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DIGITAL COMICS IN EDUCATIONAL PROCESS

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Abstract: Our time has considerably moved into digital world and consequently it is logical to present materials for students in that form. When learners get the material in an easy format on their convenient gadgets the desired result is reached much faster.

Key words: graphic, comics, template, colorist, visual, pictorial, media.

INTRODUCTION

In the following decades, comics again gained popularity in the world of education in primary, secondary, higher and adult education. Creation both undergraduate and graduate programs in the comics in colleges and Universities around the world as a means of making it worthy of academic research. In addition, many educators at all levels have begun to teach their students through this medium. For example, an English professor Rocco Versaci (2001) at Palomar College used comics to critically examine the definition of literature. University of Minnesota physics professor James Kakalios (2001) introduced physics course, "All you need to know about physics I learned from reading comics "illustrated the basic principles physics, chemistry, biology, and using concepts and characters from the comic books. Neil Williams (1995), replaced by a traditional English as a secondary Language course books with Calvin and Hobbes comics (Yang, 2003). Same comics have been successfully used by the class Ruggieri Collin, an English teacher, in terms of their relationship with the transcendent thinking (2002). In 2002, New York's Museum of Comic released Comics, eight-lesson curriculum for K-12 students' learning reading and creating comics. Chilcoal (1993) gives examples of the use of student-produced comic book stories lessons. Assuming that the visual representation may be a cognitive tool for study, interpretation, and connect the past to the present, he has used comics in the classroom to raise interest in history and, as a rule, to help students learn. Chilcoal and Ligon (2004) also used comics at lessons of history, politics and social issues. The students created their own historical comics in both of the above studies. Wright and Sherman (1999) used to create comics literacy and

critical thinking skills in Interdisciplinary approach in American elementary and secondary schools, where students made their own comics as well. Morisson, Brian and Chilcoal (2002) suggested the use of pop-culture media, such as comic books, movies and music all over curriculum because of their importance in modern life, their communication with the outside world and the activities of students, but because of their use to help students critically judge the quality and accuracy of such media content. All previous authors reported that students improve their skills in research, training non-verbal communication and reading comprehension by placing the main ideas, summarizing and organizing the key points of the plot to its narratives.

Taking into account the potential of comics as an educational environment, training courses for the implementation of educational comics must be created by teachers. These courses should be based on best practices and contain samples of lesson plans. Educational comics aim training teachers to develop lesson plans, where the students (in groups or individually) will have the opportunity to build up stories (often complex) that they can revise, publish and share with others in their communities.

Teachers can enter popular culture in their classes easily and effectively through comics. Comics have been an important part of American pop culture over the past century. As examples, Emily Wax (2002) points to the Spider-Man and Star Wars action, both of which have a comic book counterparts. There are also examples with considerably less marketing hype. Versaci (2001) asks a teacher of English to consider Judd Winick comic book “Pedro and Me: Friendship, Loss, and what I learned”. Pedro and me, it's a touching account of friendship with Pedro Zamora, a young AIDS activist, who eventually succumbed to the disease. Many students learn Winick Zamora and the actors of the real world on MTV: San Francisco. Thanks to the comics, such as these, teachers can bring their students to the study of the "modern way of life, myths and values" (Brocka, 1979, p. 31).Development of thinking skills: analytical and critical thinking skills can be developed with the help of comic books (Versaci (2001)).

Procedure of working with texts of comics. Using comics as a pedagogical strategy/tool.

DISCUSSION

The interaction of written and visual elements can make comics innovative educational environment, capable of engaging students in such a way as to recognizes the visual world in which they live. One of the supporting learning theory is Clark and Paivio's (1991) dual coding theory, which stresses the importance of imagery and cognitive operations. They recognize the presentation of information both visually and orally. In addition, Mayer and Moreno (1998) also suggested strategies in a way to teach with computers, presenting the narrative and cartoon simultaneously. Some other researchers have studied the strengths of comics in education (eg, Yang, 2003) with a selection of data for its utility as follows:

Motivating. By far, the most frequently mentioned comics as an educational tool are able to motivate students. In Hutchinson's (1949) experiment with a curriculum built around Puck - Comic Weekly, 74% of teachers surveyed found comic "useful for motivation" (p. 244), while 79% said that comics "increased participation of the individual" (page 244). One teacher even complained that comics have done "training too easy" (Hutchinson, 1949, p. 244). When DC Comics, Thorndike and Downs unveiled its Superman literature books to classrooms, they reported "unusual interest" (Sones, 1944, p.233) among students who "gave annoying problem to youngsters completing weeks task in one evening" (Sones, 1944, p. 233).

Haugaard (1973) shares that comic books were the only way to motivate her son as follows: " The first thing which my oldest boy read because he wanted to was a comic book" (p. 54). She goes on to describe this phenomenon in her younger children. Alongi (1974) also highlights the " the magnetic attraction comic books wield for children" (p. 801). For students of Kakalios' (2002), "Science in comic books" class provides sufficient motivation for a view of the simplification of the relevant issues for example the introductory physics course. Diamond notes that the students in her high school art class consumed comic based art projects, although, such projects usually require many hours (wax, 2002).

William Marston suggested that the appeal of comics medium woven into the very fabric of her nature.

Potency photo essay is not a question of the modern theory, but anciently established truth. Before people think in words, he felt in pictures ... This is very bad for us "literary" enthusiasts, but it is true nonetheless, pictures tell any story more effectively than words. (Sones, 1944, p. 239)

Children - and if Marston is to be believed, all of humanity - there is a natural attraction to comics. Inviting comics in their classrooms, teachers can take advantage of "a fantastic driving force of comics" (Haugaard, 1973, p. 55).

Visual. Comics, consisting of "pictorial and other images" (McCloud, 1993, p. 9), is essentially a visual medium. Brocka (1979) believes that this is the main advantage of comics compared to other literary forms. Pictures and text take on the burden of history together. Versaci (2001) welcomes this "written and visual interaction" (p. 62). He feels that comics can "literally" put a human face "on a given topic" (Versaci, 2001, p. 62), resulting in an intimate, emotional connection between his students and the history of comic characters.

In a comparative study of comics in the text, Thomson (1944) found that the visual quality of the comics increases learning. Sones divided four sixth through ninth grade students into two groups, balanced in terms of primary school and intelligence. The first group was presented the history of comics, and with pictures and text, to the second, only text. After each test group was given the maintenance history. A week later, the process was canceled: the first group, and this version of the text of the second group of comics. Both groups were tested again.

In the end, Thomson (1944) concluded that "a strong trend in favor of the picture continuity was indicated by the two sets of results" (p. 238). In the first test, the first group showed significantly higher than in the second group. In the second test, the second group showed significantly better results than the first. Sones inferred from this that the children in the first group were approached saturation after reading a comic book, so were not able to learn much more from the text. Those in the second group did not reach saturation until after they have read the material in the comics. Sones (1944) noted that students with “low and middle intelligence levels"(p. 239) have been particularly helped with comic visual quality.

In conclusion Sones portend a tendency to learn to multiple intelligences among teachers today. He writes: "The assumption is implicit in most of the

school is that all children will read printed material with equal efficiency ... The absurdity of this practice is the patent" (Sones, 1944, p. 240). Visual learners benefit from visual media. In the struggle for participating students of all educational Orders, comics, can be a formidable tool.

Permanent. Williams (1995) stated comics as "permanent, visual component" (p. 2) as one of their many reasons for using comics in class ESL. Film and animation, unlike the comics are a visual "time-bound". Language and action in movies and animation is "fleeting." The audience may not follow the speed of movies. The same is true of the traditional face-to-face lecture, the speaker has primary control over the speed of the lecture. “Visual permanence," is unique to comics.

McCloud (1993) describes this quality in a different way: " In learning to read comics we all learned to perceive time spatially, for in the world of comics, time and space are one and the same " (p. 100). Time in comics only progressing as fast as the reader moves through the eyes of the page. The speed with which information is transmitted completely determined by the reader. In education, this "visual permenance" firmly puts the control of the formation rate in the hands (and eyes) of the student.

Intermediary. Comics can serve as an intermediate step of complex subjects and concepts. Many professors of literature have used comics in this manner with great success. Carl Koenke (1981) suggests that comics can lead students to the discipline of reading, especially those who do not enjoy reading or have a fear of making mistakes. A study at the University of Pittsburgh in favor of this proposal, finding comics are useful in remedial reading (Sones, 1944). In (1949) experiment Hutchinson stated that many teachers "found comics to be particularly useful in special classes or training for slow learners in mainstream classes" (p. 240). Haugaard (1973) states that his son who is a reluctant reader now fan of Jules Verne and Ray Bradbury.

Versaci (2001) takes an intermediary quality of comics one step ahead. Using comics, Versaci studies college students of literature to review, assess and question the very notion of "literary canon." Because comics are rarely considered in literature, Versaci can surprise their students well-written comic books which deal with mature themes. Versaci then leads the class in a discussion of literary worth. He discovered that the debate on comics are usually more alive than classic novels, perhaps because of the books in the traditional

canon. Through comics, Versaci encourages his students to think critically about the literary value of the book and the formation of the literary canon.

Comics can also scaffold disciplines and concepts outside the language of art. For example, Jay Hosler's "Sandwalk Adventures" comics starring Charles Darwin and a follicle mite introduces readers to evolutionary biology (Eakin, 2002). The curricula of many history courses already include the aforementioned Maus (Kendricks, 2000). In addition to specific works, the very act of comic creating is a multidisciplinary activity. In addition to reading and writing, comics projects can develop drawing, computer, and research skills. Many of the skills used in the creation of comic book can be applied to filmmaking, illustration, and even web design (Sturm, 2002).

Popular. American children are immersed in popular culture. While some teachers just ignore this reality, many others struggle to address it adequately. Timothy Morrison, Brian Gregory, and George Chilcoat (2002) show that, by incorporating popular culture into the curriculum, teachers can overcome the division of many students feel between their lives in and out of school. Hutchinson (1949) agrees, stating that "There must be harmony between the current activity of a child's life and his experiences in school - new knowledge is always a continuation or expansion of training already possessed the student" (p. 236). In addition, the inclusion in the popular media promotes media literacy. It encourages students to "become critical consumers of media messages, developing the ability under the influence of the media content and accurate assessment of the quality and accuracy" (Morrison, Brian, and Chilcoat, 2002, p. 758).

In his book "Going Graphic: Comics in the multilingual classroom", Steven Carey lists four different types of materials under the heading comics: cartoons, comics, comic books and graphic novels (1 0-11). This research will focus on comic books and graphic novels. Comics usually thin booklets of paper associated with staples. The graphic novel is fiction or non-fiction piece of literature published in comic books in which the words and images play a vital role in narrating history (although there are some wordless graphic novels). Graphic novels are much thicker than the comics, and usually contain all the history in their covers. These book received a lot of attention in the last few years. Only in 2006 Sales of graphic novels was $350 million (MacDonald 1).

Many experts agree that graphic novel resources attract reluctant readers. "There is growing evidence that a large number of readers of graphic novels become better readers in general, so comics and graphic novels can serve as a Pipeline to more difficult reading "· (Templer 1). Amy Schultz, a former fourth grade teacher, a freelance writer, and a parent, describes how her son was reading a comic book:" I see my youngest son as he reads, he carefully examines each picture on the page, and then he comes back and intentionally runs through some words, relying on visual cues. When he gets stuck, sometimes he turns back a few pages to invoke before the event: at other times he asks his elder brother for help. I watch a heavy reader who is actively interested in the photos and is not afraid of reading texts again and again. As an educator, I am fascinated by what I see, and I am no longer confused about comic books (1). According to Tracy Gardner, a contributing editor of the National Council of English Teachers states that Graphic novels and comic books provide rich opportunities for learning multi-modal literacy. They are not easy. Complicated the relationship between images and words, and layout encourage deep thinking and critical analysis. (I) Graphic novels are visually appealing. Many high interest rates low reading level, to deal with current events and social issues, and cover a variety of genres such as biographies, historical fiction, fantasy and science fiction. Jacqueline McTaggart, author of '· Graphic Novels: The Good, the Bad and the Ugly "states that because of the graphic novels containing storylines that are action packed, and because they are visual they support interests of students · (29). These attributes that appeal to reluctant readers and attract EFL students who are reading plays a vital role in language acquisition. Justine Derrick says that EFL teachers Students can increase the amount of time students spend reading, introducing graphic novels: Not only can they provide language learners with contextualized comprehensible input, they can also participate learner and lead him or her explore more graphic novels and books. magazines, newspapers, and other reading materials. (Derrick 1) Graphic novels deal with the English language in a different way than traditional novels. While novels script dialogue, graphic novels show how actual dialogue can be played out. Traditional novels and classroom texts have much material containing a few if any, of the visual cues. Graphic novels on the contrary, use far fewer words and paste them in a visual context and photos characters. They attract struggling readers, not repel them. Stephen Carey feels that comics are beneficial for many readers, including beginners, because of their reduced level of vocabulary. Many students embrace comics because they are more manageable than the text of literature (15-16).

Two resources that will benefit students in any of these programs are the sites by Brian Boyd grammarmancomic.com and makebeliefsComix.com by William Zimmerman. grammarmancomic.com contains many different comics such as Archie, Captain Spectre and even Twilight that students can read online or download. There are parts-of-speech comics that allow students to learn verbs, adjectives, and prepositions. Archie Comics allow students to read and listen to the comic. As soon as the students listen to the comic, there is a language lesson, which is discussed vocabulary of that comic. Using MakeBeliefsComix.com by William Zimmerman students can create their own comic books in English. Comics can be 3:58 panels using 20 characters, 16 thought or word bubbles, 25 objects, and 5 panel prompts. Tamara Kirson, 2009 English teacher of the year among EFL teachers states that she has seen a lot of Success through the use of MakeBeliefsComix.com. In a video on YouTube Kirson and her students share their experience got using makeBeliefsComix.com by Bill Zimmerman and discuss their success. Kirson has seen the developing skills of her students and through their newly acquired skills, the students have the opportunity to share personal experiences and express individual personalities. Murat Hismanoglu states, "the use of literature to teach basic language skills (such as reading, writing, listening and speaking) and language areas (ie, vocabulary, grammar and pronunciation) is very popular in the study and teaching of foreign languages at present "(53). He argues that teachers should consider the use of literature, because literature is a valuable authentic material for cultural and linguistic enrichment and personal involvement (54-55). Comic books and graphic novels. with their limited vocabulary and appeal through pop culture, consistent with this recommendation. Comics can be used in read alouds to expand and develop the basic skills of reading. Many graphic novels have cultural or political issues, which can be used for classroom discussion. As it can be seen through makebeliefscomix.com, teachers can also use comic strips to the basic writing skills and to speaking. Gretchen Schwartz, a teacher at the University of Oklahoma, said that "Educators literacy can profit from the use of graphic novels in the classroom, especially for young adults"(" Graphic novels for multiple literacy "1). Schwartz gives many examples of how graphic novels can be used in all the curriculum. It suggests, graphic novels can be used instead of textbooks to teach literary terms and techniques, such as dialogue, to teach history and social studies lessons and as a simplified but effective administration to the subject (1).

Many ELL (English Language Learners) students enter the program with a much lower reading level than their class or peers (Thompson 3). This can be a great stress for students who do not want to be criticized or ostracized by their peers. Two teachers collaborated on a unit for deaf students who are considered ELLs. struggling with this problem. Darah Odelson and Linda Smetana joined together in 2007 to teach a course in summer school of a boarding school for deaf students. The school promotes American Sign Language (ASL) and certificates English. Summer school class was supposed to be an English class for students grades 9 through 12 who have not passed English during regular school year. The women decided to focus on graphic novels, because Like other English language learners (ELL), they (deaf students) must learn how to read and write. There was no supportive oral interaction with family members and friends, or hearing sounds of spoken language. Because of visual nature of the education of deaf students, the idea of teaching literacy with graphic novels appealed to us. (Smetana et al. 228) Teachers selected graphic novels, such as X-Men, who was born in America Chinese and Invincible, to name a few. Class activities related short pre-lesson and discussion of the literature subsequent activity. Odelson and Rolling Stone found that while students were initially shy about sharing in the classroom, they devoured the graphic novels that were available. They recommended books to each other. Students write answers to the passages and discuss every day. On the end of the course, they collected suggestions about the comics or graphic novels of their own. Many graphic novels have been added to the collection of the library and English curriculum due to the success of this course. One of the graphic novels in the curriculum was “Maus” by Spiegelman. Maus was the winner of the Pulitzer Prize in 1992. Maus was created by Vladek Spiegelman and it is about a Jewish survivor of the Holocaust, and his son. Cartoonist tries to use stories of the father in the comics. In his article, "Critical literacy and English-language files to the Students: Teaching Maus” Chung makes the case for promoting the use of graphic novels to help pedagogy and language learning as a way of implementation of multiliteracies approach that deepens the reading of hostilities (Chun 144). "Multiliteracies, or media literacy includes non-text new approaches of learning using new technology achievements for students.(Joy 1). Graphic novels highlight multi-literacy using graphics and texts to tell a story. Chung worked with another colleague Martha in 9-12 ELL classroom. They found that students were much more engaged with Maus more than with traditional textbooks. Martha read aloud to students and she found that the students discuss some of the non-standard English language used in the text. Spoken English was familiar with most of talks from real life.

Chung saw a positive outcome rising from the introduction of graphic novels. Many of the students found the ELL Branching themselves socially, they found other students who were interested in graphic novels. The study of graphic novels and a focus on literacy, not only for high schools. Jason Ranker, Professor at the State University of Portland in Oregon conducted a study in First grade of ELL, described in the article, "The use of comics as reading alouds: look at reading instructions from English as a Second Language class. "The students in the first class were bilingual, the majority of Spanish as their primary language. teachers used comic books as read-alouds to teach the basic elements of the story. In one For example, they used Spiderman comics to teach conflict resolution. Then they looked through Storm in the X-Men comic book series. She saw Helicopter having problems, and she used the wind (one of her mutant abilities is weather control) to stabilize and keep the helicopter. The teacher had a short conversation with students to help them discover the problem and identify solution:

Ms. Stevens: So we figured out the problem. What was the problem? Carlos?

Carlos: It was a helicopter going down.

Ms. Stevens: Okay, so the helicopter was going to fall and collapse. How is this problem fixed?

Carlos: Storm helped them.

Ms. Stevens: Well, so the storm saved them. How so?

Carlos: She told the man to come down, because she already had them.

Ms. Stevens: That's right. She held them with the wind, so that they can go down to the helipad. (Ranker 298). At the end of the lesson, Ms. Stevens invited students to use part of the story in their own work. One student wrote about time when her brother threatened to throw her into the pool. A friend told her brother to stop, and their father came and stopped. With this simple exchange, the students were able to identify problems, solutions, and apply new knowledge. These studies confirm the assertion that the graphic novels and comics can improve literacy in ELLs. English language learners are considered to have limited English knowledge, and their number has increased dramatically over the last 20 years. Formal academic language and social language, must be

received by these students. Time and support to be provided for ELLs to become proficient in these areas. Due to the additional time required, many ELLs sometimes try to speak in English with their native speaking peers. A literary tool that can help bridge the gap is a comic. Comics thin paper books, bound with staples. They contain several stories and are often part of the series. Graphic novels, which are a subset of comic genre, thicker than the comics, and contain the entire story within their covers. In both the comic books and graphic novels, words and images play a vital role in telling the story. Comic books have been a part of popular culture since the 1930s, but it was only in the last few years that comic books and graphic novels have attracted attention for academic use. Many experts agree that comics attract reluctant readers and may lead to reading at a higher level. Many graphic novels high-interest, low reading levels, include a variety of genres such as biography, and coverage of current events and social issues. While these attributes attract avid and reluctant readers. They especially important for ELLs that reading plays a vital role in language acquisition. Comics can be used to study the parts of speech, social situations historical events and much more.

Comics texts and writing practice are rich in literacy resources for teachers, but few recent research reports how teachers in primary study of such texts and practices in the classroom (Bucky Carter, 2008). In this research, first of all, it is considered the benefits of using student print and visual narrative texts up. Secondly, it is believed that comics make writing practice visible through the introduction of Gary Delainey and Jerry Rasmussen daily syndicated comic Betty and their collaborative drawing routines. We believe that they have implications for school teachers in teaching narrative writing in the form of a comic book.

Drawing improves students' narrative writing. Children often draw pictures and write words to write their stories. The use of the two systems gives character are two ways to make a value so that when one character. The system does not work, they turn to the other. Barrs (1984) found that by the time the students were 9 to 10 years, it was less likely that teachers are encouraged their use pictures in writing short stories, and they often got bogged down in linguistic rules and narrative problems. Caldwell and Moore (1991) randomly assigned 9 and 10 years of age or a drawing group, allowing students to bring in the planning history or a non-drawing group, which does not allow students to draw when planning stories. Children who drew made more complex stories than those who did not.

There are several reasons why the figure is believed to support the narrative writing students. First, the very young children draw pictures that mediate their communication with parents and other adults, so they enter school ready to use as a system of symbols (Dyson, 1986; Vygotsky 1978). Second, students tend to inhabit them. The history of the worlds when they draw and write during the planning and drafting because the two symbolic systems afford there are two ways "to stop '(Barrs, 1984), or immerse himself in his early component processes. Such immersion means that children are likely to take the time to "think about the processes for ideas, create and express meaning, rather than pushing from one skill-based task another "(Marsh and Millard, 2000, p. 61). third reason is that children are exposed to narrative texts that metafictive rely on devices (such as interactive characters and narrators), which require the reader to understand The interaction between pictures, words, stories and space. Bearne (2009), provided an in-depth look how young writers quickly rose to the occasion writing their own versions of such complex narratives when given the opportunity to include and printing visual effects. Substantial research supports her point that students write a mature and complex narratives. When they learn that such a visual and language tools do and how they work together in picture books (Dresang, 2008, McKay, 2008; McClay, 2000; Pantaleo, 2008; Sipe, 2008).

Dyson (1986) reported on how Rachel, a 5-year-old girl, was engrossed in drawing a story and telling about it as it unfolded; her story ideas came from her drawing of made-up characters, settings and/or events. Calkins (1986) told a similar story about a 5-year-old boy named Chris who sketched in the form of doodles all over his page until he eventually stopped and started writing; such an iterative, reciprocal composing process for both Rachel and Chris shows how children weave details and thoughts from one medium into another to create a whole text. In my dissertation study conducted with five grades 3–6 teachers, I found that most 8- to 12-year-old students drew as part of their story writing process, and they indicated that drawing helped them to generate story ideas, add details to their drafts and to get them out of a writer’s block moment. Such drawings were often inspired by or connected to popular movies, television shows, comic strips and books and video games.

Frey and Fisher (2004) introduced high school students to a narrative writing project that allowed students to draw, write and take digital pictures to create comic books. They admitted: “Having begun with the idea that graphic novels were comic books at best and a waste of time at worst, we now realize the

power they have for engaging students in authentic writing" (p. 24). Comics "refers to the medium itself, not a specific object" (McCloud, 1993, p. 4), and the medium is "juxtaposed pictorial and other images in deliberate sequence intended to convey information and to produce an aesthetic response in the viewer" (McCloud, 1993, p. 20). There are countless recent examples of creators who have published exemplary award-winning comics that are widely appreciated by all age groups: graphic novels (e.g., Jeff Smith's Bones), wordless comics (e.g., Anthony Runton's Owly), comic books (e.g., Runton Jimmy Gownley's Amelia Rules), comic strips (e.g., Patrick McDonnell's Mutts), memoirs (e.g., David Small's Stitches), classics (e.g., Lewis Carroll's Alice in Wonderland), nonfiction (e.g., Robert Crumb's Illustrated Book of Genesis), picture books (e.g., Anthony Browne's Voices in the Park, David McCauley's Black and White), wordless picture books (e.g., Raymond Brigg's Snowman) and autobiographical how-to books (e.g., Scott McCloud's (2006) Making Comics, Linda Barry's (2008) (What It Is). However, educators internationally have traditionally referred to comics as poor-quality literature (Sabin, 1993). Versaci (2001) noted that "many adolescents . . . see comic books as adults do: subliterate, disposable and juvenile" (p. 63). Part of the problem is that 'comics' are regularly inaccurately equated with comic books (Ayers and Alexander-Tanner, 2010), which makes comics practices invisible.

Making comics writing practices visible to teachers and students

The best way to make comics practices visible to teachers and students is to take seriously Meek's (1988) pronouncement that "texts teach what readers learn". After stocking the classroom with good examples of comics texts, it is important to understand how they work. We integrate examples and my analysis of such examples from the data collected: artefacts (sketches, notes, comic strip drafts and publications, literature referenced by the creators) and four transcribed interviews.

Several researchers have explored the strengths of comics in education. Yang (2003) stated that human beings have a natural tendency towards pictures, hence the ability of comics to capture and maintain learners' interests. Children in particular have a natural attraction to comics and by welcoming comics into the classroom, educators can take advantage of the extraordinary motivating power of comic books (Haugaard, 1973). Moreover, comics are considered as an intermediate step to disciplines and concepts, scaffolding difficult concepts beyond the language arts. Comics can provide the reluctant reader with non-

threatening practice material and the experienced reader with inspiration and confidence. Additionally, according to (Versaci, 2001; Yang, 2003), the comic's combination of images and texts share the burden of the story. Through this 'interplay of the written and visual', comics 'put a human face on a given subject', resulting in emotional connection between students and the characters in a comic's narrative. Furthermore, (Williams, 1995; Yang, 2003), regards comics as a permanent, visual component, in contrast to film and animation, where the medium dictates the pace of the viewing process. The text medium is similarly permanent, but not 'pictorial'. 'Visual permanence' is distinctive to comics, as time within a comic book progresses at the pace of a reader. Last but not least, analytical and critical thinking skills can also be developed through reading comic books. (Williams, N., 1995.). The four major types of comics are: cartoons (a single stand alone panel); comic strips (stories in sequenced horizontal blocks of three to five panels); comic books (similar to comic strips but increased to 20 to 40 pages); and graphic novels (full-length comic books often carrying entire runs of stories previously serialized). These activities are ideal for warm-ups or cool downs at the end of class.

Make-A-Title

One of the advantages of this activity lies in the fact that most comic strips from newspapers do not have titles. Thus, preparation for this activity is quite easy-instructors need only to find comic strips and then ask students to write titles for the strips after modeling the activity, which will reflect comprehension and help build critical skills and test comprehension of the comic strip.

Add-A-Panel

This activity also needs little preparation, since students will be using prediction skills as well as learning comprehension strategies while adding another panel to the comic strip. After giving students a strip you can ask: "What happens next?" and students will create an additional panel. One variation is that you can pass several sheets around the class and have students continue the story by adding several panels after the original last panel.

Comic Jigsaw

In preparation for this activity, the instructor needs to remove the text from comic panels and compile it on a separate page so that partners can match

the dialogue with the comic panel in question. It is possible to use a whole page, but it is simpler to use single panel comics. Again, students learn comprehension strategies while they try to match the text with the single panel comics.

Fill-It-Up

Preparation for this activity involves removing the text from a page of a comic, so that students can create original dialogue or narration. Students use learning comprehension strategies as well as activating their knowledge of English by creating their own original stories from the context of the pictures in the panels from which the text has been removed.

Putting Panels in Order

This activity usually requires the instructor to find a comic with same sized panels on a page so that it can be photocopied and cut up into individual panels. Students then try to put the panels back into original order. In this activity, students need to use prediction skills as well as learning comprehension strategies to put the stories back into original order.

Student Made Comics

Step 1: Production Teams

There are several ways for students to create their own comics. One method involves dividing students into groups of a minimum of four. This way students can choose one of the four jobs: researcher/writer, penciller, colorist/ inker, letterer/editor.

The researcher/writer gathers background information for the story and checks facts/ drafts and reviews the script, all the comic's written text. The penciller is the chief artist and does the roughing (first draft) and final versions of all pictures. The colorist/inker adds color to the penciled drawings/ traces over pictures with black ink, adds shading when necessary, and erases leftover pencil lines. The letterer/editor prints the words in captions and dialogue balloons/ reviews all visual and written work for accuracy and consistency. If the groups are larger than four two or more students can be assigned to each job. Most of this activity has been adapted from Going Graphic: Comics at Work in the Multilingual Classroom (Cary 2004).

Step 2: Plotting

The writer begins with a log line, which summarizes the story in a single sentence, for example: "A small village hires a band of samurai to protect the village from raids by bandits in the Edo period of Japan." Then the log line is expanded by using a narrative template. A typical template includes: title (What the comic is about: orientation / time / setting / characters introduced), conflict/problem, plan/action steps, resolution/climax, coda/moral. The template serves two functions: (1) it reminds the writers of the key ingredients that go into a good story, and (2) it provides a basic plotting sequence for writer and penciller-what they write/draw for the beginning-middle-end of the story (See Appendix F for a sample worksheet). In this example, adapted from Akira Kurosawa's film Seven Samurai, an eight-page sequence will be discussed as a model. Students will then plan the eight-page sequence. Here is an example: Page 1: the when, where, and who of the story "Edo Period, Japan, small village, farmers, samurai, bandits," Page 2-3: the conflict "bandits raid the village for their food and valuables," Page 4-6: action steps "the villagers hire samurai to protect their village from the bandits," Page 7: resolution "the samurai protect the village but some of them are killed," Page 8: moral/coda/upshot "good prevails over evil but not without some sacrifice and cost.")

Step 3: Panel Descriptions

Next the writer takes each plot page and plans out the story per individual panel, adding details along the way. By the end of the plotting step, estimating three to six panels per page, this will result in 25-50 panel descriptions. Here is an example from page seven (resolution/climax) using the story from Seven Samurai: Panel 1: "Bandits are shown riding toward the village to plunder as usual," Panel 2: "The villagers and samurai lie in wait to surprise attack the bandits," Panel 3: "The villagers and samurai attack and kill some of the lead bandits," Panel 4: "More fighting in which some villagers are killed by bandits," Panel 5: "The fighting continues and one of the samurai is killed."

Step 4: Roughing In

The penciller takes the descriptions made by the writer and goes to work, roughing in (lightly sketching) the main action of each panel, translating words into pictures. Background detail will come later. Pencillers and their assistants (other group members) will need some drawing support. It is useful for

pencillers to use HB or B lead pencils for roughing in. Erasers will be necessary since this is a rough draft. Eight sheets of A4 paper should be enough for this step. It might be helpful to remind the pencillers to leave room for captions and dialogue.

Step 5: Captions and Dialogue

Working from the written panel descriptions and penciller's roughs, the writer creates a first draft of captions and dialogue. Captions, typically placed inside rectangles (or runners) at the top of a panel, provide information on character background, setting, and time shifts. Dialogue is placed in different types of word balloons, and it tells what characters say, think, and feel. The first draft of the text is down on the same sheet as the panel descriptions (below or to the right or each description), not on the panel roughs, because words and visuals will often change during the revision process. Before starting the final draft the group should edit the rough draft by checking all the panels and text to make sure there are no errors. For example, the panels need to be checked so that all of the characters look the same in all of the panels. The group needs to make sure that the captions and dialogues make sense. The narration and captions need to be checked for proper grammar, punctuation, spelling, and capitalization.

Step 6: Finishing: Lettering, Inking, and Coloring

Lettering is the process of adding the written text to the final draft. The letters can be written using a pencil. An alternative to lettering is to do all the text on a computer, print it out and cut and paste everything into caption blocks and word balloons. Lettering is usually done in all caps. The next step in the process is inking. After the comic is fully drawn, written, and lettered, it's ready for inking. However, another option is to leave it in pencil. Once the inking has been completed the students might want to color the comic and this process is known as coloring. The last step involves adding a front and back cover. One option for the cover is copying and enlarging a scene from one of the panels. Another option is to make an original cover. For the back cover students can use a blank, make a small logo, present a staff box or make their own advertisement. (Patrick McCoy, Using comics in the classroom, Meiji University (page 1)).

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БІЛІМ БЕРУ ҮДЕРІСІНДЕГІ ЦИФРЛЫҚ КОМИКСТЕР

Түйіндеме: Заманымыз сандық жүйеге жаппай көшіп жатқандықтан және де қолдануға ыңғайлы болғандықтан білім саласындағы әдістерде де сондай бағытты ұстанған жөн

болады. Оқушылардың өздеріне ыңғайлы форматта, қолдануға ыңғайлы гаджетте материалдар ұсыну - көздеген мақсатқа тез жетудің төте жолы болмақ.

Кілт сөздер: графикалық, комикстер, шаблон, бояушы, визуалды, суреттемелі, акпарат құралы

ЦИФРОВЫЕ КОМИКСЫ В ОБРАЗОВАТЕЛЬНОМ ПРОЦЕССЕ

Аннотация: Так как в наше время всё переходит в цифровой формат и этот переход имеет положительный эффект среди учащихся – нужно преподносить материалы в таком же формате. Когда материалы в удобном формате и на удобном гаджете цель должен достигнуться гораздо быстрее.

Ключевые слова: графический, комиксы, шаблон, красящий, визуальный, средство информации