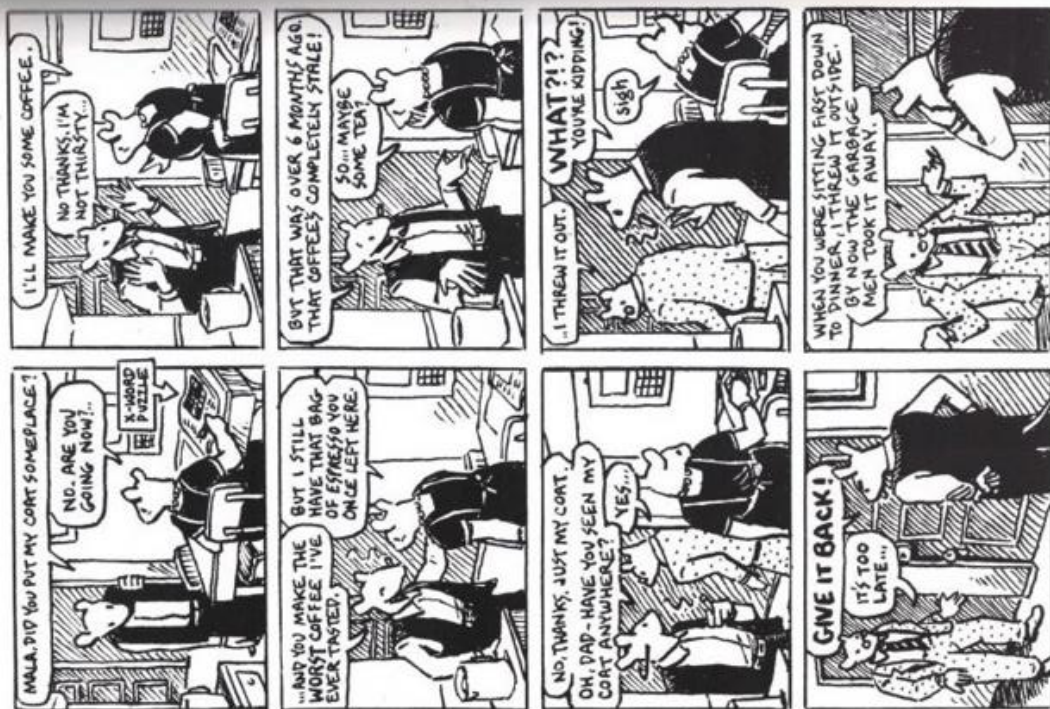
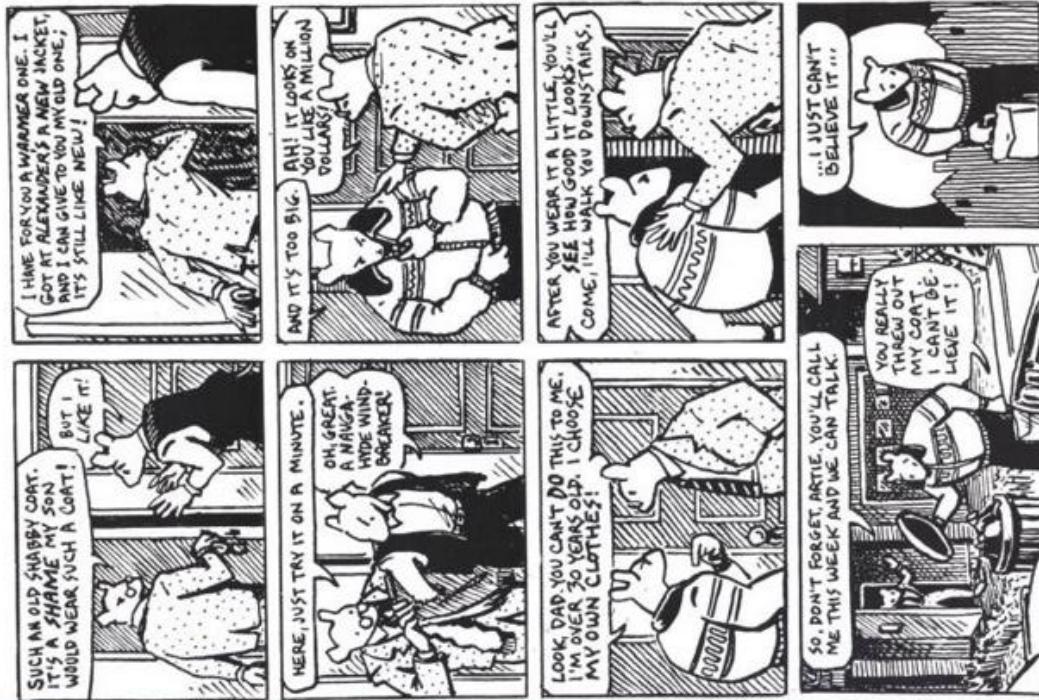
Appendix 8 Sequencing Exercise



5



6



Reading exercise:

PAGES 68 - 69

1) Decide if the statement based on the text is true (T) or false (F)

- a) Mala makes good coffee. T / F
- b) Artie asks Mala for tea instead of coffee. T / F
- c) Vladek throws away Artie's coat. T / F
- d) Vladek thinks that Artie's coat is too warm T / F
- e) The new jacket is too large T / F
- f) Artie doesn't like his new windbreaker T / F

PAGES 68 - 69 + 94

2) Write the answers to the questions based on both texts:

- a) Where do both stories take place?
- b) At first, the other prisoner didn't want to give away his shirt. Why?
- c) Based on the short example, Do you think that Vladek's imprisonment in concentration camp has influenced him later in life? If you think so, how?

d) Did you notice something about the sentence:

I got at Alexander's a new jacket.

Vocab: Shabby: ošuntělý
Naugahyde umělá kůže



Appendix 10 Grammar Exercise Error Correction

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

2. This is for me a very important date. (1/59)

3. I found a specialist what saved you (1/30)

4. Only to light the oven I use them (2/20)

5. Always you're so lazy (2/23)

6. I didn't want more to hear, but anyway he told me (2/71)

7. Forever we marched. And the ones what didn't fall down we marched. (2/83)

Appendix 11 Lesson Plan 3

Lesson 3: Using MAUS as inspiration for creation of a graphic narrative

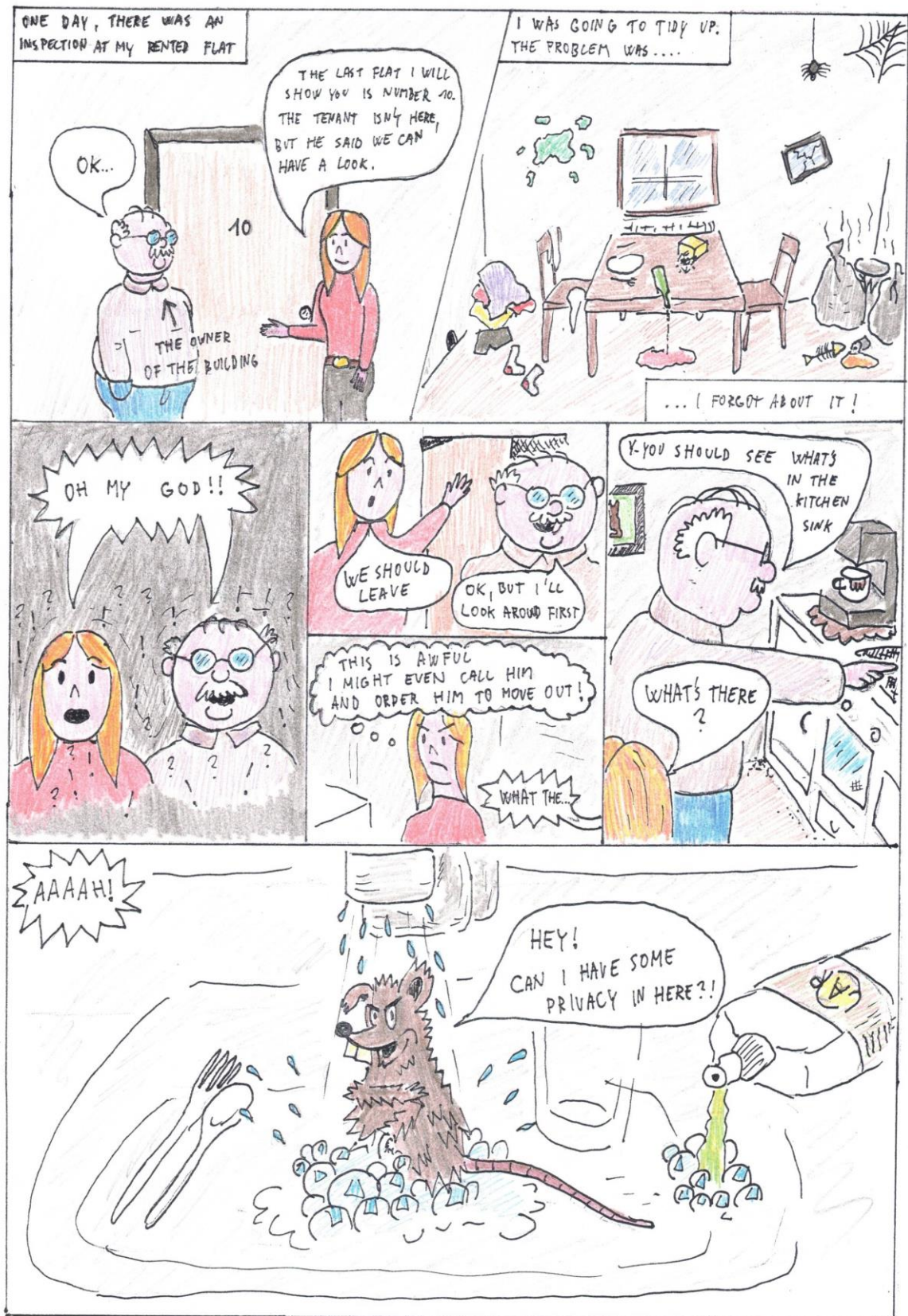
Focus: Comic/ Graphic Narrative creation

Goal: After the lesson students in groups of 5 will be able to write a script for a short comic narrative according to a given structure and create a comic based on it with the help of teacher.

Class: 9. C

No	Time	Activity	Procedure	Materials
2	0 - 10	Explanation of the activity 3	<ul style="list-style-type: none"> - T presents a graphic narrative they created - Ss read through the narrative quickly - T shows Ss the script of the created graphic narrative and reads it T- gives presentation explaining the speech bubbles and terminology - T instructs the Ss to create their own graphic narrative using the same approach as T 	Graphic narrative created by T + script written by T
3	10 - 25	Writing the script	<ul style="list-style-type: none"> - T instructs Ss to form groups of 4 or 5 - Ss should come up with a story and write it in a script structure - T monitors the activity 	Papers with script structure
4	25 - 40	Drawing the graphic narrative	<ul style="list-style-type: none"> - T asks Ss if everyone completed the script - T instructs students to create the final graphic narrative - Ss create the graphic narrative 	Papers in A4 format, colour pencils
5	40 - 45	Evaluation	<ul style="list-style-type: none"> - T instructs Ss to present their graphic narrative - T asks students to pick the best one - Ss vote by raising their hands for the best graphic narrative 	Students' completed graphic narratives

Appendix 12 Teacher Made Comics



Appendix 13 Script for Teacher Made Comics

<p>Establishing shot</p>	<p>Establishing shot In the panel there is a hallway. Two people, man and a woman, are standing in front of a door</p> <p>The panel is divided into 2</p> <p>The overview of the filthy room with a table and a window</p>	<p>NARATION TOP LEFT</p> <ul style="list-style-type: none"> One day, there was an inspection at my rented flat <p>The woman explains: SPEECH BUBLE</p> <ul style="list-style-type: none"> The last flat I will show you is number 10. The tenant isn't here but he said we can have a look <p>The man says: SPEECH BUBLE</p> <ul style="list-style-type: none"> Ok... <p>NARATION TOP LEFT</p> <ul style="list-style-type: none"> I was going to tidy up, the problem was.... <p>NARATION BOTTOM RIGHT</p> <ul style="list-style-type: none"> I forgot about it!
<p>2</p>	<p>In the panel there are the man and a woman with horror in their faces They are in front of dark background with question marks and exclamation points around them</p>	<p>They both scream BIG SCREAMING BUBBLE FOR BOTH MAN AND WOMAN</p> <ul style="list-style-type: none"> OH MY GOD!
<p>3</p>	<p>Both the man and woman are standing in front of the door. The woman gestures towards the door, the man is looking curious even happy looking at the filthy room</p>	<p>The woman say: SPEECH BUBLE</p> <ul style="list-style-type: none"> We should leave <p>The man responds: SPEECH BUBLE</p> <ul style="list-style-type: none"> Ok, But I'll look around first
<p>4</p>	<p>The man is off frame exploring the apartment. The woman is looking angry and thinks</p>	<p>The woman thinks to themselves: THOUGHT BUBBLE</p> <ul style="list-style-type: none"> This is awful. I might even call him and order him to move out! <p>The man screams off frame: SCREAM BUBBLE</p> <ul style="list-style-type: none"> WHAT THE...!!!
<p>5</p>	<p>The man is pointing to something in the kitchen. The woman faces him</p>	<p>Man is saying SPEECH BUBBLE</p> <ul style="list-style-type: none"> You should see what's in the kitchen sink <p>Woman is saying SPEECH BUBBLE</p> <ul style="list-style-type: none"> What's there?
<p>Final shot</p>	<p>In the panel there is a shot of a kitchen sink. Next to the kitchen sink is a bottle of JAR, that was toppled over so bit of it drops into the sink. In it, there is a rat that was taking a shower under the faucet, but now it is covering its private parts.</p>	<p>The woman is screaming SCREAMING SPEECH BUBBLE</p> <ul style="list-style-type: none"> AAAAH! <p>The rat is saying SPEECH BUBBLE</p> <ul style="list-style-type: none"> HEY! CAN I HAVE SOME PRIVACY IN HERE!

Appendix 14 Students' Filled Worksheets

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 1) Concentration camp
- 2) Death camp
- 3) Extermination – To exterminate
- 4) Genocide
- 5) Ghetto
- 6) To survive
- 7) To die
- 8) To beat up
- 9) To shoot
- 10) Gas chamber

B
H
F
V
C
D
E
A
G
I

DEFINITIONS:

- a) to hit or kick somebody hard, many times
- b) a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- c) the area of a town where Jewish people were forced to live in the past
- d) to continue to live or exist
- e) to stop living
- f) the act of killing all the members of a group of people or animals
- ~~g)~~ to fire a gun or other weapon at somebody
- h) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- ~~h)~~ a room that can be filled with poisonous gas for killing animals or people
- j) the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 1) Concentration camp
- 2) Death camp
- 3) Extermination – To exterminate
- 4) Genocide
- 5) Ghetto
- 6) To survive
- 7) To die
- 8) To beat up
- 9) To shoot
- 10) Gas chamber

B
H
F
J
C
D
E
A
G
I

DEFINITIONS:

- ~~a)~~ to hit or kick somebody hard, many times
- ~~b)~~ a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- ~~c)~~ the area of a town where Jewish people were forced to live in the past
- ~~d)~~ to continue to live or exist
- ~~e)~~ to stop living
- ~~f)~~ the act of killing all the members of a group of people or animals
- ~~g)~~ to fire a gun or other weapon at somebody
- h) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- i) a room that can be filled with poisonous gas for killing animals or people
- ~~j)~~ the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 11) Concentration camp
- 12) Death camp
- 13) Extermination – To exterminate
- 14) Genocide
- 15) Ghetto
- 16) To survive
- 17) To die
- 18) To beat up
- 19) To shoot
- 20) Gas chamber

11) l
 12) v
 13) t
 14) p
 15) m
 16) n
 17) o
 18) k
 19) g
 20) s

DEFINITIONS:

- k) to hit or kick somebody hard, many times /
- l) a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons: /
- m) the area of a town where Jewish people were forced to live in the past /
- n) to continue to live or exist /
- o) to stop living: /
- p) the act of killing all the members of a group of people or animals /
- q) to fire a gun or other weapon at somebody /
- r) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions: /
- s) a room that can be filled with poisonous gas for killing animals or people /
- t) the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group /

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 11) Concentration camp
- 12) Death camp
- 13) Extermination – To exterminate
- 14) Genocide
- 15) Ghetto
- 16) To survive
- 17) To die
- 18) To beat up
- 19) To shoot
- 20) Gas chamber

11) l
 12) v
 13) t
 14) p
 15) m
 16) n
 17) o
 18) k
 19) g
 20) s

DEFINITIONS:

- ~~k)~~ to hit or kick somebody hard, many times
- ~~l)~~ a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- ~~m)~~ the area of a town where Jewish people were forced to live in the past
- ~~n)~~ to continue to live or exist
- ~~o)~~ to stop living
- p) the act of killing all the members of a group of people or animals
- ~~q)~~ to fire a gun or other weapon at somebody
- ~~r)~~ a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- ~~s)~~ a room that can be filled with poisonous gas for killing animals or people
- ~~t)~~ the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 11) Concentration camp l
- 12) Death camp v
- 13) Extermination – To exterminate ff
- 14) Genocide t
- 15) Ghetto ff
- 16) To survive h
- 17) To die l
- 18) To beat up k
- 19) To shoot g
- 20) Gas chamber s

DEFINITIONS:

- k) to hit or kick somebody hard, many times
- ff) a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- m) the area of a town where Jewish people were forced to live in the past
- h) to continue to live or exist
- o) to stop living
- ff) the act of killing all the members of a group of people or animals
- g) to fire a gun or other weapon at somebody
- ff) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- s) a room that can be filled with poisonous gas for killing animals or people
- ff) the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 1) Concentration camp ff
- 2) Death camp h
- 3) Extermination – To exterminate ff
- 4) Genocide c
- 5) Ghetto d
- 6) To survive h
- 7) To die ff
- 8) To beat up ff
- 9) To shoot g
- 10) Gas chamber i

DEFINITIONS:

- a) to hit or kick somebody hard, many times
- b) a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- c) the area of a town where Jewish people were forced to live in the past
- d) to continue to live or exist
- e) to stop living
- f) the act of killing all the members of a group of people or animals
- g) to fire a gun or other weapon at somebody
- h) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- i) a room that can be filled with poisonous gas for killing animals or people
- j) the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 1) Concentration camp
- 2) Death camp
- 3) Extermination – To exterminate
- 4) Genocide
- 5) Ghetto
- 6) To survive
- 7) To die
- 8) To beat up
- 9) To shoot
- 10) Gas chamber

b
 h
 j
 c
 d
 e
 a
 g
 i

DEFINITIONS:

- a) to hit or kick somebody hard, many times
- b) a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- c) the area of a town where Jewish people were forced to live in the past
- d) to continue to live or exist
- e) to stop living
- f) the act of killing all the members of a group of people or animals
- g) to fire a gun or other weapon at somebody
- h) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- i) a room that can be filled with poisonous gas for killing animals or people
- j) the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 1) Concentration camp
- 2) Death camp
- 3) Extermination – To exterminate
- 4) Genocide
- 5) Ghetto
- 6) To survive
- 7) To die
- 8) To beat up
- 9) To shoot
- 10) Gas chamber

b
 h
 f
 d
 e
 a
 g
 i

DEFINITIONS:

- a) to hit or kick somebody hard, many times
- b) a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- c) the area of a town where Jewish people were forced to live in the past
- d) to continue to live or exist
- e) to stop living
- f) the act of killing all the members of a group of people or animals
- g) to fire a gun or other weapon at somebody
- h) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- i) a room that can be filled with poisonous gas for killing animals or people
- j) the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

Alex

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 1) Concentration camp
- 2) Death camp
- 3) Extermination – To exterminate
- 4) Genocide
- 5) Ghetto
- 6) To survive
- 7) To die
- 8) To beat up
- 9) To shoot
- 10) Gas chamber

b h f j c d e a g i

DEFINITIONS:

- a) to hit or kick somebody hard, many times
- b) a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- c) the area of a town where Jewish people were forced to live in the past
- d) to continue to live or exist
- e) to stop living
- f) the act of killing all the members of a group of people or animals
- g) to fire a gun or other weapon at somebody
- h) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- i) a room that can be filled with poisonous gas for killing animals or people
- j) the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

Larko

Topic: MAUS – Portrayal of HOLOCAUST

TASK: MATCH THE WORDS (1-10) WITH THEIR DEFINITIONS (a-j) BY WRITING THE LETTER.

WORDS:

- 1) Concentration camp
- 2) Death camp
- 3) Extermination – To exterminate
- 4) Genocide
- 5) Ghetto
- 6) To survive
- 7) To die
- 8) To beat up
- 9) To shoot
- 10) Gas chamber

b h f j c d e a g i

DEFINITIONS:

- a) to hit or kick somebody hard, many times
- b) a place where large numbers of people are kept as prisoners in extremely bad conditions, especially for political reasons:
- c) the area of a town where Jewish people were forced to live in the past
- d) to continue to live or exist
- e) to stop living
- f) the act of killing all the members of a group of people or animals
- g) to fire a gun or other weapon at somebody
- h) a place where large numbers of people are sent to be killed, or kept as prisoners until they die from the extremely bad conditions:
- i) a room that can be filled with poisonous gas for killing animals or people
- j) the murder of a large number of people from a particular nation or ethnic group, with the aim of destroying that nation or group

LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Císař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *an assembly (communal persons) (Praga)*
- b) What camp was bigger: Auschwitz or Birkenau?
- c) Which of the two camps was the death camp?

(pg. 56-57)

- d) What is Vladek doing? *working on kitchen working! roof*
- e) What is the relationship between Anja and Vladek? *lovers*
- f) Why did the Nazi beat Vladek up? *he talked to Anja*

(pg. 70 – 71)

- g) What is that building? What does it look like? *crematorium*

(pg. 94 – 95)

- h) What is Typhus? *it's an illness*
- i) What are the symptoms of typhus? *Fever,*

LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Císař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *Counting alive people*
- b) What camp was bigger: Auschwitz or Birkenau?
- c) Which of the two camps was the death camp? *Birkenau*

(pg. 56-57)

- d) What is Vladek doing? *repairing a roof*
- e) What is the relationship between Anja and Vladek? *lovers*
- f) Why did the Nazi beat Vladek up? *because he spoke to Anja*

(pg. 70 – 71)

- g) What is that building? What does it look like? *like a bakery*

(pg. 94 – 95)

- h) What is Typhus? *illness*
- i) What are the symptoms of typhus?

LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Cisař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *washing*
- b) What camp was bigger: Auschwitz or Birkenau?
- c) Which of the two camps was the death camp?

(pg. 56-57)

- d) What is Vladek doing? *working*
- e) What is the relationship between Anja and Vladek? *married*
- f) Why did the Nazi beat Vladek up? *because he talked to someone*

(pg. 70 – 71)

- g) What is that building? What does it look like?

(pg. 94 – 95)

- h) What is Typhus? *illness*
- i) What are the symptoms of typhus?

fever, can't sleep

LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Cisař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *do some the lives ones*
- b) What camp was bigger: Auschwitz or Birkenau? *Auschwitz*
- c) Which of the two camps was the death camp?

(pg. 56-57)

- d) What is Vladek doing? *working*
- e) What is the relationship between Anja and Vladek? *girl friend*
- f) Why did the Nazi beat Vladek up? *because he spoke with*

(pg. 70 – 71)

- g) What is that building? What does it look like? *wood houses*

(pg. 94 – 95)

- h) What is Typhus? *illness*
- i) What are the symptoms of typhus? *chills*

LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Cisař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *morning*
- b) What camp was bigger: Auschwitz or Birkenau? *BIRKENAU*
- c) Which of the two camps was the death camp? *BIRKENAU*

(pg. 56-57)

- d) What is Vladek doing? *CALLING ANNA'S NAME*
- e) What is the relationship between Anja and Vladek? *FRIENDS*
- f) Why did the Nazi beat Vladek up? *HE BE BEATEN IN HELP FOR TALKING TO ANNA*

(pg. 70 – 71)

- g) What is that building? What does it look like? *CREMO, LOOKS LIKE BAKERY*

(pg. 94 – 95)

- h) What is Typhus? *DISEASE*
- i) What are the symptoms of typhus? *FELING SICK, FEVER, NOT BE ABLE TO SLEEP*

LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Cisař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *Counting, making sure there no missing prisoners*
- b) What camp was bigger: Auschwitz or Birkenau? *Birkenau*
- c) Which of the two camps was the death camp? *Birkenau*

(pg. 56-57)

- d) What is Vladek doing? *He is sending food from camp*
- e) What is the relationship between Anja and Vladek? *Wife and husband*
- f) Why did the Nazi beat Vladek up? *Because he spoke with someone*

(pg. 70 – 71)

- g) What is that building? What does it look like? *Burning boiler cremo building. Looks like pig stable*

(pg. 94 – 95)

- h) What is Typhus? *an illness*
- i) What are the symptoms of typhus? *fever*

LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Císař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *Country*
- b) What camp was bigger: Auschwitz or Birkenau? *✓*
- c) Which of the two camps was the death camp? *✓*

(pg. 56-57)

- d) What is Vladek doing? *Work in a kitchen*
- e) What is the relationship between Anja and Vladek? *lovers*
- f) Why did the Nazi beat Vladek up? *speaking to Anja*

(pg. 70 – 71)

- g) What is that building? *garage, kitchen, bathroom*

(pg. 94 – 95)

- h) What is Typhus? *illness*
- i) What are the symptoms of typhus? *fever, no sleep*

LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Císař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *a time when the guards counted all the prisoners to see who was missing*
- b) What camp was bigger: Auschwitz or Birkenau? *escaped*
- c) Which of the two camps was the death camp? *Birkenau*

(pg. 56-57)

- d) What is Vladek doing? *working*
- e) What is the relationship between Anja and Vladek? *some sort of love relationship*
- f) Why did the Nazi beat Vladek up? *because he heard him talking to Anja*

(pg. 70 – 71)

- g) What is that building? What does it look like? *creta building like a big beehive*

(pg. 94 – 95)

- h) What is Typhus? *illness*
- i) What are the symptoms of typhus? *fever, pain, loss of appetite, insomnia*

LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Císař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *an assembly*
- b) What camp was bigger: Auschwitz or Birkenau?
- c) Which of the two camps was the death camp? *Birkenau*

(pg. 56-57)

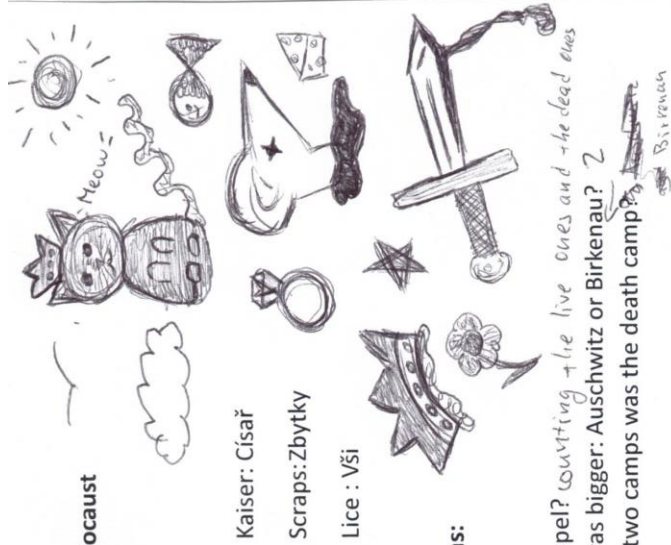
- d) What is Vladek doing? *He's talking with Anja's lovers*
- e) What is the relationship between Anja and Vladek?
- f) Why did the Nazi beat Vladek up? *becs he was talking to other prisoners*

(pg. 70 – 71)

- g) What is that building? What does it look like? *crematorium, bakery*

(pg. 94 – 95)

- h) What is Typhus? *an illness,*
- i) What are the symptoms of typhus? *high fever, loss of appetite, insomnia*



LESSON: MAUS – Holocaust

READING:

Vocabulary: Kaiser: Císař
Scraps: Zbytky
Lice : Vši

1) Reading questions:

(pg. 50-51)

- a) What is an Appel? *counting the live ones and the dead ones*
- b) What camp was bigger: Auschwitz or Birkenau? 2
- c) Which of the two camps was the death camp? *Birkenau*

(pg. 56-57)

- d) What is Vladek doing? *He's talking with Anja*
- e) What is the relationship between Anja and Vladek? *They're lovers,*
- f) Why did the Nazi beat Vladek up? *becs he talked to Anja*

(pg. 70 – 71)

- g) What is that building? What does it look like? *crematorium building looks like bakery*

(pg. 94 – 95)

- h) What is Typhus? *it's an illness*
- i) What are the symptoms of typhus? *hot fever, can't sleep, sick even to eat*

Try to write sentences using 1st conditional based on what is happening in the pictures. Try to use the words in the brackets on the page 2 (-)

1)



to beating up

2)



weak → bill

3)



you stop working you will be beat up

4)



5)



*(TRY TO ESCAPE → GET SHOT) (TALK TO SOMEBODY → BEAT UP)
(NOT STAND STRAIGHT → KILL) (WEAK → KILL) (STOP WORKING → BEAT UP)*

Try to write sentences using 1st conditional based on what is happening in the pictures. Try to use the words in the brackets on the page 2 (-)

1)



If you ~~ask~~ ask to someone I will beat you

2)



If you are weak We will kill you

~~If you ask~~

3)



If you stop working I will beat you up

4)



If you don't stand straight you will be hit

5)



If you are weak you will get shot

If you are slow I will shot you

(TRY TO ESCAPE → GET SHOT) (TALK TO SOMEBODY → BEAT UP)

(NOT STAND STRAIGHT → KILL) (WEAK → KILL) (STOP WORKING → BEAT UP)

1) Try to write sentences using 1st conditional based on what is happening in the pictures. Try to use the words in the brackets on the page 2 (-)

1)



If you talk to somebody, I'll beat you up

2)



If you're weak, they'll kill you.

3)



If you stop working, they'll beat you up.

4)



If you don't stand straight, you'll get a hit.

5)



If you try to escape, you'll get a hit.

(TRY TO ESCAPE → GET SHOT) (TALK TO SOMEBODY → BEAT UP)
(NOT STAND STRAIGHT → KILL) (WEAK → KILL) (STOP WORKING → BEAT UP)

Try to write sentences using 1st conditional based on what is happening in the pictures. Try to use the words in the brackets on the page 2 (-)

1)



If you try to talk to someone, you will get beat up

2)



If you're weak, you'll get killed

3)



If you stopped working, you'll get beat up or killed

4)



If you don't stand straight, you'll get beat up

5)



If you try to escape, you'll get killed

(TRY TO ESCAPE → GET SHOT) (TALK TO SOMEBODY → BEAT UP)

(NOT STAND STRAIGHT → KILL) (WEAK → KILL) (STOP WORKING → BEAT UP)

Try to write sentences using 1st conditional based on what is happening in the pictures. Try to use the words in the brackets on the page 2 (-)

1)



If you talk to somebody, you'll get beaten up

2)



If you are weak you'll be killed

If you were in the off papers, you would be sent to the other side

3)



If you stop, you'll be beaten up

4)



If you don't stand straight, you'll be killed

5)



If you try to escape you'll get shot

(TRY TO ESCAPE → GET SHOT) (TALK TO SOMEBODY → BEAT UP)

(NOT STAND STRAIGHT → KILL) (WEAK → KILL) (STOP WORKING → BEAT UP)

Try to write sentences using 1st conditional based on what is happening in the pictures. Try to use the words in the brackets on the page 2 (-)

1)



If you talk to somebody I'll beat you up

2)



If you don't stand straight I'll kill you
If you're weak you'll ^{be} killed

3)



If you stop working I'll beat you up

4)



If you talk to somebody I'll beat you up
If you don't stand straight I'll kill you

5)



If you try to escape you'll get shot

(TRY TO ESCAPE → GET SHOT) (TALK TO SOMEBODY → BEAT UP)
(NOT STAND STRAIGHT → KILL) (WEAK → KILL) (STOP WORKING → BEAT UP)

Reading exercise:

PAGES 68 - 69

- 1) Decide if the statement based on the text is true (T) or false (F)
- a) Mala makes good coffee. T/F
 - b) Artie asks Mala for tea instead of coffee. T/F
 - c) Vladek throws away Artie's coat. T/F
 - d) Vladek thinks that Artie's coat is too warm T/F
 - e) The new jacket is too large T/F
 - f) Artie doesn't like his new windbreaker T/F

PAGES 68 - 69 + 94

2) Write the answers to the questions based on both texts:

- a) Where do both stories take place?
Auschwitz, house (office)
- b) At first, the other prisoner didn't want to give away his shirt. Why?
He was it's too cold
- c) Based on the short example, Do you think that Vladek's imprisonment in concentration camp has influenced him later in life? If you think so, how?

- d) Did you notice something about the sentence:
I got at Alexander's a new jacket.

Vocab: Shabby: ošuntělý
Naugahyde umělá kůže



Reading exercise:

PAGES 68 - 69

1) Decide if the statement based on the text is true (T) or false (F)

- a) Mala makes good coffee. T/F
- b) Artie asks Mala for tea instead of coffee. T/F
- c) Vladek throws away Artie's coat. T/F
- d) Vladek thinks that Artie's coat is too warm. T/F
- e) The new jacket is too large. T/F
- f) Artie doesn't like his new windbreaker. T/F

PAGES 68 - 69 + 94

2) Write the answers to the questions based on both texts:

- a) Where do both stories take place?
in their house, concentration camp
- b) At first, the other prisoner didn't want to give away his shirt. Why?
Because he would freeze
- c) Based on the short example, Do you think that Vladek's imprisonment in concentration camp has influenced him later in life? If you think so, how?
Yes, in the camp they treated him badly and he starved.

d) Did you notice something about the sentence:

I got at Alexander's a new jacket.

Vocab: Shabby: ošuntěly
Naugahyde: umělá kůže



Reading exercise:

PAGES 68 - 69

1) Decide if the statement based on the text is true (T) or false (F)

- a) Mala makes good coffee. T / F
- b) Artie asks Mala for tea instead of coffee. T / F
- c) Vladek throws away Artie's coat. T / F
- d) Vladek thinks that Artie's coat is too warm. T / F
- e) The new jacket is too large. T / F
- f) Artie doesn't like his new windbreaker. T / F

PAGES 68 - 69 + 94

2) Write the answers to the questions based on both texts:

- a) Where do both stories take place?
concentration camp / house
- b) At first, the other prisoner didn't want to give away his shirt. Why?
bcz it's freezing
- c) Based on the short example, Do you think that Vladek's imprisonment in concentration camp has influenced him later in life? If you think so, how?
yes

d) Did you notice something about the sentence:
I got at Alexander's a new jacket.

Vocab: Shabby: ošuntěly
Naugahyde: umělá kůže



Reading exercise:

PAGES 68 - 69

1) Decide if the statement based on the text is true (T) or false (F)

- a) Mala makes good coffee. T / ~~F~~
- b) Artie asks Mala for tea instead of coffee. T / ~~F~~
- c) Vladek throws away Artie's coat. ~~T~~ / F
- d) Vladek thinks that Artie's coat is too warm T / ~~F~~
- e) The new jacket is too large ~~T~~ / F
- f) Artie doesn't like his new windbreaker ~~T~~ / F

PAGES 68 - 69 + 94

2) Write the answers to the questions based on both texts:

- a) Where do both stories take place?
Auschwitz
- b) At first, the other prisoner didn't want to give away his shirt. Why?
He would have freeze
- c) Based on the short example, Do you think that Vladek's imprisonment in concentration camp has influenced him later in life? If you think so, how?

- d) Did you notice something about the sentence:
I got at Alexander's a new jacket.

Vocab: Shabby: ošuntělý
Naugahyde umělá kůže



Reading exercise:

PAGES 68 - 69

1) Decide if the statement based on the text is true (T) or false (F)

- a) Mala makes good coffee. T/F
- b) Artie asks Mala for tea instead of coffee. T/F
- c) Vladek throws away Artie's coat. T/F
- d) Vladek thinks that Artie's coat is too warm T/F
- e) The new jacket is too large T/F
- f) Artie doesn't like his new windbreaker T/F

PAGES 68 - 69 + 94

2) Write the answers to the questions based on both texts:

- a) Where do both stories take place? *House, concentration camp*
- b) At first, the other prisoner didn't want to give away his shirt. Why? *He said he freeze*
- c) Based on the short example, Do you think that Vladek's imprisonment in concentration camp has influenced him later in life? If you think so, how? *He threw coat*

- d) Did you notice something about the sentence: *I got at Alexander's a new jacket.*

Vocab: Shabby: ošuntěly
Naugahyde umělá kůže



Reading exercise:

PAGES 68 - 69

1) Decide if the statement based on the text is true (T) or false (F)

- a) Mala makes good coffee. T/F
- b) Artie asks Mala for tea instead of coffee. T/F
- c) Vladek throws away Artie's coat. T/F
- d) Vladek thinks that Artie's coat is too warm T/F
- e) The new jacket is too large T/F
- f) Artie doesn't like his new windbreaker T/F

PAGES 68 - 69 + 94

2) Write the answers to the questions based on both texts:

- a) Where do both stories take place?
the first one is at home and the other one is in the concentration camp
- b) At first, the other prisoner didn't want to give away his shirt. Why?
Be he was freezing
- c) Based on the short example, Do you think that Vladek's imprisonment in concentration camp has influenced him later in life? If you think so, how?

- d) Did you notice something about the sentence:
I got at Alexander's a new jacket.

Vocab: Shabby: ošuntělý
Naugahyde umělá kůže



Reading exercise:

PAGES 68 - 69

1) Decide if the statement based on the text is true (T) or false (F)

- a) Mala makes good coffee. T / F
- b) Artie asks Mala for tea instead of coffee. T / F
- c) Vladek throws away Artie's coat. T / F
- d) Vladek thinks that Artie's coat is too warm T / F
- e) The new jacket is too large T / F
- f) Artie doesn't like his new windbreaker T / F

PAGES 68 - 69 + 94

2) Write the answers to the questions based on both texts:

- a) Where do both stories take place?
a house and a concentration camp
- b) At first, the other prisoner didn't want to give away his shirt. Why?
he would freeze
- c) Based on the short example, Do you think that Vladek's imprisonment in concentration camp has influenced him later in life? If you think so, how?

d) Did you notice something about the sentence:

I got at Alexander's a new jacket.

it's grammatically correct!

Vocab: Shabby: ošuntěly
Naugahyde umělá kůže



Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

Let's walk to the bank together now.

2. This is for me a very important date. (1/59)

This is very important date for me.

3. I found a specialist what saved you (1/30)

I found the specialist who saved you

4. Only to light the oven I use them (2/20)

I use them only to light the oven

5. Always you're so lazy (2/23)

You're always so lazy

6. I didn't want more to hear, but anyway he told me (2/71)

I didn't want to hear more, but he told me anyway

7. Forever we marched. And the ones what didn't fall down we marched. (2/83)

We marched forever. And the ones who didn't fall down marched

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

Let's walk to the bank together now

2. This is for me a very important date. (1/59)

This date is very important to me

3. I found a specialist what saved you (1/30)

I found the specialist that saved you

4. Only to light the oven I use them (2/20)

I use them only to light the oven

5. Always you're so lazy (2/23)

You're always so lazy

6. I didn't want more to hear, but anyway he told me (2/71)

I didn't want to hear more, but he told me anyway

7. Forever we marched. And the ones what didn't fall down we marched. (2/83)

We marched forever.

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

Let's walk to the bank together now

2. This is for me a very important date. (1/59)

This date is very important for me

3. I found a specialist what saved you (1/30)

I found a specialist who saved you

4. Only to light the oven I use them (2/20)

I only use them to light the oven

5. Always you're so lazy (2/23)

you're always so lazy

6. I didn't want more to hear, but anyway he told me (2/71)

I didn't want to hear more, but he told me anyway

7. Forever we marched. And the ones what didn't fall down we marched. (2/83)

We marched forever. ~~And the ones~~ ^{2.} who didn't fall down

1. We marched the ones

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

Let's walk to the bank together now

2. This is for me a very important date. (1/59)

For me, this is a very important date

3. I found a specialist what saved you (1/30)

4. Only to light the oven I use them (2/20)

I use them only to light the oven

5. Always you're so lazy (2/23)

you're Always so lazy

6. I didn't want more to hear, but anyway he told me (2/71)

I didn't want to hear more, but he told me anyway

7. Forever we marched. And the ones what didn't fall down we marched. (2/83)

We marched forever. And we marched the ones that didn't fall down

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.
Let's walk to the bank together now.
2. This is for me a very important date. (1/59)
This is a very important date for me.
3. I found a specialist ^{who} saved you (1/30)
4. Only to light the oven I use them (2/20)
I use them only to light the oven.
5. Always you're so lazy (2/23)
I have always so lazy.
6. I didn't want more to hear, but anyway he told me (2/71)
I didn't want to hear more, but he told me anyway.
7. Forever we marched. And the ones what didn't fall down we marched. (2/83)
We marched forever. And we marched the ones what didn't fall down.

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.
Let's walk to the bank together now.
2. This is for me a very important date. (1/59)
This date is very important for me.
3. I found a specialist what saved you (1/30)
I found what saved you, a specialist.
4. Only to light the oven I use them (2/20)
I use them only to light the oven.
5. Always you're so lazy (2/23)
you're so lazy, always.
6. I didn't want more to hear, but anyway he told me (2/71)
I want more to hear, but anyway he didn't tell me.
7. Forever we marched. And the ones what didn't fall down we marched. (2/83)

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

Now let's walk to the bank together.

2. This is for me a very important date. (1/59)

This is a very important date for me.

3. I found a specialist what saved you (1/30)

I found a specialist that saved you.

4. Only to light the oven I use them (2/20)

5. Always you're so lazy (2/23)

You're always so lazy.

6. I didn't want more to hear, but anyway he told me (2/71)

I didn't want to hear more, but he told me anyway.

7. Forever we marched. And the ones what didn't fall down we marched. (2/83)

We marched forever.

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

Now let's to the bank together

2. This is for me a very important date. (1/59)

This is very important date for me

3. I found a specialist what saved you (1/30)

4. Only to light the oven I use them (2/20)

5. Always you're so lazy (2/23)

You're always so lazy

6. I didn't want more to hear, but anyway he told me (2/71)

I didn't want to hear more, but he told me

7. Forever we marched. And the ones what didn't fall down we marched. (2/83)

We marched forever



Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

Let's walk to the bank together now.

2. This is for me a very important date. (1/59)

For me, this is a very important date.

3. I found a specialist what saved you (1/30)

4. Only to light the oven I use them (2/20)

I use them only to light the oven.

5. Always you're so lazy (2/23)

You're always so lazy.

6. I didn't want more to hear, but anyway he told me (2/71)

I didn't want more to hear, but he told me anyway.

7. Forever we marched. And the ones what didn't fall down we

marched. (2/83)

We marched forever. And we marched the ones that didn't fall down.

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

Let's walk to the bank now together.

2. This is for me a very important date. (1/59)

This date is for me a very important.

3. I found a specialist what saved you (1/30)

4. Only to light the oven I use them (2/20)

I use them only to the oven light.

5. Always you're so lazy (2/23)

You're so lazy always.

6. I didn't want more to hear, but anyway he told me (2/71)

7. Forever we marched. And the ones what didn't fall down we

marched. (2/83)

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.
Let's walk to the bank together now
2. This is for me a very important date. (1/59)
this is very important date for me
3. I found a specialist what saved you (1/30)
I found specialist who saved you
4. Only to light the oven I use them (2/20)
I use only them to light oven
5. Always you're so lazy (2/23)
As you're always so lazy
6. I didn't want more to hear, but anyway he told me (2/71)
I didn't want to hear more, but anyway he told me
7. Forever we marched. And the ones what didn't fall down we marched. (2/83)
We marched forever.

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.
lets walk to the bank together now
2. This is for me a very important date. (1/59)
This is for a very important date for me
3. I found a specialist what saved you (1/30)
4. Only to light the oven I use them (2/20)
5. Always you're so lazy (2/23)
you're always so lazy
6. I didn't want more to hear, but anyway he told me (2/71)
I didn't want to hear more, but anyway he told me
7. Forever we marched. And the ones what didn't fall down we marched. (2/83)
We marched forever.

Correction exercise:

The sentences are taken from the graphic novel MAUS. Try to **rewrite** them in the correct form:

1. Let's walk now to the bank together.

LET'S WALK TO THE BANK NOW TOGETHER

2. This is for me a very important date. (1/59)

THIS DATE IS FOR ME A VERY IMPORTANT

3. I found a specialist what saved you (1/30)

I FOUND WHAT SAVED YOU, A SPECIALIST

4. Only to light the oven I use them (2/20)

NEAR THE OVEN I USE THEM ONLY TO LIGHT


5. Always you're so lazy (2/23)


YOU'RE SO LAZY ALWAYS

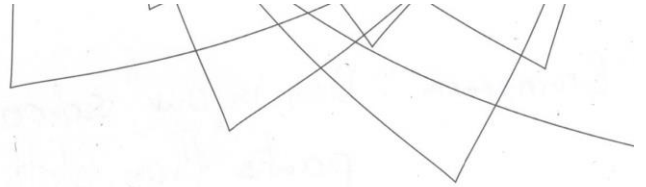
6. I didn't want more to hear, but anyway he told me (2/71)

HE TOLD ME BUT ANYWAY I DIDN'T WANT MORE TO HEAR

7. Forever we marched. And the ones what didn't fall down we marched. (2/83)

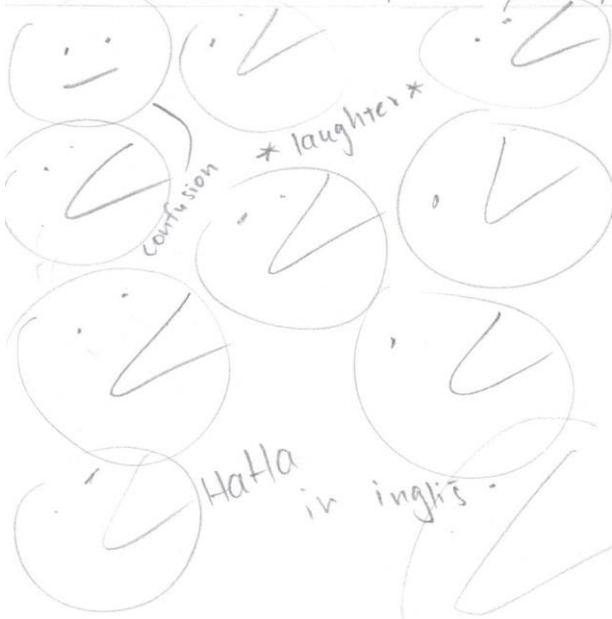
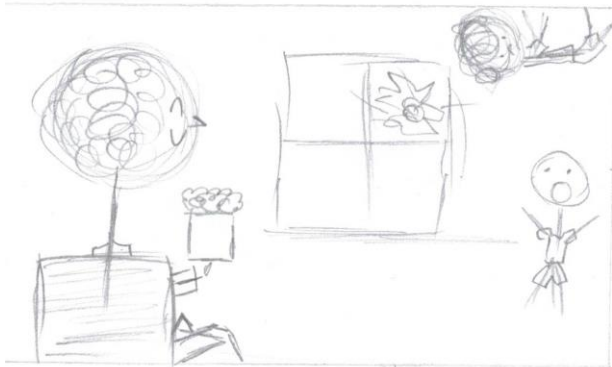
Brainstorm: Day in "our" school with the seethrough pants from cloth. 

1. picture We are waiting for teacher in class
2. picture Door opens, ^{Mr. Cooper} teacher in there
3. picture Walk of shame to his table.
4. Turned around to write physics equation on ^{the} board
5. picture ~~Turned~~ Class started laughing
- ~~5. picture~~ 
6. start of class
7. end of class
8. walks away



<p>students 1. are talking loudly We are waiting for teacher in class.</p>	<p>Narration: one day, we were just writing for the start of our physics lesson, but then, something happened...</p>
<p>2 Door opens, Mr. Cooper is standing in there.</p>	<p>* door opening * urrr in english Mr. Cooper: Hello class! What a nice Monday we have</p>
<p>3 Walk of shame to the table.</p>	<p>Mr. Cooper: What a ^{nice} Monday indeed, perfect for an exam</p>
<p>4 Turned around to write physics an equation on the board</p>	<p>Mr. Cooper: Now, kids, pull out your papers and solve this equation</p>
<p>5 Class started laughing</p>	<p>* laughter * * visible confusion *</p>
<p>End of class 6 End of class 7 walks away</p>	<p>Class: goodbye, Mr. Cooper</p>

One day, we were just waiting for the start of our physics lesson, but then, something happened



List of Abbreviations

ELT	English Language Teaching
ESL	English as Second Language
EFL	English as Foreign Language
MLA	Modern Language Association
CEFR	Common European Framework Reference for Languages
CLIL	Content Language Integrated Learning
PPP	Presentation – Practise - Production
Etc.	Et cetera
Et al.	Et alia
E.g.	Exempli Gratia

Resumé

Cílem diplomové práce je začlenit grafický román Maus autora Arta Spiegelmana do výuky anglického jazyka na 2. stupni základní školy. Cílem teoretické části práce je popsat využití literatury a grafických románů ve výuce anglického jazyka. Následně je analyzován život a dílo Arta Spiegelmana a grafický román Maus. Cílem praktické části je vytvořit soubor plánů hodin sestávajících z materiálů založených na zmíněné grafické novele a vyhodnotit jejich účinnost v praxi. Posledním cílem je navrhnout možné úpravy aktivit a materiálů z lekcí. Na základě výsledků může být tvrzeno, že grafický román Maus je cenným zdrojem obsahu a jazyka použitelného ve výuce anglického jazyka. Grafické romány mohou být považovány za vysoce motivační médium.

Annotation

Jméno a příjmení	Radim Vávra
Katedra a ústav	Ústav cizích jazyků
Vedoucí práce	Mgr. Jiří Flajšar, Ph.D.
Rok obhajoby	2023

Název práce	Využití grafického románu ve výuce anglického jazyka: Případová studie díla Maus od Arta Spiegelmana.
Název v angličtině	The Use of the Graphic Novel in ELT: The Case of Maus by Art Spiegelman.
Anotace práce	Cílem práce je začlenit grafický román Maus od Arta Spiegelmana do výuky anglického jazyka a představit příklady jeho využití v praxi.
Klíčové slova	Anglický jazyk, Maus, Art Spiegelman, anglická literatura, grafický román
Anotace v angličtině	The aim of the thesis is to implement the graphic novel Maus by Art Spiegelman into ELT and introduce examples of its use in practice
Klíčová slova v angličtině	ELT, Maus, Art Spiegelman, English literature, graphic novel
Přílohy vázané v práci	3 plány lekcí, 10 materiálů pro studenty, 53 vyplněných prací studentů
Rozsah práce	116 stran
Jazyk práce	Anglický jazyk