Adventures in Cartooning: How to Turn Your Doodles Into Comics (Sturm), 56
Advertisements, visual literacy and, 33–37
Affinities, of students, 71–73
Alliteration, as literary device, 96
Alverman, Donna, 18
American Born Chinese (Yang), 88–89, 98–99
Anatomy, of graphic novels, 39–40; gutters, 49–50; integrating, 37, 51; lesson for, 50–51; text balloons, 45–48
Anchor texts, for reading curriculum, 75–77, 82, 85, 86, 90, 101
Angel Catbird (Atwood), collaboration in, 70
Art: creating, 65–66; critiquing, 67; usage in classroom curricula, 66
Artists: student skills as, 65–70, 126–127; reluctant artists 66–68; versatility of, 68–70
Atwood, Margaret, 70
Audience, writing for, 118, 122
Authors: challenges for, 139; intent of, 88, 90–95, 111
Awards, for graphic novels, 2, 20–21
Ayden, Andrew, 26–27, 49–50, 51–54

Babymouse (Holm, J., and Holm, M.), 17, 97–98; metaphors in, 123
Background, of panel: color of, 129–130; in The United States Constitution: A Graphic Adaptation, 130
Background information: lesson for, 119–121; in prose nonfiction, 118–121; about Smokey the Bear (advertisement), 33
Balloons: dialogue, 40, 45, 50–51, 77; narrative, 40, 45, 77; sound-effect, 45; text, 40, 41, 45–48, 96; thought, 40, 45, 77
Benefits: of art, 66; of the classics, 1–2, 71; of graphic novels, 2–3, 11–19; of visual literacy, 13
Bleed through frame, 43
Boothby, Ian, 83
Boxers and Saints (Yang), 41–42
Brain dumps. See Prompts
Brainstorming: for character development, 110; resources for, 124; storyboarding for, 125–126; for writing graphic novels, 107, 124, 125–127
Breaking routines, 60–65
Brenna, Beverley, 14, 16–17
Brown, Sally, 14–15, 17, 18–19
Brown v. Board of Education, 19
Brozo, William, 13
Bubbles. See Text balloons
Burmark, Lynell, 12

Cameron, Neill, 56
Cammuso, Frank, 90
Castellucci, Cecil, 90–95
Categories, of prose nonfiction, 114–115, 118
CBLDF. See Comic Book Legal Defense Fund
CCSS. See Common Core State Standards
Challenges: for authors, 139; for educators, 2–3, 75–77, 124; historical, 138; in reading curriculum, 75–82; of risk taking, 65; of scripting, 127; for students, 90, 126–127, 135, 138; of using art, 66
Character development: brainstorming for, 110; in graphic novels, 82, 102–106; lesson for, 103–106; writing process for, 63, 108–110
Chase, Maggie, 15
Citizenship: lesson for, 142–144; social studies and, 138–144
The Classics: benefits of, 1–2, 71; graphic novels vs., 1–2
Classroom: art usage in, 66; environment in, 66–70; routines in, 60–65
Close reading. See Critical reading
CMAA. See Comic Magazine Association of America
Collaboration: in Angel Catbird, 70; of students, 70–71
Comic Book Legal Defense Fund (CBLDF), 127
Comic books. See Graphic novels
Comic Con, 1
Comic Magazine Association of America (CMAA), 20
Comics Code Authority, 20
Common Core State Standards (CCSS), 3; graphic novels and, 4–8, 21; for math, 134–135; for reading, 4–6; for writing, 6–8
Competency, in math, 132–134
Complexity, of graphic novels, 3, 5–6, 14, 16–17, 19, 26–27, 75–76
Comprehension-building: graphic novels for, 15–17, 19, 39, 86–95, 106; imagery for, 12–13; multimodal literacy for, 15–17; through reading, 16, 75–76, 77–82, 86–95; skills for, 15–16, 77, 86; strategies for, 14, 15–17, 39; text and image for, 16
Congress, U. S., metaphors of, 122
Constructive criticism: lesson for, 67–68; students and, 66–68
Content, Readability, Attention, Vocabulary, External resources. See CRAVE mnemonic
Content-area curricula: educators in, 131; math, 131–138; science, 144–149; social studies, 138–144
Conventions, in graphic novels: establishing shot, 129; panel background, 129–130; text vs. image, 128
CRAVE mnemonic, 76
Creation: of art, 65–66; of characters, 108–110, 126; of graphic novels, 55–56, 84, 124–130; of metaphors, 122–123; of routines, 60; of setting, 110–111; of thumbnails, 126
Creative nonfiction, 114–115
Critiquing. See Constructive criticism
Cultural diversity, 138, 140–141
Curricula, of classroom, integrating graphic novels into, 1–2, 9–10, 11–12, 19, 21, 39, 57, 75–82, 151–152
Dallacqua, Ashley, 14
Debes, John, 13
Dembicki, Matt, 79, 146–149
Descriptive nonfiction, 115
Detail-orientation: lesson for, 77–82; slow reading for, 15, 75, 77–82
Development: of characters, 63, 82, 102–106, 108–110; of writing, 7–8, 18–19, 107–130
Dialogue: in graphic novels, 6, 15–16, 17, 45–46; in Pirate Penguin vs. Ninja Chicken, 63–64; prewriting process for, 125; professional, 152; writing, 63–65, 84–85
Dialogue balloons, 40, 45, 50–51, 77
Diversity: cultural, 138, 140–141; of genres, 2, 3, 21; in graphic novels, 11, 102; of students, 17, 19, 21, 39, 59, 76, 106, 138
Dramatic Reading (Jaffe, Lee), 127–129
Educators: challenges for, 2–3, 75–77, 124; of content-area curricula, 131; empowerment of, 18–19, 39, 151–152; goals of, 76, 138, 144, 151–152; teaching methods of, 11–17
Edwards, Buffy, 15
Elements, of graphic novels, 39–50; integrating, 77, 88; lesson for, 55–56
Elsner, Daniela, 16
Empowerment: of educators, 18–19, 39, 151–152; of students, 18, 60–61, 65–66, 89–90
Engagement: with characters, 11, 17, 32, 41–42, 47–48, 53–54, 102, 138; in prose texts, 18; of students, 11, 14–19, 59, 63–65, 68, 131, 151
Environment, for risk taking, 66–70
Establishing shot, for setting, 41–42, 129
Exercises: for visual literacy, 26–27; for writing dialogue, 63–65
Expository nonfiction, 115

Facts, about graphic novels, 4–8
Fears: about graphic novels, 1–3, 19–20; held by students, 65–66
Feathers, Karen, 12
Flynt, E. Sutton, 13
Foreshadowing: in Ghosts, 100–101; as literary device, 96, 100–101
Frames, 41; bleeding through, 43; lesson for, 44–45; of panels, 42–45, 49–50, 53–54
Friesen, Ray, 63–64
Full page, critical reading of, 53–54

Gavigan, Karen, 18
Genres, diversity of, 2, 3, 21
Geometry: graphic novels for, 135; lesson for, 135–138
Geszel, Michael, 80
Ghosts (Telgemeier), foreshadowing in, 100–101
Globalization, students and, 138
Goals, 122; of educators, 76, 138, 144, 151–152
Good vs. evil characters, 103–106
Graphic novels: anatomy of, 37, 39–40, 45–48, 51; as anchor texts, 75–77, 82, 85, 86, 90, 101; awards for, 2, 20–21; benefits of, 2–3, 11–19; CCSS and, 4–8, 21; character development in, 82, 102–106; the classics vs., 1–2; complexity of, 3, 5–6, 14, 16–17, 19, 26–27, 75–76; for comprehension-building, 15–17, 19, 39, 86–95, 106; creating, 55–56, 84, 124–130; critical reading of, 39, 51–54, 71, 89–95; curricula integration of, 1, 9–10, 11–12, 19, 21, 39, 57, 75–82, 131, 142–144, 151–152; dialogue in, 6, 15–16, 17, 45–46; diversity in, 11, 102; elements of, 39–50, 77, 88; facts about, 4–8; fears about, 1–3, 19–20; for geometry, 135; for history, 139–140; history of, 19–21; inference making and, 88–89, 112; intent in, 5, 25, 39, 54, 135; library collection of, 18, 71; literary devices in, 14–15, 96–102; market for, 20–21; for math, 131–138; mature content in, 2–3; memory and, 17; for multimodal literacy, 14–17; for onomatopoeia, 83–84; for phonics, 83–84; power of, 59–61; prewriting process for, 109, 123, 124, 125–127; prose texts vs., 14, 16, 18, 111, 112; research on, 11–13, 14–17, 18–19; resistance to, 2–3, 19–20; resources for, 8, 56–57, 77, 86, 102, 124, 126, 140–142, 143, 145; as routine-breaking, 60–65; for science, 144–149; script for, 127–128; selection process of, 3, 8, 57, 72–73, 76–77, 106; for sequencing, 15, 88, 115; setting in, 111; for social studies, 138–144; for vocabulary-building, 3, 5–6, 14–15, 75–76, 86, 87–88; for weak learners, 2–3, 16; wordplay in, 86, 87–88; writing conventions for, 128–130

Great white shark, 146–149
Gutters: in March, 49–50, 53; for storytelling, 49–50

The Handmaid’s Tale (Atwood), 70
Hatke, Ben, 5–6, 84
Hennessey, Jonathan, 99, 121–122, 130, 139–140
Hilo: The Boy Who Crashed to Earth (Winick), 96
History: challenges throughout, 138; of graphic novels, 19–21; graphic novels for, 139–140
Holm, Jennifer, 17, 45–46, 97–98, 123
Holm, Matthew, 17, 45–46, 97–98, 123
House of Representatives, U. S., 122
How to Make Awesome Comics (Cameron), 56
Hyperbole, 11; as literary device, 96–97

I Kill Giants (Kelly, Nimura), 97, 108–109
Inference making: characters and, 88, 90–94; graphic novels and, 88–89, 112
Information: through imagery, 121–124; through metaphors, 121–123
Information Age, 13
Integration: of graphic novel anatomy, 37, 51; of graphic novel elements, 77, 88; of graphic novels into curricula, 1, 9–10, 11–12, 19, 21, 39, 57, 75–82, 131, 142–144, 151–152; of graphic novels into library, 11–12; of text and image, 15
Intent: of author, 88, 90–95, 111; in graphic novels, 5, 25, 39, 54, 135
Itzkoff, Dave, 20
Jaffe, Meryl, 127–129
Jennings, Kimberly, 16, 18
Juvenile delinquency, Wertham on, 19–20
Karp, Jesse, 15, 18
Kelly, Joe, 97, 108–109
Krashen, Stephen, 14, 18
Lawn, Joy, 18
Lee, Janet, 127–129
Lepp, Royden, 136
Lessons: for anatomy of graphic novels, 50–51; for background information, 119–121; for character development, 103–106; for citizenship, 142–144; for constructive criticism, 67–68; for critical reading, 90–95; for detail-orientation, 77–82; for frames, 44–45; for geometry, 135–138; for graphic novel elements, 55–56; for literary devices, 101–102; for math word problems, 132–134; for pacing, 113–114; for page layout, 69–70; for panels, 44–45; for science, 146–149; for self-reflection, 71–73; for sequencing, 116–118; for tableau vivant, 61–63, 64; for text balloons, 45–48; for visual literacy, 27–31, 34–37; worksheets for, 36–37, 80–81, 105
Lewis, John, 26–27, 49–50, 51–54
Liberty Annual (CBLDF), 127
Librarians, 2–3, 8, 14, 20, 56–57, 76
Library: graphic novel collection of, 18, 71; integrating graphic novels into, 11–12
Liberal devices: alliteration, 96; foreshadowing, 96, 100–101; in graphic novels, 14–15, 96–102; hyperbole, 96–97; lesson for, 101–102; metaphor, 14, 97–99
Making Comics (McCloud), 27, 56
March (Lewis, Ayden, Powell), 26–27, 51–54; gutters in, 49–50, 53
Market, for graphic novels, 20–21
Matsumoto, Nina, 83
Mature content, 2–3
Maus (Spiegelman), 20
McCloud, Scott, 12, 14, 15, 27, 50, 56
McConnell, Aaron, 99, 121–122, 130, 139–140
McVicker, Claudia, 16
Memory, graphic novels for, 17
Metaphors, 11; in Babymouse, 123; of Congress, U.S., 122; creating, 122–123; information through, 121–123; as literary device, 14, 97–99; text and image for, 97–99; in The United States Constitution: A Graphic Adaptation, 121–122
Methods, of teaching, 11–17
Miranda, Inaki, 80
The Misadventures of Salem Hyde (Cammuso), 90
Mnemonic. See specific examples
Motivation, of students, 17–19, 59–72, 131, 144
Multimodal literacy: for comprehension-building, 15–17; graphic novels for, 14–17; New London Group on, 13–14, 21; sequencing skills and, 15; for vocabulary-building, 14–15
Narrative balloons, 40, 45, 77
New London Group, on multimodal literacy, 13–14, 21
New York State Grade 6 Mathematics Test (2016), 132
New York Times, 20
Nimura, J. M. Ken, 97, 108–109
Nonfiction, 114–124, 125
Obama, Barack, 26
Observe, Read, Evaluate, Onward. See OREO mnemonic
Onomatopoeia, 11, 14–15; graphic novels for, 83–84
Orbán, Katalin, 17
OREO mnemonic, 77
Pacing: geometry and, 135–138; lesson for, 113–114; skills for, 111–113; for storytelling, 111–114; tension through, 112–113
Page layout, lesson for, 69–70
Panels: background color of, 129–130; critical reading of, 52–53; frames vs. frameless,
Pantaleo, Sylvia, 13, 14
Persuasive nonfiction, 115
Phelan, Matt, 112–113
Phonics, graphic novels for, 83–84
Pimienta, Jose, 90–95
Pirate Penguin vs. Ninja Chicken (Friesen), dialogue in, 63–64
Poonam, Arya, 12
Popular culture, as motivating, 71
Powell, Nate, 26–27, 49–50, 51–54
Power: of graphic novels, 59–61; of imagery, 12–17; of wordplay, 86
The Power of Reading (Krashen), 18
Prewriting process: for dialogue, 125; for graphic novels, 109, 123, 124, 125–127; scripting in, 126–128
Professional dialogue, 152
Prompts, for writing, 107–108, 110, 111, 123–124
Prose fiction, writing of, 108–114, 124, 125
Prose nonfiction: background information in, 118–121; categories of, 114–115, 118; sequencing in, 115–118; writing of, 114–124, 125
Prose texts: graphic novels vs., 14, 16, 18, 111, 112; mature content in, 2; writing of, 108–124, 125
Ranker, Jason, 16
Reading: CCSS for, 4–6; comprehension-building through, 16, 75–76, 77–82, 86–95; detail-oriented, 77–82. See also Reading curriculum
Reading curriculum: anchor texts for, 75–77, 82, 85, 86, 90, 101; challenges in, 75–82; mnemonics for, 76, 77
Research, on graphic novels, 11–13, 14–17, 18–19
Resistance, to graphic novels, 2–3, 19–20
Resources: for brainstorming, 124; for graphic novel recommendations, 8, 56–57, 77, 86, 102, 124, 126, 140–142, 143, 145; librarians as, 2–3, 8, 14, 20, 56–57, 76; found online 8, 57, 72, 77, 110, 126, 156; for storyboarding, 126
Risk taking: challenges of, 65; classroom environment for, 66–70; students and, 60–65
Routine, in classroom: creating and breaking, 60–65; tableau vivant and, 61–63
Rule, Audrey, 16, 18
Rust (Lepp), panels in, 136
Scene, writing of, 63–64
Science: graphic novels for, 144–149; lesson for, 146–149; standards for, 145; text and image for, 144–145
"science identity," 145
Scientific thinking, of students, 144–145
Script, for graphic novel, Dramatic Reading, 127–128
Scripting: challenge of, 127; in prewriting process, 126–128
Seduction of the Innocent (Wertham), 20
Selection process, for graphic novels, 3, 9, 57, 72–73, 76–77, 106
Self-identification, of students, 66
Self-reflection, lesson for, 71–73
Senate, U. S., 122
Sequencing: graphic novels for, 15, 88, 115; lesson for, 116–118; in prose nonfiction, 115–118; skills for, 15, 115
Setting: background in, 129–130; creating, 110–111; establishing shot for, 41–42, 129
Signature online, 139
Slow reading, for detail-orientation, 15, 75, 77–82
Smile (Telgemeier), 40
Smokey the Bear (advertisement), 33–34; background information about, 33
Snow White: A Graphic Novel (Phelan), 112–113
Social cues, from text and image, 88–89
Social studies: cultural diversity in, 138, 140–141; graphic novels for, 138–144; standards for, 140–142
Son, Eun Hye, 15
Sound-effect balloons, 45
Soupy Leaves Home (Castellucci, Pimienta), 90–95
Space Dumplings (Thompson), 43, 78
Sparks (Boothby, Matsumoto), 83
Spiegelman, Art, 20
Spinetta, Peter, 80
*Squish* (Holm, J., and Holm, M.), 45–46

Standards: for math, 134–135; for science, 145; for social studies, 140–142. *See also* Common Core State Standards

Steiner, Stan, 15

Storyboarding: for brainstorming, 125–126; resources for, 126

Storytelling: the classics for, 1; geometry and, 135–138; using gutters for, 49–50; using pacing for, 111–114; using panels for, 41–43, 52–54, 101; sequence of, 15, 88; using setting for, 110–111; through text and image, 3–4, 5, 11, 26, 52–54, 88–89, 138–140

Strategies: for comprehension-building, 14, 15–17, 39; for pacing, 111–113


Sturm, James, 56

Styles: of panels, 41–42, 53–54, 135; of text balloons, 40, 45–46

Tableau vivant, lesson for, 61–63, 64
Telgemeier, Raina, 40, 100–101

Tension, through pacing, 112–113

Text and image: for comprehension-building, 16; for foreshadowing, 100–101; integrating, 15; for metaphors, 97–99; for science, 144–145; social cues from, 88–89; storytelling through, 3–4, 5, 11, 26, 52–54, 88–89, 138–140

Text balloons, 41, 96; of characters, 45; lesson for, 45–48; styles of, 40, 45–46. *See also* Dialogue balloons; Narrative balloons; Sound-effect balloons; Thought balloons

Text effects: in *Sparks* (Boothby and Matsumoto), 83; in *Zita the Spacegirl* (Hatke), 84

Thompson, Craig, 43, 78

Thought balloons, 40, 45, 77

The three-fifths compromise, through imagery, 139–140

Thumbnails, in storyboarding, 125–126

Tilley, Carol, 20–21

*Tribes: The Dog Years* (Geszel, Spinetta, Miranda), 80

Ujie, Joanne, 18

*Understanding Comics* (McCloud), 12, 14, 15, 27, 50, 56

*The United States Constitution: A Graphic Adaptation* (Hennessey, McConnell), 99; background in, 130; imagery in, 139–140; metaphors in, 121–122

Verbal literacy, skills in, 25

Versatility, of artists, 68–70


*Visual Literacy* (Burmark), 12

Vocabulary-building: graphic novels for, 3, 5–6, 14–15, 75–76, 86, 87–88; multimodal literacy for, 14–15; through wordplay, 86, 87–88; *Zita the Spacegirl* for, 5–6

Weak learners, graphic novels for, 2–3, 16

Wertham, Fredric, 19–21; on juvenile delinquency, 19–20

"What Parents Don’t Know About Comic Books" (Wertham), 20

"Why I Write Graphic Nonfiction" (Hennessey), 139

Williams, Rachel, 15

Winick, Judd, 96

Word problems, in math, 131; lesson for, 132–134

Wordplay, for vocabulary-building, 86, 87–88

Worksheet: for character development lesson, 105; for detail-orientation lesson, 80–81; for visual literacy lesson, 36–37

Xoc: The Journey of a Great White (Dembicki), 79, 146–149

Xu, Shelley, 18

Yang, Gene, 14, 18, 41–42, 88–89, 98–99

Zanden, Sarah Vander, 16, 18

Zita the Spacegirl (Hatke), 84; for vocabulary-building, 5–6