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Cartooning the Unspeakable: A Literature

Workshop on *Maus* by Art Spiegelman

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To my teachers, for encourage me to do my best.

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To my beloved sister, for always believing in me.

To my grandfather, for feeding my imagination with his books.

To my friends for being there whenever I need it.

To everyone who helped me to make this possible.

With all my heart, thank you.

“Either you remember your dreams and write them down
or you make your dreams and see what they were
after you’ve drawn and written them.”

Art Spiegelman



1. Introduction

Since the very beginning of the times, human beings have needed to create community through language. Survival and the need to not be alone have made people devise diverse modes of communicating with each other that have perfected not only in their effectiveness, but also in their variety and effect. Probably, the most transcendent form of communication –due to its producing a physical record –is writing. Civilization is said to be directly connected to the devising of writing techniques by societies as a way to portray their experiences and to express themselves. The preeminence and importance of the written word in our world makes people forget that the essence of what a text is goes beyond the alphabet. Actually, even before words were sculpted on any rock or inked on a papyrus, ancient peoples would use images. People would try to make themselves understood through the use of drawings as a way to keep a record of their experiences. This means of communication was prior to language as such, and a common practice of ancient Egyptian civilization whose works are nowadays not only considered pieces of art, but also they told complex well-sequenced stories through a sheer pictorial narrative.

Images as a means of communication –though more immediate and rich –lost ground as verbal language and writing were much more effective, massive and sophisticated, mostly associated to institutional communication and to legality. Images were, henceforth, relegated to a complementary and ornamental position. However, it wasn't until the nineteenth century that images started to gain importance in the literary world because of their power of making the language's limitation, in terms of simultaneousness, visible;

(Mitchell 87) therefore, they are not seen any more as a complement of language, but as a medium that can stand alone, evoking emotion and feelings. The twentieth-first century has seen an opening in the discussion of what is a literary text by considering the the union between text and image as something more organic in texts such as the graphic novel.

The present project aims to introduce the graphic novel as a teaching resource inside the classroom due to the benefits that this post-modern genre offers to readers. The novel chosen to do so is Art Spiegelman's 1991 *Maus: A survivor's tale* since its complexity and relevance will allow enhancing not only students' love for reading but also their critical thinking skills. In this process, students will be able to appreciate up to what extent Spiegelman has pushed the envelope, redefining the use and influence of images in literature.

The use of graphic novel inside the classroom allows teacher to go beyond the traditional aims of literature as the combination of verbal elements altogether with visual elements creates a more complex text, encouraging students –who belong to a more visual and virtual generation –to a broader scope of instruments leading to a more informed understanding of graphic novels.

This work also provides a theoretical framework which aims to define paramount concepts such as literature, children and young adult literature, and graphic novel which constitute the basis for the workshop as they provide the tools to understand the congruity of the decisions made for this project.

2. Theoretical Framework

2.1 Literature

The nature of literature has always been complex to define. Literary experts have attempted to provide a definition without finding a significant, definitive, and unique answer. Cuddon (2000) defines literature as a “vague term which usually denotes works which belong to the major genres: epic, drama, lyric, novel, short story, ode (*qq.v*),” (472-3) making reference only to texts that can be classified into categories. Nonetheless, this definition is quite broad and lacks precision. Literature can be more effectively defined through examples, comparisons, purposes, and “criteria that the works must meet,” (Meyer 1) which clearly makes reference to a list of characteristics that literary works should have to be considered literature. However, the criteria change through history and what was not literature yesterday today belongs to the canon.

The questions regarding the nature of literature have been a matter of special concern since late eighteenth century due to the Romantic movement, period in which literature started being seen as a social force as well as a kind of “writing which embodied the values and ‘tastes’ of a particular social class” (Eagleton 15). Thus, literature was a reflection of social practices, ideas, emotions and feelings. This vision, which is still similar to what is considered literature now, “encapsulated creative energies which were everywhere on the defensive in modern ‘commercial’ society” (Eagleton 27). This means that literature nurtured itself from the social forces of a society that was changing in terms of ideology,

leaving behind the traditions as far back as medieval times such as monarchy and the union of religious with political power.

However, the change of century from the nineteenth to the twentieth brought a completely different way of seeing literature, shifting from a thematic focus to the question about what essentially makes a text literary. The most elaborate and resonating answer comes from the so-called Russian Formalists whose thoughts were shaped by the structuralism, a theory that focuses its attention on the language itself rather than thematic concerns. For them,

“The literary work was neither a vehicle for ideas, a reflection of social reality nor the incarnation of some transcendental truth: it was material fact, whose functioning could be analysed rather as one could examine a machine. It was made of words not of object of feelings and it was a mistake to see it as the expression of an author’s mind” (Eagleton 2-3).

Formalists were concerned with the nature of what makes a text literary or language poetic. In their view, language would have a number of functions being the poetic the most important for them as the focus was the message itself (Jakobson 69). This function is autotelic and self-referent; therefore, everything necessary to analyze a text is present in the text itself, and external factors such as the experiences that shape the author’s thoughts or the social context in which the book was written were not important. The literary text is an independent unit of meaning in which “literary language was different from ordinary language, deviated systematically from everyday speech,” (Eagleton 2) which means that literary language is ordinary language transformed so as to fulfill the purpose of literature.

So far, it has been mentioned that literature can be seen either as a social tool or as an autotelic linguistic discourse. However, both approaches seem to coin restrictive and specific terms to delimit a concept which is difficult to define; therefore, it is more appropriate to use more flexible and open approaches in the process of defining literature.

Meyer (1997) does not try to provide a definition of the concept, but he presents a methodological procedure with two main criteria under which literary works can be classified: the criterial approach and the prototypical approach. The former, which is also known as the checklist approach, indicates that if all the features (works are written texts, are marked by careful use of language, belong to a genre, are read aesthetically because author's intention, and allow open interpretation) listed by Meyer (4) are present, then the text under scrutiny is considered literature; while the latter one refers more to a prototype, another setlist that now is used merely as a general model, or as an example; therefore, criteria are more flexible and more useful as it refers to a set of non-restrictive characteristics that works must meet so as to be considered literary. Among them, some worthy of mentioning are the use of verbal language, and the aesthetic intention of the author.

Another author who also provides a set of characteristics of literary works is Culler (1997), who goes beyond Meyer's classification, providing more specific characteristics, such as:

- The organization of language in order to attract reader's attention.
- The integration of the different language elements in the text such as form, meaning, combination of words, and emphasis, among others.

- The fictional world created through the organization of the language.
- The aesthetic aspect of the language, this means creating reality by shaping ideas through the use of words.
- The intertextuality or self-reflective aspect of literature, as “works exist between and among other texts, through its relation to them” (33).

All the aforementioned characteristics are requirements that, according to Culler, texts should fulfill in order to be considered literature. Both; the literary prototype presented by Meyer and the set of characteristics provided by Culler do not limit what can be considered literature, this means that if a text fails to present all of the characteristics, it is still considered as literary work.

Both authors also agree on some elements that seem to be recurrent, such as the importance of language and the aesthetic vision of literary works. Meyer (1997) highlights that literary texts are marked by careful use of language, including features such as creative metaphors, well-turned phrases, elegant syntax, rhyme, alliteration, among others. It means that “the use of the rhetorical devices is a characteristic of literary language” (Culler 19); therefore what is being said not necessarily means what is written as writers draw upon a variety of devices to transform words, multiplying the possibilities of meaning in their creations.

Besides the importance of literary language, there is another common characteristic highlighted by most of the pundits as it is the aesthetic vision of literature. A literary text becomes the expression of a powerful idea in which form and content unite to produce a

reaction that starts primarily from the reader's taste and awareness. The romantic movement's shift to subjectivity and emotion produced texts that exacerbate a contact with intuitive wisdom and independent thought, whereas in the modernist movement (twentieth century) intuition became a sense of crisis before the rise of capitalism and the triumph of the Enlightenment agenda; literature was related to the power-effect of certain readings on political meaning and "culture" (Eagleton 327) while still strongly aestheticist and elitist; therefore there is not a single definition of what aesthetic means.

Thus, the first pivotal change of aesthetic vision comes from the romantic period due to the shift in the conception of literature, prioritizing the imagination, subjectivity, and the importance of the human beings. It was a period in which "Literature was considered an expression of art from social life" (Eagleton 18); therefore, some important factors were the author (the one who expresses thoughts and feelings), the society (what inspires the author), the purpose of writing (reasons that motivate the author), and the most crucial, the reader and its interpretation of the literary work.

Culler (1997) defines aesthetics as "the attempt to bridge the gap between the material and the spiritual world, between a world of forces and magnitudes and a world of concepts," (32-3) in other words, it refers to the relationships that can be established between two things whose connection is clear, but difficult to make. In this case, it is the relationship that the subjectivity of the reader –its knowledge and vision of the world –establishes with the text –an aesthetic manifestation of another reality–. Reading a literary text is the encounter of two worlds –the world of the reader and the world of the literary text –a dialectical exchange which leads to a negotiation of meaning so as to produce pleasure.

Literary texts are an expression of the author's mind in which an aesthetic point of view is presented to the reader. The reader apprehends and interprets that reality considering elements provided inside and outside the text such as author's biography, historical, social, and political context, among others. This aesthetic relationship is made more and more complex through the centuries as there are different and new means that authors can rely on to deliver their literary works. The most important catalyzer for these changes is technology due to its faster development which empowers the media in terms of immediacy and effectivity; texts have become even more intrinsically connected to the possibilities of computers and internet; hence, the aesthetic vision of the twentieth-first century has becoming more evidently visual.

Mitchell (1987) coined the term verbal images to make allusion to metaphors and descriptions; words that lead readers to picture images in their minds, however, the relationship between images and texts goes beyond picturing ideas through reading, or finding a counterpart for each manifestation. For example poetry (verbal) has its counterpart on painting (image), but more than trying to delimit their territory Mitchell has tried to set the similarities between them. This "pictorial turn" (88), as Mitchell defines it, requires training so as to shift from text to image uniting both concepts as a whole unit that stands alone.

All in all, both aspects –language and the aesthetic vision –are equally important and both characterized what is literature, even though there is no a total agreement in the definition of the term. The concept of literature has been changing through the time not only because of the emphasis that literary experts have given to it, but also because the field of literature

is not only limited to words due to the relationship between words and images through different devices and techniques that are not only written but also pictured, making this process of negotiation of meaning more and more complex as images allow different interpretations.

2.2 Children and Young Adult Literature

Genres are usually thought to be defined by structuring features of the works representing of belonging to it and not depending on gender, age, or intended audience. However, children's and young adult literature are labels purely grounded on the intended target audience, which opens fertile ground for debate.

As Hunt (2002) expresses, children's literature is defined by its potential readers. According to Grenby, (2008) "in the period between the seventeenth and eighteenth century children's literature was established as a separate part of print culture," (1) identifying those centuries as the ones in which children's literature appeared as a new category. This coincides with the rise and consolidation of the Enlightenment, a movement which sees books as a paramount instrument for progress through education from early age; the consolidation of the bourgeoisie as the ruling class who recognized the importance of education; and the importance of children, who, before the eighteenth century children were seen as small adults, as a result, they were trained as so. During the Enlightenment, children were seen as tomorrow's citizens and needed to be introduced to the world and how this works, this would be achieved through the education and the instruction provided by books' fulfilling a didactic purpose.

It is also important to bear in mind that some literary works that were considered children's literature may not fit to what is considered now as so, this due to the fact that literary classifications have changed through the centuries. As new criteria to label genres have appeared, texts written before the creation of those classifications had to be arranged

according to the current standards of the period in which they were classified; therefore, texts are not fixed into one category. In spite of that, every piece of text considered children's literature share a pervasive characteristic: most of them have a didactic aspect to it; most try to teach ways of behaving to fit in certain values that are socially acceptable. This moral and social teaching is connected to desired practices in the society as children's stories reflect the community the writer belongs to, highlighting the importance of morality, the consequences of bad behaviors, and the punishment for breaking the social rules, somehow, children's literature taught ground rules of survival, that shape future citizens from an early stage of development.

Some major sub-genres in children's literature are fables, poetry, instructive tales, family stories, and fantasy, among others. For this project, the one worthy of special attention is fables since its most salient feature makes its appearance in Art Spiegelman's *Maus*. Fables are defined as instructive tales (Selvey 1) that usually place animals as main characters as "they can [allegorically] represent human beings or some types of people [human features]." (Grenby 10) In simple words, an animal acts as an archetype representing a human characteristic, and is given human shape and voice so as to embody a situation in which that characteristic is involved and a lesson is drawn.

Fables have been popular since ancient times being Aesop one of its most important exponents from this period, he is a Greek fabulist from the mid-sixth century before Christ. Even though his fables were spread orally, they have endured, breaking the barriers of the time due to the scope they allow for interpretation, being used during nineteenth century as a tool to spread education (Selvey 1). Another important exponent is Jean de La Fontaine, a

French fable-maker who adapted Aesop's fables and whose work was spread all over Europe due to their moral teaching, his most remarkable works are *The Ant and the Grasshopper*, *The Wolf and the Lamb*, and *The Hare and the Tortoise*, most of them being adapted from Aesop.

Another genre grounded on the intended target audience of this project is young adult literature. This genre appeared during the second half of the twentieth century and is defined as a text created for young adults by young adults, addressing issues concerning with teen and young adults. Even though it is a relatively new genre it has been consolidated through the years due to its commercial success. One important difference with children's literature is that young adult readers are old enough to decide what to read by themselves, not as an obligation from an external entity. Young adults (YA) texts are even more decidedly prone to consider their readership and try to captivate them. In addition, as a consequence of the globalization, young adult readers have more access to literature that addresses issues of their specific interest thanks to the internet (Gorenke, Maples 42). Young readers can easily find new books and book's recommendations due to access to the numberless online reading communities such as Goodreads, Shelfari or Booktubers.

Some of the most important topics of Young Adult Literature are the ones concerned with the experiences of people aged between twelve and twenty-something years-old; they are neither children nor adults, in fact, they are considered as young adults, a period in between. According to Alice Trupe (2006), the wide variation of topic goes from accepting differences, addictions, identity, emotional problems, family relationships, guiltiness,

parents' presence, among others. All of the aforementioned topics are related with problems that young adults face due to the constant search of identity.

Cole (2009) specifies the features that Young Adult Literature covers; these stories usually are written by a young adult, person in its twenty-somethings, who aims to have a young adult audience too, that is the reason why teenagers are the protagonist of these types of stories. Nevertheless, one of the most remarkable characteristics is that the “events revolve around the protagonist and his/her struggle to resolve a conflict” (Cole 49). This, most of the times, is connected with the constant search of identity, (Kaplan 2005) a process that usually starts in late adolescence until middle twenties. Furthermore, the sense of immediacy brought about young adult life by technology and its global span has intensified an urge to know “an even more imperative approach to understanding who they are in their search for personal and spiritual world” (Kaplan 17). Internet has brought an overflow of indiscriminate information, bringing excess of models to imitate and live by, so the search of the own identity is a constant necessity as people are surrounded by archetypes to be imitated.

Nevertheless, as well as in children's literature, there are some characteristics that young adult literature presents despite of the topic they explore. Soter and Connors (2009) argue that “relevance and pertinence of the topics covered in this particular literature are not the only reason to embrace it, but the complexity of some of these stories as well as the way they are written are aspects of equal importance” (66). Most of the times the complexity of these stories comes from the relationship between the protagonist and the society her or she

is immersed into, but at the same time this complexity is created precisely by the main character and the decision of how to face the world in order to shape its own identity.

What certainly makes these stories complex is the role of the family in the protagonist's life. Trupe (2006) expresses that what shape protagonist's identity is the cultural expectations that shape families, (83) meaning that every experience lived by parents, before or after the child is born, will affect the child's development in a positive or negative way, though the latter is highlighted as negative or bad experiences are the ones that generate a conflict between the parents and the protagonist. This characteristic of young adult literature is worthy of attention as it is connected with one of the central themes of Art Spiegelman's *Maus*.

All in all, both genres appeal on a target audience -either children or young adults- and both have experienced a growth in terms of themes and language complexity so as to engage their public. Works published under the label of children's literature or young adult literature present some characteristic that make them to be part of it -namely, didactic aspect to a story about family relationships and stepping into the unknown in children's literature; identification process in stories about growing in young adult literature-. These characteristics have changed through the time and they will probably keep changing so as to keep satisfying the requirements of the new generations. In spite of that, there are some literary works that will keep belonging to the same category as they were in the beginning.

Furthermore, it is also important to highlight that the themes covered in both genres are not exclusively from the categories they represent to; hence, there are some works such as Art Spiegelman's *Maus* that even though do not belong to any of these genres, presents some of these features such as the use of animal allegories from children's literature, and family relationships with the constant search of identity from young adult literature.

2.3 Graphic Novel

The term graphic novel is usually coined to describe a long comic book which is defined as “a juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer;” (McCloud 9) to put it in simple words, it is a sequence of correlative images that aims to produce something in return. Freedman, (2008) mentions that “both terms [comics and graphic novels] are used to describe a pictorial narrative and that we would not have a graphic novel without the previous influence of comic books, but the term ‘comic’ has a low acceptance in the field” (30). This leads to the creation of a new label that relies on the same format style, but capable of communicating complex and nuanced stories, (Beckler 4) hence graphic novels go beyond traditional comics in terms of topics and linguistic narrative. Besides that, graphic novels borrow techniques from storytelling, ‘serious’ canonical literature, such as the narrative, and film industry such as the close-up technique to make it more profound and meaningful in order to render a more complex vision of how subjectivity apprehends reality.

The origin of this genre is contextualized in the post-modern movement which started during the second half of the twentieth century, being identified as the milestone that started with this new attitude of appreciating life the end of the World War II in 1945. Post-modernists were highly influenced by their predecessors, the modernists, who “were in rebellion against all of elites,” (Brann 5) going against most of the established conventions and equilibrium of the first half of the twentieth century as a way of contrasting the shift in mentality.

From a literary point of view, it was an “epoch of the absorption of all the language into images [...] if traditional iconology represented the image, postmodern iconology represses the language,” (Mitchell 28) as images were considered even more important than words because they convey different meanings in their observers without the necessity of having words. Post-modernists relied on visual techniques that “subverted the simple temporal casualty of physical time by using flashbacks, by cutting back and forth, by introducing timeless revelatory movements” (Brann 5) in order to depict a reality in a different way so as to generate a reaction in the reader.

In terms of appearance, the graphic novel consists much of a comic-like format; therefore, it is necessary to explain some concepts that will be used during the project concerning the style and form. It is also important to highlight that graphic novels are traditionally read from left to right and from top to the bottom page. (Eisner 1990)

- Panel or frame: Segments used to express the passage of time (Eisner 38). It is where the verbal element, presented in form of dialogue, and the graphic elements collide to give meaning and create reality.
- Gutter: It is the space between the panels. Gutter “obliges the reader to draw upon previous experience to fill in the blank space and connect each panel as a continuous scene. (Beckler 20)
- Dialogue balloons: It is the space, most of the times, inside the planes where verbal elements took place.



Figure 1

Figure 1 is an illustration that identifies the different and most important parts of a graphic novel, the reader can also find thought balloons which are similar to dialogue balloons but with a cloudy shape, and speech sound usually related to onomatopoeic such as ‘ew!’, though the latter are used in a more subtle way in comparison to comic books. Of all of the concepts, the most important one is the panel since it is defined as a medium of control, it is where actions take place, and it is related with the sequence of the art; therefore, what happens in the first panel (on top of the page on the left side) can not be far away from what happens in the following panel, relying on filming techniques as they use individual frames set in sequential order to depict a story (Bekler 20). Furthermore, “the shape of the panel itself may influence the amount of perceived time occupied in the spatial confines of the panel itself;” (Beckler 22) hence, the size of the panels and the closeness between them indicates time-sequence and physical space within the story.

The first book considered as a graphic novel is *A Contract with God* written by Will Eisner in 1978 –even though the genre has its origins during the decade of the fifties–. During the eighties Alan Moore revitalized the comic book with his masterpieces *V for Vendetta* (1982) and *Watchmen* (1986) which are considered as graphic novels due to the complexity of the plot, the juxtaposition of panels, the multiplicity of narrative voices and the almost absent use of onomatopoeic resources. However, it wasn't until 1992, when Art Spiegelman won the Pulitzer due to his graphic novel *Maus: A Survivor's Tale*, that graphic novels consolidated themselves as an important genre.

As it was mentioned, this new genre has its first manifestation during the second half of the twentieth century; hence it is necessary to question why it did not happen earlier. Mitchell (1994) argues that this new genre appeared during the post-modern era as “the current culture [post-modern] is dominated by pictures, visual simulations, stereotypes, illusions, copies, reproductions, imitations, and fantasies,” (2) giving the idea of a sense of rupture during half of the twentieth century that provides the conditions to the graphic novel to emerge. This rupture, as Mitchell denominates it, makes reference to a break that challenges the conventions previously established in all senses possible, not only was a shift from text to images, but also from objectivity to subjectivity, from empirical to non-empirical and so on. More importantly, this rupture refers to a drastic change that made people aware of the relevance of images, an element that was always present but never considered relevant at all nor stood alone without being a complement of written texts (104).

This type of novels “appeal to a mass readership” (Chute 456) due to its similarity to films and comics, these two different forms attract a wide range of readers and spectators. At first sight, comics and graphic novels look similar, but as the story goes on so does the differences among them , mainly in narrative structure as comics are not much complex in terms of narrative style. As it was mentioned above, graphic novels recur to a very important filming principle which is the sequencing art so panels show a coherent sequence between each other; this technique allows the writer to experiment with the narrative style and with what is being shown in the frame.

Graphic novels mix verbal elements altogether with visual elements; therefore, visual aspects are as important and necessary as the verbal narrative. According to Mitchell (1994) “there are no “purely” visual or verbal arts, though the impulse to purify media is one of the central utopian gestures of modernism,” (Mitchell 5) so basically, despite the attempts to separate words from images, they are tied together, forming a whole big unit, they do not happen in isolation. This union between words and text became more evident thanks to Andy Warhol who from the world of advertisement made more clear this process of fragmentation and rupture between images and text, despite all the efforts of separate them, Warhol foregrounds the existence of a rupture or artificial and problematic union between images and words when they seem to complement each other (Harrison 182).

Images¹ allow a more truthful representation of what is being told as there is no necessity of a mental picturing of the scene –no need of “translating” from verbal to visual –because it is (re)presented in the text. For that reason, it is said that images are so powerful that it is feared to create something that lately would not be controlled; (Mitchell, 12) hence, mixing images with text create a more controllable reality partially limited by words.

Chute (2008) emphasizes that graphic narrative suffers a cultural shift during the sixties onwards as they became a tool for the American underground culture to express against censorship and taboos; therefore, topics such as war, critique of mainstream cultures, social and political realities were frequently covered in texts by now-recognized authors such as Harvey Pekar and Robert Crumb. Pekar wrote *American Splendor* (1976) illustrated by Crumb at points, who creates a signature style by using unpleasant and grotesque images while exposing Pekar’s reality, both artists seek to provide a personal aesthetics which pushes the envelope and creates social awareness. By writing about everyday life in a bizarre and monstrous way, they create a rupture with the previous graphic conventions: instead of cleaning reality, they exaggerate its details to make it look worse than any real life model. Graphic artists set themselves to represent reality critically, not embellish it or make it pleasant. However, according to Mitchell (1994) this arises a problem because of its visual nature as real-life problems seems to be trivialized by the media (15) which is to say, to reduce the importance of the topics covered in these types of novels, specially

¹ Just to clarify some concepts, in this project the words images and pictures will be used as interchangeable, however, Mitchell (1994) explains that there is a difference between both of them; ‘picture’ refers to something you can depict (constructed concrete object) while ‘image’ refers to an act related to imagination (virtual appearance) (4).

because of the misunderstanding of the aesthetic vision of the author as images are not aimed to pleased but to evoke feelings.

Having images and text together is a common practice in civilized humans, but to evidence that situation in a more clear way is a challenge that the graphic novel clearly needs to address; its narrative is rich in terms of language complexity as well as visual elements, having authors usually playing with both aspects in the creation of their stories in order to evoke feelings to readers as well as to engage them in the story. Since the very beginning, the graphic novel has been transgressive, covering topics of real importance, creating a rhetoric that constantly risks becoming popular and trivial; however, its exponents have known how to successfully address this situation, as their works have endured in time, conserving their truth essence.

2.4 *Maus: A survivor's tale*

Maus: A Survivor's Tale was written by Art Spiegelman during the decade of the 1980s. The chapters of the book were published in *Raw* magazine in 1980, but it wasn't until 1986 that Pantheon books published the first volume as *Maus I: My Father Bleeds History*, and in 1991 the second volume; *Maus II: And Here My Troubles Began*.

At first sight, the author presents, in a brilliantly written and visually-depicted way, his father's experience in the Polish ghetto in Auschwitz concentration camp during the World War Second (W.W.II) without being explicit in the brutalities of such moment, nor trivializing them. As the story goes, readers can notice that memories of World War II are just a part of the story presented by the author, as the narrative of the novel is framed by a storyline in present time in which Art, Vladek's son, tries to write a book based on his father's memories.

Art Spiegelman, the author, was born in 1948. He is second-generation Holocaust survivor; both of his parents were Polish Jews and survived Auschwitz. All of the things that his father, Vladek, lived there are translated into words and drawings by his son, Art. That is what makes *Maus* an attempt to write his father's biography. However, the novel also illustrates the process of creating this book, with Art painfully trying to record his father's experiences and how he managed the success after the first volume of the book was published in 1996, which somehow makes it a doubly autobiographical text (Ketchum 5). Both storylines are equally important in the novel, though the former wrongly seems to be the focus of the story.

In order to re-tell the unspeakable, Spiegelman portrays all characters as antropomorphized animals: mice as Jews, cats as Germans, pigs as Poles and dogs as Americans. What is curious about this animal allegory is that mice are the only ones representing a religion whereas all the other animals represent a nationality. Regarding the characterization of mice and cats, Geis (2007) explains that “Spiegelman plays upon the Nazi propaganda image of Jews as vermin, combined ironically with the iconic all-American cartoon figure of Mickey Mouse” (1). One of the most remarkable aspects of totalitarian governments is the propaganda, a key element in spreading ideology, so what Spiegelman does is to take Nazi imagery and mixes it with an American icon coming from U.S.A., a country which uses democracy apparently as emblem.

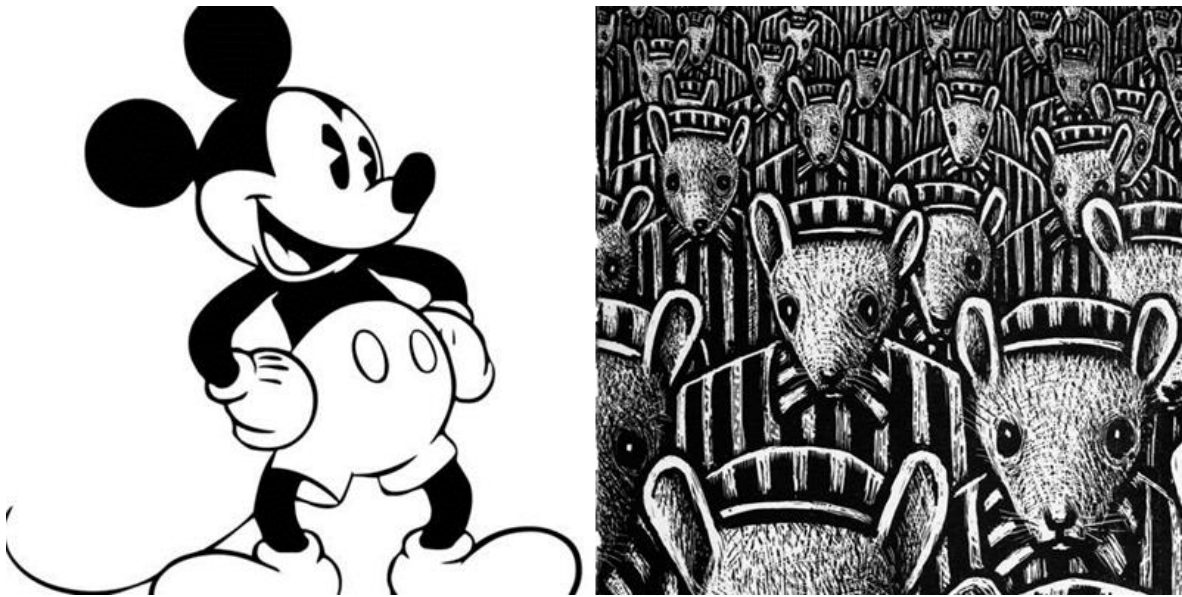


Figure 2

Spiegelman, aware of the semantic connotations pertaining to cats and mice, takes advantages of this situation portraying “the cat as aggressive, predatory and violent, while

the mouse is hunted, frightened, and victimized,” (Bekler 13) portraying mice in opposition to the character of Mickey Mouse who represents freedom and democracy; therefore, the same animal has two different meanings. Figure 2 illustrates, somehow, the difference of both characters in terms of drawing style; Mickey Mouse looks more like a cartoon of a mouse, with a broad smile on his face, while Art Spiegelman’s mice bear a resemblance to real mice, but with sorrowful and anguishing facial expressions.

The topic of identity is one of the most predominant ones in the whole novel and it is portrayed in different forms. The aforementioned is connected, somehow, with the relationship between Germans and Jews in the World War II. The Jewish, after the holocaust become the quintessential figure of the victim, and Vladek –his personal experiences as an inhabitant of the Polish ghetto who was taken to Auschwitz with his wife, Anja –would fit that mould perfectly, but this easy notion is challenged by the framing present-day narrative. Artie is in the late twentieth century struggling to find the best way to represent his stubborn father’s memories: as a way to approach him and to approach to his father’s past to understand better his own childhood traumas. At the same time, by recreating his father’s memories Spiegelman would be able to reconstruct his mother’s identity. Anja, his mother, has a ghostly presence in the novel not only because she was dead, but also because his father, in an attempt to preserve his vision of Anja, burnt the diaries she wrote before committing suicide. As a consequence of this action, Spiegelman was not able to access to his mother’s memoir.

As the story goes, he deals with the problem of constructing his own identity under the towering shadows of his father’s. He is a second generation holocaust survivor and since he

was born he had heard stories about it; therefore, he has grown with “the influence of memory on the construction of his own identity” (Ketchum 4), and this somehow generated a sense of guilt on him since he didn’t experience the holocaust and probably he would never experience a similar situation due to the profound impact of the event. In addition, there is another type of identity; the one of the author as the creator of a story concerning the Holocaust, a story that had never been delivered in the format of a graphic narrative. He, as a narrator/character, is “worried about the authenticity of his representation of the camps and the Holocaust itself,” (Ewert, 183) as he didn’t experience the Holocaust first hand, his biggest concern is to tell the story as it was and no speculated about it, nor create a trivialized fiction of reality. At the same time, this is also a consequence of writing about the Holocaust as it can not be narrated, but there are a lot of testimonies about it, so even though Spiegelman do not talk about the Holocaust as historical event, but as an event part of his father’s life, he is still worried about being truthful to his father’s experience as well as being truthful about an event already depicted through somebody else’s eyes.

Both main topics, memory and identity, are closely related and overlapped in the novel, not only in terms of development of the story but also in terms of graphic narrative. Spiegelman jumps and sometimes merges tenses –especially past and present– in the same panel, he constructs the past inside a panel narrated in present time. For example, in figure 3, Vladek, Artie, and Françoise (Artie’s wife) are driving through the woods while Vladek starts talking about some executed Jews and it can be observed the hanging feet of the executed. Though the story is narrated in present, they started talking about a past event (of the Holocaust) and in that moment the same panel mixes present and past, showing also what is

being told by Vladek. Thus, Spiegelman breaks a lineal sequence by bringing back in visual the horror of the Holocaust.

Besides memory and identity, there are some other topics that can even be placed inside those two main categories such as the family bonds between Vladek and Artie, between Artie and Anja, his mother, and between Artie and the memory of his dead brother, Richieu. Art's mother committed suicide in 1968 mired in depression as an aftermath of the Holocaust. This post-holocaust trend of committing suicide was a current practice in many holocaust survivors; in fact, a study carried by Barak (2005) suggested that survivor of the Holocaust were more likely to commit suicide. Despite Anja is not present at a time the book is being written, she is a present figure in some of Vladek's memories, and the absence of her diaries (burned by Art's father) is a central element to understand Art's construction of identity as he was not able to understand her mother's life, nor her experiences. The influence of Richieu in Art's identity is marked by a contrast; Art will never be his brother who died by drinking poison during the Holocaust, the child that his parent lost in a traumatic way, but he grown up under the presence of a brother who died as a indirect victim of the Holocaust. Both mother and brother are texts Artie needs to bring back so as to read them. Both deaths are connected to the Holocaust as Richieu is poisoned like the victims in the camps while Anya's diaries are burnt just like they were.

In fact, *Maus* is a text marked by absences and ghostly presences. The first of them is Anja who's only present through Vladek's testimonies; the second one, the Holocaust as an historical event as there's no a universal truth about the event; and last but not least; Françoise, Art's wife, whose absence is related to genre, as she's the only woman who

actually appears during the process of creation of the book. Spiegelman tries to bring back those presences by recalling them in order to create art.



Figure 3

So far, *Maus* has been analyzed in terms of central topics, but it also must be analyzed in terms of the graphic and narrative. The novel is visually built in a black-and-white that creates a chiaroscuro effect in the dramatic scenes of Vladek's past, but also works in minimalist terms during the more domestic present; in terms of narrative, "Spiegelman does not deliver a straight chronological narrative," (Geis 2) as it was previously mentioned. In addition, he also uses some "non linear "tricks" to violate the borders, frames and sequencing of the comic book frame itself" (Geis 2), fragmenting the scene in different panes and frames, and crossing the gutters as it can be seen in figure 4. He challenges

conventions on the size of the frames, the horizontality and verticality of their sequence, and he uses some techniques borrowing some film-making techniques to stress the visual narrative (Geis 2). Figure 4 illustrates what has been mentioned; it presents four panels; one from the prisoner's perspective which has a small panel embedded on the upper left side, and two panels created under the close-up technique, focused only on the murdered's feet, which at the same time shows a fragmented reality from the gallows (Nazi's perspective, feet at head's level).



Figure 4

Furthermore, “in much of *Maus* Spiegelman doesn’t need to depict these complex emotions in the speech balloons because of the eloquence of his illustrations of facial features.” (Ewert 183) For example in the first panel of figure 4, Vladek, the one who is speaking, is remembering a sad and tough experience, while doing so he is drawn from the front and he is looking down. On the other hand, Artie, who is listening to it has his eyebrows up, astounded by his father’s anecdote. The visual elements of *Maus* are so well constructed by Spiegelman that most of the time they replace language; therefore, words are not needed as he relies on simple and minimalist images though very effective to Spiegelman’s aim.

It was mentioned that Françoise was an absent character during the novel who, somehow, represents the female character, being the only one that actually has her own voice (not through Vladek’s memories, as in Anya’s case). Additionally, her absence is also related to how she is drawn in the panels; for example, in the second panel of figure 3 it just can be appreciated half of her upper body and face, while on the first panel of figure 4 Françoise is drawn from the back so there is no possibility of knowing her facial expressions.

Maus has not been exempt of controversy, perhaps, what made the novel controversial is Vladek’s biography as a Holocaust survivor. As it was mentioned above, the risk of using images to portray reality is trivializing the events presented; however, graphic novels seem to be the genre to depict reality and taboo issues since its origins. As Geis (2007) describes it, “some more traditional Holocaust commentators have argued that Spiegelman’s choice of the comic book form inevitably trivializes the events and reduces the character to stereotypes” (Geis 5-6), minimizing the impact of such event. However, that is what makes the novel so meaningful; the word Holocaust carries a negative meaning and it is a very

sensitive topic that needs to be addressed with seriousness and respect. Such subject is not expected to be in a comic-like format, for that reason, it is said that *Maus* belongs to the “specific category of oxymoronic ‘Holocaust comic:’” (Geis 4) the relationship between form and content is so transgressive and bold that the mere format –that appeals to be a less complex form for less demanding readers –is precisely what makes a profound impact on its target audience.

Maus: A survivor's tale is a marvelous graphic novel that has its roots on the Holocaust and how that experience affected the second generation of survivors. The novel treats this topic in a subtle way without being explicit due to several framing techniques used by the author, this mainly because Spiegelman's main concern was being truthful to the experience lived by his father and to his own craft. Spiegelman challenges all conventions in a brilliant way to depict a perplex reality through the use of different post-modernist techniques to bring back the past so as to shape his own identity tracing the roots of his familiar history.

3. The Project

3.1 School Description

The school where the project is going to be implemented is Teresa Brown de Ariztía, a subsidized school located in an urban area (La Calera). The school is part of the Teresian Association, an institution part of the Catholic Church with world-wide presence. The school offers from kinder-garden to high school educational level, meeting the standards of the national curriculum.

The community is formed by students belonging mostly to families from a low socio-economic status, having a 69,8% of vulnerability. Therefore, the school aims to generate and increase students' education due to their familiar background.

The school emphasizes its value-based education, altogether with the academic teaching, forming conscious citizens, committed to the society they belong to. Its educative project consists of a social-educative proposal which places education as the main tool to social transformation mainly because most of the students belong to vulnerable families.

In terms of academic performance, it is expected that students actively participate in their own learning process, so that they can achieve their best. In addition, it is expected that students embrace the content taught so they are able to use it according to their own necessities and abilities.

3.2 Needs analysis

Dudley-Evans and St. John, (1998) defined the need analysis as “the process of establishing the *what* and *how* of a course” (121). The main purpose of a need analysis is to “lead to a very focused course,” (122) this means that in order to supply the needs of the target group, a need analysis must to be carried.

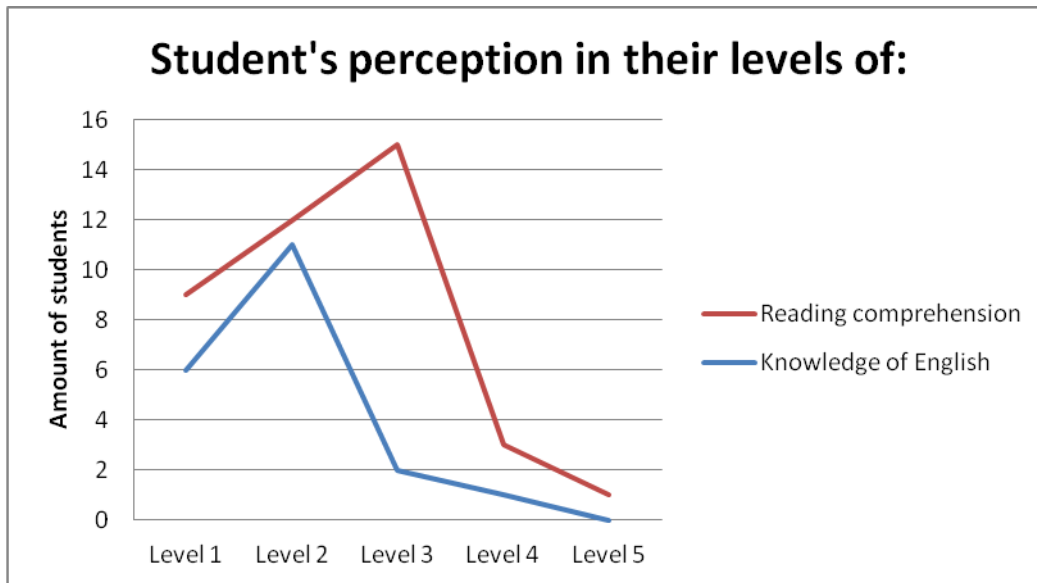
Part of this process of need analysis is the data collection and analysis. In order to do so, there are three stages: Target Situation Analysis (TSA) which refers to objective and perceived needs of the target audience (from somebody external from the group), Learning Situation Analysis (LSA) which refers to subjective and what students felt as needs, and Present Situation Analysis (PSA) which refers to the gap between students’ beliefs and the observer experience.

The target audience for this project are students from first year of high school (year 9) who are between 14 and 15 years old. These students do not have a great level of English though they demonstrate interest in the area.

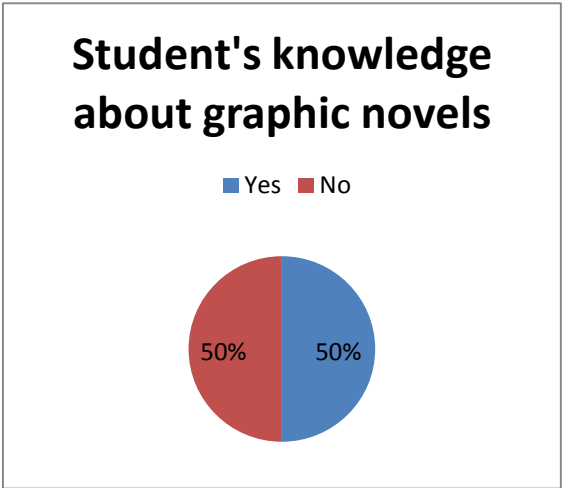
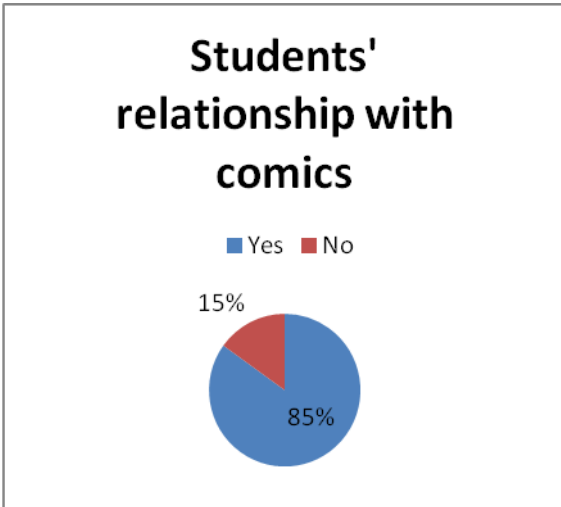
In order to carry the need analysis, a questionnaire (Appendix 1) was applied to twenty students from the intended audience and the results show the following:

According to their own perception of their level of English, in a scale from 1 to 5, most of them placed their general knowledge of English in a 2, emphasizing that they can understand a little bit about it, but it is a little difficult from them speaking in English. In

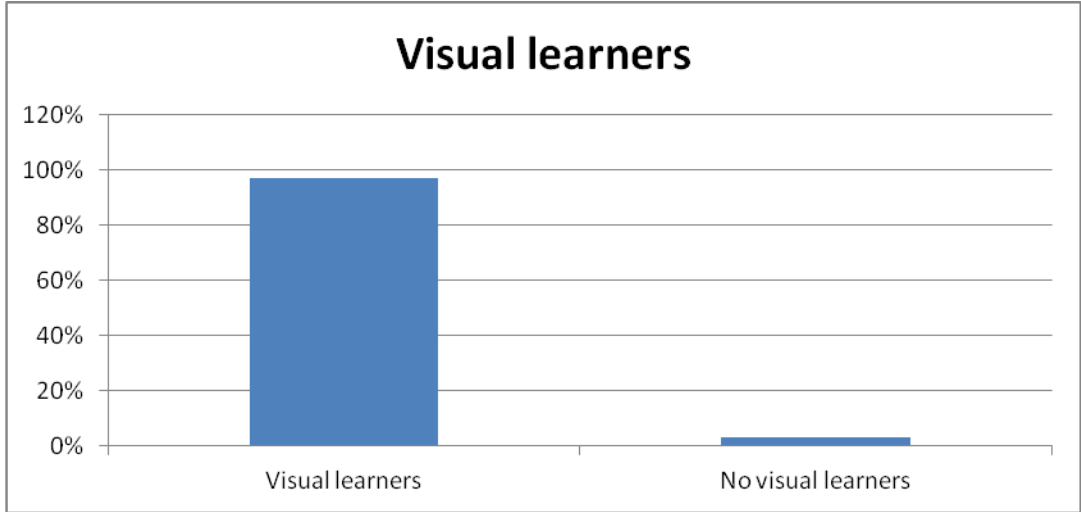
terms of reading comprehension skill, they place it in a 3 using the same scale, in fact, 17 out of 20 students (about the 85% of them) enjoy the activity of reading.



Regarding the knowledge about the genre, about the same amount of students (85%) has read comics, being familiarized with the format due to the fact that they've already worked with comics in language lessons. In spite of that, 50 % of the students claimed that they did not know something about the graphic novel.



In terms of learning style, more than 97% of students affirmed that they learn better when they have a visual support, arguing that it catches the attention of the audience, it is easy to remember and helps to understand better what is being read in a more didactic way.



3.3 Rationale

As it was previously mentioned, the book to be used in this workshop is *Maus: A survivor's tale* written by Art Spiegelman, and published by Pantheon Books in 1991. It is quite complex to categorize the book either into children's literature or young adult literature as it does not belong to none of them. In spite of that, the author borrows elements from both categories; the use of an animal allegory as well as the simplicity of the illustrations from children's literature, and the construction of identity from young adult literature, but they are presented in a much more complex way due to the topic covered by Spiegelman.

This workshop is designed for a group of approximately 15 students from first year of high school. The main reason for working with such a complex novel with students who are between 14 and 15 years old is that the content of the book is closely related to what students cover in history subject according to the national curriculum², relating both disciplines –English and history –in the workshop.

What has been mentioned is closely related to one of the many benefits of using graphic novels inside the classroom as teachers “can connect the themes and ideas in graphic novels to bigger topics and making those connections more effective,” (Lyga A, and B. Lyga in Downey, 182) by relating two disciplines teachers can make the content more meaningful for students due to the relationship that can be established between English and History, in this particular case.

² The first unit of the history's national curriculum is *El mundo en crisis durante la primera mitad del siglo XX* covering mainly the conflict of the World War II.

Maus provide a lot of opportunities to develop and enhance different types of skills while reading it. The text not only can be exploited in terms of visual aspects such as color, shading, frames, facial expressions and so on, but also it can be exploited in terms of narrative, appealing to visual learners. In fact, graphic novels are “helpful in promoting the goals of traditional literacy,” (Schwarz 58) allowing teachers to go even beyond traditional goals as these type of novels can also be exploited for the aforementioned visual aspects.

Furthermore, the novel enhances critical thinking due to the complexity of the topics presented, mainly memory and identity, which are portrayed in different forms, allowing readers to identify in which way they are portrayed and to discover up to what point they are related in the process of consolidation of an identity.

Though the novel covers a very sensitive topic as it is the Holocaust, this one must be present during the lessons as it belongs to one of the main lines of the book (the contextualization of Vladek’s experiences), but it is not one of the central themes of this workshop. The main reason for this decision is that, at first sight, the book is thought to be a novel about the Holocaust; therefore, it is quite obvious that students will appreciate the novel from that point of view. However, this workshop aims develop a critical thinking in students by going beyond what is explicitly present in the text, so that they can read the novel from a different point of view.

In addition, this workshop based on *Maus* also effectively contributes to meet the Objetivos Fundamentales Transversales (OFT) proposed by the MINEDUC for students of first year of

high school as it promotes the development of a critical thinking, contributes to their personal development, integrates knowledge from other disciplines (History because it is related to the World War II events, and Language lessons as they have learn about the comic book on it), and helps them to reflect about daily life issues such as family relationships and the constant search of identity.

The workshop is carried in English, but as students do not have a good level of English, they are going to be able to rely on their mother tongue only if necessary to express some more complex ideas in order to actively participate in class discussions. On the other hand, the teacher can rely on his/her mother tongue in some circumstances such as in complex and long explanations. However, core concepts and the lesson itself will be carried in English.

Finally, it is worth mentioning that the book is going to be provided in a digital format to all the students; therefore, Students are going to be able to use electronical devices such as notebooks or tablets during the lesson if they want to rely on information from the text. This decision was made as all the students claimed to have a computer on their houses, so that they have the device to read the book. In spite of that, there is going to be a spare copy during the class-time.

Even though this workshop is thought to be applied on a particular context, Annex 2 presents some changes so that the project can be applied in a school in which students have no knowledge of the language at all.

3.4 Syllabus choice

According to Hutchinson and Waters (1987) a syllabus as “a document which says what will (or at least what should) be learnt” (80). This type of document establishes what should be learnt in term of content, objectives, and expected learning outcomes, having as a “purpose to break down the mass of knowledge to be learnt into manageable units” (85). In order to do so, there are several criteria in which a syllabus can be organized; this project requires two different criteria; one based on the content or topic (content/topic-based syllabus), and the other one based on the task (task-based syllabus) that students will perform.

The content/topic-based syllabus aims to “teach some content or information using the language that students are also learning” (Reilly, 3). The content in this workshop will be provided by *Maus: A survivor’s tale*; more specifically, the main topics of the book such as memory and identity.

The decision of using this syllabus was made as “the subject matter is primary, and language learning occurs incidentally to the content learning,” (Reilly, 3) meaning that language is seen as a vehicle to express ideas, all this in a context provided by the topic of each session.

The aforementioned type of syllabus will be mixed with a task-based syllabus described by Nunan (2001) as a “communicative act that does not usually have a restrictive focus on a single grammatical structure. It also had a non-linguistic outcome.” (4) Students of this

workshop will constantly have to perform tasks, being them the focus of the class (learner-centered approach).

Nunan (2001) also recognizes three types of task: a pedagogical task in which learners manipulate or produce something, a rehearsal task in which students go through a process of practicing something, and an activation task which activates knowledge.

As it was mentioned, the syllabus for this workshop is going to be a mixture between content/topic-based syllabus and task-based syllabus divided in 4 units according to the central topics of the novel.

3.5 Cartooning the unspeakable: First glance

Unit	Objective	Content/topic	Evaluation
<p>1 The graphic novel <i>Maus</i> (4 lessons)</p>	<p>Objective: Students will be able to apply their knowledge, identifying and analyzing main features of the genre through the realization of different tasks.</p>	<p>General notions of literature, comics and graphic novels, <i>Maus</i> and Art Spiegelman, analyzing graphic novels.</p>	<ul style="list-style-type: none"> • Creation of a page of a graphic novel • Analysis of a page of graphic novel • Creation of the cover of the book.
<p>2 Memoir (3 lessons)</p>	<p>Students will be able to analyze the short-and-long-term consequences that memory has on human being, and the importance that memory has on the construction of history.</p>	<p>World War II, Holocaust, memory in <i>Maus</i>, personal diaries.</p>	<ul style="list-style-type: none"> • Creation of diaries' entries
<p>3 Identity (3 lessons)</p>	<p>Objective: Students will be able to analyze the importance of identity in the human development and to discover how this can be affected by past events.</p>	<p>Identity, animal allegories (cats, mice, dogs, pigs), importance of family on children's identity.</p>	<ul style="list-style-type: none"> • Oral presentation: What's your inner animal?
<p>4 Family relationships (2 lessons)</p>	<p>Students will be able to analyze the role of family in <i>Maus</i>, through the presence and absence of its members, and how this influence topics such as memory and identity.</p>	<p>Family bonds, female role in <i>Maus</i>, identity, memory.</p>	<ul style="list-style-type: none"> • Self-reflections on family relationships.

3.6 Course description

Cartooning the unspeakable: A literature workshop on *Maus* by Art Spiegelman

Teacher: María Josefa Escobar Sánchez	Area: English
Lesson Period: 2 nd semester	Number of Lessons: 12
Weekly Hours: 2	

Course Description: This course is designed to be implemented as an extracurricular workshop for first year of high school students (or year 9) of a subsidized school with high levels of vulnerability, intended to introduce them in the world of graphic novels through the informed and analytical reading of *Maus: A survivor's tale*, a graphic novel written by Art Spiegelman during the decade of the eighties, being finally published in 1991.

This workshop is divided into 4 units, one per each relevant topic covered in the book such as graphic novel, memory, identity, and family relationship that will allow readers to enhance and develop critical thinking skills through task and class discussions. To achieve this, students are going to complete different tasks related to the main topics such as class discussions, self-reflections, and other activities in which students are invited to actively participate, demonstrating their comprehension and knowledge on the subject.

General objectives: Students will be able to familiarize themselves with the basic concepts of how to read a graphic novel through the inform reading of the graphic novel *Maus: A survivor's tale* by Art Spiegelman, enhancing their love for reading as well as their critical thinking skills through the analysis of the principal topics of the novel such as identity,

memoir and family relationships by participating actively on class discussions and tasks planned for the workshop.

In order to meet the main objective, students will learn to analyze literary elements such as character, plot, and verbal narrative, as well as visual elements of the graphic novel such as color, frame, panels, and perspective among others –belonging to a graphic narrative –so as to understand in a better way the author’s motifs in writing the book.

Specific objectives:

Students will be able to:

- Identify key elements and most important features of comics and graphic novels.
- Analyze features of textual and visual techniques such as plot, verbal narrative, facial expressions, and frame design, among others.
- Compare different traits of personalities portrayed in animal allegories.
- Combine ideas to generate a better and deeper understanding of *Maus*.

Expected learning outcomes:

At the end of the workshop students are expected to:

- Have knowledge a repertoire of strategies useful while reading a graphic novel.
- Understand the different plotlines presented in a novel through its analysis.
- Support and justify their points of view or stances with well-constructed arguments.
- Value the importance of the reading comprehension as a tool to understand individuals as well as the world.

Contents and Themes: comic, graphic novel, identity, memory, family relationships.

Key concepts: graphic novel, World War II, identity, memory, family history.

Class Information:

- Number of Students: 15 students
- Grade: First year of High School (year nine)
- Period: Wednesday after class.
- Type of Syllabus used: Task-based syllabus and content/topic-based syllabus.
- Number of Lessons: 12 workshop sessions, once a week.

Requisites:

- Be on first year of high school.
- Read the chapters of the book.
- To have previous knowledge of the historical context.
- Be respectful to different beliefs.
- Actively participate in class discussions.
- Bring your dictionary

Required Readings:

Course Materials: *Maus: A survivor's tale book.*

Additional Materials: worksheets, speakers, markers, cardboards, pencils, etc.

Evaluations: In class activities will constitute the 100 % of the final grade of the workshop, though some of the activities will be carried during classes, handed in to the teacher who will provide feedback, giving it back to students so that they can modified at home. In addition, students will be evaluated because of their participation in classes regardless the language they use to participate which will be graded with a 5%, the same as their self-evaluation.

Creation of a graphic novel's page.	20%
Creation of an alternative cover of the book.	15%
Analysis of a page of the graphic novel <i>Maus</i> .	20%
Creation of a personal diary entry.	10%
Oral presentation: What's your inner animal? (animal mask creation).	15%
Written reflection on family relationships.	10%
Class participation.	5%
Self-evaluation.	5%

Late Assignments: All the activities are compulsory and students will have the opportunity to present late assignments till two weeks after the task is carried. Students who exceed that deadline in a week will be evaluated with a point less for each week that passes. All the in-class activities will be previously notified (at least one week before).

Academic misconduct: Values such responsibility, honesty, respect, and tolerance are fundamental for the workshop. It is expected that students present a good behavior and in

case of problem the school rules of procedure will be applied which include being graded with a 2 in case of plagiarism; and a 1 if they copy to their classmates.

4. Lesson plan

Unit	Objective: Students will be able to apply their knowledge, identifying and analyzing main features of the genre through the realization of different tasks.		
	Session/topic	Objective	Tasks/Activities
1 The graphic novel	1st session	Students will be able to express their own conceptions about literature and they will be able to contrast their current knowledge with what theory suggests about it.	<p><u>Beginning:</u></p> <ol style="list-style-type: none"> 1. Introduction to the course: students get an overview of the course in terms of objectives and evaluations. 2. Students altogether with the teacher orally share their expectations of the workshop. 3. The teacher and the students set the rules for the class (between 3 and 5). 4. Student's preconceptions: Student's share what comes to their minds when they hear the word "literature" in order to create a collaborative definition of the concept, those ideas will be written on the whiteboard. Then, the teacher presents a couple of definitions for the concept provided by some authors, and students will compare their own definitions with the experts' definitions. <p><u>Development:</u></p> <ol style="list-style-type: none"> 5. Students complete a handout in which they write the name of their favorite book, its author, and they answer the question "Why do you think your favorite book is considered a literary work?" Then, students orally share their answers. <p><u>Closure:</u></p> <ol style="list-style-type: none"> 6. Students, with the guidance of the teacher, compare and analyze the common characteristics among the different books chosen by the class, comparing them with the characteristics and definitions provided by different authors at the beginning of the class. In order to do so, students draw a chart in which they will

compare and contrast their findings (on the left side) and expert's ideas (on the right side).

7. The teacher asks students how much have changed their vision about literature, if their thoughts were far away from the theory or not.

2nd session Students will be able to identify key elements, and most important features of comics and graphic novels.

Introduction of graphic novels through comics

Beginning:

1. Students observe an image taken from Art Spiegelman's facebook which contains a statement about comic books. Student's react to this statement, arguing against or in favor of it considering its visual context. <http://canadianart.ca/wp-content/uploads/2013/02/art-spiegelman12-comics-self-expression.jpg>
2. Students observe one representative of different comic like formats such as comic strips (Schulz's *Peanuts*), comic books (Marvel Comics' *The Avengers*), and graphic novels (Spiegelman's *Maus*) to raise awareness of the genre. Students compare and contrast them, writing down what is similar, what is different, and what are the characteristics they can appreciate from them.

Development:

3. Teacher writes some of the characteristics denoted by students on the white board, and add some other important features they didn't notice. Then, the teacher shows a video taken from *Watchmen* (the movie) <https://www.youtube.com/watch?v=WAST139RPCo> and a page of the graphic novel that portrays the same scene <http://i.imgur.com/cxeu3.jpg>. Students identify the similarity between them, emphasizing the sequence of the panels in the movie.

Closure:

4. In pairs, students create a graphic novel page, considering key features explained in the previous part of the

lesson. Students justify their selection of features by writing the reason why they include those characteristics. The activity must be handed in at the end of the lesson.

Homework: Read at home chapters 1 and 2 of *Maus: My father bleeding stories* (first book).

Students are divided into groups for a Jigsaw activity; group 1: author's biography, group 2: Contextualization of *Maus*, group 3: Brief summary of the novel.

3rd session
The graphic novel: *Maus: A survivor's tale*
Students will be able to combine ideas to generate a better and deeper understanding of *Maus*.

Beginning:

1. The teacher introduces the topic of the lesson, projecting the cover of the book. The teacher asks students to make predictions based on the cover of the book. <http://ecx.images-amazon.com/images/I/51F3fsgxkSL. SX342 BO1,204,203,200 .jpg>
2. Jigsaw activity; students form 3 groups of experts about topics related to the novel (Author's biography, contextualization of *Maus*, and brief summary about the novel) sharing their findings.
3. One student from each group gets together with students from other groups. They talk about their topics, sharing the information.

Development:

4. Class discussion: Considering what students have read from the book and the Jigsaw activity, students create 1 or 2 questions they have about the book. The teacher will arrange the questions so they are not repeated, and will add some other questions (not created by the students)
5. Students discuss their questions and teacher's questions about the book (author, context, themes) arguing and

supporting their ideas.

Example of questions: Why is the chapter called “The Sheik”? What does it mean to be a survivor? When do Vladek and Anja realize that the war is coming? How do they know?

Closure:

6. In groups, students create an alternative cover of the book, placing them in one of the classroom’s walls. Each group presents their covers, explaining the reason of their choices.

Homework: Read at home chapters 3 and 4 of *Maus*.

4th session

Beyond the speech; analyzing *Maus*

Students will be able to analyze features of textual and visual techniques such as facial expressions, frame design, lights, and shadows, among others.

Beginning:

1. Students watch part from a BBC’ documentary about Spiegelman’s *Maus* <https://www.youtube.com/watch?v=s4LIkbbSeN4> (from 01:54 to 04:36) to recall knowledge from the previous class.
2. Students altogether with the teacher analyze a page from *Maus* that appears in the video (Page 14 from *Maus I*, chapter 1), considering visual techniques such as panels divisions, perspective of panels, close-up, and textual techniques such as words that are emphasized.

Development:

3. In pairs, students receive a page of *Maus* (from *Maus I: My father’s bleeding stories*). They analyze visual and verbal aspects present in the page, providing examples and justification of choices.
4. Students hand in their analysis to the teacher.

Closure:

5. The class recreates scenes from chapter three: “Prisoner of war,” while the teacher is in charge of taking photographs of the recreation. The whole class compares the recreation of

students with panels of the chapter, analyzing sequencing of panels, fragmentation and division of panels, close up techniques, among others as a review of the most important aspects covered on the lesson.

Homework: Read at home chapters 5 and 6.

Unit Objective: Students will be able to analyze the short-and-long-term consequences that memory has on human being, and the importance that memory has on the construction of history.

	Session/topic	Objective	Tasks/Activities
2 Memory	5th session Historical context of the novel: What do we know about the Holocaust?	Students will be able to establish relationships between the historical context and the events presented in the novel.	<u>Beginning:</u> <ol style="list-style-type: none"> 1. Teacher delivers the results of the activity done the previous class, providing general feedback of the results. 2. Students watch the trailer of “The Pianist” and take notes of what call their attention. https://www.youtube.com/watch?v=e_4NvY3v51Q 3. Teacher writes “World War II” on the whiteboard, pasting photographs of that period in Europe among the classroom. Students watch the pictures and in their notebooks they write in their notebooks the feelings that those images evoke on them. 4. Forming a circle, students share what they wrote on their notebooks about the feelings and thought they had when watching the images. <u>Development:</u> <ol style="list-style-type: none"> 5. Students brainstorm what they know about the World War II (countries involved, dates, facts, and concepts that come to their mind, related to the concept) 6. Students read a handout prepared by the teacher which contains some relevant facts about the World War II. Then, students answer some comprehension questions.

Closure:

7. Students contrast facts of the World War II presented by the teacher, with facts presented in Spiegelman's *Maus*. They will draw a chart of 3 rows (Maus' Holocaust, The Holocaust in the W.W. II and the common facts)

Homework: Read chapter 1 from *Maus II: And here my troubles began*.

6th session Students will be able to analyze how and in which sense the concept of memory is present through the novel.

The presence of memory in *Maus*.

Beginning:

1. Thumbs up, thumbs down: The teacher reads different statements related to the concept of memory and students raise their hands with thumbs up if they agree, and thumbs down if they do not agree. After each statement the whole group discusses the reasons why they agree or not.

Statements: (1) Past experiences don't affect present situations. (2) History is not affected by memory. (3) Memory is not fundamental to understand the present. (4) We, humans, can learn from our past experiences.

Development:

2. Teacher projects some panels taken from *Maus* which make allusion to characters talking about the past, and the way past is immortalized (recordings and diaries)
3. Class-discussion: Students, guided by the teacher discuss how the past is portrayed in the novel and in which ways we, human beings, remember the past through personal diaries such as Anja's absent diary, and Anne Frank's *Diary of a Young Girl*.
4. Teacher will recall previous knowledge about Anne's Frank and her diary.

Closure:

5. Students read excerpts from Anne Frank's diary while observing images of concentration camps (from 1940')
6. Reconstructing Anja's burned diary: Using the notes taken the previous class

(feelings that images of the W.W.II evokes on them), Anne's example of diary, and images presented, students will place themselves as Anja and they are going to write diary entries from her book.

7. Student's hand in their diary entries at the end of the class.

Homework: Read at home chapter 2 from *Maus II*.

Bring old pictures, images of favorite things from past and present.

7th session

Keeping memory alive; writing about the past.

Students will be able to create a time capsule, selecting the memories they want to preserve.

Beginning:

1. Teacher hands in the letters with feedback to students who will have to modify them in terms of grammar and syntax, bringing their final version next class.
2. Students listen to the song "Yesterday" by the Beatles and identify the main topic of the song which is the past. (<https://www.youtube.com/watch?v=rRen3jDqVil>)
3. Students watch a video <https://www.youtube.com/watch?v=dtduan5dyIs> which is about what to include in a time capsule. They write down the importance of time capsules, what do they mean, and what do they include.

Development:

4. Teacher hand in an envelope in which students have to place photographs of them with a brief description of those moments, memories they want to preserve, things they like, etc. They also include a letter for a future readers and the importance of the memories contained there. Students agree on a date in which the envelope will be opened.

Closure:

5. Students individually present their time capsule to the class, sharing their experience of creating it, their feelings, and some of moments they decide to put there and the reasons of it.
6. Students reflect through a class discussion

about the importance of memory and past events, relating this discussion with Anja’s burned diaries.

Homework: Read at home chapter 3 from *Maus II*.

Unit Objective: Students will be able to analyze the importance of identity in the human development and to discover how this can be affected by past events.

3	Session/topic	Objective	Tasks/Activities
Identity	<p>8th session</p> <p>Animal allegory on <i>Maus</i>; a form of identity.</p>	<p>Students will be able to interpret the meaning of animal allegories on <i>Maus</i>, establishing comparisons and contrast between the different allegories.</p>	<p><u>Beginning:</u></p> <ol style="list-style-type: none"> 1. The teacher spreads 4 different animal masks (mouse, cat, pig, and dog) in the classroom. 2. Students match the masks with the nationalities of the characters that those masks portray in the novel (Germans, Poles, and Americans). It is expected that they relate the masks with the corresponding nationalities, and the mouse mask with the Jewish religion. <p><u>Development:</u></p> <ol style="list-style-type: none"> 3. Teacher asks why they think all of them are related to nationalities, but mice which are related to a religion. 4. Students read a quote from Adolf Hitler that is at the beginning of <i>Maus</i> “The Jews are undoubtedly a race, but they are not human.” They interpret the quote, trying to get its meaning. 5. Class discussion: Students discuss several questions regarding the use of animal allegory to portray different identities. <p>Sample questions: Why does Art Spiegelman use animals instead of people to portray the characters in the story? How effective is Spiegelman’s use of visual metaphor in depicting different races as animals? What are some examples of contemporary events that can be depicted using similar visual techniques?</p>

Closure:

6. Students make a list of the characteristics portrayed in each animal allegory. Students pick different animal, conserving Spiegelman's allegory (For example Jews and Nazis as natural enemies animals, one chasing the other), arguing the decision of their selection, sharing orally with the class.

Homework: Read at home chapter 4 from *Maus II*.

Bring material to create an animal mask (markers, scissors, cardboard, glue, etc.)

9th session Students will be able to compare different traits of personalities portrayed in animal allegories.

What's your inner animal?

Beginning:

1. Students watch the trailer of Zootopia <https://www.youtube.com/watch?v=5nP9hU8eUfE> connecting the ideas contained on the video with the content studied the previous class.
2. Students design an animal mask based on the animal they feel represent them better.
3. Students think about the reasons why that animal represents them, answering the question "What about that animal represents you?"

Development:

4. The teacher models the activity by wearing the mask of an animal that appears in *Maus*, but giving different characteristics that the ones portrayed by Spiegelman.
5. Students, wearing their masks, present in front of their classmates the reasons why they think that animal represents them. The rest of the class complete a chart with the name of their classmate, the animal chosen and the characteristic attributed to that animal (the reasons why the student identifies with it).

Closure:

6. After all students present, the teacher writes the name of the different animals mentioned by the students on the

whiteboard as bubble maps. Students complete the bubble maps with the different characteristics of the animals provided by their classmates (it is expected that some of the animals were the same ones used by Spiegelman). Students contrast the characteristics portrayed by the author and their classmates.

Homework: Read at home chapter 5 from *Maus II*.

10th session Artie's identity Students will be able to recognize and interpret information from *Maus*, considering a metacognitive point of view.

Beginning:

1. Students observe an image of Art Spiegelman, (the author) and Artie (Art's character in *Maus*) taken from the internet <http://negrowhite.net/uploads/2015/06/politicalcartooning11115.jpg>
2. Students brainstorm what comes to their mind while watching the image in terms of the identity of the character and the author; how are they related?

Development:

3. Class discussion: Up to what extent Artie is a reflection of Art? Students discuss this idea of *Maus* as a metacognitive tool.
4. Students reflect on the idea of writing a book with a double purpose (find an own identity and understand better the familiar background) as a way to reconcile inner demons and ghosts.

Questions to guide the reflection: Why did Spiegelman write this book? How does Vladek's relationship with his son impact Spiegelman's narration of his father story? Why did the success of *Maus I* make Spiegelman feel overwhelmed?

Closure:

5. Students elaborate on the answer of what they would do if they were in Art's shoes, supporting their choice with 3 arguments.
6. Students share their answers in groups of

- three.
- As a whole class, students share what they classmate of team would do if they were Art.

Homework: Read at home chapter 6 from *Maus II*. (finish the book)

Unit	Objective: Students will be able to analyze the role of family in Maus, through the presence and absence of its members, and how this influence topics such as memory and identity.		
	Session/topic	Objective	Tasks/Activities
4 Family relation -ships	11th session	Students will be able to identify and discuss the impact of family issues on identity and memory.	<p><u>Beginning:</u></p> <ol style="list-style-type: none"> Teacher writes the name of the two previous units (memory and identity) on the whiteboard and below them the name of the present unit (family relationship) asking students if they see any relationship between them. Students watch a video https://www.youtube.com/watch?v=0ZhQz3QW0lk titled “Second Generation, my revenge on Hitler, teaser 1” in which a boy grown up under the shadow of being a second generation survivor. Think and share: Students comment the video and what they can get from it. <p><u>Development:</u></p> <ol style="list-style-type: none"> Students create a chart on the whiteboard that contains 2 columns, one about the positive, and the other one about the negative effects (according to their personal experience, video shown at the beginning of the class, and their lecture on <i>Maus</i>) that family has on children. They individually go to the board and write down their own ideas. Class discussion: Students discuss about the ideas written on the white board, if they agree or not, or if they considered that something is missing.
	The Spiegelman’s family		

Closure:

6. Students observe different panels from *Maus* in which family relationship is overexposed (Vladek, Anja, Richieu, among other scenes), describing what those images shown, and how do they interpret them?
7. Taking into consideration the activities done during the class, in pairs students write a 150-word reflection about the influence of family in the development of its members, specially the younger ones. The reflection will be hand in at the end of the lesson.

Homework: Students re-read the short comic story that comes inside *Maus*, “Prisoner on the Hell planet”

12th session

Female presence in *Maus*

Students will be able to describe and reconstruct the female presence in *Maus*.

Beginning:

1. Students write in a piece of paper one word that represents their impressions while reading “Prisoner on the Hell planet” by Spiegelman (a short comic story inside *Maus*). Students stick the piece of paper on the whiteboard.
2. Students are asked about how they think that particular experience (his mother’s suicide) affected Spiegelman and what is the purpose of writing about it.

Development:

3. Class discussion: guided by the teacher, students discuss about the role of Anja in the novel, as a ghostly presence.

Sample questions: Why does the fate of Anja’s diaries upset Art? Why do you think Anja kill herself? How does the absence of the Spiegelman’s mother’s voice due to the destruction of her journals impact the narration? What would Anja think about Vladek burning her diaries?

4. Students identify the female presence of Françoise in the novel and her level of involvement in the book by analyzing panels in which she appeared.
5. Students compare panels in which Anja and Françoise appeared, in terms of the male presence and the similarities and differences of them in the novel as representatives of females.

Closure:

6. Students go back to the pieces of paper pasted on the whiteboard, confirming or changing the words that describe their feelings.
7. Closure of the workshop; students reflect on how they feel at the beginning of the workshop and how they feel now about it.
8. Students complete the self evaluation.
9. Teacher, altogether with the students get the final average of each of them.

5. Sample Lessons

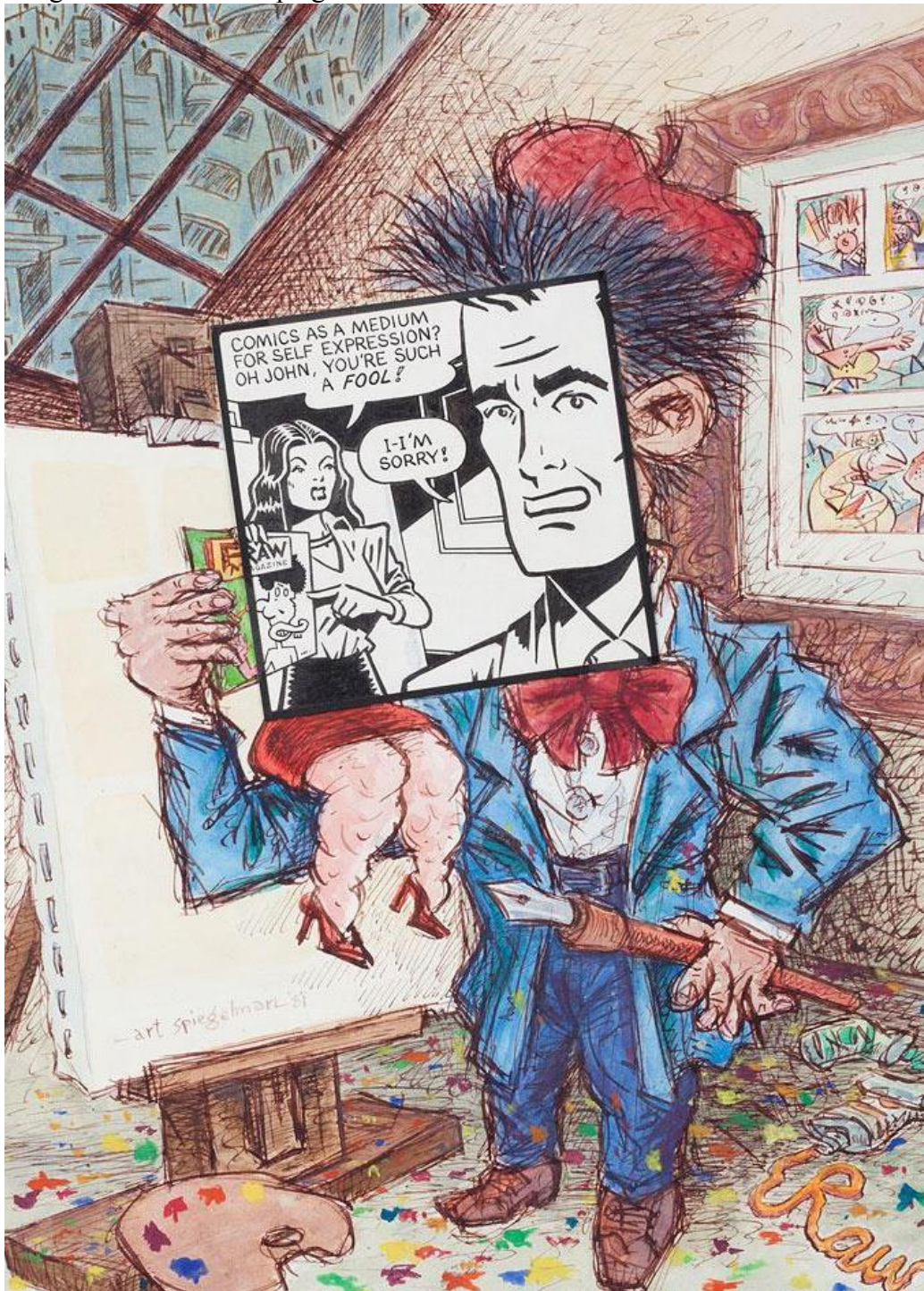
5.1 Sample lesson 1

<p>Unit: 1 – The graphic novel</p> <p>Session/topic: 2nd Introduction of graphic novels through comics.</p> <p>Objective: Students will be able to identify key elements, and most important features of comics and graphic novels.</p> <p>Model of the lesson: E-S-A (Engage, study, and activate)</p> <p>Supplementary material: Computer, data projector, markers.</p>			
Stage	Student’s role	Teacher’s role	Material
Beg.	Students observe the central part of the image first and then the whole.	Teacher introduces the lesson by showing an image taken from Spiegelman’s facebook.	Image taken from Art Spiegelman’s facebook: http://canadianart.ca/wp-content/uploads/2013/02/art-spiegelman12-comics-self-expression.jpg
20 minutes	Students think about the statement and react to it, arguing if they agree or not with what is being expressed.	Teacher reads the statement “Comics as a medium of self expression? Oh John, you’re such a fool”	
	Students observe one representative from comic-like formats (comic strip, comic book, and graphic novel)	Teacher hands in the different representatives of comic-like formats.	
	Students write down the similarities, differences, and extra information they can observe from each format.	Teacher explains and models the activity. Instruction: Look at the 3 different formats and write down the similarities, differences, and what you can appreciate in each one. Modeling: Comics use onomatopoeics (“Whoosh” on <i>Avengers</i>).	<u>Comic strip</u> Schulz’s <i>Peanuts</i> <u>Comic books</u> Marvel Comics’ <i>The Avengers</i> . (page) <u>Graphic novels</u> Spiegelman’s <i>Maus</i> . (page)
		Teacher monitors the activity	

Class material

Beginning

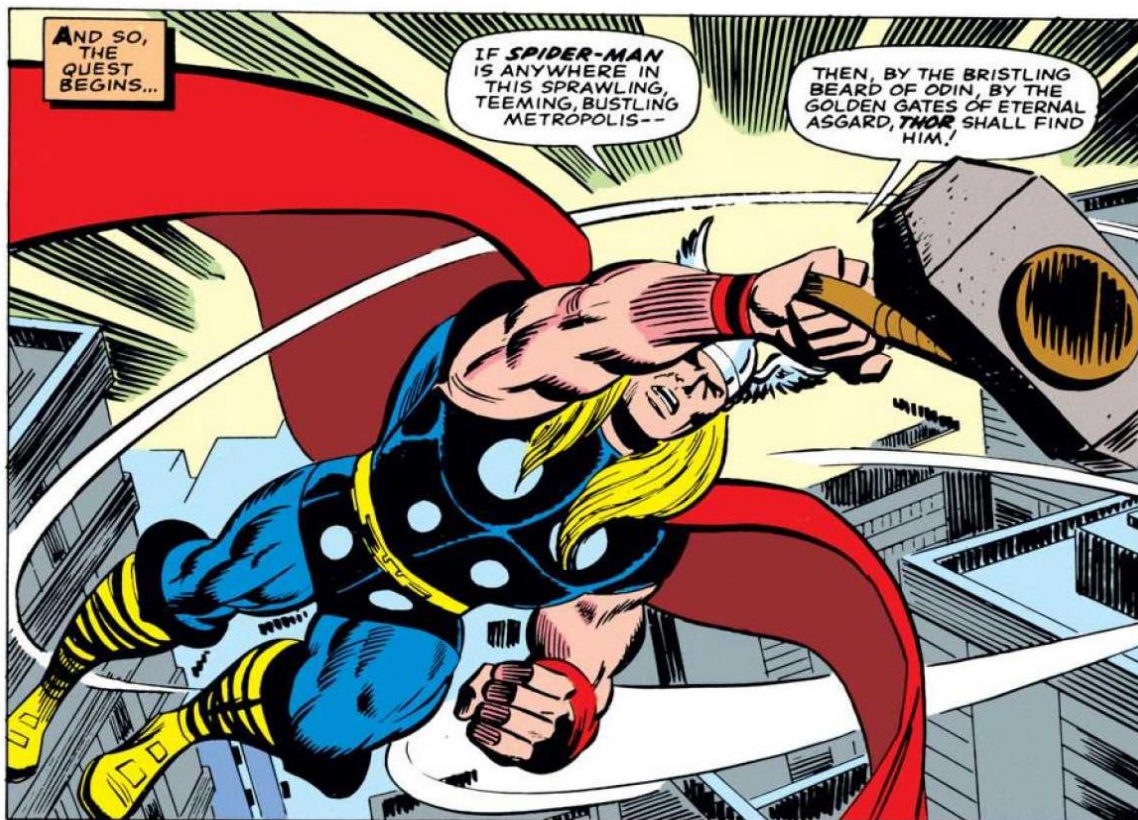
Image taken from Art Spiegelman's facebook



Retrieved from <http://canadianart.ca/wp-content/uploads/2013/02/art-spiegelman12-comics-self-expression.jpg> 9 December 2015



Avengers' comic



Maus' graphic novel



Retrieved from http://www.graphixia.cssgn.org/wp-content/uploads/2011/01/Maus_1_010.jpg 14 December 2015

Comparative chart

Similarities	Differences	Extra information
Comics use onomatopoeic		

Development

Scene from Watchmen: <https://www.youtube.com/watch?v=WAST139RPCo>



Scene from Watchmen (graphic novel)



5.2 Sample lesson 2

<p>Unit: 2 - Memory</p> <p>Session: 5th Historical context of the novel: What do we know about the Holocaust?</p> <p>Objective: Students will be able to establish relationships between the historical context and the events presented in the novel.</p> <p>Model of the lesson: E-S-A (Engage, study, and activate)</p> <p>Supplementary material: Markers.</p>			
Stage	Student's role	Teacher's role	Material
Beg.	Students check their works, and ask questions if any.	Teacher delivers the result of the activity done the previous class, providing feedback.	
25 minutes	Students watch the video and take notes of what call their attention.	Teacher plays the movie trailer of the Pianist twice, as a way of introducing the lesson.	Movie trailer https://www.youtube.com/watch?v=e_4NvY3v51Q
	Students walk through the classroom, writing in their notebooks the feelings that those images evoke on them.	Teacher writes "World War II" on the whiteboard, and paste photographs of that period among the classrooms.	Photographs of the World War II.
	Students form a circle, sharing their thoughts and feelings, considering the video and the images.	Teacher models the activity by saying that images evoke the feeling of sadness, or something related to it.	
Dev.	Students raise their hands, in order to contribute to the brainstorming of ideas.	Teacher asks students to contribute with what they know about the W.W.II, writing that information in the whiteboard as a spider map.	W.W.II's handout. (Reading and questions)
35 minutes	In pairs or trios, students read the handout, answering some comprehension question.	Teacher hands in the handout, to students, monitoring their work and then checking the activity.	

<p>Clo.</p> <p>30 minutes</p>	<p>Students complete the row, based on their previous knowledge, the handout, and the information presented in the book.</p> <p>Students raise their hands in order to participate and give their opinion.</p> <p>Students copy the reading assignment on their notebooks.</p>	<p>Teacher explains and models the final activity, drawing a chart of 3 rows (W.W.II in <i>Maus</i>, W.W.II in history, common facts), writing Concentration camps and Holocaust under the third row.</p> <p>Teacher monitors students while working, checking the activity as a plenary. (The biggest conclusion that an event can be studied from different points of view)</p> <p>Set the reading assignment for next class (Read chapter 1 from <i>Maus II: And here my troubles began.</i>)</p>	
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Class material

Beginning

The Pianist (movie trailer) https://www.youtube.com/watch?v=e_4NvY3v51Q



Images related to the historical period.



Retrieved from <http://www.abc.es/Media/201404/06/prisioneros-nazis-1--644x362.jpg> 16 December 2015



Retrieved from <http://images.huffingtonpost.com/2014-01-20-Shootingintopits.Holocaust-thumb.jpg> 16 December 2015



Retrieved from <http://www.jpost.com/HttpHandlers/ShowImage.ashx?ID=255307> 16 December 2015



Retrieved from <http://www.annefrank.org.uk/uploads/images/Learn-zone/Holocaust/Holocaust.jpg> 16 December 2015

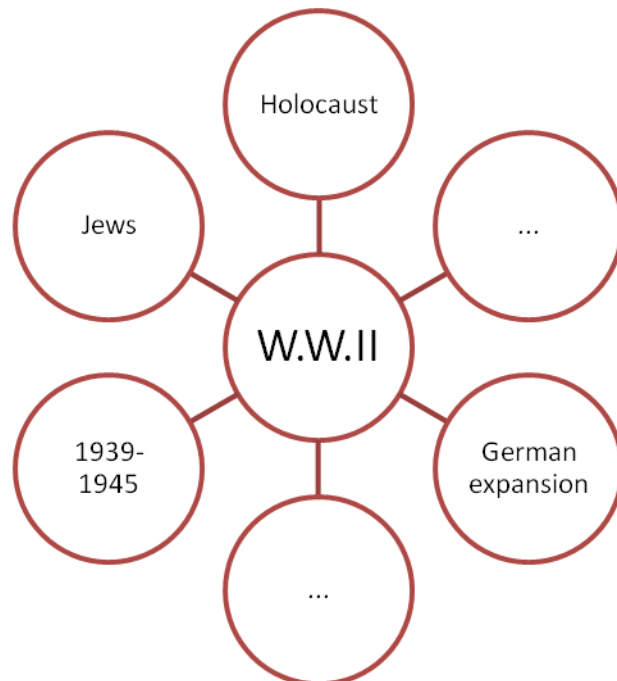


Retrieved from https://blogtripteria.files.wordpress.com/2014/02/polonia_poland_polska_viaje_09.jpg 16 December 2015



Retrieved from <http://cdn.history.com/sites/2/2014/01/holocaust-tattoo.jpg> 16 December 2015

Development



Handout: The Nazis and the World War II

- Adolf Hitler became Chancellor of Germany and ended on September 1, 1939.
- The Nazis consolidated their power during the early years and created the environment in which they would attempt to implement their racist ideology.
- The Nazis wanted to politically and socially unify Germany under the unquestioned leadership of Adolf Hitler and the Nazi Party, to strengthen and purify the “Aryan master race” through population growth and the application of eugenics principles, and to obtain more territory for Germany to ensure the long-term growth and survival of their anticipated empire.
- The Holocaust is a process that begins with the Nazi ascension to power. They spread their ideology through a comprehensive indoctrination program.
- Nazis instituted a series of gradually increasing restrictions against the Jewish community aimed at social and political isolation and economic strangulation. Their goal was to force Jewish emigration through progressive hardship and hostility.
- The Nazis controlled all media outlets and carried on a continual propaganda campaign to maintain support for their programs and for their ideology.
- The Nazis opened the first concentration camp for opponents within two months of Hitler’s becoming chancellor, imprisoning political opponents and religious dissenters as they threatened the complete unity of the German people. By the end of the war, 22 main concentration camps were established.
- Some of the concentration camps were: Auschwitz, Dachau, Ravensbrück, Riga-Kaiserwald, Warsaw, among others.
- Jews were subjected to continual slander, discriminatory laws, acts of violence, and were pressured to emigrate.
- Through all such groups, people were encouraged to spy on each other and to report “disloyalty”.
- The Nazi Germany surrendered on May 8, 1945 (end of the Nazi era)

Extracted from http://www.holocaustedu.org/pdf/Unit_Two_-_Nazi_Germany_1933-41.pdf

Think and share thoughts with your classmates. Then, answer the following questions:

1. How did Nazis see themselves in comparison to other races? Why?
2. What did Nazis want for Germany?
3. What was the first purpose of concentration camps?
4. What can be called Holocaust?
5. What tool did the Nazi use to spread their ideology?
6. Why the Jews?

Closure

W.W.II in <i>Maus</i>	W.W.II in history	Common facts
		Existence of concentration camps.

5.3 Sample lesson 3

<p>Unit: 3 - Identity Session: 9th What's your inner animal? Objective: Students will be able to compare different traits of personalities portrayed in animal allegories. Model of the lesson: E-S-A (Engage, study, and activate) Supplementary material: Markers</p>			
Stage	Student's role	Teacher's role	Material
<p>Beg.</p> <p>25 minutes</p>	<p>Students watch the video, expressing orally the similarities between the movie trailer and what is presented and <i>Maus</i>.</p> <p>Students design the mask of an animal they feel it represents them, answering the question in a piece of paper.</p>	<p>Teacher introduces the lesson by playing the trailer of the movie Zootopia which is connected with the previous class (Animal allegories)</p> <p>Teacher gives the instruction and writes the question students have to answer, providing no less than 3 reasons. Teacher monitors the work.</p> <p>Question: Which animal represents you? Why?</p>	<p>Trailer of Zootopia https://www.youtube.com/watch?v=5nP9hU8eUfE</p> <p>Sissors, carboard, crayons, glue, elastic band.</p>
<p>Dev.</p> <p>50 minutes</p>	<p>Sitting in a circle, students wear the mask they design presenting the reason why they chose that animal (between 3-4 minutes max.).</p> <p>The rest of the class will complete a chart that includes the name of their classmate, the animal chosen and the characteristics mentioned by their classmates.</p>	<p>Teacher models the activity by wearing a mask from an animal that appears in <i>Maus</i>, but giving different characteristics that the ones portrayed by Spiegelman.</p> <p>Teacher completes the same chart that students while they are presenting.</p>	<p>Masks designed in the previous stage of the lesson.</p> <p>Handout with the chart.</p>
<p>Clo.</p>	<p>Students name the characteristics of the</p>	<p>Teacher writes on the whiteboard the name of the</p>	

<p>15 minutes</p>	<p>animals chosen by their classmates.</p> <p>Students contrast the characteristics portrayed by Spiegelman and the ones portrayed by their classmates.</p> <p>Students copy the assignment on their notebooks.</p>	<p>animals presented by students. In case one of the animals appeared in <i>Maus</i>, the teacher writes its name with another color.</p> <p>Teacher writes the reading assignment for next class (chapter 5 from <i>Maus II</i>.)</p>	
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Class material

Beginning

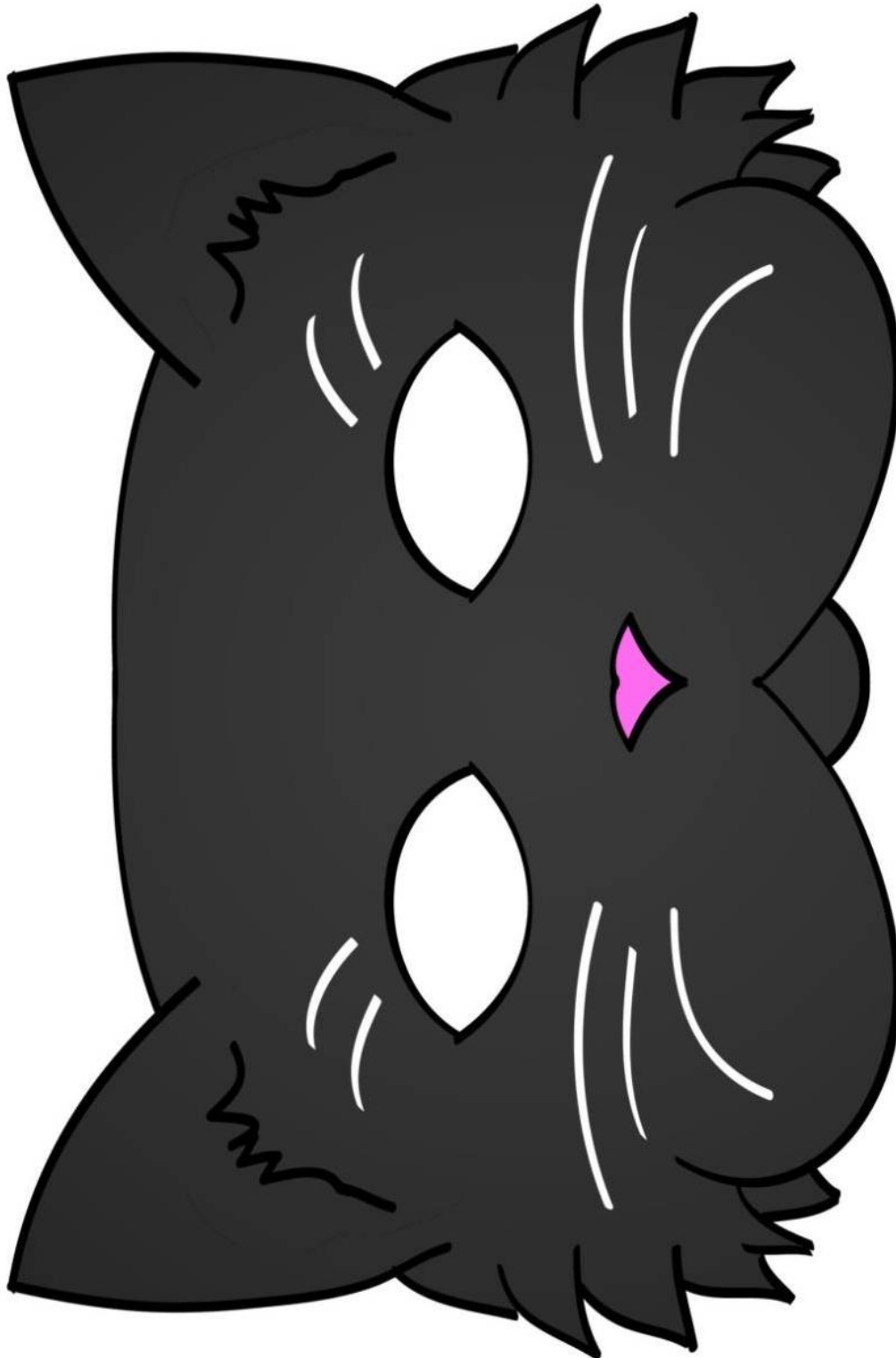
Zootopia trailer <https://www.youtube.com/watch?v=5nP9hU8eUfE>



Development

Teacher's mask: cat

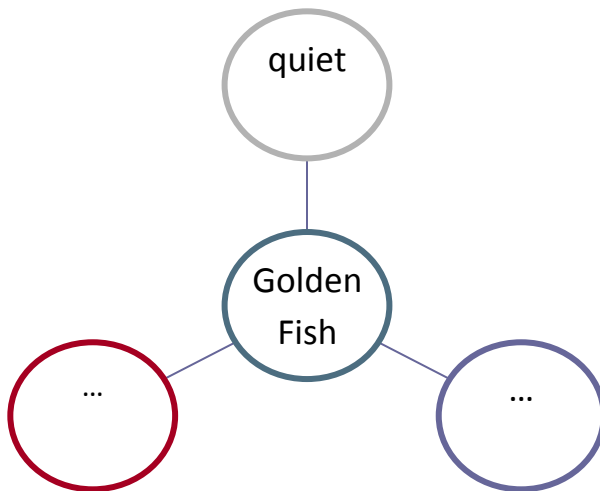
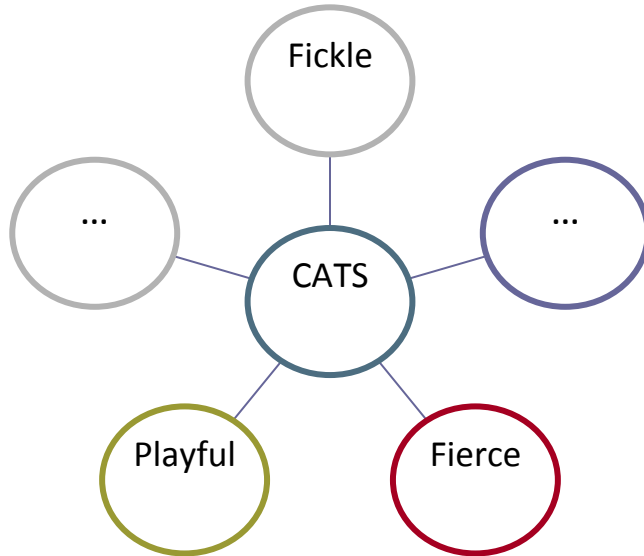
Explanation of that: I chose the cat as they are elegant, playful, and independent.



Retrieved from <http://emmastrend.com/wp-content/uploads/2015/09/Halloween-Cat-Mask-7.jpg> 11 October 2015

Closure

Bubble maps on the whiteboard.



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7. Appendix

7.1 Annex 1: Needs Analysis questionnaire

1. ¿Te gusta leer?	SI	NO
2. ¿Alguna vez has leído un comic?	SI	NO
3. ¿Alguna vez has trabajado con comics en alguna asignatura?	SI	NO
4. ¿Conoces la novela gráfica?	SI	NO
5. ¿Crees que aprendes mejor con apoyo visual junto a lo escrito? ¿Por qué?	SI	NO
6. ¿Te sientes capaz de leer una novela en inglés?	SI	NO
7. ¿Te sientes capaz de leer un comic en inglés?	SI	NO
8. Cual consideras que es tu nivel de inglés (1: nulo, 2: malo, 3: ok, 4; bueno, 5: excelente)		
9. ¿Cómo consideras que es tu nivel de comprensión de lectura en inglés? (utiliza la misma escala que la pregunta anterior)		
10. ¿Posee un computador en su hogar? (Ya sea notebook, netbook, o computador estático)	SI	NO

7.2 Annex 2

Since this workshop is designed for a subsidized school, it is based on a particular context. However, this workshop can be applied in a private school as students seem to have less language limitations, and in a public school. If that is the case, the following changes are suggested to be applied:

- ✓ If students have little or no knowledge about the language (English) the workshop would be carried in English as well as in Spanish (50% of both languages at the beginning), aiming to reduce less and less the use of the mother tongue in the classroom.
- ✓ As *Maus* is divided in two volumes (*Maus I: My Father's Bleeding Stories* and *Maus II: And Here my Troubles Began*) It is highly advisable to work just with the first volume, dedicating the 10 or 15 first minutes of the lesson to reading the novel in class, so that the teacher can monitor how students are reading the novel. To do this, the teacher should have a data projector, a computer and the book in digital version (PDF).
- ✓ Multimedia material such as videos would be presented with its respective subtitles so students can read it before the audio is played and look for the meaning of unknown words. It is also advisable to modify the amount of time that videos are going to be played according to the necessities of the target group, being always specified during the explanation and instruction of the activity (“I will play the audio 3 times”).