

**Drawing Conclusions: Analyzing Graphic Novels Alongside American Literacy  
Standards**

**by**

**Molly Kathryn Virello**

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## **Master of Information Studies**

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**(hereafter referred to as 'The MIS Research Project')**

being undertaken by

**Molly Kathryn Virello**

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## **Abstract**

**Research problem:** This project proposes to address how graphic novels can be applied to American Common Core State Standards, aid student achievement of those standards, and how teachers can approach teaching the graphic novel format in the classroom. It also discusses the visual attributes presented by the images of graphic novels and how those attributes might aid in visual and traditional literacy acquisition.

**Methodology:** A qualitative approach was used to analyse a selection of graphic novel adaptations of classic texts which are used in the American High School classroom. These graphic novel adaptations were analysed using visually reinterpreted criteria and attributes from the Common Core State Standards for Reading Literature. A sample of seven graphic novels were chosen for analysis for this project.

**Results:** The results of this study illustrate how the CCSS can be applied to the images in graphic novels and still be satisfied. The visuals in graphic novel adaptations provide concrete examples of the CCSS criteria expected to be found in text-based novels, and present a way to provide access points to difficult concepts and texts in an educational setting through a visual lens.

**Implications:** This study provides a starting point that teachers and librarians can use to apply CCSS to graphic novels and presents one, non-exhaustive, way which teachers and librarians can apply the CCSS to the classroom. It presents a set of attributes which can be used to judge the effectiveness of a graphic novel to help students achieve CCSS. Librarians and educators may be able to use the criteria presented to build their graphic novel collections so they possess the necessary qualities to aid in student literacy acquisition.

Future research on this topic should be broadened to include student testing in grade levels: 9-12, in order to ascertain if the attributes and graphic novels do promote student satisfaction of the standards and aid in visual, critical, multimodal, etc., literacy acquisition. Refining the attributes created for this study is another possibility for future research, as well as developing specific questions which link to CCSS criteria, and testing a broader sample of graphic novels which include original graphic novels, as opposed to adaptations, with the attributes presented in this study.

**Key words:** Graphic novels, Common Core State Standards, Literacy, American High School,

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## **1. Introduction**

The Common Core State Standards (CCSS) have been organized by the US National Governors Association Center for Best Practices (NGACBP) and the Council of Chief State School Officers. The CCSS “define the knowledge and skills students should have within their K-12 education careers so that they will graduate high school able to succeed in entry-level, credit-bearing academic college courses and in workforce training programs” (NGACBP, 2010). The CCSS have only been implemented in the American School education system in the past two years.

This project proposes to address how graphic novels can be applied to CCSS, aid student achievement of those standards, and how teachers can approach teaching the graphic novel format in the classroom. It also discusses the visual attributes presented by the images of graphic novels which might aid in visual and traditional literacy acquisition. The CCSS presents graphic novels as an acceptable (and encouraged) instructional format. Graphic novels have been lauded as being beneficial in opening classroom discussion, encouraging reluctant readers to hone their reading skills, and raising reading rates in both school and public libraries (Carter 2007; Cary 2004; Gavigan 2011; Tomasevich, 2013).

The use of graphic novels and CCSS in the curriculum marks a change in the American school system; a shift from the subjectivity-based learning of America’s No Child Left Behind (NCLB) laws to a research-and-evidenced-based practices of CCSS (Hudson, 2008). CCSS intends to provide the American education system with fewer—more rigorous—standards, providing for American students’ readiness for wider global interaction (NGACBP, 2010).

NCLB presented a specific approach to reading which “issued standards that directly linked curriculum to the tests. Since the tests control the curriculum, there is no time left for reading books outside of that prescribed curriculum” (Lehr, 2010). With strict reading lists

and performance evaluations for students, educators and schools—all of which linked to school funding—any deviation was impossible; if schools did not achieve the required performance results, they did not receive state funding (Rabb, 2004). Under NCLB, American children were being “taught skills, not content” and were “being trained, not educated” (Rabb, 2004). While NCLB was restrictive, CCSS enables educators and students to make varied teaching and learning decisions, by including many previously neglected formats and perspectives, and presenting a more contextualized approach to reading and literacy.

There is no set reading list within the CCSS, which means it is up to each state to determine the texts for the curriculum; but there is a suggested literature list which “provides teachers with the flexibility to make their own decisions [...] while providing an excellent reference point when selecting their texts” (NGACBP, 2010). The CCSS are intended to provide students with guidelines to analyze texts in a logical way by gathering implicit and explicit evidence from the text.

While the multiple formats included in the CCSS broaden the restrictive practices of NCLB, it does present some issues, such as the lack of an established set of criteria for evaluating graphic novels, or a series of graphic novels vetted for classroom use. There also appears to be no literature surrounding how students can achieve stated literacy standards with graphic novels, or ways that educators have implemented CCSS in classroom instruction (Zygouris-Coe, 2012). This lack of literature makes including graphic novels in the curriculum, and establishing ways graphic novels aid in student literacy acquisition, difficult to accomplish.

## **2. Problem statement**

This study proposes to analyze the CCSS in order to explore the visual representations of literacy in graphic novel adaptations of classic texts, and how those representations can aid in student achievement of established standards.

The following specific questions guided the data collection and analysis.

- What kinds of literacy practices are represented in the images appearing in graphic novel adaptations of classic works?
- What is the role of the visual instances of literacy practices in these processes?

## **Objectives**

The aim of this project is to

- Present a list of criteria which visually illustrate literacy attributes in graphic novels
- Illustrate how graphic novels can provide sophisticated reading and literacy experiences for American High school students using CCSS

## **3. Research Question**

How do graphic novel adaptations of classic works help students achieve CCSS regarding reading literature?

## **Sub-problems**

- How can visual attributes in graphic novel adaptations help students achieve established literacy standards?
- How can visual expressions of traditional literacy attributes, found in graphic novels, aid in student satisfaction of CCSS?



#### **4. Literature Review**

##### **Visual Expression & Format Expansion**

To discuss the ways graphic novels can be used to help students achieve literacy standards, some of the history, politics, and prejudice surrounding comics and graphic novels should be discussed. The format goes by many names—sequential art narratives, comics, graphic novels—and has a varied history. A raphic novel is “a book-length story that is written and illustrated in comic book style” (Gorman, 2003, p.74), while comics are “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce as aesthetic response in the viewer” (McCloud, 1993, p.20). Graphic novels differ from comics in content, length, and binding.

The format has evolved to the levels of today. McCloud (1993) outlined how cave paintings, Egyptian hieroglyphics, and Mayan symbols are a few of the first examples of visual language. These images presented concrete ideas that civilizations used to tell stories and give instruction to people who had no formal written language.

Sequential art narratives blossomed with the production of the printing press, which enabled quick reproduction and mass distribution. While early comics were simple in both form and content, William Hogarth, a British engraver and artist in the 1700s, started refining the art of picture-stories (Chute & DeKoven, 2006, Freedman, 2011, McCloud, 1993) in his paintings such as “The Harlot’s Progress” and “The Rake’s Progress”, which were later reproduced as engravings and intended to be viewed together, in sequence (McCloud, 1993). This lends credit to the argument that these works may be first (much abbreviated) graphic novels.

The Golden Age of Comics began in the late 1930s and continued until WWII, when the format received heavy criticism as a corrupting influence poisoning the minds of children

and hurting literacy acquisition. Despite the criticism of the period, Connors (2010) mentions the promotion that comics and graphic novels received from teachers and librarians; illustrating that some individuals saw value in the format.

### **In the Classroom**

The use of graphic novels is not limited to English Language Arts classrooms, but expands cross-disciplinarily into nonfiction, biographies, history, math, and sciences (Bucher & Manning, 2004; Hoover, 2011). The goal of the CCSS is for “students to grow increasingly more sophisticated in their use of literacy processes while expanding their knowledge” (Borzo & Mayville, 2012). This encourages the use of varied formats, which presents opportunities to bring non-traditional literacies into the classroom. However, there is a lack of structure for teachers and schools in teaching the standards and non-traditional formats, which has caused unease and limited use of graphic novels in the classroom. Zygouris-Coe (2012), in her analysis of the standards and disciplinary literacy, suggests that there needs to be serious conversations about what the standards look like in practice, how they will be implemented in the classroom, and how to assess student learning beyond standardized testing and teacher evaluation.

Application issues aside, graphic novels open avenues of engagement and pave the way for various literacies. Graphic novels have been used in conjunction with English as a second language classes, by reluctant readers, to facilitate classroom dialogue, and to engage students with disabilities (Boatright, 2010; Carter, 2009; Chun, 2009, Griffith, 2010; Smetana, Odelson, Burns, & Grisham, 2009; White, 2011). Graphic novels have tremendous potential to open pathways to visual literacy, and how that path can lead to multimodal and critical literacies (Jacobs, 2007; McPherson, 2006, Monnin, 2009).

Using the combination of image and text in the classroom is not a new concept for primary school level, though it is sparse in the higher grades. Stanley and Sturm (2008) focus

on new readers and coded a series of beginning reader books to see if the pictures aided children in reaching greater comprehension levels with the of combination of words and images. In their study, for example, if the word apple appeared on the page, and there was an accompanying picture of an apple, that was determined to be a positive decoding experience which led to student literacy acquisition. Horning (2012) discusses award-winning picture books their CCSS application in primary school classrooms, where CCSS cover visual aspects of learning.

Anstey and Bull (2006) and Serafini (2011) suggest using picture books in middle and high school classrooms in order to learn to read visuals and to create discussion about visual material. Graphic novels can be similarly applied to secondary classrooms, with a greater level of sophistication and depth than picture books provide. Interpreting and comprehending visual images “involves cultural conventions, prior experience, and personal idiosyncrasies” (Stanley & Sturm, 2008). This process changes as the reader ages and gains experience, something Higgins (1980) examines in her study regarding children’s image interpretations. Higgins found that children start with very literal interpretations of images and progress to making inferences about a scene as they age and are able to make abstract connections; while for an adult, “the picture, like a word, functions to signify or represent some sort of meaningful content” (1980).

Dallacqua (2012) and the National Council of Teachers of English (2005) discuss how offering different modes of information to students enables them to better comprehend and connect with a story. This happens through the strong visual imagery inherent in graphic novels which lends itself to illustrating literary devices, which in turn bolsters print-based literacy skills by reinforcing familiar content (Monnin, 2008; Gillenwater, 2009). This familiarity provides readers with ways to access unfamiliar material.

Dallacqua illustrates graphic novel use in discussing social and cultural issues. She cites a study, conducted by Jewitt, Kress, Ogborn, and Tsatsarelis (2001), in which a group of science students were monitored using print and image-based information. The study by Jewitt et. al. found that print and images convey different information, which strengthens overall instruction. The combination of print and image producing meaning is the embodiment of graphic novels and can enable readers to achieve established literacy standards. Dallacqua's final point is that graphic novels "stand equally with print-based literature as complex, academically challenging, and rich with literary elements and devices"(2012).

Classic texts used in secondary classrooms can be difficult for students to navigate. While the ideas, concepts, and issues these texts present might be familiar, how the ideas are expressed can be difficult to interpret—the language, syntax, and grammar all raise comprehension issues. As Downey explains, “[s]ome students simply are not capable of conjuring images in their mind from reading the text and therefore are dependent on visual cues” (2009); enter graphic novels. Downey (2009) discusses using graphic novel in the high school classroom to draw comparisons between new and traditional formats, especially in the use of graphic novel adaptations, and gives evidence that graphic novels are just as effective as traditional avenues at conveying content. She also discusses how the visual stimulation of television, the Internet, and pop culture affects student leaning ability.

Carter (2007) discusses how graphic novels can complement text-based novels taught in the classroom, a thought echoed by Downey (2009). Though Carter doesn’t specify original graphic novels, or adaptations, Carter hopes that graphic novel inclusion will encourage the curriculum to move "away from notions of literacy that are only letter-based, from ‘one size fits all’ literacy instruction" in order to become a classroom which encourages

“deep and multifaceted reading and discussion that does not shy away from challenge” (Carter, 2007).

Monnin (2008) stresses that the English Language Arts classrooms are using various mediums, which is good, but the conversations surrounding those mediums need to reflect the ongoing changes in literacies. She also talks about students being aware of the popular culture they are surrounded by and using it in literacy discussions; this is done by establishing that students are media literate and their interests are pedagogically important. Bucher & Manning outline how the format can be a bridge to the classics and require the use of more “complex cognitive skills than reading text alone” (2004). Bucher & Manning add the caveat that all graphic novels should be vetted by teachers before being included into the curriculum, a sentiment echoed by Rice (2012).

Rice (2012) and Schwarz (2002) discuss how graphic novels provide just as much, if not more, challenge as reading material as traditional novels, and advocate their use in their own right. Rice (2012) comments that the majority of graphic novel instruction is structured as a bridge to canonized literature and traditional texts. It makes sense that this is the primary use because of lack of educator instruction about teaching the format. Rice continues to assert that graphic novels were not originally intended for children, and were instead for an older audience, thereby going beyond the argument of graphic novels as simplified texts; many texts available today are just as complex as canonized literature.

Low (2012) argues that a hierarchal inclination to overlook the literary merit of graphic novels and comics, whether intentional or unintentional, gives short shrift to the idea that “the specific attributes of comics raise complex questions bearing on semiotics, linguistics, aesthetics, textuality, representation, epistemology, narrative, and spatiality” (Witek, 2009, p. 218)” (Low, 2012). Low continues arguing that graphic novels need to be “taught thoughtfully, by teachers who themselves are versed in the medium of sequential

art" which will enable comics to be "used not merely as stepping stones toward 'better' literature but as complex works of literature in their own right that can enable students to develop into critical readers" (Low, 2012).

Dallacqua (2012), Frey & Fisher (2008), and Versaci (2008) assert that graphic novels enable the reader to take a more active role in their education by "questioning the author's motives and analyzing particular viewpoints" (Dallacqua, 2012)—all of which are skills used to analyze print-based texts. The inclusions of graphic novels in the curriculum can benefit both reluctant and gifted students, and promote complex literacy skills (Dallacqua, 2012).

### **Graphic Novels**

Today, graphic novels still carry a set of prejudices and have their critics. Many teachers and librarians still have the view that graphic novels contain kitschy dialogue, trashy material, graphic sex and/or violent scenes, lack literary merit, promote stereotypes, are full of clichés, and contain otherwise 'graphic' content (Carter, 2009; Friese, 2008; Mortimore, 2009; Samuels, 1967). While these assertions are true in some cases, generalizing about the format would be like saying all text-based novels are dime-store romance novels.

Jacobs (2007) advocates that while graphic novels can't ever truly be separated from print-based text, they should be viewed as successful multimodal literacy instruction tools. Graphic novel images impart meaning that works in conjunction with, but are not reliant on, the text. This makes the images complex environments, packed with information, which is why Jacobs (2007) supports graphic novels as holding literary merit.

Connors (2010) addresses the idea that graphic novels are only for weak or struggling readers in his article about the literary merit of graphic novels. He postulates that graphic novels present sophisticated reading material with just as much meaning as print-based text. He also tackles the assumption that all students will readily accept graphic novels in the classroom—illustrating that is not the case. By speaking with university and high school

students about their perceptions of graphic novels, Connors determined that some students didn't see graphic novels as value-laden texts, and instead considered them to be childish.

Connors found that some high school students are hesitant because of the stigma attached to graphic novels and makes the point that there can be no assumptions with this format—by adults or students. Connors continues to discuss the favorable results he achieved with high school students and graphic novel use, despite initial reservations. The students didn't realize how much of a connection they would have with the texts and how the format would encourage them to look at situations differently. Connor's work with high school students and graphic novels demonstrates the positive results that can be achieved with engaging and critical instructional practices. In his closing argument, Connors says that "good graphic novels, like good literature, are capable of moving readers to reflect on unexamined aspects of their lives. Not all graphic novels will, of course, but the same might be said of much of the traditional literature on bookstore shelves" (2010).

### **Graphic Novels & Text-based Novels**

Graphic novels contain many of the same literary devices and strong story elements as their text-based counterparts, presenting familiar concepts in a new light. This helps students make literacy connections and debunks the idea that graphic novels are value-free texts (Connors, 2010, p.94) without deeper meaning. Avgerinou & Pettersson (2011) discuss the ambiguity of interpretation. While the text in text-based novels can be read different ways, so too can the images in graphic novels be interpreted in different ways. Avgerinou & Pettersson also discuss how traditional boundaries between text and images are dissolving, and that successful visual interpretation of images is dependent on several factors, such as the instruction, "the medium, on the type of information, and also on the amount of time learners are permitted to interact with the material" (2011).

Felten (2008) suggests that the pictorial format is coming to prominence in Western culture. While there isn't much emphasis on image use in the English Language Arts classrooms, there is a heavy influence of images and diagrams in the history, maths, and sciences (Felten, 2008; Dallacqua, 2012). But, how to interpret images, what to look for, and where to look for it are not being taught in the classroom. Felten asserts that "many of the leading books on pedagogy in higher education make at most a passing reference to visual-literacy considerations, in effect treating images as mere illustrations and ignoring the myriad of ways people make meaning by combining visuals and texts" (2008).

Little, Felton, and Berry (2010) stress that while modes of image transmission increase at a break-neck pace, the student's ability to create meaning and understand such instances has not increased. They discuss how "visual literacy continues to be marginalized in the national discourse about education, particularly liberal education" (2010). Little, et. al. (2010) recognize that students with visual literacy skills can better serve their general education background, making it easier to move from an academic to a non-academic setting.

### **Adaptations, Challenges, & Learning Potential**

Graphic novel adaptations have surged in the last few years (Gibson, 2009; Price, 2009); some of higher quality than others. Many times, graphic novel adaptations are seen as stepping-stone literature, despite their ability to have significant impact on their own (Weiner, 2004). Stepping-stone literature is literature that is used to bring students to more 'quality' texts, such as abridged texts leading to their complete counterparts. Some authors argue that graphic novel adaptations of classic texts introduced them to literature they otherwise would have never encountered (Drawing on..., 2012; Gibson, 2009; Schwarz, 2002; Tomasevich, 2013). However, many educators, librarians, and parents fear that graphic novel adaptations are sub-par, watered-down summaries with no value which dilute the true meaning of the



original texts (Price, 2009), rather than true-to-text translations. This view makes bringing graphic novels, adaptations, or otherwise, into the classroom difficult.

Wolfe and Kleijewgt (2012) expand upon Jacobs (2007) and put forth that the images in graphic novel adaptations lend deeper meaning to the text. Wolfe and Kleijewgt discuss how graphic novels provide access points into the world of complex texts in the form of adaptations. They specifically mention Shakespeare, but also make it clear that there is some level of doubt, however small, about whether students actually understand the images they are presented with in these forms. Their study clarifies that, without instruction and discussion led by the educator, deeper visual meaning is lost on the part of the viewer. Wolfe and Kleijewgt (2012) continue, saying

High-quality visuals do not simply illustrate the action contained in the text; they also provide for much richer understandings than the text alone can provide. Similarly, we argue that the value of visuals cannot be understood as simply motivational. It is not just that students like images to accompany text. Rather, visuals can offer students the opportunity to expand their level of textual comprehension, especially when the text is difficult.

Wolfe and Kleijewgt analyze how images portray literary devices such as tropes, metaphors and symbols, through the graphic novel adaptations of *Othello*. They demonstrate how graphic novel adaptations can aid readers by offering "more complex and coherent responses to difficult text" (2012).

Wolfe and Kleigwegt take graphic novel adaptations beyond stepping-stone literature and into comprehensive learning practices. Despite their work, Low (2012) worries that graphic novels are not being judged for the format's literacy merit. He feels this neglect "reflects a hierarchal bias" (Low, 2012) of educators which holds print-based literature as providing more educational value than the image-laden graphic novel. By looking at

attributes in graphic novels that aid in student literacy acquisition, students should continue to pull from their background knowledge of print-based techniques, media, and other sources.

Rice believes graphic novel adaptations are about "looking where authors and illustrators take artistic liberty with folklore, legends, and traditions, and comparing those deviations with student knowledge, original source material and the like" (2012). Rice discusses the importance of vetting graphic novels before application, as well as finding a quality adaptation, one that "sampled the language of a good translation, that adhered to the original representation of plot and character, that was honest about the violence while not being a slave to it" (2012).

One of the challenges with adaptations is the deviation from the original material, and background sources. Rice noted that one of her students "experienced metacognitive tension as he grappled with the dissonance between his background knowledge, the graphic novel, and the original text" (2012) and continued to question if such difficulties promote literacy. She questions how accurate statements about students grasping material from graphic novels really are, since the student she discussed had no other issues with reading comprehension and was a native English speaker, which is an essential point to bring up. This "dissonance" between what the reader knows and what the text implies makes for interesting discussion material which can promote deeper understanding of, conversations about, and learning opportunities regarding the graphic novel in question. However, if the reader cannot get past these hold-ups, greater comprehension cannot be gained.

Weiner (2004) discusses the combination of words and pictures in graphic novels and how "a well-done graphic novel offers the immediacy of the prose reading experience, with the pictures and the words working simultaneously, making a graphic novel not only something one reads but something one sees" (2004). Weiner also discusses how graphic novel adaptations of classic works can be used, not only as introductions, but to provide

worthy reading experiences on their own, or to be used in conjunction with other adaptations, such as film.

### **Visual, Critical, & Multimodal Literacies**

Changing the perceptions that some students, educators, and parents have of graphic novels is a step toward a fuller literacy tool-kit for students. Articles like Connors' (2010) show the favorable results graphic novels can achieve—if time is taken to introduce and discuss the format. However, today's educational system is still dominated by verbal and written literacy, enforced by standardized testing. Human experience has grown to include visual, multimodal, critical, and many other literacies; literacies which look at all aspects of the world, and draw information from those sources. While there is no doubt that print-based literacy is invaluable in today's society, it is not the only skill a successful adult needs. Gillenwater (2009) argues that neglect other literacies happens inadvertently, as educators place greater value on print literacy than visual, critical, multimodal, etc. This placement of importance is "not validated scientifically, but socioculturally [sic]" (Gillenwater, 2009). Looking at ways in which stated literacy standards can be achieved through the use of visuals combines visual and critical literacy skills, while the graphic novel format is multimodal—combining print and image.

Monnin (2008) argues for the inclusion of multimodal, media, and other formats in the classroom. She comments that print-based literacies are not the only skill today's students need for daily life. This combination of print and image-based literacies is the basis of multimodal and critical literacy enables the student to be better prepared for various media encountered in the real world (Dallacqua, 2012, NGACBP, 2010), skills currently neglected.

Avgerinou & Pettersson (2011) used Heinich, Molenda and Russel's (1982) definition of visual literacy. Visual literacy is "the learned ability to interpret visual messages accurately and to create such messages. Thus interpretation and creation in visual literacy can be said to

parallel reading and writing in print literacy" (p. 62)" (Avgerinou & Pettersson, 2011).

Avgerinou & Pettersson also stress that visual literacy "involves cognitive functions such as critical viewing and thinking, imaging, visualizing, inferring as well as constructing meaning" (2011). These critical thinking skills are a major part of the CCSS, which encourage students to examine all aspects of a text, rather than just surface meaning.

Visual literacy extends into many subjects, as previously mentioned. Students need to be able to read and interpret images in order to gather data from them; they need to look beyond the surface meaning and decipher the information contained within through critical analysis—a critical literacy skill. This decoding aids in better comprehension of multiple subjects, presenting transferable skills which enable success both inside and outside the classroom.

Schönborn & Anderson (2006) discuss the importance of students reading visuals in biochemical education in a university setting. Their results showed that students frequently did not detect the correct information from visuals, despite the answers being presented directly in the images. Schönborn & Anderson theorized their results occurred because the students have not been taught how to read and interpret the information in the images.

A study by Brumberger (2011) found similar results to Schönborn & Anderson (2006). Brumberger studied university students, termed Millennial Learners, and their visual communication skills. She found that, though the students had been brought up around technology and surrounded by images, they did not always receive the messages and visual cues conveyed within those images. She stressed that educators place too much assumption on the skills inherent in today's students. Though humans are surrounded by images, ads, artwork, and other visuals on a daily basis, it does not mean that they are visually literate (Brumberger, 2011; Felten, 2008).

What the studies by Brumberger (2011) and Schönborn & Anderson (2006) suggest is, like all literacy concepts, visual and critical literacies needs to be taught before students can be expected to process, analyze, and interpret—a thought echoed by Wolfe and Kleijewgt (2012)’s article and Dondis’ (1973) entire book, *A primer of visual literacy*.

However, the problem with the need to include visual literacies into the curriculum is that teachers haven’t been taught how to teach those literacies. Wolfe and Kleijewgt (2012) discuss the gap in both student, and teacher, education. Teachers are not trained how to teach visual literacy or interact with multimodal material, which makes encouraging “students to higher-order visual interpretation” (2012) difficult and causes a barrier when introducing new formats. While the CCSS has begun addressing this gap by introducing visual standards in the primary grade levels, there are visual standards for the secondary grade levels. This presents a transitional problem for students who have not encountered CCSS visual standards in their primary education and are now in secondary level classrooms.

It is important to note that, “[w]hile research is beginning to clarify the elements involved in decoding an image; we still do not know the step-by-step process by which we interpret visual data” (Stanley & Sturm, 2008). This makes any study based around analyzing how graphic novels aid students in achieving stated literacy standards difficult—especially if standards attempt to create distinction between the words and visuals, or don’t include visual analysis at all. In the graphic novel format, the distinction between text and image cannot be made, since the heart of this format is the combination of words and images.

## **5. Methodology**

### **Creating Attributes and Criteria**

This study looks at ways graphic novel adaptations can aid students in achieving CCSS for reading literature in American secondary classrooms. As this study does not directly deal with students, questions have been developed which look at ways in which

specific attributes present in the graphic novel adaptations visually reflect the criteria of each standard. The attributes were developed alongside the CCSS and reflect the criteria that the student should be able to satisfy through visual analysis. The structured questions are intended to draw out traditional literacy attributes from the graphic novels in a visual manner—dealing with the same topics of discussion that a print-based analysis of the text would.

This study looked at CCSS for literature, and drew upon several articles which focus on analyzing graphic novels, artwork, film, traditional literature, and visual analysis techniques (Connors, 2012; Dallacqua, 2012; de Vos, 2005; Gillenwater, 2009; Rudiger, 2006; Serafini, 2011), in order to develop specific visual attributes relating to the CCSS criteria. The construction of attributes also drew from a study by Hamilton (2001), which focused on looking at newspaper photographs and how those images promoted literacy. While the Hamilton study was not about graphic novels, it contained key elements which were useful in explaining how visual information is broken down, and was used to focus the information found in the other articles.

There are three basic functions of the image, as stated by Hamilton (2001), which were used in assessing the criteria. The first is the textual function. This analyzes the composition of the image based on the “spatial arrangement of the elements in [the image]; aspects of modality such as colour, contrast and brightness and texture” (Hamilton, 2001). This function works with both individual images and the entire graphic novel, since images, colors, contrast, brightness, and texture can change and develop through the work. Downey (2009) stresses the idea of color affecting meaning and emotion, and addresses how "pictures can stereotype people, how angles of viewing affect perception, and how realism or the lack of it plays into the message of a work." These ideas combine to create something greater than

a singular image; affecting how the reader interprets the graphic novel. There are three subsequent values, provided by Hamilton, which go along with this function.

The first value is information value, or how image placement affects the reading of the image, an idea which Rudiger (2006) also discusses. Placement affects character relationships, foreshadowing, and important information transmission within the novels. For example, important characters are usually introduced at the left-hand side of a panel, since in Western society, readers' eyes move from left to right. The main character is positioned to draw the eye, creating immediate connection and prominence. The characters' expressions are also useful in identifying information. Montoya (2011) discusses the use of facial expressions and body postures to convey meaning, symbolism, and motivation which are essential for story progression.

Closely tied to the information value is how the images attract the reader's attention. This demonstrates relationships between the characters, the importance of visual devices, character development, theme, and mood as shown through foregrounding, backgrounding, and size of images. Color, or the lack of, contributes to the transmission of ideas, themes and character development (Connors, 2012; Serafini, 2011). Brighter colors signify stronger emotions, such as red for passion or anger; while subdued greys and tans imply a somber mood.

The third value is framing, or how "the presence or absence of framing devices, realised by elements which create dividing lines or actual frame lines, disconnects or connects elements of the image, signifying that they belong or do not belong together" (Hamilton, 2001). This value has been interpreted to deal with panel sizes, whether there are borders to contain the images, and whether the character breaks through those borders. These aspects connect to the pacing, the content of the graphic novel, the development of the story, and character development (de Vos, 2005; Rudiger, 2006).

The second function deals with the literary devices presented through the images, and how those devices shape the narrative, and develop the characters' actions (Connors, 2012; Dallacqua, 2012). Examples of literary devices include metaphor, theme, and hyperbole. Devices are shown through "the actions and reactions of participants in images" (Hamilton, 2001), as well as through background images, and in some cases anachronisms, to convey symbolism and deeper meaning.

The third function is the interpersonal function of the image. This function deals with the "the relationship between the image and the viewer, created by the gaze of the participants in the image, and by camera shot and angle" (Hamilton, 2001). This takes, not only the character relationships into account, but also the reader's connection to the graphic novel, plot, and characters by looking at choices regarding the point of view established by the narrative and the illustrator's choices.

Not specifically mentioned, it is important for readers to not too broadly separate text and images (Gillenwater, 2009), which work cooperatively to give meaning, story, and character development. De Vos (2005) cautions not to ignore the meaning that text has within the graphic novel—especially within graphic novel adaptations that incorporate the original text. Also important are the size and shape of the text boxes, the font, and whether the text is in a speech bubble or narration box all convey different meaning.

Hamilton's functions present ways to analytically access graphic novels, and give a specific language to the ideas expressed by the other articles. They also present concrete examples of traditional literary discussions interpreted visually, which aids the reader in satisfying CCSS. Since the functions presented work in conjunction with the CCSS, it would not make sense to attempt separation of specific standards and attributes to fit within each function. Therefore, all functions were used during the analysis and discussion of the graphic novels for this study, even if specific terms were not used.



## Grouping

The graphic novels being studied are grouped according to secondary grade level distinction (9-10<sup>th</sup>; 11-12<sup>th</sup>) and the CCSS literacy criteria number. These two grade-levels distinctions are not being compared against one another. While many of the standards parallel each other in terms of grade levels, the 11-12<sup>th</sup> grade standards do deviate from the 9-10<sup>th</sup> grade standards. This reflects different critical aspects between the higher and lower grade levels. While the CCSS are primarily intended for text study, they have been focused through a visual lens for graphic novel analysis.

Two standards, the 8<sup>th</sup> and the 10<sup>th</sup>, have been omitted from the discussion for each age group. This is because the 8<sup>th</sup> standard is not applicable to literature and the 10<sup>th</sup> standard cannot be judged without classroom testing. Therefore, the texts were not analyzed with these two standards, and are excluded from the discussion.

## The Graphic Novels

The graphic novel adaptations chosen for this study are based on works that are read in the American high school curriculum in the traditional text-based format at the CCSS levels being studied.

For 9<sup>th</sup> and 10<sup>th</sup> grade

- Geary, R. & Dickens, C. (1990). *Great expectations, by charles dickens, adapted by rick geary*. New York, NY: Papercutz.
- Green, J. & Dickens, C. (2009). *Great expectations: The graphic novel*. (Original text version). Litchborough, UK: Classical comics
- Hamilton, T., & Bradbury, R. (2009). *Ray bradbury's fahrenheit 451: The authorized adaptation*. New York: Hill and Wang
- Hinds, G. (2010). *The odyssey: A graphic novel by Gareth Hinds. Based on homer's epic poem*. Somerville, MA: Candlewick Press

For 11<sup>th</sup> and 12<sup>th</sup> grade

- Babra, N. & Shakespeare, W. (2008). *Fear no shakespeare graphic novels: Adaptation of hamlet by william shakespeare*. New York, NY: Spark Publishing
- Corzine, A. & Bronte, C. (2011). *Jane eyre: The graphic novel*. (Original text version). Litchborough, UK: Classical Comics, Ltd
- Lott, R., & Poe, E. A. (2008). Edgar allan poe's the black cat, adapted by rod lott, art by gerry alanguilan. In T. Pomplun (Ed.), *Graphic classics: More tales by five favorite authors in the graphic classics series*. 1-12. Mount Horeb, WI: Eureka Productions.

### **Abbreviations**

In order to discuss the findings, the titles have been abbreviated as follows.

- Classics Expectations= Classics Illustrated's adaptation of *Great Expectations*
- Classical Expectations= Classical Comic's adaptation of *Great Expectations*
- Classical Jane= Classical Comic's adaptation of *Jane Eyre*
- Graphic Cat= Graphic Classics adaptation of *The Black Cat*
- No Fear Hamlet= Fear No Shakespeare's adaption of *Hamlet*
- *The Odyssey* and *Fahrenheit 451* adaptations will remain titled as they are, as they have no publishing name

Page numbers and panel numbers are displayed as follows for referencing:

- 25/3—This reads page 25, panel 3.

Full citation of the work within the discussion will read: "No Fear Hamlet: 25/3"

### **Common Core State Standards**

A full list (and table) of the CCSS for grades 9-10 and 11-12, the corresponding attributes, and explanations about how attributes correspond to each standard have been included in the Appendix. The CCSS for grades 9-10 and 11-12 were taken directly from the

Common Core website ([www.corestandards.org](http://www.corestandards.org)) and listed in the table in the 1<sup>st</sup> column (Grades 9-10 Standards; Grades 11-12 Standards). The attributes were derived from the discussion above (**Creating Attributes and Criteria**), and are in the second column of the table (Grades 9-10 Attributes; Grades 11-12 Attributes). Greater discussion of how the attributes satisfy CCSS criteria will be presented in the discussion below, and in the table in the Appendix.

Common Core State Standards will be presented in as follows

- Grade 9-10—CCSS.ELA-Literacy.RL.9-10.1
- Grade 11-12—CCSS. ELA-Literacy.RL.11-12.1

This equates to

- CCSS—Common Core State Standard
- ELA-Literacy—English Language Arts-Literacy
- RL—Reading Literature
- 9-10 OR 11-12—the grade level of the standard
- 1—the number of the standard, which can be from 1-10 for each grade level.

This enables the discussion to focus directly to the standard number and grade level being illustrated, with minimal confusion.

## **6. Assumptions**

Until further testing is undertaken, these are the assumptions this study is working under:

- The researcher's prior experience with the original texts might enable her to make inferences where the intended audience cannot.
- While each graphic novel may exhibit the chosen attributes in part or in total, only the strongest and clearest examples of each attribute are presented. This means that the data presented is in no way exhaustive.

- The focus of this study is on the graphic novel format and how the visual components of each graphic novel satisfy the CCSS. This means how traditional literacy is satisfied through visual imagery.
- It is beyond the scope of this study to analyze the text portion of the graphic novel. Therefore, images will primarily be analyzed with the attributes and criteria.

## **7. The Data**

As a result of this study, profile reports were developed for each graphic novel which provide an “at a glance” summary of the CCSS and the coded attributes applied to the graphic novels. Within each of these profiles, examples of how the graphic adaptation met the stated criteria are given (see Appendix), though in less detail than in the **Discussion**.

## **8. Discussion**

### **Division of Discussion**

As the Common Core State Standards (CCSS) were divided into two grade levels, so too will the discussion. The CCSS were arranged such that they examine similar criteria in each grade level, however depth of examination changes as the student progresses in his/her school career; since CCSS were designed to be scaffolding.

### **Grades 9-10**

Only the strongest instance of each standard and corresponding attributes have been presented for discussion. All images have been reproduced with permission of respective publishers.

- CCSS.ELA-Literacy.RL.9-10.1

CCSS.ELA-Literacy.RL.9-10.1 deals with explicit and inferential information gathered from the texts. To interpret this standard visually, evidence was gathered regarding body language, facial expression, image placement, and foreshadowing in support what was said explicitly as well as inferentially within the graphic novel.

Attribute A for CCSS.ELA-Literacy.RL.9-10.1 looks at character's facial expressions and body language. Examples of the types of emotions shown were happiness, sadness, and fear. These emotions were expressed well in the Classical Expectations with facial indicators—smiles for happiness: Image 1 (62/1); tears for sadness: Image 2 (44/4); wide eyes for fear: Image 3 (28/2). The instance of happiness in Image 1 (62/1) provides inferential and explicit information. In the panel, Pip and Herbert are lodging together, and Pip asks Herbert, who was brought up in higher standing, if he will coach Pip in being a gentleman. Herbert is smiling and his eyes are focused on Pip, and his body fully facing Pip, illustrating openness. All these aspects indicate happiness and friendship. The dialogue that Herbert says, “With pleasure” explicitly indicates happiness, as it is synonymous with happiness.



Image 1: Facial expression—happiness, reinforced by text. ©Classical Comics Ltd.



Image 2: Facial expression—sadness. ©Classical Comics Ltd.



Image 3: Facial expression—fear. ©Classical Comics Ltd.

Body language also expressed many inferences about the textual situations, and corroborated with the text. Examples included happiness, anger, and plotting. These emotions were expressed with body positions—happiness, the character faces either the reader or the character he's interacting with, posture is straight, and the angles and lines used to create characters' bodies are soft: Image 4 (Classical Expectations 143/5). For anger, angles are sharp, and instances of action (such as yelling or striking) are included: Image 5 (Classical Expectations, 41/1). In instances of plotting, the character is generally hunched over, shoulders rounded, while looking over his shoulder for eavesdroppers (*The Odyssey*, 171/4).





Image 4: Postures indicating happiness. ©Classical Comics Ltd.



Image 5: Posture—anger. ©Classical Comics Ltd.



Attribute B for CCSS.ELA-Literacy.RL.9-10.1 looks at text box shape and foreshadowing. The shape of text boxes introduces inferences into the text, alongside directly stated details. The speech bubbles alert the reader to what characters are saying, or what they are thinking, which aids in story progression, character development, and motivation. In *Classical Expectations*, the shape of the speech bubbles provided inferences about how a character spoke, or thought: Image 6 (*Classical Expectations*, 48/5). When the character is angry or yelling, the boxes are jagged: Image 7 (*Classical Expectations*, 16/1). If the character said something as an aside, the lines of the bubble are dotted: Image 8 (*Classical Expectations*, 35/4). Image 8 also illustrates a text box. With a text box the reader can infer that the narrator, Pip, is outlining the story (*Classical Expectations*, 7/1; 20/1; 35/4; 64/2).

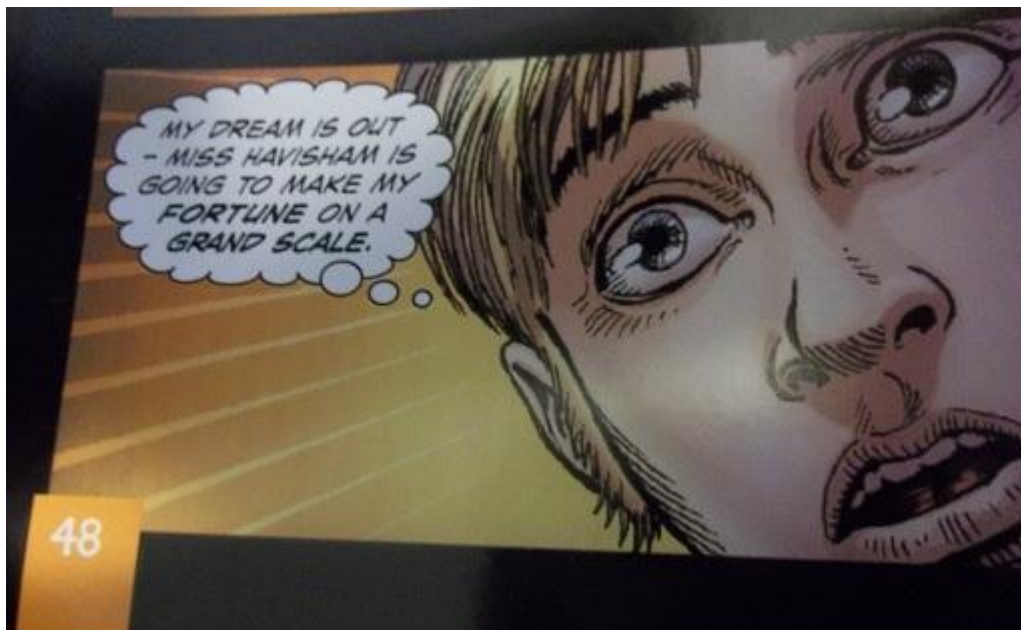


Image 6: Thought bubble. ©Classical Comics Ltd.



Image 7: Speech bubbles—yelling. ©Classical Comics Ltd.



Image 8: Speech bubble—whispering; Text box—narrator speaking. ©Classical Comics Ltd.

Attribute B for CCSS.ELA-Literacy.RL.9-10.1 deals with foreshadowing, which is present in the images, rather than in the text, since graphic novels are image-focused. In the *Fahrenheit 451* adaptation, the images foreshadow Montag hiding books, and his subsequent fall from grace as a fireman. This is shown by his looking at air vents as he passed them. In one instance, the 1<sup>st</sup> panel (19/2) shows Montag touch his fireman's patch. In the next panel (19/3), the reader then sees an air vent taking up the entire space. In the next panel, the reader sees Montag looking at the vent (19/4); the only color present is in his fireman's patch. Vents are shown in proceeding panels as places where people hide the forbidden books (36/1; 52/3). This visually foreshadows that Montag has been hiding books, that he will be caught, and that he will be punished.

Attribute C for CCSS.ELA-Literacy.RL.9-10.1 stresses the importance of image placement and character introductions. Images placed in the center of the panel or at the top left, since we read left to right, are considered the most important in the panel. Main characters are introduced with this principle in mind, as are images central to the plot—take the vent example above. Images that are larger are also shown as important as they dominate the panel as well as the story. This is best expressed in the introduction of main characters.

When Montag in *Fahrenheit 451* is introduced, he is a fireman. However, there are no full, direct views of his face. He is the center of each of the panels, illustrating his main character status. The reader doesn't know who Montag is, just as Montag isn't self-aware. He is only his job—to the reader and himself. He's alone—showering, traveling, walking. He is all in black—the only color the reader sees is in his fireman's patch, glowing red and yellow against the darkness. The people he's surrounded by are bland and white, reminiscent of sheep. The fireman patch burns against the darkness, glowing like the fire he uses, and portraying Montag only as his job. As the story progresses, and the more Montag develops, the more visually present he becomes to the reader, culminating in the reader finally seeing

the entirety of his face (146/4), not obscured by masks or shadows. This presence happens at the end of the novel, when the city is bombed—demonstrating rebirth for Montag and humanity—reinforcing the phoenix symbolism.

- CCSS.ELA-Literacy.RL.9-10.2

CCSS.ELA-Literacy.RL.9-10.2 deals with the development of the central theme within the text and its development throughout the text. To visually interpret this standard, evidence was gathered from the graphic novels dealing with how themes and devices are shaped by visual attributes such as color or image.

The first attribute for CCSS.ELA-Literacy.RL.9-10.2 deals with how the themes are expressed through the use of color. In *Classical Expectations*, the use of color and clothing is used to distinguish social class, a theme which runs through the entire graphic novel. This theme is reflected in character's clothing. Lower class characters have drab colors, and the higher class have bright, bold colors. When Pip is introduced, the reader can distinguish that he is of a poorer, working, class before being told. His clothing is clean, though ill-fitting, and the colors are bland—varying shades of tan and brown: Image 9 (*Classical Expectations*, 7/1). However, compared to Magwitch—the convict—Pip looks much higher in station. Magwitch is dirty, his clothes one color (grey), ripped, full of holes, and look to be falling off: Image 10 (*Classical Expectations*, 8/2).





Image 9: Drab colors of the lower class. ©Classical Comics Ltd.

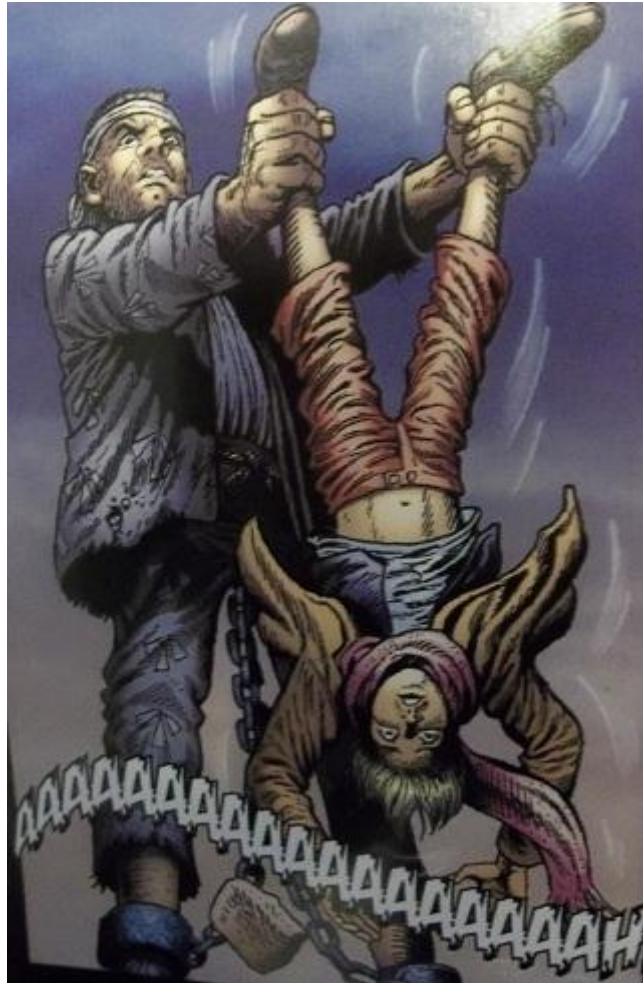


Image 10—Ripped and dirty clothes of the convict, compared to those of the working class. ©Classical Comics Ltd.

When Pip is positioned next to his sister, there is a disparity, despite them both coming from the same household—and working class. But, her clothing is slightly better since she is higher class—not an orphan. She wears a pink dress, which is better fitted than Pip’s clothing (Classical Expectations, 14/1). When the relatives come for Christmas, Pip’s station is again emphasized by his drab and ill-fitting clothes, while his family wear bright colors, are well-tailored, and the men wear hats (14/1; 14/2). When Pip comes into contact with Estella, he is again visually thrown into the lower class. Estella’s clothes are pristine and pink (20/3). Once Pip is brought to a higher station, his clothes improve in both color and appearance: Image 11 (55/1). Pip’s clothing reflects his change in status, yet despite the better tailoring and coloring, the clothes still appear to be ill-fitting. This suggests that the rise in

station doesn't quite fit for Pip. He has limited outfits (55/1; 72/1; 137/2), whereas Estella is shown in several dresses, again showing the disparity between classes, and foreshadowing Pip's money has limits.



Image 11—Clothing of the upper class. ©Classical Comics Ltd.

Attribute B of CCSS.ELA-Literacy.RL.9-10.2 examines how literary devices visually developed. By illustrating the disparity between colors and tailoring, the reader can distinguish who ‘belongs’ in which social class, whether they come from money or earned it through hard work—presenting a visual metaphor. Magwitch never quite fits in his clothes, despite rising in station and having his colors grow brighter. Magwitch’s shirtsleeves are continuously rolled up, even when he’s come into money, suggesting that he is working to earn his station: Image 12 (Classical Expectations, 102/1). This shows the difference between

earned money and born-into money, since born-gentlemen do not roll up their sleeves, nor do they do physical work.



Image 12: Instance of clothing, and action, betraying class. ©Classical Comics Ltd.

Attribute C for CCSS.ELA-Literacy.RL.9-10.2 examines whether the eye is drawn to these visual devices and themes. These subtle, yet significant, changes in color draw the eye of the reader because of the contrast with the rest of the novel. The background is muted and subtle—often greys or browns, so when there is a pop of color on the page, the eye is drawn to it. These attributes help the student recognize theme, track the theme’s progression, and draw inferences from the images, aiding in student achievement of CCSS.ELA-Literacy.RL.9-10.2.

- CCSS.ELA-Literacy.RL.9-10.3

CCSS.ELA-Literacy.RL.9-10.3 deals with how a student analyzes complex characters as they develop and interact with other characters throughout the text. To visually interpret this standard, evidence was gathered from the graphic novels regarding the visual representation



of character motivation, development and interaction based on facial expressions, image placement, postures and body language.

Attributes A, B, and C of CCSS.ELA-Literacy.RL.9-10.3 were fairly well represented throughout the graphic novels; and often the three standards worked together to satisfy CCSS.ELA-Literacy.RL.9-10.3. By analyzing the graphic novels by these attributes, it was determined that characters in all instances did develop, both visually through changing illustrations—such as Pip from the *Classics Expectations* who physically added as the story progressed—and emotionally—such as Montag in the *Fahrenheit 451* adaptation who's face showed no emotion at the beginning of the novel, but grew to encompass many emotions as he realized that burning books and destroying knowledge was not the only way. This culminated with the reader finally seeing Montag's face un-obscured and lit by the fire of the bombing (*Fahrenheit 451*; 146/6). It makes sense that these characters develop through the novels, since they are based on classic works in which the characters do not remain static.

Attribute C analyzes how main characters interact with one another on the page, and how those character's body postures and facial expressions develop throughout the course of the text—expressing relationships and motivations. In *Classics Expectations*, Pip and Estella's first interaction, Estella is drawn physically above Pip (*Classics Expectations*, 8/2). She looks down on Pip, as the reader can tell because of the direction of Estella's eyes, and is physically taller than him (8/3; 8/5). This indicates their differences in social and economic status—Estella comes from money, while Pip is poor and working class.

Later in the story, when Pip returns to Miss Havisham's estate after meeting his benefactor and realizing his 'great expectations' were misinformed, it is Pip who stands above both Estella and Miss Havisham, representing that he is morally better than them, and by offering forgiveness for their cruelties (*Classics Expectations*, 33/4). He is looking down on them for their behavior and immorality. This scene also illustrates one of the themes of the

novel: those who come from money do not necessarily have class (Classics Expectations, 34/4; 34/7). The final telling interaction occurs at Here the end of the novel. Pip comes upon Estella seated (Classics Expectations, 44/2). He has the high ground, both moral and emotional, as illustrated by his position on the page; however, when Pip and Estella walk away together, they are on the same plane, making it seem like equilibrium has been reached between them, and their differences overcome (Classics Expectations, 44/8).

- CCSS.ELA-Literacy.RL.9-10.4

CCSS.ELA-Literacy.RL.9-10.4 deals with figurative and connotative meanings within the text, and how those choices affect the tone, and sense of time and place. To visually interpret this standard, evidence was gathered regarding how the figurative and connotative meanings of the images in the graphic novels visual represented tone, meaning, and time and place.

As with the previous standard, attributes A-D of CCSS.ELA-Literacy.RL.9-10.4 work together to determine how a work satisfies CCSS.ELA-Literacy.RL.9-10.4. There are two poignant examples dealing with the visual representation of this standard. In Classics Expectations, the images are drawn in a very cartoonish style, which does not correctly match the tone of the original novel and seems to trivialize the content. The connotative meaning of these images is that of a much younger audience, giving the story an inappropriate feel for the 14-16 year age group. Because of the connotatively young images this graphic has an informal and inappropriate tone, which detracts from the effect of the novel and causes the reader to become distanced. This detracts from the student achieving the standards, since it might put that student off from reading the graphic novel all together, feeling that it was beneath him/her.

However, in the graphic novel adaptation of *The Odyssey*, the opposite is the case. The visuals presented in *The Odyssey* are more sophisticated. Their connotative meanings evoke a sense of Ancient Greece, illustrate age appropriate characters that the reader can connect with, and match the tone of the material. The images reflect the warm tones of the Grecian setting—dry tan sand, deep blue water, yellow stone houses. The characters, from the gods to the humans, exhibit almost stereotypical Grecian noses and their outfits match the period, as do weaponry. The artwork is not childish, nor does it go beyond appropriateness levels for the grade-level. The images evoke the sense of ancient Greece and mythology, reflecting the blurred line between humanity and the gods in the time period. The tone in this work is elegiac, evoking the storytelling frame present in the original *Odyssey*. However, while the images match the tone and setting, the actual text is at odds. There is slang and language used in this adaptation which does not match the traditional, ancient Greek tone—instead making it modern. While this might help the student understand the story better, it also might distance the student from the story because of the juxtaposition between the traditional images and the modern language (*The Odyssey*, 59/4).

- CCSS.ELA-Literacy.RL.9-10.5

CCSS.ELA-Literacy.RL.9-10.5 deals with structure and order of events within the novel, and how those choices affect pacing, and create mystery, tension, or surprise. To visually interpret this standard, evidence was gathered regarding how instances of parallel plots, time manipulation, and visual effects are visually represented within the panels.

Attribute A for CCSS.ELA-Literacy.RL.9-10.5 is intended to reflect whether the panels make sense concerning how they're arranged on the page, and whether those arrangements create multiple interpretations. The panels in *The Odyssey* are not always arranged in a straightforward way, but they combine in such a way as to create a straightforward story.

Sometimes panels overlap one another, or are haphazardly arranged. These choices create moods within the graphic novel, such as tension (*The Odyssey*, 201/3-6). In the aforementioned example, the panels are jagged and overlapping, showing the laughing suitors underneath Telemachus' bloody predictions about what will happen to those suitors now that Odysseus has returned. This foreshadowing builds the scene up, illustrating what will happen to the suitors, and creating tension until the prediction happens.

Attribute B for CCSS.ELA-Literacy.RL.9-10.5 addresses how panel size, shape, and layering are used to create tension, or mystery within the graphic novel. Tension is built up in this graphic novel multiple times, as in the example above. Another instance occurs when the reader sees Poseidon stirring up a wave around Odysseus' tiny raft (*The Odyssey*, 60/1). While the building wave is shown, the resolution is not resolved until the next page, forcing the reader to push onward with the story to resolve the tension. There is great detail in Poseidon, his trident, the water, and Odysseus on the raft. Though the panel sizes vary, when combined throughout the graphic novels they work together to keep pacing smooth.

Attribute C deals with panel breaks, or panel sizes, and how they affect pacing. The panel sizes in *The Odyssey* push the story forward, keeping it going at a strong pace, with only small spaces between panels. This is done by varying the sizes of the panels which advances the plot and keeps the progression moving forward. Panel sizes reflect the action portrayed within them. Multiple small and medium-sized panels push the story to move more quickly, creating a sense of action, tension, and almost frenzied activity, in an action-packed sequence. An example of such a sequence happens when Odysseus and Telemachus trap the suitors in a room and kill them. The panels are irregularly shaped and angular, which creates tension for the reader because of the instability and seeming inconsistent size of the images (*The Odyssey*, 218/1-6). Medium and large panels draw the action out and slow the story

down. These panels are used to build the action to a head and push it toward the peak in tension and action. They can create a sense of calm (*The Odyssey*, 248/1) or build tension (*The Odyssey*, 245/1).

Attribute D for CCSS.ELA-Literacy.RL.9-10.5 represents how panels provide information through jumps in the storyline, and is represented in some of the larger panels of *The Odyssey*. These give context, and a sense of time and place, by providing sweeping grand settings, and showing greater detail within each scene. One such example is when Odysseus encounters Poseidon during his escape from Calypso's island. One page-sized panel is taken up with Poseidon looming over Odysseus on his raft and stirring up the water into a terrible wave (*The Odyssey*, 60/1). The large panel forces the reader to slow down, and take in all the action.

Attribute E is intended to illustrate how parallel plots are visually represented. Parallel plots are shown by layered panels. When Penelope is crying over Odysseus being lost, there is a panel of Penelope, who is slumped against a wall in her room, a window over her head. She is crying (46/1). This panel is layered over the very wide shot of Odysseus sitting on Calypso's island (46/2), also alone with his head bowed—indicating sadness. This example illustrates how the stories and characters are connected, despite their physical distance. Both characters are shown physically alone, both are in postures which suggest despair. This helps the student analyze structure within the text, based on the images.

- CCSS.ELA-Literacy.RL.9-10.6

CCSS.ELA-Literacy.RL.9-10.6 reflects the point of view of the text. To visually interpret this standard, evidence was gathered regarding visual representation of how point of view or cultural experiences are created within the work based on the illustrations. How the images

are focused through the graphic novel adaptations in regards to the point of view is important, as those choices affect how much of the story to believe, the reliability of the narrator, and whether or not the story is biased because of those choices.

Attribute A for CCSS.ELA-Literacy.RL.9-10.6 is intended to determine how the images are focused. Within *Classical Expectations*, the point of view is first person, that of Pip looking back on the actions of his younger self. This is shown through the images in several ways. There are instances of the images literally being from Pip's perspective as he looks at things: Image 13 (*Classical Expectations*, 21/4), sometimes the view is from over Pip's shoulder: Image 14 (*Classical Expectations*, 8/3), and sometimes the reader is just observing Pip as though we are looking back on the past: Image 15 (*Classical Expectations*, 7/2). These instances provide different levels of connections and interactions with the text based on the POV choices. These instances create moods of mystery, tension, or surprise within the adaptation.



Image 13—Pip's perspective. ©Classical Comics Ltd.



Image 14: POV over Pip's shoulder. ©Classical Comics Ltd.

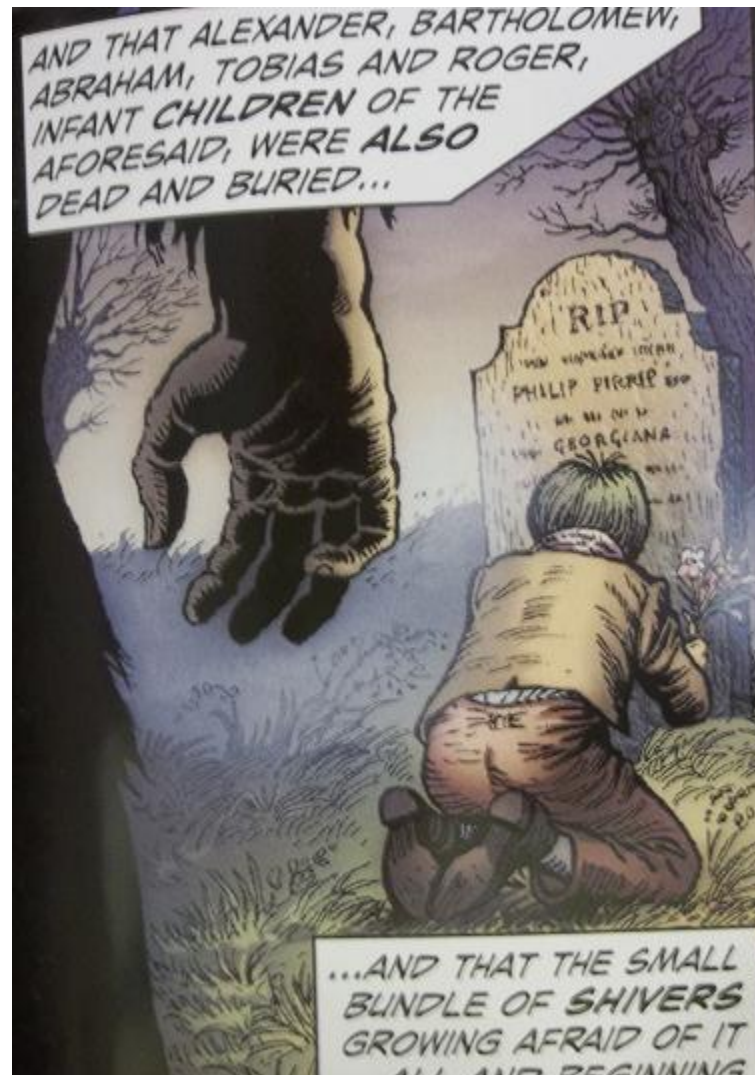


Image 15: Observing Pip in 3<sup>rd</sup> person. ©Classical Comics Ltd.

Attribute B is intended to reflect how the reader is connected to the POV within the graphic novels. One connection occurs through instances of reader participation. One such example is when the reader is made an active participant by acting as Pip. This happens when Pip steals the goods for Magwitch: Image 16 (Classical Expectations, 11/6; 11/7). The reader sees the goods and Pip's hand in the images, but, POV makes it appear to be the reader's hand, as though the reader is stealing the goods.





Image 16: Instance of reader participation (The middle and right-hand panels). ©Classical Comics Ltd.

Another connection made between the reader and the text is by being cast as a recipient of Pip's action—such as receiving the punch Pip throws during the fight with Herbert, which breaks through the panel frame, thereby making the reader Herbert in the fight: Image 17 (Classical Expectations, 34/1). This device is unique to the graphic novel format, in that traditional text-based novels cannot provide such an experience. By changing images to reflect the characters as acting on the reader creates the added element of the reader feeling that the action is his own, provides a more active experience, and creates an emotional investment in those characters. Though, having so many changes can be disorienting to the read and has the potential to lose the flow of the story, which might negatively affect student achievement of the standard. However, this device is useful in helping the student determine the point of view.



Image 17: Reader receiving Pip's punch. ©Classical Comics Ltd.

- CCSS.ELA-Literacy.RL.9-10.7

CCSS.ELA-Literacy.RL.9-10.7 deals with the graphic novel adaptation in context with the original by looking at it in different mediums. While graphic novels are technically a format, this standard is a useful addition to be used with another adaptation, such as film. To visually interpret this standard, evidence was gathered regarding visual representation of how the graphic novel adaptation is similar to and/or different from the original work, which can include character interactions, dialogue, and other visual representations. This standard has a lot of potential for discussion, and the role of the graphic novels chosen for this study is clear. Indeed, entire papers could be written for each graphic novel adaption presented on this standard alone. Each adaptation presented had its own set of strengths and weaknesses in regards to comparison with its source material.

Classics Expectations leaves out a lot of material, character interaction, and general motivations, thereby morphing into a more summary text. Classical Expectations did a much better job at showing character development, motivations and inter-textual connections. Each adaptation is bound to make judgment calls about what is included or excluded. It is the

reader's job to examine those additions and omission and discover what they add, or detract, from the text. In some adaptations, such as the Classical Comics editions, textual footnotes are included which give some background information about choices made within the adaptation.

A good adaptation ties all pieces of the story together. It states relationships and enables the reader to see how characters are connected, while not being too overt about it. It is subtle enough for the reader to make connections. The Classical Comics adaption was written using the original text, so the original language and complex story isn't lost. This creates realism for the time period, and challenge for the reader, establishes authenticity, tone and mood. Having this similarity in text enables the reader to make comparisons within specific scenes, between the adaptation and the original text.

- CCSS.ELA-Literacy.RL.9-10.9

CCSS.ELA-Literacy.RL.9-10.9 deals with how the text draws from other sources, such as the Bible, or Shakespeare. To visually interpret this standard, evidence was gathered regarding visual representation of how each graphic novel adaptation interprets and transforms outside source material. There are many instances, throughout the adaptations analyzed, that draw on biblical and mythological source material. *The Odyssey* adaptation provides concrete examples that are almost self-referential for the attribute A for CCSS.ELA-Literacy.RL.9-10.9. The story of Odysseus draws on other Greek mythology; there are instances of images from other stories in the background of the panels. There are visual representations of Prometheus, Hercules, King Minos, Orion, and many others (*The Odyssey*, 134/2). These sources are part of the history of the tale, and are a part of the progression of Odysseus' journey in a cyclical fashion.

There are also Greek mythological references in *Fahrenheit 451* to the phoenix—which is represented on the fireman’s patch (*Fahrenheit 451*, 19/2). These are bright and varied instances into deeper aspects of the texts and the lore surrounding their creation. It creates parallels between two stories written in very different times, yet still drawing from the same creative well. Attribute A helps the student satisfy CCSS.ELA-Literacy.RL.9-10.9 because seeing the suggestions of other stories through images is more striking than reading names on a page. The images themselves might evoke a curiosity within the student to do outside research, enabling him or her to gain a deeper understanding of the connecting literature. Where the student might not know who Prometheus was, they might recognize the image of a man getting his liver pecked out, and the image might encourage the student to look outside the text. This widens the student’s perception that the stories are related, and flow from one to another, while visually exposing them to the wider world of literature.

### **Grades 11-12**

- CCSS.ELA-Literacy.RL.11-12.1

CCSS.ELA-Literacy.RL.11-12.1 deals with explicit and inferential information gathered from the texts. To interpret this standard visually, evidence was gathered regarding body language, facial expression, image placement, and foreshadowing in support of what was said explicitly as well as inferentially within the graphic novel.

Attribute A for CCSS.ELA-Literacy.RL.11-12.1 is intended to draw out whether body language and posture are used in the graphic novel to communicate nuances and inferences. *No Fear Hamlet* often relies on characters and images to portray the inferences. Many times, the emotions of the characters are shown facial expressions and postures without the character saying “I’m scared” or “I’m mad”. The reader can see the emotions on each character’s face, such as Barnardo, and Marcellus’ terror at the approaching ghost (*No Fear*

Hamlet, 5/6), Hamlet's madness (No Fear Hamlet, 87/3), or Claudius' guilt (No Fear Hamlet, 102/2). But, the reader can also see the physical manifestations of the emotion in body language and posture—which can be just as telling. At the end of Fear No Hamlet, Gertrude drinks the poison intended for Hamlet. The reader is alerted that the poison is taking effect when Gertrude's position changes. First, she drinks from the poisoned cup, with no ill-effect (No Fear Hamlet, 196/2). Then her posture starts to change. Her head goes to her head (197/3) in a way that suggests a head ache or dizziness; next, she slumps in her throne (198/3). Finally, as she succumbs to the poison, Claudius, who is trying to cover up the poisoning, holds her on the throne (199/1) until Gertrude calls out “The drink, the drink! I am poisoned!” (199/3).

Not all the explicit and inferential visuals are directly connected to characters; sometimes they parallel a character's words, working with the text, to display images which emphasize the points being made. This is what attribute B within CCSS.ELA-Literacy.RL.11-12.1 is designed to analyze. One example of attribute B is Hamlet's view of his uncle as a beast. Claudius's image is shown as cloven-footed, horned beast, reminiscent of the devil (and drawing on Christian imagery) (No Fear Hamlet, 16/2). This image shows the reader how Hamlet views his uncle, demonstrating the bias that might come across the story since it is told primarily through Hamlet's eyes—a character who is grief-stricken at his father's recent death.

Attribute C of CCSS.ELA-Literacy.RL.11-12.1 deals with how images are placed and their importance. When Hamlet is introduced, an entire panel is taken up of just his head, and hand (No Fear Hamlet, 11/3). The reader next sees Hamlet taking up an entire panel and learns his name—as he mutters an aside (12/6). Being given two full panels to his introduction indicates Hamlet's importance. Since his introduction was piecemeal, rather than direct and face-on, the reader can infer that Hamlet is on the fringe—of his family, of sanity,

of society. However, within those two full panels, the reader still hadn't seen Hamlet's face or eyes. When the reader does see Hamlet's eyes, one is drawn larger than the other (13/2). The differing shapes in eye size, when a character is otherwise healthy, is an indication that something is not quite right.

Image placement also leads to ways the text foreshadows important scenes, which is what attribute D for CCSS.ELA-Literacy.RL.11-12.1 is intended to draw out. The reader sees Hamlet's madness before the plot reveals that he plans to act mad to exact revenge. It is shown in his facial expressions and body language, by the differing sizes of his eyes and the twisted way his fingers curl (No Fear Hamlet, 102/4), as well as in the shape of the speech bubbles. When Hamlet is affecting madness, his speech bubbles are ragged, dripping, and the tail of the speech bubble loops around, twists and turns around itself, much like the words Hamlet speaks in an attempt to confuse the listener (132/6). A second instance of foreshadowing in terms of Hamlet's character occurs when Hamlet's reflection is that of a skeleton. This occurrence happens before his sword fight with Laertes and foreshadows death (190/1).

While foreshadowing is shown through the images and advances the plot, there are many instances that are left uncertain, which attribute E analyzes. One of the key instances in No Fear Hamlet of this uncertainty is the lack of evidence supporting whether or not King Claudius did kill Hamlet's father. The reader knows that Claudius poisoned King Hamlet for the crown, as evidenced by his reaction during the play (No Fear Hamlet, 104/5) and his confession (115/5). But how prince Hamlet found out is another matter and the reader is left with many of the same questions that arise during the reading of the traditional text; one such question is was there really a ghost? While several characters see the ghost in the beginning of the play, Hamlet's mother does not (125/7; 126/1). Does this mean Hamlet is truly mad? Was the ghost concealing itself from Gertrude at that point? Were Horatio, Marcellus, and Barnardo making up the earlier sightings for Hamlet's benefit?

- CCSS.ELA-Literacy.RL.11-12.2

CCSS.ELA-Literacy.RL.11-12.2 deals with the development of the themes and central ideas throughout the text. To visually interpret this standard, evidence was gathered regarding visual representation of how themes and ideas are shaped by color or image.

In each graphic novel adaptation studied, there are instances of color being used to portray a theme or central idea. In *No Fear Hamlet* and in *Graphic Cat*, the color scheme is black, white and grey. These two adaptations in particular use this color scheme to great effect. *No Fear Hamlet*'s central themes are uncertainty and subjectivity. This uncertainty is reflected by the color scheme. There is no color, only shades of grey, white space, and occasional black shading. It can be argued that this indicates that nothing is certain, nothing is "black and white" and action can only be based on interpretation, and gut feeling".

*Graphic Cat* explores of the dichotomy between freedom and confinement, as well as the concept of madness. As *Graphic Cat* is a gothic tale, this black and white aspect lends a period feel, and emphasizes the contrast between the actions and the thoughts of the unnamed main character, who is also the narrator. The narrator thinks in black and white to justify his actions. These aspects are shown in the shading of the character's face and how images are illuminated. The reader can interpret his actions as subjective, or "shades of grey". When the Narrator is shown more heavily shaded, for example, the reader is alerted by foreshadowing of his mad actions (*Graphic Cat*, 3/1). The use attribute A helps the student achieve this standard because of the direct link between color and theme.

- CCSS.ELA-Literacy.RL.11-12.3

CCSS.ELA-Literacy.RL.11-12.3 deals with the author's choices about how to develop and relate elements of a story or drama. To interpret this standard visually, evidence

was gathered regarding character relationships and interactions based on facial expressions, image placement, postures, and body language.

Attribute A for CCSS.ELA-Literacy.RL.11-12.3 addresses how the graphic novel adaptation addresses important aspects of the source text. Some of the feminist ideas present in *Classical* do not always come through in the same way as the original; this causes the reader to not hear Jane's strong voice. While *Classical Jane* adheres to theme of independence and autonomy before love, the reader does not get the authorial intrusion, which alerts the reader to Jane's innermost thoughts and reasoning for important decisions. In the original novel, these intrusions enabled the reader to track Jane's growth as a character. In *Classical Jane*, her growth is shown in other ways—her posture and her figure size.

When Jane makes important decisions, her posture reflects her strong actions. Through her body language, her voice and opinion is "heard". For example, when Jane explains why she is leaving Thornfield after learning the truth of Rochester's marriage. Jane stands tall, looking down at Rochester, her back straight and her body angled toward Rochester. Her hand is closed, with one finger raised, as though she's admonishing him. Rochester's hand is up, as though warding off Jane's attack. Looking at the color palettes of each character: Jane is full of color and life, while Rochester is completely blue, which reflects his sadness: Image 18 (*Classical Jane*, 90/2). This image demonstrates that Jane does not want to compromise her immortal soul for fleeting happiness, and a ruined reputation, as Rochester's mistress.





Image 18: Jane's strong body language. ©Classical Comics Ltd.

Attribute C for CCSS.ELA-Literacy.RL.11-12.3 analyzes the development of character relationships through images. An interesting example occurs between Jane and St. John Rivers. When Jane and St. John first meet, St. John comes upon Jane begging at his door. He emerges out of the right corner of the panel, while Jane huddles in the lower left. Both are illuminated, yet still in shadow. He is clothed in foul weather gear, while Jane looks the part of the beggar. St. John towers over Jane who is crouched, illustrating him as her redeemer (Classical Jane, 93/2). This scene expresses how St. John views their relationship, should they have one—one of suffering for a better life. Throughout the rest of their

interactions, St. John is always larger than Jane (Classical Jane, 96/2; 100/1; 101/6). This size difference can indicate that St. John thinks less of Jane because he does not love her in a romantic sense. He sees Jane as a suitable missionary companion for his journey, nothing more.

This is emphasized when he dreams of the woman he does romantically love, Rosamund: Image 20 (Classical Jane, 100/2). In this image, Rosamund is of a similar size to him, and St. John is looking up toward her, illustrating the esteem he holds for her. In many of the panels between St. John and Jane, St. John is gazing down at her—even when she is standing and he is sitting—again suggesting a belittling attitude: Image 19 (Classical Jane, 102/1).



Image 19: St. John looking down his nose at Jane. ©Classical Comics Ltd.



Image 20: St. John and Rosamund. ©Classical Comics Ltd.

- CCSS.ELA-Literacy.RL.11-12.4

CCSS.ELA-Literacy.RL.11-12.4 deals with figurative and connotative meanings within the text, and how those choices affect the tone and create multiple meanings. To interpret this standard visually, evidence was gathered regarding the visual representation of tone, meaning, and multiple readings based on illustration style and choices.

Attribute A of CCSS.ELA-Literacy.RL.11-12.4 analyzes instances of visual representations of literary devices, which can introduce students to literary concepts in a visual fashion, illustrating their use. In Graphic Cat, the reader can see the use of visual



hyperbole when the narrator is on his knees in a state of being ‘wretched beyond wretchedness’: Image 21 (Graphic Cat, 8/4), and when the Narrator expresses extreme anger, his eyes are over large, his jaw open and crooked: Image 22 (Graphic Cat, 10/1). Through these hyperbole images, the narrator illustrates how he thinks he should be acting to the student in Image 21, and how the actual author (or adaptor in this case) feels he is acting, Image 22. Both images are exaggerated and present figurative images (attribute B), illustrate a literary device, and demonstrate the definition and use.

Attribute C analyzes the juxtaposition between what the text says and what the image shows. These juxtapositions lend to the tone of Graphic Cat. The narrator speaks of the burden of having murder on his soul, yet is shown peacefully sleeping, with a smile on his face and no creases of worry on his brow: Image 23 (Graphic Cat, 11/2). This carefree nature is also shown when he is entertaining the police: Image 24 (Graphics Cat, 11/3).



Image 21: Visual hyperbole of wretchedness. © Graphic Classics



Image 22: Visual hyperbole of anger. Graphic Classics.



Image 23: The “burden of murder”. ©Graphic Classics.



Image 24: The narrator’s unconcern. ©Graphic Classics.

The adaptation itself can be seen as a visual allegory for temperance, which is another example of attribute A. Preceding most of the Narrator’s violent acts, are scenes of the



narrator consuming alcohol (Graphic Cat, 2/3), or coming home from one of his “haunts about town”, Image 25 (3/1), suggesting the consumption of alcohol. His violent actions are shaped through facial expressions and body placement. His face becomes angry, drawn down eyebrows and mouth open in a yell (2/4; 2/6) or a tightly clenched jaw with gritted teeth (3/4).



Image 25: Foreshadowing of violence through intemperance. © Graphic Classics.

The reader’s eye is drawn to such instances and makes these connections because of the illustrations. When Graphic Cat first illustrates the narrator’s violence, it is built up. The narrator takes up the left and center of the panel, his arm is central, angling left, holding the bottle to his mouth: Image 26 (Graphic Cat, 2/3). His elbow points toward his wife, who stands in the background, crying into a handkerchief. This position foreshadows that she will be the first victim of the Narrator’s violence followed by the pets, which occurs in the proceeding panels: Image 26 (2/4) and Image 27 (2/5; 2/6).





Image 26: Body angles and violence. © Graphic Classics.



Image 27: Body angles and violence. © Graphic Classics.

While it seems certain that all his actions are a result of intemperance, there is a seed of doubt. Because the narrator is unreliable, the reader cannot take his word for the actions, which creates alternate readings of the adaptation and a level of uncertainty, which is the main point of attribute C. The reader must question whether the narrator's actions are brought about by alcohol, his own madness, or something more sinister.

- CCSS.ELA-Literacy.RL.11-12.5

CCSS.ELA-Literacy.RL.11-12.5 deals with how specific parts of the text are structured and how those choices contribute to the overall structure and aesthetic impact of

the work. To visually interpret this standard, evidence was gathered regarding the visual representation of how panels are used within the graphic novel to produce overall structure and aesthetic impact.

Attribute A analyzes how the panels create mystery, tension, or surprise. The panels in *Graphic Cat* change shape throughout the progression of the story. The panels change shape to suit mood and actions of the narrator, getting more wild and angled as the action increases, or as the narrator becomes upset or angry. These changing panel shapes paralleled the tension within the graphic novel. In *Graphic Cat*, it is the shape of the panels which conveys the theme and central ideas of the story. In this case: madness.

The panels start out regularly shaped *Graphic Cat*. When the Narrator is in the jail: Image 28 (*Graphic Cat*, 1/2), panels are even and straight, indicating order. As the narrator tells the story of how he came to be in jail, the panels descend into slanting shapes: Image 29 (*Graphic Cat*, 5/1), until he finally kills and walls up his wife: Image 30 (*Graphic Cat*, 10/1). These slanting panels become more and more wild, building tension, suspense, and the sense of madness, until they straighten out (*Graphic Cat*, 11/1). The panels become regular after her entombment, indicating that a sense of calm and evenness has calmed the narrator's mind. But, the closer the narrator comes to discovery, the wilder the panels become, reflecting that all is not well in the home, or with the narrator.



Image 28: Regularly sized and shaped panels. © Graphic Classics.



Image 29: Panels indicating madness and violence. © Graphic Classics.





Image 30: Panels evening out, indicating break in tension. © Graphic Classics.

While the way the panels are placed on the page, and their angle, increases the pacing of the story. The more angular, the more frenzied they appear (attribute B). This pushes the story along at a faster pace, than ordered panels would. It also opens the images up to varying interpretations, which is the heart of attribute C. Much like a traditional text can convey multiple motivations, so can the images. These choices illustrate the theme of madness and precarious positions present in this graphic novel.

- CCSS.ELA-Literacy.RL.11-12.6

CCSS.ELA-Literacy.RL.11-12.6 deals with how point of view (POV) distinguishes what is directly stated from what is really meant. To interpret this standard visually, evidence was gathered regarding the visual representation of how POV is created within the work based on the illustrations and how those choices influence what is directly stated versus what is meant.

Attribute A addresses the POV and how the reader is connected. The POV in Classical Jane is 1<sup>st</sup> person. Jane is the narrator, which the reader knows because much of the text is written in 'I' within the text boxes. This POV is visually represented by the reader seeing things through Jane's interpretation. The images are often connected with her. They show Jane, often from the side, or from over her shoulder: Image 31 (Classical Jane, 9/2). This image choice alerts the reader that the action is interpreted through Jane's experience. The reader rarely experiences actions without Jane in the panel.



Image 31: Looking over Jane's shoulder. © Classical Comics Ltd.

Attribute B is intended to draw out is meant, versus what the text says. Often it is the images which show the true meaning, while the text accompanying them provides the dichotomy. An interaction between Mrs. Reed and Jane in the beginning of the novel shows that she dislikes Jane. While Mrs. Reed justifies denying Jane the ability to play because she deems Jane a taciturn and unhappy child (Classical Jane, 9/5-7), the reader can see Mrs. Reed's face reflects her utter dislike for Jane as the real reason. The reader can also see how misbehaved, cruel, and taciturn the Reed children are, suggesting that Mrs. Reed is projecting her anger at Jane (Classical Jane, 11/3).

Another example of images illustrating the true meaning within the text is Mr. Brocklehurst lecturing Jane and the school girls for their materialistic ways while his family enters. He is adamant that the school girls have no finery, no excess, no comforts, and yet his wife and daughters are outrageously adorned in finery. His words are immediately undermined because of his own family. He does not practice what he preaches: Image 32 (Classical Jane, 31/5).





Image 32: Disparity between words and actions. © Classical Comics Ltd.

These examples reflect a certain satire of the class system that is present in the novel, which attribute C is intended to draw out. By viewing these actions through Jane's point of view, we can see the sarcasm and hypocritical actions of the characters she's surrounded by. This POV helps the reader also see what Bronte was criticizing and challenging in her original work—the class system, among other things.

- CCSS.ELA-Literacy.RL.11-12.7

CCSS.ELA-Literacy.RL.11-12.7 deals with how multiple interpretations of a work interpret the source text. To interpret this standard visually, evidence was gathered regarding the visual representation of how the graphic novel adaptations interpret the source text.



This standard is interesting. As all the works used in this study have multiple adaptations in film, as well as in text. Comparing adaptations would make for an interesting exercise, one that could help a student also studying a film adaptation of the same work.

Attribute A regards how graphic novel adaptation relates to the original in terms of similarities and differences. The first noticeable difference in this adaptation is the language—*Fear No Hamlet* is not written in Shakespeare's original language. However, despite the differences in language, this adaptation is well done. It visually represents the themes, motifs and symbols; the images represent some difficult aspects of the play which can be missed when read through text only.

Within *No Fear Hamlet*, the reader visually sees images associated with the themes and ideas, which is especially helpful in the soliloquies. One example is in the "to be or not to be" speech, in which Hamlet muses on death (pp.81-82). The images paralleling his words help the reader understand what the subject is about. In the first image, (81/3), Hamlet is shown looking down into something, the reader assumes it is a reflective surface and says, "To be...". The next image shows a fuller view of Hamlet looking down, and his reflection is that of a skeleton as he says, "...or not to be. That's the question" (81/4). This alerts the reader that Hamlet is musing on death. In this way, the accompanying images bring another level to the text, and visually back up the words on the page.

A second instance of the visual imagery which aids in reader comprehension of the text is during the scene in which Ophelia has lost her mind, but gives out very meaningful flowers to the assembled company. Each of the flowers she hands out, to Gertrude (150/8), or Claudius (151/1; 151/4), all have meanings which reflect the actions, clandestine or otherwise, of the characters. This scene is similar to that in the original play, however, having

the meanings of the flowers so visually present, enables the student to make immediate connections.

- CCSS.ELA-Literacy.RL.11-12.9

CCSS.ELA-Literacy.RL.11-12.9 deals with how two or more texts from the same period treat similar themes or topics. To interpret this standard visually, evidence was gathered regarding the visual representation of similar themes and topics within the graphic novel adaptations presented in this study. For this standard, all the novels are discussed. The three novels in this study all deal with grief, madness, and free will in some form.

In *Classical Jane*, madness—in the form of Bertha Mason—is locked away, in the attic of *Thornfield* and those that once knew her pretend she doesn't exist. If something happens that she causes, it is explained away. Her madness is contained, confined, and treated as though it doesn't exist: Image 33 (*Classical Jane*, 42/4). This is different from the other two adaptations. In *No Fear Hamlet*, Claudius tries to rid himself of mad, and dangerous, Hamlet by sending him to England to be killed (*No Fear Hamlet*, 136-137). *Graphic Cat* imprisons its mad Narrator with the justice system (*Graphic Cat*, 1/2). Both of these adaptations acknowledge the madness and take active steps to contain it. While *Graphic Cat*'s methods are legal, *No Fear Hamlet*'s means are more underhanded.



Image 33: The discussion of and hidden madness in Thornfield. © Classical Comics Ltd.

Grief is dealt with in varying terms. In Classical Jane, it is dealt with in great outcries which tears character apart, but later brings those characters back together. Many sad times had Jane leaving the place she had been—her flight from Thornfield: Image 34 (Classical Jane, 91/3). Grief in No Fear Hamlet is dealt with in great outcries, as well. Though Hamlet's great speeches result in revengeful actions and great tragedy. In Graphic Cat, there isn't much sign of grief in anything but words. The images do not reflect the emotion.



Image 34: Jane fleeing in grief from Thornfield.©Classical Comics Ltd.

Free will is a major point in Classical Jane. It is only after Jane comes into her own, both in money and status, that she goes to Rochester as his equal in social class and status (Classical Jane, 118/4). She is also now his physical better, since he was so wounded by the fire. In Graphic Cat, the Narrator blames alcohol and perversity for his actions; yet when he kills his wife, there doesn't appear to be any substance involved except his free will, as illustrated by the images (Graphic Cat, 9/1). In No Fear Hamlet, Hamlet uses his uncertainty about circumstances to delay his revenge. Though justification is given to him, in many forms of proof, he cannot bring himself to act—either against his uncle or to end his own life.

These images present interesting views on the same topics and themes. How each adaptation treat the same themes is interesting as a way to compare and contrast the time periods and the thoughts therein.



Image 35: Jane and Rochester on equal footing. © Classical Comics Ltd.

## 9. Conclusion

This study addressed how graphic novel adaptations of classic works help students achieve CCSS regarding reading literature. The results provide a starting point that teachers and librarians can use to apply CCSS to graphic novels and presents one, non-exhaustive, way in which the CCSS can be applied in the classroom. This project presents a set of attributes developed alongside CCSS which can be applied to any graphic novel, not only adaptations, in order to aid student satisfaction of CCSS and connect with text-based novels in a unique way. This is important because it provides students with another way to make connections to literature, which readies them for wider world experiences.

Graphic novels express many, if not all, of the core concepts that text-based novels do—character development, theme, symbolism—albeit in a visual way, and contribute to the satisfaction of CCSS for reading literature, and are illustrated in a literal and figurative way.

This visual aspect can aid in the acquisition of skills and concepts from a different angle, one that may present a more complete learning environment. Librarians and educators can also use the criteria presented to build their graphic novel collections so that those collections possess the necessary qualities to aid in student literacy acquisition.

The attributes are intended to examine certain aspects present with graphic novels, in relation to the corresponding CCSS, which present specific ways for the student to achieve that standard. As the student looks at the visual components of graphic novels and reads the accompanying text, traditional literary concepts are being mentally reinforced, and/or reintroduced, which promotes discussion and exploration of the material. Through guided readings, and tailored questions designed to get students thinking about specific aspects found in the graphic novel, aided by the presented attributes, students should be able use graphic novels to satisfy CCSS for their specific grade level.

Future research on this topic should be broadened to include student testing in grade levels: 9-12, in order to ascertain if the attributes and graphic novels do promote student satisfaction of the standards and aid in visual, critical, multimodal, etc., literacy acquisition. Refining the attributes created for this study is another possibility for future research, as well as developing specific questions which link to CCSS criteria, and testing a broader sample of graphic novels which include original graphic novels, as opposed to adaptations, with the attributes presented in this study.



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## Appendix A

### Common Core State Standards Grades 9-10

Grades 9-10 Standards	Grades 9-10 Attributes	How attributes express Standards
<p><b>Retrieved from</b>  <a href="http://www.corestandards.org/ELA-Literacy/RL/9-10">http://www.corestandards.org/ELA-Literacy/RL/9-10</a></p>		
<p>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	<ul style="list-style-type: none"> <li>Do character's body language and facial expressions communicate nuances within the adaptation expressing inferences?</li> <li>Is foreshadowing indicated through the images? How? Does text box shape indicate inferences?</li> <li>Does image placement indicate importance for plot? <ul style="list-style-type: none"> <li>What do main character introductions based on image placement say about that character?</li> </ul> </li> </ul>	<p>The attributes regarding this standard deal with how visual evidence provided by body language, facial expression, image placement, and foreshadowing supports what is being said explicitly as well as inferentially in the text. By looking at whether these attributes are presented, this standard can be satisfied.</p>
<p>2. Determine a theme or central idea of a text and analyze in detail its development over the course of the</p>	<ul style="list-style-type: none"> <li>Is the theme/idea developed through image by use of color?</li> <li>Do the images develop</li> </ul>	<p>The attributes regarding this standard deal with how themes and devices are shaped by visual attributes such as color or image. By looking at</p>

text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.	<p>literary devices (metaphor, allusion, plot, setting, allegory, symbolism, and theme) graphic novel?</p> <ul style="list-style-type: none"> <li>Is the eye drawn to such devices by placement within the image (when physical)?</li> </ul>	whether these attributes are presented, this standard can be satisfied.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.	<ul style="list-style-type: none"> <li>Do character's facial expressions or body language communicate complex and conflicting motivations?</li> <li>Do the characters develop? Is character development shown through image, rather than text?</li> <li>How do the images of the characters interact with one another on the page? <ul style="list-style-type: none"> <li>Do postures, facial expressions, and body language express relationships, motivations?</li> </ul> </li> </ul>	The attributes within this standard regard visual representation of character motivation, development and interaction based on facial expressions, image placement, postures and body language. By looking at whether these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied.
4. Determine the meaning of words	<ul style="list-style-type: none"> <li>Do the graphic novel</li> </ul>	The attributes within this standard

and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).	<p>adaptation's images match the tone of the material?</p> <ul style="list-style-type: none"> <li>• Do the illustrations match the time and place that the story is set in?</li> <li>• Does this present a formal or informal tone?</li> <li>• How does this choice affect a sense of time and place?</li> </ul>	regard visual representation of tone, meaning, and time and place based on illustration style. By looking at whether these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied.
5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.	<p>a) Do the panels make sense concerning how the graphic novel is structured?</p> <ul style="list-style-type: none"> <li>• Do the panel structures create multiple reading/interpretations depending on order read?</li> </ul> <p>b) Do the panels sizes and shapes create mystery or tension?</p> <p>c) Do panel breaks slow the story down, speed the story up, do nothing to the pacing, or do they complicate the story?</p> <p>d) Do the panels provide the</p>	The attributes within this standard regard visual representation of how parallel plots, time manipulation, and effects are created. By looking at how these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied.

	<p>necessary information, through foreshadowing and extra detail, for readers to follow jumps in the storyline?</p> <p>e) Are there flashbacks or instances of parallel plots? How are these represented within the text?</p>	
<p>6. Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.</p>	<p>a) Are the images focusing the story through the eyes of the main character (first person narration) or through the eyes of the audience (omniscient narrator)?</p> <ul style="list-style-type: none"> <li>How is it shown through the images?</li> </ul> <p>b) How is the reader connected to the POV?</p> <p>c) How does the reader's connection to the POV create mystery, tension, or surprise?</p>	<p>The attributes within this standard regard visual representation of how point of view or cultural experience are created within the work based on the illustrations. By looking at how these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied.</p>

<p>7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s <i>Landscape with the Fall of Icarus</i>).</p>	<p>a) Compare and contrast the graphic novel adaption with the source material. What is the same? What is different?</p>	<p>The attributes within this standard regard visual representation of how the graphic novel adaptations is similar to and different from the original work, which can include character interactions, dialogue, and other visual representations. By looking at how these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied.</p>
<p>8. (Not applicable to literature)</p>		<p>N/A</p>
<p>9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).</p>	<p>a) How do the images reflect specific source material through the work (biblical or otherwise)?</p>	<p>The attributes within this standard regard visual representation of how each graphic novel adaptation interprets and transforms outside source material in regards to visual representations. By looking at how these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied</p>



<p>10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p> <p>By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.</p>	N/A	N/A
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## Common Core State Standards—Grades 11-12

Grades 11-12 Standards	Grades 11-12 Attributes	How attributes express Standards
<p><b>Retrieved from</b>  <a href="http://www.corestandards.org/ELA-Literacy/RL/11-12">http://www.corestandards.org/ELA-Literacy/RL/11-12</a></p>		
<p>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</p>	<ul style="list-style-type: none"> <li>• Do character's body language and facial expressions communicate nuances within the graphic novel?</li> <li>• Do images portray inferences where text does not?</li> <li>• Does image placement indicate importance for plot?</li> <li>• Is foreshadowing indicated through the images? How?</li> <li>• What, if anything is left uncertain?</li> </ul>	<p>The attributes regarding this standard deal with how visual evidence, provided by body language, facial expressions, image placement and foreshadowing, supports what is being said explicitly as well as in the text. By looking at whether these attributes are presented, the standard can be satisfied.</p>
<p>2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text</p>	<ul style="list-style-type: none"> <li>• How two or more themes/ideas are developed through image, and/or by use of color?</li> </ul>	<p>The attributes regarding this standard deal with how themes and ideas are shaped by visual attributes such as color or image. By looking at whether these attributes are presented, this standard can be satisfied.</p>

<p>3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</p>	<ul style="list-style-type: none"> <li>• Do the adaptations match the intended vision of the source material?</li> <li>• Are interactions, relationships, and setting the same?</li> <li>• How do character relationships and interactions visually develop throughout the text?</li> </ul>	<p>The attributes within this standard regard visual representation of character relationships and interactions based on facial expressions, image placement, postures and body language. By looking at whether these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied.</p>
<p>4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)</p>	<p>a) Are there instances of visual literary devices such as hyperbole, simile, onomatopoeia, allusion, symbolism, etc?</p> <ul style="list-style-type: none"> <li>• Are these devices shaped through the images? Is the eye drawn to such devices by placement within the image (when physical)?</li> </ul>	<p>The attributes within this standard regard visual representation of tone, meaning, and multiple readings based on illustration style and choices. By looking at whether these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied</p>

	<p>b) Are there figurative, connotative, or double meanings within the images?</p> <p>c) Do the images provide an alternative reading of the text in certain instances?</p>	
<p>5. Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</p>	<p>a) How do panel choices create mystery, tension, or surprise?</p> <p>b) How do the panels pace the story?</p> <p>c) Do the panel structures create multiple reading/interpretations?</p>	<p>The attributes within this standard regard visual representation of how structure is created and used within the graphic novel to produce overall structure and aesthetic impact. By looking at how these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied.</p>
<p>6. Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</p>	<p>a) What is the POV?</p> <ul style="list-style-type: none"> <li>How is the reader connected with the POV?</li> </ul> <p>b) Do the images help distinguish what is directly stated with what is meant?</p> <ul style="list-style-type: none"> <li>Does the text say one thing and the images another?</li> </ul>	<p>The attributes within this standard regard visual representation of how point of view is created within the work based on the illustrations and how those choices influence what is directly stated versus what is meant. By looking at how these visual expressions are present within the</p>

	<p>c) Do images directly reflect satire, sarcasm, irony, or understatement?</p> <ul style="list-style-type: none"> <li>• If the text is sarcastic, are the images the ‘straight-man’?</li> </ul>	work, will help to demonstrate how this standard can be satisfied.
7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)	<ul style="list-style-type: none"> <li>• How does the adaptation compare to the original work?</li> <li>• Are themes the same?</li> <li>• Is the message the same?</li> <li>• Does anything translate better in the adaptation?</li> </ul>	The attributes within this standard regard visual representation of how the graphic novel adaptations interpret the source text. By looking at how these visual expressions are present within the work, will help to demonstrate how this standard can be satisfied
8. (Not applicable to literature)	<b>Not applicable.</b>	<b>N/A</b>
9. Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.	a) How do novel x and novel y handle the same theme? (in this case how madness, grief, and free will are dealt with)	The attributes within this standard regard visual representation of similar themes and topics within the graphic novel adaptations presented in this study in regards to their individual visual representations. By looking at how these visual

		expressions are present within the work, will help to demonstrate how this standard can be satisfied
10. By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.  By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.	<b>Not applicable</b>	<b>N/A</b>

## Appendix C

### Profiles of each graphic novel studied in the 9-10 range

Geary, R. & Dickens, C. (1990). *Great expectations, by charles dickens, adapted by rick geary*. New York, NY: Papercutz.

Themes: ambition/self-improvement; Social class; Crime, guilt, innocence  
Symbols: Stasis house; mists/marshes; Bentley Drummel

### CCSS 1

- Do character's body language and facial expressions communicate nuances within the adaptation expressing inferences?

Pip's realization that Jagger's housekeeper is Estella's mother (36), though it is said beneath the image; Magwitch has dispatched the other convict...since he doesn't surface after the fight. (41); Biddy married to Joe (before he tells Pip) (43)

The facial expressions reflect emotion—such as surprise (p.2), happiness (p.3), anger (p.3,7,), disappointment (p.5,30), fear (p.4, 9), sadness (10, 16, 30 ), Plotting (p.7,9, 12, 14), abashedness (p.6), haughtiness (8, 9), kindness (10), cruelty (10, 14), nonchalance/indifference (34), nervousness-24,29

Body language: Sadness (7, 16,34), joy (7), anger (7, 30), plotting/sly (7,22,33), fear (7), hautiness (13); defeat (13, 30); worry (15); study (15); uncertainty (16), remorse (37), nerveousness-24,29

- Text boxes: narration sometimes contained in boxes, sometimes not. Instance of emotion in speech bubble (p 1 Sob), instance of color change to indicate who speaking Blue for boy, pink for girl (9); other arbitrary text box color changes (13, 14, 15, 18, 20,21, 22, 23, 27, 30, 31, 33); other than flashback panel shape change, there is no instance of speech box shape indicating inferences.

- Is foreshadowing indicated through the images? How?

Use of Stasis house is a bit of a foreshadow—though it might be as much the images and through text. However, the visual aspect of the stopped clocks, the wedding dress, the mouldering wedding cake are all clues about Miss Havisham's backstory—which ties all characters together. The house also really crumbling and falling apart is also quite evident. However, the use of the clock images is not subtle, since the reader is redundantly told what the image shows, the clock stopped at twenty minutes to 9.

Pip and Herbert's fight is a foreshadow of their eventual meeting and living together.

- Does image placement indicate importance for plot?

Yes. On p.3, Pip takes 3 things for the convict, which are placed in the center of the image: the alcohol, the pork pie, and the file. The alcohol is what potentially will betray him because his uncle drinks it and it was replaced with tar, the pie—because that was the special



Christmas treat and would be missed, and the file because that it what really helps Magwitch become free from the chains.

- What do main character introductions based on image placement say about that character?

The introduction of major characters are generally placed in the center of panels, or at the top left, since we read left to right

Pip p.1 Upper left.—he is the first thing we see. He is neatly dressed, though not well-off. We can see it is grey and cloudy and he looks sad.

Magwitch—center, p.1

Joe-Left p3

Mrs. Joe towering over Pip, center/right

Estella-framed center- p8, also interesting that she's between the bars of the gate...representative of being a convict herself.

Miss Havisham—Center p.9

Mr. Jaggers—left/center p11

Herbert Pocket—center/right 12

Wemmick—is introduced by hand on the center/left and eye then drawn right.

However, his importance is somewhat downplayed in this version,

## CCSS 2

- Is the theme consistent with that of the original work?

-on the basest level. Ambition and self improvement is shown, or at least the desire of it. P15 for example. However, it was not as developed as the original. The same that pip felt for his low origins did not come across as strongly, nor did his desire to be a gentlemen—though that was the basis of the story.

While the desire for self improvement is not best expressed in Pip, it is expressed through Biddy, who mentions that class is not what makes a good person. This reflection is one of the main messages of the work. Being shown that those of high birth (Drummel—for example) are not always good people. And those who have risen in social ranks can come from low beginnings (Estella and Pip) and that those who are the lowest on the social ladder can be the worthiest people (Magwitch).

Social class is reflected—through clothing. When Pip is introduced, though he is of a poor class, his clothing is clean, though ill-fitting. The colors are bland—varying shades of white-ish and tan. However, compared to Magwitch the convict he looks much higher in station. Magwitch is dirty, his clothes one color (grey), ripped, full of holes, etc. When Pip is positioned next to the relatives, his station as orphan is again emphasized, his clothes drab and ill-fitting, while his sister and the family have bright colors and are well tailored. When Pip comes into contact with Estella, he is again thrown into the lower class. Her clothes are pristine and white. However, though Miss Havisham is highest of all, her clothes are old and dirty. Perhaps reflecting the disparage between high class and being a good person.

Once Pip is brought to a higher station, his clothes improve...outward appearances reflecting the change. Though, despite better clothes, they do still appear to be ill-fitting, (24)

- Is the theme/idea developed through image by use of color?

Bright color reflects the higher class. Drab colors reflect the lower classes. The lowest grey of the convicts, then working class—in Pips plain clothes. Might be interesting to note that Havisham got all her money through family's hard work. And all she wears is the dirty grey dress. Magwitch once he's made his money, has clean clothes, still not the best fitting, but also has been introduced with color—blue tie (30). Coat still dark. Shirt almost reflecting gray (dirt?) Yes, see discussion previously. It is also used in flashbacks—all color except Sepia tones removed.

- Do the images develop the same literary devices (metaphor, allusion, plot, setting, allegory, symbolism, and theme) as the source material throughout the adaptation?

The theme of self-improvement is shown through change of color and clothes—consistently. Advancing the plot of self improvement and social class. They are shaped through the images. The clothes look better fitting and become brighter. As for crime, guilt and innocence, they are shown with facial and bodily postures. Flashbacks are also a change. The panels are wavy and the color pallet is a sepia tone.

- Is the eye drawn to such devices by placement within the image (when physical)?

The eye is drawn to the change in clothes and color. The clothes are the brightest aspects of the work. Background is often muted and subtle—simply grey. This background can also be a mark of the symbol of the mists from the marshes, which shroud true intentions of the characters. It is their actions (and their clothes) which show their true colors—demonstrating that clothes do not make the man—again evidenced by Magwitch who has made all the money, still being in dark clothes—though he does have an injection of color.

### CCSS 3

- Do character's facial expressions or body language communicate complex and conflicting motivations?

Yes, see answer to question for CCSS 1.

- In the graphic novel adaptation, do the characters develop? Is character development shown through image, rather than text?

The characters do develop, though not as much as they should. The story follows Pip, however, though his clothes change, reflecting his station, his physical appearance does not. While his facial expressions do allow the reader to make inferences, he does not appear to age physically or in wisdom.

- How do the images of the characters interact with one another on the page? Do postures, facial expressions, and body language express relationship, motivations?

Relationships between characters

Pip/Magwitch 1<sup>st</sup>—2 He's threatening. Mag higher up, Pip lifted to meet him

Pip/sister—p 3, she's looking down on him. Also threatening.

Pip/Joe—p3 he's next to him, larger, but not threatening. Pip looking up to him physically and emotionally (?)

Pip/relations—all looking down on him 5  
 Pip/Estella—she's drawn above him their first meeting, looking down on him, and physically taller than him-8,10  
 Miss Havisham/Pip-sitting but still above him. He looks up to her-9, positioned with much space between—11, representative of social class, age  
 Jaggers/Pip—11 looking down, physically above on stairs.  
 Pocket/Pip same plan. However Pip on the left, looking slightly up. Next panel he's higher up—indicating his advantage in both the fight and the rest of the story -13  
 Pip/Biddy—she's above him, though introduced on the right—10, but morally, educationally she's higher. While not in weather—story is about how those of lower class are better 'bred'  
 Upperclass Pip/Joe—Joe still towers over. But is more deferential because of station. However, physically, Joe is superior—23  
 Pip/Estella middle of novel—standing above—morally better-33, looking down—34;  
 Pip/Estella end of novel—comes upon her seated, he has high ground—both moral and emotional, she's changed--44

#### CCSS 4

- Do the graphic novel adaptation's images match the tone of the material that the original author intended?

The images look childish. They do not correctly match the tone of the original.

- Do the illustrations match the time and place that the story is set in?

They do match the setting and time period...to a point. However, as mentioned, they do feel childish. Almost make the story feel too young. This can also be said of the binding. Looks and feels like a children's picture book. Not quite appropriate for the age group.

- Does this present a formal or informal tone?

This sets a very informal and childish tone.

- How does this choice affect a sense of time and place?

This choice almost makes it seem inappropriate for the setting and the time period. The illustrations do not match the time period, in style or tone. This detracts slightly from the effect of the novel and causes the reader to become rather distanced.

#### CCSS 5

- Do the panels make sense concerning how the original text is structured? Do they work with the story?

The panels do make sense. There is no ambiguous reading potential.

- Do the panel structures create multiple reading/interpretations depending on order read?

No.

- Do panel breaks slow the story down, speed the story up, do nothing to the pacing, or do they complicate the story?

They work with the pacing. Though, the adaptor left out much of the original story, including some background, motivations and other important plot points

- Do the panels provide the necessary information, through foreshadowing and extra detail, for readers to follow jumps in the storyline?

Sometimes. Not always.

- What is the point of view?

The POV is first person, however it is an older Pip recalling his actions.

- How is it shown through the images?

The reader occasionally sees the action over Pip's shoulder, 1,5, 8; but mostly sees the action as the Narrating Pip would see it—watching it play out.

- How is the reader connected to the POV?

The reader is invited into the action on p3, in the stealing of the brandy, the pie, and the file. The reader is also 'punched' by Pip (as Herbert) on p 13. These instances draw the reader in.

- How does the reader's connection with the character's create mystery, tension, or surprise?

Being that the reader is asked to participate in the novel, by way of the main character's interacting with him/her, it makes for a more active experience. For example, when the reader, as Pip, steals the items for Magwitch, it sets up tension for future scenes, as to whether he will be caught or not.

- Are there flashbacks? How are they represented within the text?

Flashbacks are represented through wavy-lined panels and a sepia-toned color pallet.

## CCSS 6

- Are the images focusing the story through the eyes of the main character (first person narration) or through the eyes of the audience (omniscient narrator)?

The point of view is 1<sup>st</sup> person. Pip is telling the story, looking back.

- How is it shown through the images?

The images sometimes are from Pip's perspective looking at things. Such as taking the items for Magwitch-p.3

Sometimes the view is from over his shoulder-12  
Sometimes just observing Pip—2,3 (most of the story)

- How is the reader connected to the POV? (Interpersonal Function)

Reader is occasionally made an active participant-  
reader is the one acting ON Pip-2 (stealing goods)  
Reader is recipient of Pip's action-13 (fight), as Estella 34  
Reader is Pip-2, 5,7, From Estella 34

- How does the reader's connection to the POV create mystery, tension, or surprise?

These choices all create tensions within the reader because of being emotionally invested in the character. Though, having so many changes is sometimes disorienting and loses the flow. Consistency.

## **CCSS 7**

- Compare and contrast the graphic novel adaption with the source material. What is the same? What is different?

This adaptation leaves out a lot of material, character interaction, and other motivations. While it does provide a basic outline of the story, it is not the most complete version. Many motivations, feelings, character development seems lost. Pip, Estella, Miss Havisham, etc do not seem to be as complex as they are in the original. This does present good potential for discussion alongside the original work about the choices made by the adaptor for the work and where he/she deviated from the original text. Not as detailed as the original. Misses many nuances, some characters are glossed over or left out. Not much character development. Basic outline of the story.

## **CCSS 8**

**Not applicable**

## **CCSS 9**

- How do the images reflect specific source material through the work (biblical or otherwise)?

Some Christian imagery: white wedding (43), death bed (42). That's about all.

Green, J. & Dickens, C. (2009). *Great expectations: The graphic novel*. (Original text version). Litchborough, UK: Classical comics

Themes: ambition/self-improvement; Social class; Crime, guilt, innocence  
Symbols: Stasis house; mists/marshes; Bentley Drummel

## CCSS 1

- Do character's body language and facial expressions communicate nuances within the adaptation expressing inferences?

Told about the clocks on 22 but don't see until 30; Biddy's initial feelings for Pip, that everyone but he can see 44-46; Drummel as Pip's Rival in their first meeting, based on posture, folded arms, stance, etc.

The reader also sees Surprise 7, 12, 14; Anger/threatening 7, 9, 10; fear 8, 9, 15, worry, 10; apprehension 11,

- While not directly through the images, the shape of the text boxes also provide inferences about the story, such as how a character is speaking. Or thinking. Expressing anger/yelling—jagged (10, 14, 15, 16,29); asides—dotted (15); narration are in square text boxes;

- Is foreshadowing indicated through the images? How?

It's more of a play between the images and the text. You can see through the images where the story will likely go. Where Pip wants so badly to learn to read, to better his station to impress Estella, how he wants Joe to learn better manners so Estella won't have cause to tease him—reflection on motivations and what Pip's dearest desires are. Reader doesn't necessarily know when or how, but careful reading does show that something will come of it. Also, the chance meeting with the 'convict' in the bar with Joe who gives Pip money and shows the file is a foreshadow of Magwitch being Pip's benefactor (also accompanied by text); and Biddy moving in to the House with Joe to care for Mrs. Joe is also a foreshadow which we catch a glimpse of when Pip returns home. And When Joe contacts the police after Mrs. Joe is attacked with the leg iron, the reader can see Orlic in the left of the panel looking concerned which also is foreshadow of his turning on Pip as he turned on Pip's sister. And several other instances.

- Does image placement indicate importance for plot?

Images of importance within GN are usually placed either right or center. This is because that's how Western's eyes travel when they read, meaning our eyes hit those positions first. So, the most important aspects of the image should be located with those spaces.

- What do main character introductions based on image placement say about that character?

The introduction of major characters

Pip—seems to subvert this generality. First introduced from the right side and from behind. Don't see his face right away. 7. However, to the left is a lot of text setting up the scene, of Pip's narration. Then he looks up, seemingly at the reader, but is really at Magwitch. We see him as sad, scared, somewhat impoverished—though of the working class variety.

Magwitch—ominous hand first. Then frightening face coming from the left side of panel. 7, looking directly at Pip.

Joe—also on the center/right. 10 However, like Pip's entrance, we are looking from behind Pip, almost at Joe. , looking directly at Pip

Mrs. Joe—threatening from the right. 10, looking at Pip

Biddy—left side/center in school, next to Pip, 18, looking at Pip

Estella— From behind bars of the gate, again. 20. She's looking at reader

Miss Havisham—lower left-22, looking at Pip entering

Mr. Jaggers—upper left, on stairs looking down, 30

Herbert Pocket— Upper center, through a window, looking directly at the reader 33; as a living partner—upper left and center 60-61

Wemmick— center 59

Startop—center 65

Drummel—far lower right 65, directly across from Pip, almost challenging stance, as it is his rival

## CCSS 2

- Is the theme consistent with that of the original work?

Yes. In contrast to the first adaption of this work, this one is much fuller and fleshed out.

Ambition and self improvement is shown, as well as the atonement that Pip feels because of the people he stepped on along the way, those he discarded, and those who despite their lower situation, are morally better. Pip's disappointment and embarrassment of his low origins came across strongly, as did his stated and explicit desire to be a gentlemen.

The distinction of social class not being a judge of character and worth is also well explored with the character developments of Joe/Biddy/Magwitch, while the opposite is shown with Drummel. This reflection is one of the main messages of the work. Being shown that those of high birth (Drummel—for example) are not always good people. And those who have risen in social ranks can come from low beginnings (Estella and Pip and Miss Havisham) and that those who are the lowest on the social ladder can be the worthiest people (Magwitch).

Social class is reflected—through clothing. When Pip is introduced, though he is of a poor class, his clothing is clean, though ill-fitting and the pants too short. The colors are bland—varying shades of white-ish and tan, with a hint of purple in his scarf, suggesting a rise in social status, though not to the high level of papacy (since it is a papal purple). However, compared to Magwitch the convict he looks much higher in station. Magwitch is dirty, his clothes one color (dark, dirty blue), ripped, full of holes, etc. When Pip is positioned next to the relatives, his station as orphan is again emphasized, his clothes drab and ill-fitting and his neckerchief is badly done, while his sister and the family have bright colors and are well tailored.

When Pip comes into contact with Estella, he is again thrown into the lower class. Her clothes are pristine and pink. However, though Miss Havisham is highest of all, her clothes are old and dirty, ripped, fraying and ill-fitting. Perhaps reflecting the disparity between high class and being a good person.

Once Pip is brought to a higher station, his clothes improve...outward appearances reflecting the change. Though, He does only have 4 different outfits—3 regular and 1 for mourning. Whereas Estella is shown in several dresses, again showing the disparage between the two. Where Pip's money is not endless, as Estella's seems to be. This is also reflected in Pip's constant debt.

- Is the theme/idea developed through image by use of color?



Brighter colors reflect higher station. Even Magwitch when he returns has well-tailored clothes with color as well as a hat.

- Do the images develop the same literary devices (metaphor, allusion, plot, setting, allegory, symbolism, and theme) as the source material throughout the adaptation?

Yes. The setting is all laid bare. The rooms, the ocean, the city. It is presented before the reader's eyes. Plot can be read through the images as well, alongside the text. The theme is also nicely developed through color.

- Is color used to portray a theme or idea of the work?

Yes, see above.

- Are these devices shaped through the images?

Yes. As for crime, guilt and innocence, they are shown with facial and bodily postures. Flashbacks are also a change. The panels are wavy and the color pallet is a sepia tones

- Is the eye drawn to such devices by placement within the image (when physical)?

Yes, the changes are noted. The bright colors contrast against the generally dark and obscured background. As for foreshadowing, it is subtle, much like in the text. It is only with careful reading, and often multiple readings, that one gets all the instances throughout the piece. No single reading will decipher all the secrets.

### CCSS 3

- Do character's facial expressions or body language communicate complex and conflicting motivations?

Yes, see answers to CCSS 1

- In the graphic novel adaptation, do the characters develop? Is character development shown through image, rather than text?

Yes. They do develop, both textually and through image. AS the story progresses, the charaters age. All except Miss Havisham, who doesn't seem to age, being already old, like time has stoped aging her as well, like she has stopped the time on the clock faces around her house.

Pip, Estella, Biddy, Herbert all age. Especially at the end, when we last see Estella and Pip. The more realizations Pip makes, the more tired and worn he looks. Estella also looks worn from her life of male scorn. She also shows some feeling outside of coolness, with tears at the end, showing emotional growth.

- How do the images of the characters interact with one another on the page? Do postures, facial expressions, and body language express relationship, motivations?

They do make infereces about much of the text and the relationships within.

## Relationships between characters

Pip/Magwitch 1<sup>st</sup>—he creeps up on p 7, then towers above Pip, in intimidation-7

Pip/sister—threatening, coming after him, angry p 10

Pip/Joe—protector, looking out for him 10

Pip/relations—Looking down at him, because of his low status as an orphan-14

Pip/Estella—Separated by bars and clothes-20. She's also slightly taller than him, and always walks in front of him.

Miss Havisham/Pip—she's seated before him, but he is at her beck and call. Always larger than he is, even when sitting 22

Jagers/Pip—above on the stairs, looking down, scolding finger almost. Gripping face-30

Herbert/Pip—1<sup>st</sup> meeting—taller than, but separated by glass. Separated by circumstances, yet still the same. Though, despite coming from a more prominent family, Pip does best Herbert in fighting 33

Herbert/Pip living together—first encounter on the stairs, level, showing similar circumstances- 60

Startop-Same size, despite distance. However, open posture, non-threatening 65

Drummel- closed posture, disrespectful, Actually slightly smaller—showing ultimate inferiority of character 65

Pip/Biddy—friendship, kindness, beside him in friendship, learning-18, but also positioned behind and slightly above, reflecting that he's trying to leave her in the past, like his old life, and that she's actually the better person, despite her status.

Pip/Wemmick—slight in front, equal and helpful. A friend Open body language – 60

Mid-encounter with Estella- shifts with action sometimes over-65 and sometimes lower 67

Mid-encounter with Havisham-still lower than she. Because he hasn't realized his error yet 85, Joe feeds into it as well 85

Pip/Magwitch as Benefactor—Mag still bigger, still above, but now not threatening, now because of hard-work and morals. 94

Pip/Havisham with realization-Positioned above, let's her have his forgiveness-108; ultimately forgives and saves her from fire for a short time--122

Pip/Estella with realization- initially above-108, then lower as he pleads with her to turn away from the poor life choice she's going to make 109 and then tells her he loves and forgives her. 109 Christian imagery? Kneeling before tormentor, turning the other cheek? Forgiving thy enemy.

Pip/Magwitch at end—tries to save him, get him and himself out of country, goes wrong and captured, stays with him until the end, praying for the good man's soul to go to heaven despite faults 137, 139

Pip/Estella end of novel—she appeals to him, as he did to her, parallel, and they hold hands—something previously not done 146

## CCSS 4

- Do the graphic novel adaptation's images match the tone of the material that the original author intended?

I think that this adaptation's images do match the material. They style and the coloring are all matching with the material

- Do the illustrations match the time and place that the story is set in?

Yes.

- Does this present a formal or informal tone?
- How does this choice affect a sense of time and place?

## CCSS 5

- Do the panels make sense concerning how the original text is structured? Do they work with the story?

Yes, the panels flow in a logical sequence. There are distinctions between the present moment and the flashbacks, with both different panel shapes and different color patterns. They are read left to right.

- Do the panel structures create multiple reading/interpretations depending on order read?

There is one logical way to read the panels, but they can be interpreted in different ways, just as text can be interpreted.

- Do panel breaks slow the story down, speed the story up, do nothing to the pacing, or do they complicate the story?

They keep the pacing. They do not hinder or detract. It is logical and flowing.

- Do the panels provide the necessary information, through foreshadowing and extra detail, for readers to follow jumps in the storyline?

Yes. There are some footnotes and an introduction to the text before the actual adaptation starts explaining how it is structured. But, through the use of the textual cues and the visual clues, the story comes together.

## CCSS 6

- Are the images focusing the story through the eyes of the main character (first person narration) or through the eyes of the audience (omniscient narrator)?

The point of view is 1<sup>st</sup> person. Pip is telling the story, looking back.

- How is it shown through the images?

The reader is often looking at the younger pip, much like the older narrator Pip is looking on while telling the story. We are seeing how he acts it out, rather than being an active participant. Much of the novel.

- How is the reader connected to the POV? (Interpersonal function)

Occasionally, the reader is drawn into the action several times throughout the adaptation

\*Reader is acting on Pip- as convict Magwitch 7, giving money 100, as mag with knife 102,

\*Reader is Pip—taking pie and file 11, knocking 21, getting money 50, entering city, 57,

being shown house 68, reading letter 71 (these are shown by other characters interacting with

the Reader Pip, they direct their action in the reader's direction, letter/notes 105 & 109 & 127, door 112,

\*Reader is recipient of Pip's action—calling us (as Estella) 23, Punching us (Herbert) 34, money 95, looking at us (though really Estella's parentage 116

### **CCSS 7**

- Compare and contrast the graphic novel adaption with the source material. What is the same? What is different?

This is a good adaptation. It is very detailed and develops the characters and all storylines. It stays very true to the original. It ties all ends together. It states relationships and enables the reader to see how characters are connected, while not being too overt about it. It is subtle enough for the reader to make connections. Pip develops physically and emotionally. The reader understands why he feels the way he does, what he is doing and why, how he thinks, how he atones for his actions. There are occasional footnotes that explain certain aspects of the story, which are helpful. This is also true of some of the text editions of Great Expectations. It is also written using the original text, so none of the language is lost. This creates realism for the time, and challenge for the reader. However, the use of this text alongside the source material would be interesting since the scene is played out and the language is not lost. Which helps to establish authenticity, tone and mood.

### **CCSS 8**

**Not applicable**

### **CCSS 9**

- How do the images reflect specific source material through the work (biblical or otherwise)?

The idea of atonement and forgiveness is prevalent, as is the idea that a good person should not be defined by class distinctions, as evidenced by all the characters throughout. Drummel, Havisham, and Estella all show that having social distinction does not make one superior to other people in any way other than having more money; while Magwitch, Herbert, and Biddy all show that a person can come from not much and be a good person. Pip is the one in the middle who makes the realization since he came from nothing and then reverted to the attitude of the upper class, before realizing the error of his ways.

Hamilton, T., & Bradbury, R. (2009). *Ray bradbury's fahrenheit 451: The authorized adaptation*. New York: Hill and Wang

Theme(s): Censorship; Knowledge vs. Ignorance

Symbols: blood, phoenix and salamander, sieve and the sand

Motifs: Animal/nature imagery

Phoenix represents a sense of rebirth once Montag has seen the error of his ways. He emerges from the flames of his encounters with Clarisse enlightened, reborn, new. Whereas the other firemen are simply salamanders. They live in the flames and are untouched. They do not change for the better, or the worse for that matter.

## CCSS 1

- Do character's body language and facial expressions communicate nuances within the adaptation expressing inferences?

In this novel, the full faces of the characters are not often presented; they are usually in shadow. The images are most times supported by accompanying text which gives greater detail and explanation. They work in tandem with one another, and should not be separated. However, there are inferences made, such as Montag being found out on the train with the book—69 and then running away, him going to Granger's house—from their previous encounter on p63, we know who he's seeing by their discussion on at the door on p.69. But that is more text based. Reader can only see Granger's eyes when he's asking a question, otherwise hidden behind glasses.

What is shown of the face does reflect some inferences in terms of facial features—

Amusement-6, 8, 22

Happiness—21, 22

Toleration-9,

Craziness/clarity-9, 35, 37

Madness/cruelty—38

Questioning (nonthreatening)-9, 10, 11, 21

Horror—14, 16, 42, 49, 53, 56, 60

Unconcern-15, 20, 44, 85

Upset—23,36, 90-1

Openness (body)—26

Openness (with knowledge/dangerous)—41, 48

Questioning(threatening)—30, 33,

Sadness—32, 42

Anger—35

Concern (choice)—37 (about book), 38 (about leaving woman), 41 (about last words)

Worry—45

Defeat--89

Body language:

Suggesting craziness—6-7 in terms of Clarisse, because of camera angle;

Questioning(nonthreatening)-9,10,11

Worry—15, 16

Unconcern—15, 20, 29, 44

Openness-24, 54

Sadness—32, 42-3,  
 Toleration—33, 29  
 Concern—38, 59  
 Choice—39, 53,  
 Fighting—53  
 Anger—54  
 Sadness—91

- Text boxes: The text boxes are used primarily in a standard fashion. They portray speech bubbles, thought bubbles and narration text. The two notable exceptions of change occur when Montag is talking to Granger over the earpiece. The shape changes of the bubble changes, become more angular and pointed. The text within is also smaller. This can be seen to indicate the use of technology to communicate in a fashion different from the characters interacting with one another on the page. The next instance is a change is when the narration text is not contained by the boxes.

- Is foreshadowing indicated through the images? How?

Yes. Because the images are all in fire tones, yellow, orange, red, black, white, it is symbolic of the rebirth that will happen at the end of the novel, the war, the bombing and starting all over again.

Another instance is Montag passing his air vent. He touches his patch and then the reader sees the vent and then Montag looking at the vent (19). Vents are also shown in other panels as to where people hide the forbidden books (30, 36). Foreshadow about Montag getting caught and what he does for a living done to him.

- Does image placement indicate importance for plot?

Of course. It develops relationships. The novel opens with what looks like water sprays. Then widens to show people spraying the 'water' on to what appears to be books. We see the 451 on the helmet, and then a hand flicking a switch to something that looks like a flame. Then there is fire illumination. Inferences from the images show that the firemen are burning things, rather than putting out fire. 1-2 the same is true of character introductions.

- What do main character introductions based on image placement say about that character?

Introduction of major characters.

\*Montag: as a fireman—2-3. No full, straight view of his face. But he is the center of each of the panels we see him in, clearly showing that he is the main character in focus. We don't know him as readers just as he doesn't know himself. He is only his job—to us and to himself. He's alone. Showering, traveling, walking. He is all in black—the only color we see of him is his fireman's patch. The people he's surrounded by are white, reminiscent of sheep. The patch burns against the darkness, glowing for all to see like the fire he uses.

\*Clarisse—6. She emerges from the darkness, all in white, but different, emerging from the left. The reader's eyes are drawn to her since she is brightly contrasting from the dark she's surrounded by. Where the other people on the train are either entirely white, or have darkened faces, she does not. She appears different. Her dress and hair have movement. And Montag interacts with her

\*Mildred—We encounter her overdosed on the bed, illuminated by the flame on 14, her body center within the panel. When she does interact with Montag on 19-20, she denies what happened. She's also seated, where Montag towers over her.

\*Beatty—at the firestation, he's in the center of the table, at the center of the panel. He looks cool and unconcerned and offers taunting lines. 29

\*Burned woman—this woman, while not a major character, is the catalyst which starts Montag's chain reaction to combustion. She's introduced in the left/center of the panel, but there is an axe hanging over her head—indicating imminent death (35). Her posture is open and friendly, if slightly mad.

\*Granger—first interaction is in a flashback. He's in a park, center/right of the panel 63. He stays to the right, on the edge, perpetually running/hiding/cowering. He doesn't want to be seen or found. He is blocked by panel edge, and Montag's outline. When the reader next encounters Granger, he's still crouched, and blocked by the door 70.

\*The Scholars: they are seated around a fire. Though reminiscent of rebirth, rather than destruction. Their backs to him. Unafraid. 137 Montag is the one creeping toward them, hidden by the tree.

## CCSS 2

- Is the theme consistent with that of the original work?

Yes. The themes of censorship and the differences between knowledge and ignorance are very prevalent throughout the work.

- Is the theme/idea developed through image by use of color?

The use of fire as a purging and cleansing tool is used throughout the novel and the adaptation. The colors reflect this aspect, since the majority of the images are in fire colors.

- Do the images develop the same literary devices (metaphor, allusion, plot, setting, allegory, symbolism, and theme) as the source material throughout the adaptation?

The image of the hearth and the salamander is on the fireman's patch. And is usually the most prevalent thing visible in the scenes with firemen. It is their defining image. It alludes to the mythology of the salamander who was untouched by fire. One meaning for the firemen: that they are not bothered by their jobs, and can do them without question. They are not bothered by the burning, of people or the books. They make their living by fire. They live by fire. And because they stick to the rules, they don't often die by fire.

The allusion to the phoenix is apt as well, as it the other metaphor consistently used within the text meaning that the individual and the civilization can rise from the flames. This is the case for Montag, it is not the case for Beatty, who was killed by the flames. The mythological salamanders—associated with chemistry and who live and are unharmed by fire, the firemen, are also all in the city when it is bombed and destroyed, while Montag and the Scholars are out of town, huddled around a fire themselves, and they are saved. They have reached enlightenment, like the phoenixes of Greek mythology.

In the firehouse, the firemen are playing cards while they wait for calls. If poker, this is an apt metaphor for a 'poker face' as that's what Montag and Beatty play one another towards the end. Seeing who can be the better liar. Ultimately it is Beatty. This theme is perpetuated



throughout. Clarisse doesn't feign ignorance, and is killed. After being profiled and studied. Maybe not intentionally killed, but killed nonetheless. People who open read are killed and their books and houses burnt. Etc. One must have a strong poker face to survive. Montag did not, but still had resolve enough to continue with his crusade. 96-102

- Are these devices shaped through the images?

More through color. But in the use of poker, through image. There are images of salamanders on the fireman's patches.

- Is color used to portray a theme or idea of the work?

Yes. The entire color scheme of the novel. If there isn't heavy shadow, marking that each person carries secrets and lives part of their life in shadow, except for Clarisse who was killed, then the colors are the fire pallet.

- Are these devices shaped through the images?

The bright colors contrast against the generally dark and obscured background. As for foreshadowing, it is subtle, much like in the text. It is only with careful reading, and often multiple readings, that one gets all the instances throughout the piece. No single reading will decipher all the secrets.

- Is the eye drawn to such devices by placement within the image (when physical)?

Yes, see above.

### **CCSS 3**

- Do character's facial expressions or body language communicate complex and conflicting motivations?

Yes. When the reader is able to see a character's face, it is often inscribed with a complex emotion, most often used with Montag's case as he changes and grows to great ideas and decides to be reborn from the fire, rather than continue destroying with it.

- *In the graphic novel adaptation, do the characters develop? Is character development shown through image, rather than text?*

The characters do develop. Though, it seems more through inferences within the text. We can see some development of Montag, however, as the text flows. His face is more expressive, less scripted and bland. He shows his emotions.

- How do the images of the characters interact with one another on the page? Do postures, facial expressions, and body language express relationship, motivations?

Relationships between characters

Montag/Clarisse—while he's older than her, and physically is greater, Montag looks up to Clarisse. They walk side-by-side, 7, she openly offends/questions him and he lets it slide, 12, 23-4. Makes him think about his life, and his beliefs. He is most affected when he learns about her death--42. He thinks her beautiful, compares her to a mirror-13

Montag/Mildred—saving her. Worried about her-15, bending to her whims-21; protests he loves her, but knows he doesn't. And Mildred certainly doesn't love him—she turns him into the firemen. When she is interacting with him, she hardly looks at him, she gets distracted and doesn't care much. She's usually sitting and passive. Only once did she try to burn one of the books and Montag overpowered and slapped her--54. Then he goes out of his way to scare her, it seems. Trying to wake her up

Montag/Beatty—interactions full of taunting and information. Obviously Beatty is well-read and flaunts it in Montag's face (41, 47, 97-100, 108-111), while he also gives information, Beatty uses Montag as a way out of life, the job, and the society. In images, Montag is shown either next to or across from Beatty.

Montag/Granger—teacher/student. Granger has big plans, but no backbone. He is hiding in shadows and crouching whenever anyone's around. While Montag, while terrified, holds ground. Granger has strength in words and thought, where Montag has it in action.

Montag/Scholars: Starts on the Fringe and works his way in, figuratively and literally.

#### CCSS 4

- Do the graphic novel adaptation's images match the tone of the material that the original author intended?

Yes.

- Do the illustrations match the time and place that the story is set in?

It has an anytime quality about it. Both futuristic and present day. I think that is what Bradbury had aimed for in this science fiction.

- Does this present a formal or informal tone?
- How does this choice affect a sense of time and place?

#### CCSS 5

- Do the panels make sense concerning how the original text is structured? Do they work with the story?

Yes.

- Do the panel structures create multiple reading/interpretations depending on order read?

Multiple readings/interpretations depending on how many times it is read. The order read, however, remains the same. There is no instance of reading them out of order, or having the reading change the meaning. It is read in one way. Though, subsequent readings do draw more.

- Do panel breaks slow the story down, speed the story up, do nothing to the pacing, or do they complicate the story?

They contribute to the pacing by keeping it going. I think, in regards to the source, they speed it up. There is a lot of information packed into each panel.

- Do the panels provide the necessary information, through foreshadowing and extra detail, for readers to follow jumps in the storyline?

Yes. However, see assumptions

## **CCSS 6**

- Are the images focusing the story through the eyes of the main character (first person narration) or through the eyes of the audience (omniscient narrator)?

Is shown in 3<sup>rd</sup> person limited. We are following Montag's story and only know his actions and motivations for certain.

- How is it shown through the images?

Being that Montage is in almost every shot.

- How is the reader connected to the POV? (Interpersonal Function)

The reader watches and is not invited to step into the action. The reader is always looking at the action, not a part of it.

## **CCSS 7**

- Compare and contrast the graphic novel adaption with the source material. What is the same? What is different?

It is clear that this version is broken down into smaller elements. However, it does translate the themes, symbols and the like well. As with all the literature presented, it is not a substitution, but a compliment.

## **CCSS 8**

**Not applicable**

## **CCSS 9**

- How do the images reflect specific source material through the work (biblical or otherwise)?

Greek mythological references, and other myths mentioned with the salamander and the phoenix. Biblical allusions, and physical mention of the bible.

Hinds, G. (2010). *The odyssey: A graphic novel by Gareth Hinds. Based on homer's epic poem*. Somerville, MA: Candlewick Press  
 Theme(s): Cunning vs. strength; pitfalls of temptation; dangers of hubris/arrogance;  
 Motifs: Storytelling; disguises; seductresses  
 Symbols: Food; numbers

## CCSS 1

- Do character's body language and facial expressions communicate nuances within the adaptation expressing inferences?

There are many instances of emotion and nuances expressed through body language and facial expressions. Inferences are also used through color. When one of the gods takes a human form, the colored lines of that god form the lines of human form—informing the reader who the god/dess is disguising him/herself as. In addition, when a character is surprised or confused, there are often external lines emanating from that character, which work with the facial expression to show the emotion portrayed (10, 42). The same can also be said when a character dies. Occasionally, there is a shape like an asterisk which can be either above the character, or in the speech bubble of that character, which indicates expiration.(176). There are also wavy lines surrounding characters doing tasks which they find difficult (204-206). These are also small sweat beads emanating from characters when they make a large discovery, are surprised, or in deep worry/concentration—  
 17,49,109,126,141,194,212,224

Facial:

Sadness—9, 11,25,33,45,49

Surprise—10, 23,29,33

Confusion—10

Anger—15, 17,37

Welcome—32

Contemplation—34

Determination—37

Suspicion—38

Plotting—43

Worry/concern—44

Body language:

Nonchalance—3;

Debate—3

Surprise—10

Confusion-10

Worry—17

Plotting—20,43

Contemplation—34

Determination—37

Suspicion—38

There are many wordless panels in this adaptation. Often much of the story is gleaned from observing the panels without being explicitly told. But, inferences of importances can be seen in the introduction of the major characters.

- Text boxes: were not used in this graphic novel in order to portray inferences. There were 2 specific types, speech bubbles and narration text boxes. Otherwise, speech bubbles remained standard throughout the work.
- Is foreshadowing indicated through the images? How?

A very good example is on p 162. The reader sees Athena tell Telemachus something, and then he gets put off the ship on shore, saying he'll meet the crew in town the next day. P 201—the death of the suitors is foreshadowed by the bloody walls. 212—Odys next shot—for killing the suitors, beginning the slaughter.

- What do main character introductions based on image placement say about that character?

#### Introduction of major characters

Athena—is the goddess associated with wisdom, warfare, battle strategy, and heroic endeavour among other things. She is depicted armored, wearing a crown. (though this breaks slightly from tradition, as she is usually wearing a crested helm; there are instances of her wielding her spear). She is drawn in blue lines. When she is shown on Earth with mortals, if she takes another shape, the lines around her are still blue.

Zeus—is the king of the gods. He is depicted sitting on his throne. He is drawn in yellow lines. His symbol is the eagle, which often swoops in to come to Odysseus' aid.

Odysseus—his first introduction in through king's story (40). We see him sitting in a cave, looking out to sea, with woman laying next to him asleep. We cannot see his face. Only his hunched back and white hair—takes up left center of the panel. Next of him in lower right/center of the panel, his head down, looking defeated on an island. The waves are crashing against the rock he's on, and he's surrounded by nothing but barren rock. (47)

Telemachus—he is in the left-hand side of the panel (6), head resting on the hand perched on his knee. Eyes closed. Looks defeated, angry, sad.

Calypso—we see her back, laying next to Odysseus (in king's mention 40); next sitting as she's weaving. But she is center of a large panel (48), in a beautiful cave.

Poseidon—He takes up the left/center of a large panel (59) demonstrating major importance. He is drawn in greens of the sea, taking up much of the right side is his trident. Reader sees only the back of his head, as though looking over his shoulder, at the boat that Odysseus is on. From earlier reading, we know that Poseidon is the one who has prevented Ody. From returning home for so long.

Phaeacians—the reader 'hears' them before we see them (73) they are singing by the shore. Meets with daughter who provides him clothing and tells him who to speak with. Showing

compassion. Meets Athena as a little girl who sneaks him into the palace, guarded by mechanical hounds created by Hephaestus. Queen is seated behind loom, surrounded by ladies in waiting, in upper center of the panel (80), king is center of panel (82)

Cyclops—enters left/center, filling entire panel (95), towering, huge, gross looking.

Penelope—apart from the ‘feast’ and excess. Center, balcony (11).

The suitors—taking up much of the space, forcing Telemachus to the background (6). Eating, laughing, drinking, lounging. Extend from lower left to beyond panel borders.

## CCSS 2

- Is the theme consistent with that of the original work?

Yes. The major themes (hubris/arrogance, gluttony, and temptation) are all dealt with. The reader can see that each of those themes is present in the adaptation and logically drives the action. The forces driving the characters are affected by how they act. When the gods are taunted—there is retribution (hubris/arrogance). Violence is attached to gluttony—either in the form of retribution for, or during the course of eating too much and fights break out during. And temptation—when Odysseus and his men are told not to do something, but do it anyway, there are consequences and they must atone for them.

- Is the theme/idea developed through image by use of color?

The gods and goddesses are drawn with specific colors. Because they disguise themselves so much, the use of their colors in the drawings of their human figures is helpful to cue the reader into which god/goddess is changed.

- Do the images develop the same literary devices (metaphor, allusion, plot, setting, allegory, symbolism, and theme) as the source material throughout the adaptation?

Setting, of course. Symbolism yes—Zeus is shown as an eagle. There are many other instances of bird imagery. And of course, lots of imagery. There are allusions to other myths (134) and many tidbits that can be picked up about gods and goddesses from their background.

- Are these devices shaped through the images?

Yes.

- Is color used to portray a theme or idea of the work?

Yes see above.

- Are these devices shaped through the images?
  - Is the eye drawn to such devices by placement within the image (when physical)?

Yes, see above.

## CCSS 3

- Do character’s facial expressions or body language communicate complex and conflicting motivations?

Yes. There are many expressions within this text. One example is when Ody. Knows about the trials he and his crew will face, and doesn't tell them about the deadliest one. 149-142. Or when they are on the island and his crew falls to temptation of killing the cattle. Or Penelope testing Ody. With the bed trick 233-4. It is also interesting to note that characters who are deemed young, brash, or otherwise untried have no beards or facial hair, while those with wisdom have beards.

- In the graphic novel adaptation, do the characters develop? Is character development shown through image, rather than text?

We do see a change in Odysseus. He is less a braggart, knows when to ask for help, is better about succumbing to temptation. His troubles happened when he didn't obey the gods. Once he had started doing so, and followed their advice things progressed smoothly and he went home.

- How do the images of the characters interact with one another on the page? Do postures, facial expressions, and body language express relationship, motivations?

Gods/Gods—Zeus is king, and therefore above the others in spacial relations. (3), but the other god interactions are generally all on the same plane.

Calypso/Hermes—he is smaller than she. He brings bad news. He's always shown as lower than her positionally (48). However, he is facially and bodily calm, while Calypso is tense and upset. (49)

Athena/ Telemachus—Athena (in human form) is much larger than telemachus. In the frame, she is also more forward, forcing T to the back (9), demonstrating importance. Even when next to one another, Athena still bigger. Taller, thicker, etc. ; Changes to more the same size once T starts his quest to get info (19)

Telemachus/Suitors—smaller, even when standing and they're sitting (12) implying they overpower.

Athena/Odysseus—She is bigger than he (154) He does show her deference

Odysseus/Telemachus—when disguised T is the dominate in the images (164) This makes sense as the old man is a beggar, while T is the king's son. But when Ody has his rightful shape he is bigger, taller, more muscular (166), definitely the father.

Odysseus/Calypso—clearly lovers. Ody. Is coldly postured toward her. She hangs on him. She looks physically powerful, as does he. But she does the womanly serving things. When they discuss his freedom, her posture is defiant (50-53). However, though he is kept, he does seem to go willingly to her bed. (53)

Odysseus/crew—constantly wrangling them into actions. Mixed in with them. Clearly the leader, but not much above station. Must work together to survive. Though many of them are killed off because they don't listen. Odysseus does appear physically larger than most.

Odysseus/Suitors—as a befggar, he is smaller in stature (179), still more muscular than most 185; after the shot of arrows he transforms to true form (212), he's bigger, blocking the doorway etc. 216



## CCSS 4

- Do the graphic novel adaptation's images match the tone of the material that the original author intended?

Yes. They reflect the Grecian setting, warm yellow sand 42 and stone tones, deep cool blue water tones 60.

- Do the illustrations match the time and place that the story is set in?

Yes. Dress, technology. Also, the gods all have "Grecian" noses Very long and straight.

- Does this present a formal or informal tone?

Formal, elegiac, which is appropriate considering the material.

- How does this choice affect a sense of time and place?

Reflective of ancient Greece.

## CCSS 5

- Do the panels make sense concerning how the original text is structured? Do they work with the story?

Yes. They work with the story. The varying sizes keep the flow and keep the story moving

- Do the panel structures create multiple reading/interpretations depending on order read?

I think they are fairly straightforward. As with the other analysed texts, there are always different ways to interpret a scene. However, in reading, based solely on panels, I think there is only one way to read.

- Do panel breaks slow the story down, speed the story up, do nothing to the pacing, or do they complicate the story?

I think they keep a strong pace. They vary in size, which is interesting. Small panels go quicker, while the longer panels are more drawn out and slow the story a bit. Combined they work together to keep pacing smooth.

- Do the panels provide the necessary information, through foreshadowing and extra detail, for readers to follow jumps in the storyline?

Yes. See discussion points above for breakdowns. Occasionally, if one is not familiar with Greek Mythology, references might be missed. However, the same can be said for reading the original.

## CCSS 6

- Are the images focusing the story through the eyes of the main character (first person narration) or through the eyes of the audience (omniscient narrator)?

3<sup>rd</sup> person omniscient. There are multiple storylines, but the reader is privy to all and can see how they connect and parallel.

- How is it shown through the images?

This is shown through the images because the reader sees everything. Nothing is left out. Every thought, every aside, every plot the reader is aware of.

- How is the reader connected to the POV?

Reader is connected as an observer. Reader is connected because of stake in characters. But, the reader is not drawn into the action, isn't asked to participate. Just like the narrator who knows everything, the reader is drawn along with the plot  
CCSS 7

- Compare and contrast the graphic novel adaption with the source material. What is the same? What is different?

Some parts are omitted. However, the adaptation will always miss something. That is why it is an adaptation.

## **CCSS 8**

**Not applicable**

## **CCSS 9**

- • How do the images reflect specific source material through the work (biblical or otherwise)?

Other myths are brought to the reader's attention. There are allusions to Orion, Prometheus and the rock, Hercules, etc.

## Appendix D

### Profiles for each of the graphic novels studied in the 11-12 range.

Lott, R., & Poe, E. A. (2008). Edgar allan poe's the black cat, adapted by rod lott, art by gerry alanguilan. In T. Pomplun (Ed.), *Graphic classics: More tales by five favorite authors in the graphic classics series*. 1-12. Mount Horeb, WI: Eureka Productions  
Themes: Freedom/confinement; justice/judgment; transformation; alcohol  
Symbols: The Home

#### CCSS 1

- Do character's body language and facial expressions communicate nuances within the adaptation expressing inferences?

Right at the beginning: The images are at odds with the character's words. He says he is not mad, but looking at facial expressions, that is clearly not the case. Lip drawn up slightly, eyes too wide, one eye bigger than the other, one iris bigger than the other all indicating madness. (1)

Before the action, character is pleasant (2), after drinking turns to rage (2-3).

- Is foreshadowing indicated through the images? How?

On pg 3, you see the cat, and the character coming in. The cat is pleasant, but the man clearly has darkness in him (and on him). His eyes are light wrong. Showing white with black body. On page 7, in the background we see the cat with the noose in shadow. Foreshadowing the new cat and turn of events to come. The new cat has a noose around it's neck, indicating how like the previous situation this one is sure to be (9).

- Do images portray inferences where text does not?

Yes, the adaptation frequently let the images tell the story, only supplying supplementary info about the character's madness.

- Does image placement indicate importance for plot?

Yes. The reader knows the key players in this story because of their placement in their first introduction. The absolute first image is that of the cat, who is on top of the two panels which introduce the narrator. His back is arched, his eye wide open, as is his mouth which has teeth bared and hissing or yowling—major foreshadowing for the final scene of the N found out for murder.

When we see the N, he is dead center, taking up the entire panel, and almost reaching the top. He is behind bars, so we know he was jailed for something—which also shows foreshadowing.

- What, if anything, is left uncertain?

Whether or not the narrator is mad. We don't really know his motivations. Was he possessed by intemperance? Were his actions solely brought about by alcohol consumption? Was there something else at work? Or was he just mad? The reader is unsure of his true motivations.

## CCSS 2

- Is the theme consistent with that of the original work?

Yes. Temperance and insanity. The unreliable narrator and perversity. The exploration of the dichotomy between justice and judgment and freedom and confinement are explored throughout the work.

- Is the theme/idea developed through image by use of color?

As the adaptation is black and white, it is developed by shading and contrast. As it is a gothic tale, this black and white aspect lends a period feel, as well as emphasizing the contrast between the actions and the thoughts. What the narr thinks of as black and white, are really shades of grey to the reader.

- Is color used to portray a theme or idea of the work?

It is in black/white with shading. The shading is used to develop the theme of madness, how the face looks, how things are illuminated (7). It is more shape which conveys the theme. The panels start out regularly shaped when he's in the jail. As he tells the story of how he got there, they descend into slanting shapes, becoming more and more wild, until he kills and walls up his wife, when they even out. And then they become regular again, until he is discovered at the end.

## CCSS 3

- Do the adaptations match the intended vision of the source material?

I think so. It is fairly well adapted. Some points are glossed over, however, it does present an interesting study.

- Are introductions, relationships, and setting the same?

Yes.

## CCSS 4

- Are there instances of literary devices such as hyperbole, simile, onomatopoeia etc. shown through the images? Do the images develop the same literary devices (metaphor, allusion, plot, setting, allegory, symbolism, and theme) as the source material throughout the adaptation?

Yes, madness is explored. We follow the actions. And we can see they have been induced by drinking. This story can be seen as a message of temperance. We watch the character inflict the pain and injuries on his family and pets. And follow his descent into the hole which brings him to murder. But, the question of his sanity remains to be seen. This can be seen as an allegory as why one should not consume alcohol. Reader can also see the use of visual hyperbole (8,10, 12) and the juxtaposition between what the text says and what the image shows (11)—he speaks of the burden of murder, yet is peaceful, and next shows him entertaining the police.

- Are these devices shaped through the images?

Yes, Judging by facial expressions and behaviour, contrasted with his words we can see a greater picture of his character and how his actions seem to be spurred by alcohol consumption (2—first instance, 3—taking cat's eye, 4—hanging cat)

- Is the eye drawn to such devices by placement within the image (when physical)?

Yes. As one example, the image of the alcohol consumption is the narrator taking up the left and center of the panel, his arm is in the center, angling left to the bottle. The elbow is also pointing toward his wife, who stands in the background, a crying into a handkerchief at her nose. This is immediately followed by the panels portraying the violence brought about by the alcohol. In the first instance, the narrator is towering over his prone wife. He is taking up the majority of the frame. His wife is curled at the bottom, much smaller and half out of the frame.

- Are there double meanings? Are the double meanings reflected in word only or in images?

The true sanity of the narrator is questionable. It depends on the reading. Were his actions brought about by alcohol, or were they simply himself?

- Do the images provide an alternative reading of the text in certain instances?

Not that I can see.

## CCSS 5

- Do the panels make sense concerning how the original text is structured? Do they work with the story?

They do work with the story. As mentioned, they contribute visually to the narrator's downward spiral of sanity. They keep pace moving.

- Do the panel structures create multiple reading/interpretations depending on order read?

There is only really one way to read the text. The panels are structured in such a way as to only have one reading.

- Do panel breaks slow the story down, speed the story up, do nothing to the pacing, or do they complicate the story?

They keep the pace strong.

- Do the panels provide the necessary information, through foreshadowing and extra detail, for readers to follow jumps in the storyline?

In most instances. However, there is an unexplained fire on page 6.

- How do these choices create mystery, tension, or surprise?

## CCSS 6

- Do the images help distinguish what is directly stated with what is meant?

Yes.

- Does the text say one thing and the images another?

Yes, on p 5 and again on p 11.

- Do images directly reflect satire, sarcasm, irony, or understatement?

Irony in the cat being his downfall, as it was his mistreating the first cat which started this whole mess.

- If the text is sarcastic, are the images the ‘straight-man’?

n/a

- What is the POV?

The POV is 1<sup>st</sup> person. Most of the story is narrated by the main character through text boxes. There are relatively few instances of speech between characters. There is one instance between the N and his wife. Only she makes a comment that is directed at him, rather than to him. He makes no reply and does not say anything to her throughout the adaptation. There are some instances of thought bubbles of the Nar. And there is one between the Nar. And the police.

- How is the reader connected with the POV?

The reader is an observer. The reader, is drawn into the action 5 times. The first is as the cat looking up at the nar on p 4. This is created by distance. The reader is seeing what the cat would see. The second is when the nar spies the second cat behind the tavern and is looking at it. He is staring presumably at the cat(7), however his gaze is reflected outward at the reader, catching our eye. This brings his madness into focus because of the disparity between his eye sizes and his iris sizes. In reflection, the cat is also shown staring back at the nar, however, it appears to be looking out at the audience, creating the illusion that the reader is the main character. The next instance is the nar going on his murderous rampage. As he holds the axe up to strike, he looks out at the reader, making the reader feel as though he/she is the intended target (which is continued on the next page, 10, when he brings the axe down in a striking motion, while still staring out at the audience). The final instance is when the nar addresses the policemen on p 11. He is again looking at the readership audience.

## CCSS 7

- How does the adaptation compare to the original work?

Some aspects are left out of the adaptation, but it follows the storyline fairly well. This is only one adaptation, so others might do things differently.

- Are themes the same?

Yes.

- Is the message the same?

Yes.

- Does anything translate better in the adaptation?

## **CCSS 8**

Not applicable

## **CCSS 9**

- How do novel x and novel y handle the same theme? (in this case how madness, grief, and free will are dealt with)

This madness is uncertain. It seems to be brought about by alcohol, but also might be brought about by sheer perversity on the nar's part. There doesn't appear to be much guilt or grief. The nar would have gotten away with the crime, had he not boasted to the police. It was his bragging which brought about his implication, not his conscience.

Babra, N. & Shakespeare, W. (2008). *Fear no shakespeare graphic novels: Adaptation of hamlet by william shakespeare*. New York, NY: Spark Publishing

Themes: impossibility of certainty; complexity of action; Death  
Motifs: Incest; misogyny; ears/hearing

## CCSS 1

- Do character's body language and facial expressions communicate nuances within the adaptation expressing inferences?

Many times, the emotion of the characters is shown through the images without the text explicitly saying "I'm scared" or "I'm mad". P 5—showing terror at the approach of the ghost. Bravery/boldness—8; the reader can tell that Gertrude is suffering as well—from grief or guilt or worry we do not know, but from her facial expressions we can see; she has bags under her eyes—13, or bent posture--14;

We see Claudius using his words to persuade—13-14, showing Hamlet's emotions in a neg. light.

- Is foreshadowing indicated through the images? How?

Hamlet's madness is shown before he officially makes the plan to act mad. It is shown in his facial expressions and body language. On p 13. It is also show in the shape of the speech bubbles. Hamlets are raggedly shaped. When he is affecting madness, the tail of the speech bubble loops around, twists and turns, much like the words he is speaking. Hamlet catching Claudius in the trap of his play by his conscience—102.

When Claudius concocts the scheme to have Laertes kill Ham with the sword, and the poisoned cup, the reader sees images of how the king thinks the plan will go—160. Then, when it actually occurs: sharpened and poisoned blade is chosen—193, the reader can see death in the form of a skull wrapped around the blade, the same can be said with the poisoned cup-the poisoned bead emits a skull—194. When each character is pricked with the sword, the reader can see the poison seeping through the veins—198, bringing death.

P 190—Ham's reflection is that of a skeleton—foreshadowing death.

- Do images portray inferences where text does not?

The images work with the text, often displaying images along with the words, emphasizing the points being made.

P 8—sinister signs; We see how Hamlet view his uncle—as a beast-16, a vile seducer—16, as a mouse in hamlet's trap—102.

- Does image placement indicate importance for plot?

Yes. Take major character introductions:



Claudius—top panel, p 11; Left side, indicating importance because eye drawn there first. His throne is white, which also draws the eye since most of the background is black. He is crooked, as is his throne, indicating instability—as he has seized power by killing his brother.

Gertrude—first introduced on 11. Also white background. But looks concerned, on the left side, but obviously behind Claudius. Physically smaller/almost hunched.

Hamlet—first see on p 11. He takes up an entire panel of just his head, and hand. But the reader does not know him. Next see another of him taking an entire panel on 12, and we learn his name—as he mutters an aside to the king’s statement. But we have yet to see his full face or his eyes. When the reader does see eyes on p 13, they have a crazy look about them. One is again bigger than the other (comparing to the BC)

Polonius—p 12: relegated to right side of panel. Mostly taken up with words...since he is a politician who uses so many words, this is apt. Especially since his introduction panel is taken up with text.

Ophelia—see face, she looks sadly at H—15. Though we do not know her.

Laertes—Left side of panel, much bigger than O. 23. Hand on shoulder v diminishing to sister. Seems very concerned with her honour (incestuous)

- What, if anything, is left uncertain?

The whether or not there is a ghost—several people close to Ham have seen the ghost—however, it appears in front of Ham and his mother, and she does not see it-125-26.

Whether or not Hamlet is mad: he is very convincing and the reader is left unsure.

We know that Claudius did poison his brother for the crown, but how Hamlet truly found out is another matter (as discovered by omission of guilty conscience at the play)--. There is no certainty. This can be reflected by the color scheme. There is no color, mainly shades of grey and white space, sometimes black shading—indicating nothing is certain, nothing is “black and white” and certainty is impossible (one of the themes)

## CCSS 2

- Is the theme consistent with that of the original work?

The themes of uncertainty, complexity of action, and the presence of death is consistent. As the play is structured around the death of King Hamlet, and more issues arise as more characters die (Ophelia/ Polonius), I would say that this is the case. AS more and more deaths occur and are plotted, the actions taken become more complex. Hamlet is plotting against Claudius, while Claudius and Laertes plot against Hamlet. But all their plans go awry and all die in the end, including Gertrude and Ophelia (who is an innocent).

The theme of misogyny is also quite prevalent. Many instances throughout between H and Gertrude, H and Ophelia.

Incest as well between O and Laertes and H and Ger, Claud and Ger. All suggested, noting proven

- Is the theme/idea developed through image by use of color?

As mentioned above, there is no color, only the shades of grey. Black and white are used as contrasts. There is no certainty. This can be reflected by the color scheme. There is no color, mainly shades of grey and white space, sometimes black shading—indicating nothing is certain, nothing is “black and white” and certainty is impossible (one of the themes)

Examples: When Laertes tells O that Hamlet doesn’t really love her, she is shadowed in grey-23, reflecting her uncertainty at his words. She does believe that H loves her.

When the Ghost appears to H—32—it is only in black and white. However, H is completely in grey tones. This can be seen as reflecting the uncertainty that H feels in terms of the information. When the ghost wants H to follow it, it has begun to turn slightly grey, yet H is still completely grey (33). AS the scene progresses, the ghost becomes more grey and H becomes more white—which can be seen to indicate that he is coming to believe the story of the ghost.(35-37). On P 38, when the ghost leaves, H is completely white—indicating utter belief, or possibly that he is white as a ghost himself, frightened. But on p 39, H’s resolve is set, and his face is white.

At the end of the play, when H for certain knows the king’s guilt, he turns completely white—104, yet still does not act.

- Do the images develop the same literary devices (metaphor, allusion, plot, setting, allegory, symbolism, and theme) as the source material throughout the adaptation?

There are allusions to greek myths—Hecuba, and Roman epics—68-71

the use of a frame narrative—a play within a play—92/96-105

Ophelia uses symbolic flowers giving to the royals—150

Christian imagery and musings are used throughout—such as comments on suicide and heaven’s forgiveness and cleansing of the soul—81, 115-118, 143

- Are these devices shaped through the images?

Yes. The myths are played out as the actor narrates them.

But especially true are the flowers O gives. Each flower has a meaning—which is attached to the image of the flower. When given to each character, it represents the inner actions of that character.

- Is the eye drawn to such devices by placement within the image (when physical)?

Yes. Each flower is placed directly in the center of focus in the panel.

- Is color used to portray a theme or idea of the work

Again, there is no color, only shades of grey, black and white. This is a device which illuminates the themes of choice and action. Nothing is simple. This parallels the previous gn adaption of the black cat. See above-- As mentioned above, there is no color, only the shades of grey. Black and white are used as contrasts. There is no certainty. This can be reflected by the color scheme. There is no color, mainly shades of grey and white space, sometimes black shading—indicating nothing is certain, nothing is “black and white” and certainty is impossible (one of the themes)

But it is also panel shape. The more madness and chaos that is introduced, the more the panel shapes shift. They are wavy, irregular. The more action happens, the wilder they become—take O giving the flowers—they begin relatively regular—150, but by the end of the scene are bending and bowing—152.

Before the fight scene—190 they are relatively stable. But as the scene progresses, like the fight, they become more twisted and frantic. This affects the reading, speeding it up until the expiration of all the characters on 202.

### CCSS 3

- Do the adaptations match the intended vision of the source material?

Yes. The language is simplified at times. However, the point, themes, and motifs are exemplified and brought home.

- Are introductions, relationships, and setting the same?

Yes. All are comparable to the source material.

### CCSS 4

- Are there instances of literary devices reflected in the artwork such as hyperbole, simile, metaphor, Onomatopoeia?

Yes. Onomatopoeia—65 (snore), 79 (doors closing), 132 (lid closing), 141 (drums), 198 (sword cut)

Symbolism—199 (death of Gertrude—spirit leaves body), poison working through veins—198, mouse trap--102

- Are there double meanings? Are the double meanings reflected in word only or in images?

Yes, and the double meanings are reflected in both—as part of the symbolism. Prominent example is mousetrap image on 102.

H + O interactions at play are entirely double meanings (as indicated by footnote) 94-98

- Do the images provide an alternative reading of the text in certain instances?

There are always multiple interpretations of the same scene. It depends on what one is looking for. In the scene between Lae/Opheila when he is warning her about Hamlet's advances, is it mere brotherly concern, or are there layers of incest? (23-25)

Also is H concerned with Mother/Claudius because he killed king, or for oedipal tendencies? Since he dwells on her and Claudius a lot.

### CCSS 5

- Do the panels make sense concerning how the original text is structured? Do they work with the story?

Yes. That they change shape and number depending on the action is a good technique to reflect the content and action of the text and images. It adds another layer.

Yes. They reflect the action and internal conflict of the characters—changing shape to suit mood.

- Do the panel structures create multiple reading/interpretations depending on order read?

There is really one way to read the panels. But there are interpretations within those readings, while the order in which they are read does not change. Reflecting much like a traditional text. There are multiple readings. See Above

- Do panel breaks slow the story down, speed the story up, do nothing to the pacing, or do they complicate the story?

As mentioned, at times, the speed the story up. More panels are placed on the page, speeding the story up (fight scene) and less slow the story down. At it's height, the fight scene has 8 panels. It then drops to 5 and 6 (203)

- Do the panels provide the necessary information, through foreshadowing and extra detail, for readers to follow jumps in the storyline?

Yes. What the panels contain provides the information. But the shapes of the panels do give information and discussed previously.

- How do these choices create mystery, tension, or surprise?

Because the reader knows all that is happening within the story, some foreshadowing is gleaned, even if this is a first encounter. Tension is created with the panel shapes. The more frenzied the action, the more unordered the panel shape. AS well as image placement within the panels—ex 119. The action is structured on it's side, making it feel precarious. But it is also panel shape. The more madness and chaos that is introduced, the more the panel shapes shift. They are wavy, irregular. The more action happens, the wilder they become—take O giving the flowers—they begin relatively regular—150, but by the end of the scene are bending and bowing—152.

No Fear Hamlet exhibits attribute A through panel shapes as well, where panel shapes and sizes create tension. The more frenzied the action, the more unordered the panel shapes become (attribute B). As Hamlet's madness materializes and chaos is introduced, the panel shapes shift. They become wavy, irregular, bowing outward, uneven (123/1-8). The more action happens, the wilder they become. This is especially shown in the final fight scene between Laertes and Hamlet. As the fight progresses, more panels are put on the page. They are bending around one another almost as if they are dodging blows—thereby paralleling the action in the narrative (194/1-7; 195/1-8; 196/1-8).

## CCSS 6

- Do the images help distinguish what is directly stated with what is meant?

Yes. For example the To be or not to be speech—81. Hamlet is debating the merits of death and life. It starts with To be or not to be. He is reflected as his living form, and then as a skull, meaning his departed form. This tells the audience what topic the soliloquy is debating. The images accompanying the rest of the speech are also good illustrations for what is meant.

They often open up meaning—Who knows what dreams may come—on p 82 shows him wrapped up. Indicating horror. Heartbreak.

- Does the text say one thing and the images another?

Yes, a good example is within the play scene. When Hamlet is discussing what the play is about with the characters in the play, but the reader sees Claudius' image in the mouse trap (the play's title) The reader also knows that the play is meant to catch C's guilty conscience  
102

- Do images directly reflect satire, sarcasm, irony, or understatement?

Yes. All are reflected, many times in

- If the text is sarcastic, are the images the 'straight-man'?

There is some sarcasm, but it is usually reflected in the images, even if the receiving character misses it p 103 is an example. Though Hamlet is being sarcastic to O, she doesn't miss it. However, H's face reflects perfect nicities. The same can be said of their earlier interactions. He is playing the straightman, however his tone and his words can be seen as biting.

- What is the POV?

This is difficult. Since we see all character's thoughts and motivations, it seems to be 3<sup>rd</sup> person omniscient.

- How is the reader connected with the POV?

The reader sees all and is only an observer; not invited to participate or be a recipient in the action.

## CCSS 7

- How does the adaptation compare to the original work?

While the language is not as difficult, I do think it is an intriguing adaptation. Well done, represents the themes, motifs and symbols quite well. The images do help to represent some aspects of the play that can be missed when only read.

- Are themes the same?

Yes, as are motifs and symbols. See discussions above.

- Is the message the same?

Yes. It appears to be.

- Does anything translate better in the adaptation?

Visually seeing soliloquies is interesting. The accompanying images for the words bring a new level to the text, in my opinion. It is, of course, personal opinion. Some may not like the adaptation, while others love it.

## CCSS 8

Not applicable

### **CCSS 9**

- How do novel x and novel y handle the same theme? (in this case how madness, grief, and free will are dealt with)

H handles grief with thoughts and actions of revenge. As does Laertes and Claudius. However, it is their actions which bring about their downfall. Ham's madness is affected (at least in the beginning) in order to glean truth. But truth is slippery, as is action. Nothing is certain. This uncertainty is reflected in both the BC and H. As is madness.

Corzine, A. & Bronte, C. (2011). *Jane eyre: The graphic novel*. (Original text version).  
Litchborough, UK: Classical Comics, Ltd  
Themes: love vs autonomy; gender relations; social class  
Symbols: Bertha Mason

## CCSS 1

- Do character's body language and facial expressions communicate nuances within the adaptation expressing inferences?

Yes. One of the first instances is Mrs. Reed's dislike of Jane—9. Though it is not outrightly said, the reader can see by her facial expression that she dislikes the child, though we don't have a reason why.

Fury at being treated unfairly—12.

Sadness with downturned eyes—85

Horror—84

The gender relations issue is also shown through body language and facial expressions—on 43 when Jane first meets R he is on the ground, lower than she, and needing her help. This is paralleled at the end when Jane again helps R after the fire. She is shown bringing his tea in on both occasions—45+ 118. The first time it is as his employee, the second it is as his equal. She is intellectually his equal. However she is financially and socially his inferior. It is not until she has independence (and he is no longer married) that she allows herself to go to him. This is shown throughout the novel

Another instance of gender relations is Jane chastising R for commanding her. Saying age does not bring respect or betterment, it is what one has done with the time and experience. (52) v progressive for the time.

- Is foreshadowing indicated through the images? How?

Some foreshadowing is indicated on p 13, in the red room. Jane hears a shriek and tries to get out of the room. This is indicative of the sounds and horrors she will face at Rochester's house. The struggle to get out of the room is also a symbol of Jane's need for independence—emotion and financial.

Another instance of foreshadowing is when Jane and Rochester meet for the first time. When Jane comes into the scene, she is standing while Rochester is on the ground having fallen from his horse (43). This can be seen as foreshadowing the end when Jane again comes to help Rochester after the fire. He is again hurt. And Rochester accepted her assistance both times. While the first time it was Master/employee, the second time he was much more dependent on her. And he was her equal in both finance and society.

A third instance is on 79 when the lightning strikes the tree during R and J's kiss. This is foreshadowing that their union is not to be, that there is a hindrance, that they will be separated and torn apart by a fiery realization.

81—when Bertha is in the wedding dress. Jane had said on 79 "You're bride stands between us" though she meant Blanche, it is really Bertha, which the reader finds out about later. By donning the wedding dress, it is showing that R is already married to another. That B will come between them. She is also a symbol for what Jane might become if she remains with Rochester in the situation she's in.

- Does image placement indicate importance for plot?

Yes. Take

Character introductions are also a clue. By the character's size, placement on the page, and interaction with other key characters—the reader can glean important aspects about who the character is before anything is described:

Jane is first introduced as an unnamed, orphaned baby. She is in the center of the panel and brightly dressed in white, a contrast from the dark greens, blacks and purple she's surrounded by. She is also quite large for a child, indicating importance of character—8. When we see her as a child—9, we see her looking out a window, and looking sad. It is raining, also reflecting her mood. She is in a plain dress, and is in the center/right of the panel.

Mrs. Reed—first introduced with baby Jane on 8. She is in dark colors, where the baby is in white. She is also further to the right from the child. When we next see her, she is chastising Jane, her face disdainful. She is surrounded by her own children and is bigger than them, but still smaller than Jane.

Reed Family—introduced on p 9, all grouped around Mrs. Reed and staring at Jane. Though they are all together (4 of them) they are smaller than Jane, and more in the background—relegating them not as important.

Mr. Rochester—is first introduced as a large black figure riding a horse. He is charging in from the right side of the panel. He is pitch black and the background is a periwinkle blue. The panel is also on an angle, suggesting instability, which explains why he and his horse tumble in the next panel, only this time they go from left to right. (43).

St. John—is introduced in the rain, coming out of the right corner of the panel on 93. He is clothed in foul weather gear. He towers over Jane who is crouched. Showing he is her redeemer at this point. It also expresses how he views their relationship, should they have one. That she will be his long-suffering companion.

- Do images portray inferences where text does not?

Yes. Consider the example above—before the reader is told about Mrs. Reed's dislike/quarrel with Jane, we can see by her facial expression her true feelings.

We can also see (as reflected through Jane's understanding) that it appears as though R is courting Blanche for marriage—60,66,78-79. Since the reader only sees things as Jane does, such inferences can be made and draws the reader into the text more.

- What, if anything, is left uncertain?

Whether or not Bertha's story is really how it was told, or if she had gone mad because of cruel treatment by R. Whether there were actually spirits haunting J (in the red room particularly). Apart from those two instances, there is not a lot of uncertainty in this adaptation. The divine intervention on p108 when J hears R call for her. How did that happen? Was it divine? Was it magic?



## CCSS 2

- Are the theme(s) consistent with that of the original work?

Yes. J struggles against love and autonomy for most of the novel. With R, she loves him, but she doesn't feel his equal. She has no money, she's in his employ, and she's socially inferior. He's married and she would be relegated to mistress status. She desires her own terms. She leaves the situation, knowing that she would never be satisfied with her situation. The same sort of situation happened with St. John. He was trying to persuade her to go with him to India. But, she did not love him, nor the situation.

Within these two instances, there are many instances of gender relationships. She calls R master, while in his employ. But she leaves him and only returns on her terms. At which point he physically relies on her for support.

St. John almost demands that she go with him on the mission trip, which she also rejects because she knows it will not be love and never will be 107, and there is what seems to be divine intervention yet again..

- Is the theme/idea developed through image by use of color?

When Jane is to leave for Thornfield, her dress is red. Red has been used throughout the adaptation to represent J's struggle for independence. By leaving Brocklehurst's school, this is her first step forward.

The next instance of Red used to indicate independence is when J rejects R after learning the truth about Bertha, the walls are red—paralleling the Red room, which as discussed is a symbol used throughout to represent J gaining her independence. 85-91

At the end, when J goes back to R, their images are in a smokey red. 119 and the reunion happens in a red-walled room 120, marking the full circle of independence.

When J rejects St. John outside in the night the light is a cold blue—demonstrating the coldness that their marriage would hold. There is no real love there. It was a marriage of convenience and work. 107. When J considered accepting the proposal, all color was drained from the images, leaving only the cool, icy blues and white. Once J made her decision, color came back to her face and clothes 109.

Differences in social class are also shown through color. Those of higher station have brighter colors, which Jane has muted, drab colors denoting her status. 31—Brocklehurst fam vs children; Mrs. Fairfax & Jane-39; J vs Adele and R-45, the ladies 63; J & R at the end—brighter colors 131;

- Do the images develop the same literary devices (metaphor, allusion, plot, setting, allegory, symbolism, and theme) as the source material throughout the adaptation?

Christian and Greek allusions—126, 108( both divinity affecting Jane's choices); 79—tree; 29 lion/lamb.

Jane is often compared to both birds and fairykind—46-7, 50, 89, at times both flightly and mischievous in both instances. Small and fanciful. Cheeky.

- Are these devices shaped through the images?

Yes, usually in the form of what Jane imagines. 29 is her friend who has no hate and sends sorrows to the lord, 79 shows the tree being struck because of the impediment of the union; 108 is how Jane envisions being called into service, and then hears R's voice calling her telling her not to; and 126 is the vision R gets of SJ as Apollo.

As mentioned above, the colors do affect and develop the theme. But, the theme of love and autonomy is also developed by how J & R are positioned with one another. She starts out lower, physically—44; and serving 45. But, as they converse, J is on level with R 48-49, and she is shown as physically greater as she holds her own in the convo—48-49.

- Is the eye drawn to such devices by placement within the image (when physical)?

Yes, as mentioned, size of the characters is important to the action.

### CCSS 3

- Do the adaptations match the intended vision of the source material?

Yes. However, some of the feminist ideas present in the original do not always come through. J does follow the path by Bronte and the original theme of independence and autonomy before love. However within this adaptation, there is no Authorial Intrusion, like in the original. Jane Eyre penning the novel does not speak to the reader, does not often state her opinion to the reader.

- Are introductions, relationships, and setting the same?

It appears so. They accurately reflect the original work. The setting is unchanged. And introductions do follow the original.

- Character interaction

One interesting aspect of the adaptation developing character relationships can be seen in the relationship between Jane and St. John Rivers. When Jane and St. John first meet, St. John comes upon Jane begging at his door in the rain. He emerges out of the right corner of the panel, while Jane huddles in the lower left. Both are illuminated, yet still in shadow. He is clothed in foul weather gear, while Jane looks the part of the beggar. He towers over Jane who is crouched, which illustrates him as her redeemer. This scene expresses how St. John views their relationship, should they have one, as one of suffering for a better life. Throughout the rest of their interactions, St. John is always larger than Jane. This size difference can indicate that St. John thinks less of Jane because he does not love her. He sees her only as a suitable missionary companion for his journey. This is emphasized when he dreams of his love Rosamund. In that image, she is of a similar size to him, and on the same, and he is looking up toward her. In many of the panels between him and Jane, he is visually gazing down at her, again suggesting a belittling attitude.

### CCSS 4

- Are there instances of literary devices such as hyperbole, simile, metaphor, symbolism, onomatopoeia?

The symbol of the red room is one of the first instances on p 13. As Jane struggles to get out of the room, a parallel can be drawn between getting out of the room and Jane gaining her independence—emotional, physical, and financial. This symbol is again evoked after the failed wedding attempt when Rochester is explaining to Jane. The color of the walls are a red, she is drinking red wine, and the images are stained red occasionally. This is again representative of Jane's struggle for independence. She would be relegated to a mistress because of Bertha. She has no money of her own. She would be inferior in status to Rochester. So, she breaks away and leave Thornfield 85-91.

Another symbol of imagery used in the adaptation is that of bird imagery when connected to Jane. She is often compared to birds (89, 90) which is reaffirmed by an image of her leaving thornfield—on 91. Her cloak spread behind her seems to be wings which lift her from the ground. This is symbolic because it is Jane's leaving thornfield which brings about her independence from all.

Another symbol is the lightening striking the tree, splitting it apart, when J and R kiss. This is symbolic of their union being forbidden since R is already married. Almost as though god is reacting to the union.

Christian imagery on 29, the lion and the lamb. 33 ,angels  
Allusion to greek myths--126

Onomatopoeia—10 reed smacking Jane; book smacking Jane—11; banging on door—13;

- Are there double meanings? Are the double meanings reflected in word only or in images?

Most of the images are straightforward, or metaphors. There is not much double meanings within the text.

- Do the images provide an alternative reading of the text in certain instances?

I think interpretation is more the alternate reading, rather than the images providing an alternate reading. Otherwise it's pretty straight forward. Sure, there are deeper meanings which need to be discussed, message-wise, but I t is fairly straight forward.

## CCSS 5

- Do the panels make sense concerning how the original text is structured? Do they work with the story?

They make structural sense. They work with the story. Getting bigger to slow the action down, and becoming smaller to speed it up.

- Do the panel structures create multiple reading/interpretations depending on order read?

They seem to create one reading, though the text and images within can be read differently, interpretations dependant on the focus of the reader..

- Do panels slow the story down, speed the story up, do nothing to the pacing, or do they complicate the story?

The panels do both speed up and slow the story down, depending on the action. For example, when J is considering St. J's proposal, they are large, and only have 4 on the page. 108 However, the large panels are used later to speed up the action, causing a faster page turn as in the retelling of the fire---112-113.

- Do the panels provide the necessary information, through foreshadowing and extra detail, for readers to follow jumps in the storyline?

Yes. See above discussions. Also, any jumps in storyline are also accompanied by explanatory text. Not much is left out, if anything. Though it might be condensed.

- How do these choices create mystery, tension, or surprise?

Tension is produced by color and lighting within the scenes. The bright reds, oranges, yellows of the fire create tension and terror(113). The inky black of Bertha's hair, and her brown almost mottled skin also creates tension and otherworldliness (84). Tension and Mystery are also portrayed when scenes happen at night by candle light, throwing things into shadow-70,59,81 or by moonlight—making it all one color, and having the character be unable to see beyond a certain sphere—58.

Shape of speech boxes also create a sense of the scene—surprise—13, terror—13, anger--18

## CCSS 6

- Do the images help distinguish what is directly stated with what is meant?

In the interaction between Mrs. Reed and J in the beginning, she says that J is being taciturn and is not a happy child and therefore cannot play. But we see on her face the utter dislike by Mrs. R for J. 9.

As previously mentioned, the story is fairly straightforward. However, when Mrs. Fairfax is keeping Bertha from J, 42, you can see by her facial expression that something is being kept secret. It is also alluded that there is a ghost (perhaps) on 41, and it appears that Mrs. F won't meet Jane's eye when she says it.

- Does the text say one thing and the images another?

The above examples also work for this example.

One good example is on 31, when Brocklehurst is showing school and his family comes in. He is adamant that the girls have no finery, and yet his wife and girls are outrageously adorned.

- Do images directly reflect satire, sarcasm, irony, or understatement?

The scene described above is a use of sarcasm.

- What is the POV?

The POV is first person. Jane is the narrator. We see things through her interpretation. The images often are connected with her, showing her.

- How is the reader connected with the POV?

The reader is primarily an observer. We see things over Jane's shoulder. We hardly experience things without her in the panel. There are 3 instances of the reader being invited into the text—51, 52, 97. The first is R asking a question of Jane. But he is looking out of the panel at the reader—transforming the reader into Jane. Which he does again on 52. Also on 52, J responds to him. Though now she is looking out at the reader. The third is on p 97 and is in J's role as a teacher. She is holding up a slate with an apple on it, as she teachers the class. The reader is in the role of the class.

- If the text is sarcastic, are the images the 'straight-man'?

The images are often when shows the true meaning, while the text accompanying them provide the dichotomy. The example of the Brocklehurst family is one example.

## CCSS 7

- How does the adaptation compare to the original work?

It has the storyline. The POV is the same. The themes and symbols are the same as well. Of course, some aspects have been condensed. But, the original text is used within the panels, so language and verbal imagery is the same. However, there is no authorial intrusions by Jane, which definitely takes out some interesting study points. However, this change has interesting comparison value.

- Are themes the same?

Yes. See above.

- Is the message the same?

Yes. See above.

- Does anything translate better in the adaptation?

I think seeing the instances of the mystical/divine are very interesting to view as well as read. I feel it brings another reading to the text, since the images really seem to focus on these happenings being divine, rather than mystical.

## CCSS 8

Not applicable

## CCSS 9

- How do novel x and novel y handle the same theme? (in this case how madness, grief, and free will are dealt with)

Madness is locked away. Not in the same way that it is in BC and H. In H, they try to rid themselves of mad H by sending him to England and killing him. While BC is closer, in locking up the mad Narrator, that is with some form of punishment. But in JE, Bertha is

imprisoned in the attic of the great house and those that once knew her pretend she does not exist and when something happens as she caused it, they explain it away.

Grief: this is dealt with in varying terms, usually in great outcries which later brought the griefstricken characters together—108. But grief was also dealt with by leaving. Many sad times had Jane leaving the place she had been—Thornfield for example when the wedding fell apart, and St. J's when he propositioned her to go to India. Though, that can be argued that she was called to Rochester. She had been praying for a sign of sorts to decide about going to see Rochester—because of no answer of her letters. And surely because of grief, and love, she chose not to go to India. And was called.

Free will is a major point in this work. It is only after Jane comes into her own, both in money and status that she goes to Rochester. She is his equal. While she was in mental capabilities she was not in social class, or status. She was his employee, she also would have been his mistress. And she is also now his physical equal or better, since he was so wounded by the fire. She is his equal in status as well, being that they are both not married. This is probably the strongest representation of FW in the three novels. Jane makes a conscious choice. Where the N in BC blames alcohol and perversity. Hamlet uses his uncertainty about action to make a move and delays.