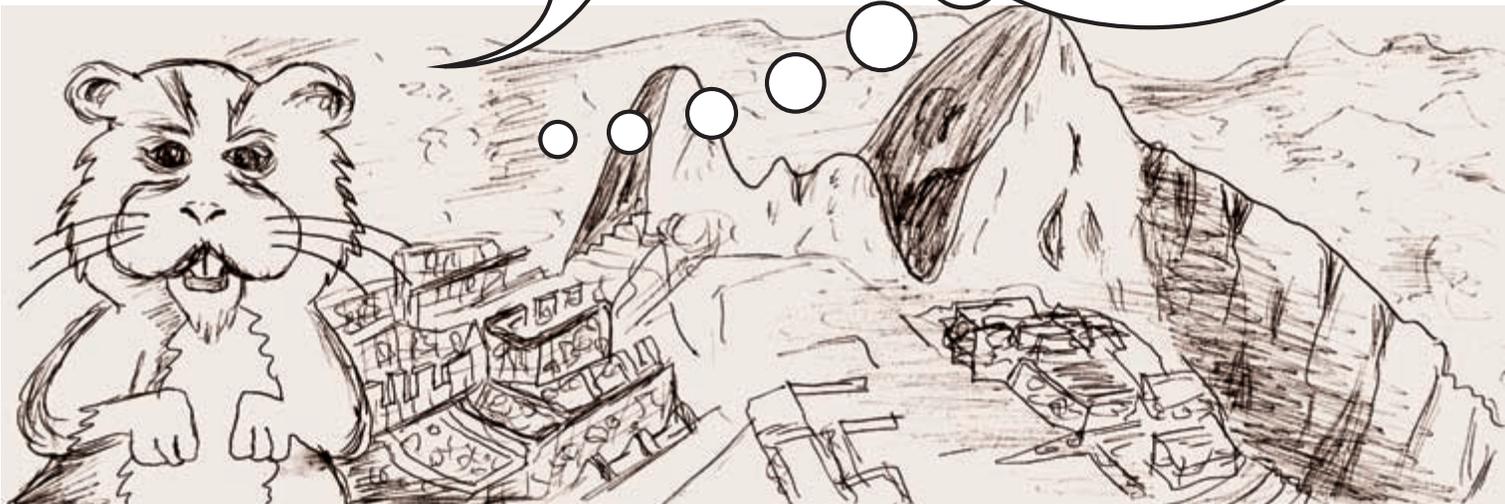


WHY ENGLISH?

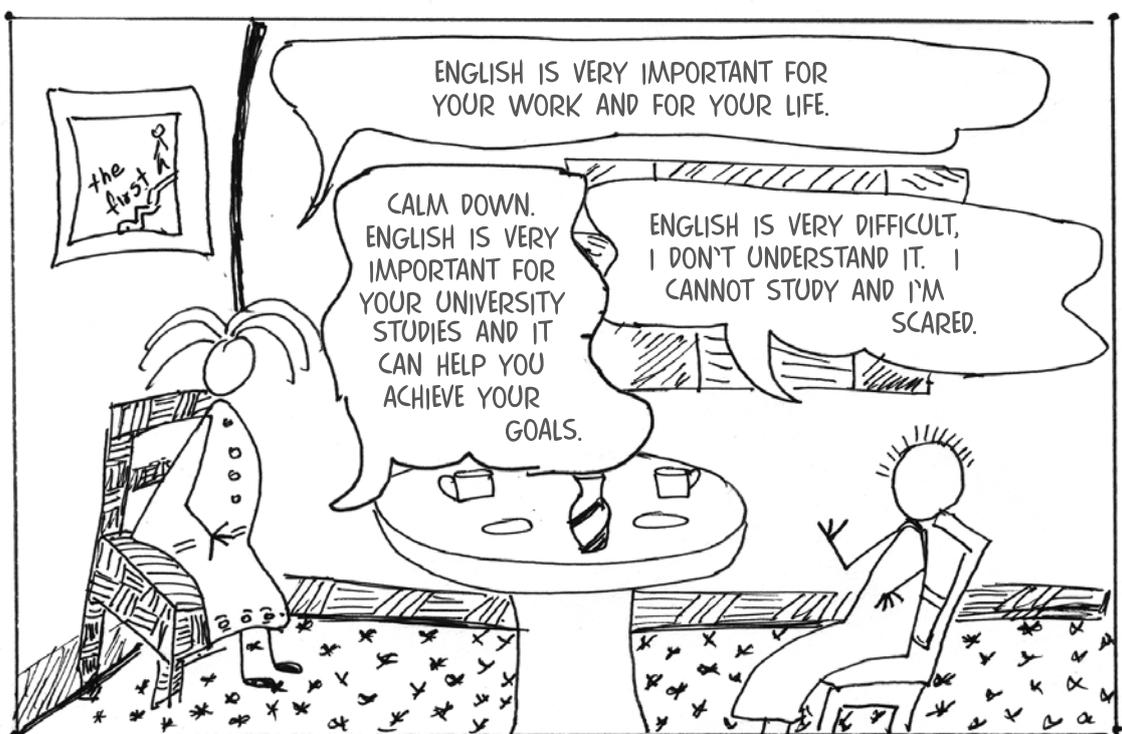
Comics for the
Classroom

A
**COLLECTION OF
STUDENT-MADE
COMICS FROM
PERU**



Mario André de los Santos Branca Grace Brito Olano Sussy Janet Rojas
Tovar Carla Mazza Cuba José Carlos Chávez Bernedo Gabriela Saldaña Durán
Erika Andrea Torres Niño Eddison Añacata Ordóñez Kelly Wendy Aliaga Val-
derrama Rosana Laiza Huaman Sergio del Carpio Alarcón Paul Andre Huaman
Ana Lucía Cárdenas Figueroa Pierina Belén Olivera Molina Kruzka Melisa
López Quispe Jonathan Jesús Mendoza Nuñez Ursula Belen Gutarra Pacheco
Victor Leonardo Chuquihuaccha Hernández Ana Belen Ponce Escobedo
Camila Ponce Lazo José Elias Sabá Allende Diana Vargas Nicole Castro

WITH **MYRTIS MIXON AND RELO ANDES,**
U.S. EMBASSY, LIMA



ARTWORK: SUSSY JANET ROJAS TOVAR

CREDITS

This book is the result of a project sponsored by the U.S. Embassy of Lima, Peru. The goals of the project are to stimulate the creativity of local comic book authors, further a discussion of the importance of English language learning, provide ready-to-use material for the English language classroom, and encourage teachers and students to use comics as a powerful medium to further language learning.

This book is intended to be reproduced and used for educational purposes. Please copy this book in parts or in its entirety with this goal in mind. The editors wish to receive feedback. Please send your comments to myrtis101@mac.com and to reloandes@state.gov.

Art Direction and Design: F+F dibujo&diseño

Audio Recordings: Audio produced by Randall Imel of riomediagroup.com, with special thanks to Ex'pression College for Digital Arts.

Cover art by Kelly Wendy Aliaga Valderrama.

Back cover art by Gabriela Saldaña Durán.

Myrtis Mixon has served as a language specialist in EFL in more than 20 countries, including: Peru, Chile, Brazil, Slovakia, Mali, Tanzania, Chad, Gaza, Israel, Russia, Albania, Croatia, Oman, and Bahrain. Dr. Mixon received her doctorate in Education from the University of San Francisco where she wrote her dissertation on Louisiana Cajun folk stories; she collects

folktales wherever she goes. She has authored 10 language textbooks.

The Regional English Language Office for the Andes – RELO Andes - was established in 2005 in the Public Affairs Section of the U.S. Embassy in Lima, Peru to support public diplomacy outreach through English language teaching and training in Bolivia, Colombia, Ecuador, Peru and Venezuela. It cooperates with Ministries of Education, Binational Centers, professional teachers' associations, Fulbright, Peace Corps, public and private universities and other higher education institutes, among other partners, in order to build a stronger understanding between the peoples of the Andean region of Latin America and the U.S.

Please visit these websites to learn more about the programs and projects in which RELO Andes is involved:

<http://lima.usembassy.gov/relo.html>

<http://reloandes.com/>

<http://facebook.com/reloandes>

This *English Teaching Forum* articles are published with the permission of *English Teaching Forum* magazine, a publication of the United States Department of State. Visit <http://americanenglish.state.gov/english-teaching-forum> for more outstanding articles.

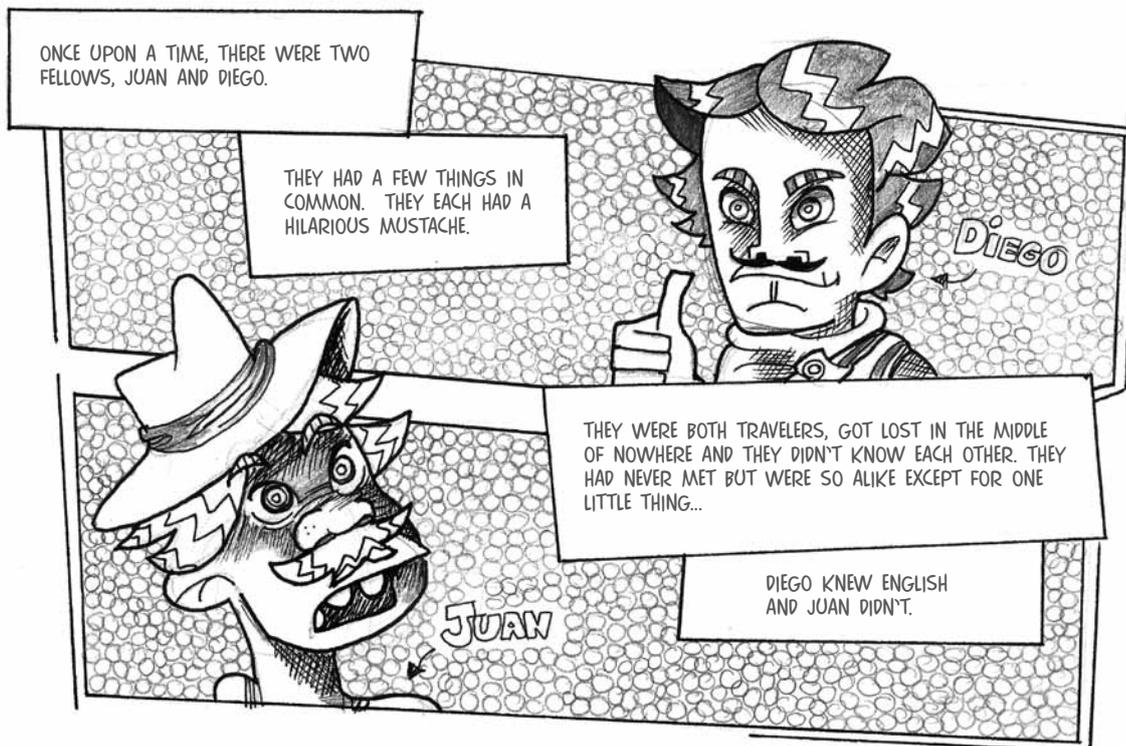
This book contains stories, exercises and articles that do not represent the views of the project's sponsor, the Regional English Language Office of the U.S. Embassy, Lima.



CONTENTS

4	Foreword
6	Notes for Teachers
7	Story Presentation
7	Storytelling and Retelling
8	Types of Exercises
8	About the Exercises
10	Stories
11	Are You Ready to Learn English?
15	Sayuri's Story
19	Andrea
23	Love, Music and Language
27	Lost in the Desert
31	Julia
35	I Need a Bear
39	A Gateway to Success
43	Opportunities
47	English in the Countryside
51	English: a Modern World's Language
55	Matt, All is Better with English
59	York en Nueva York
63	Do You Speak English?
67	English Part of My Life
71	Friki
74	Studying English is Good
77	A Great Experience, a Great Trip
81	Learning English Whenever I Can
85	A Lucky Guy
88	I Am
91	<i>English Teaching Forum articles</i>
92	"Using Comic Strips in Language Classes" by Noémi Csabay
96	"Student Storytelling Through Sequential Art" by David Fay
110	"Summer Vacation Comics" by Heather Benucci and Jacqueline Gardy
114	"Tools for Activating Materials and Tasks in the English Language Classroom" by Rick Rosenberg
127	"The Incredible Shrinking Dialogue" by Kelli Odhuu
131	Answer Keys

FOREWORD



ARTWORK: ERIKA ANDREA TORRES NIÑO

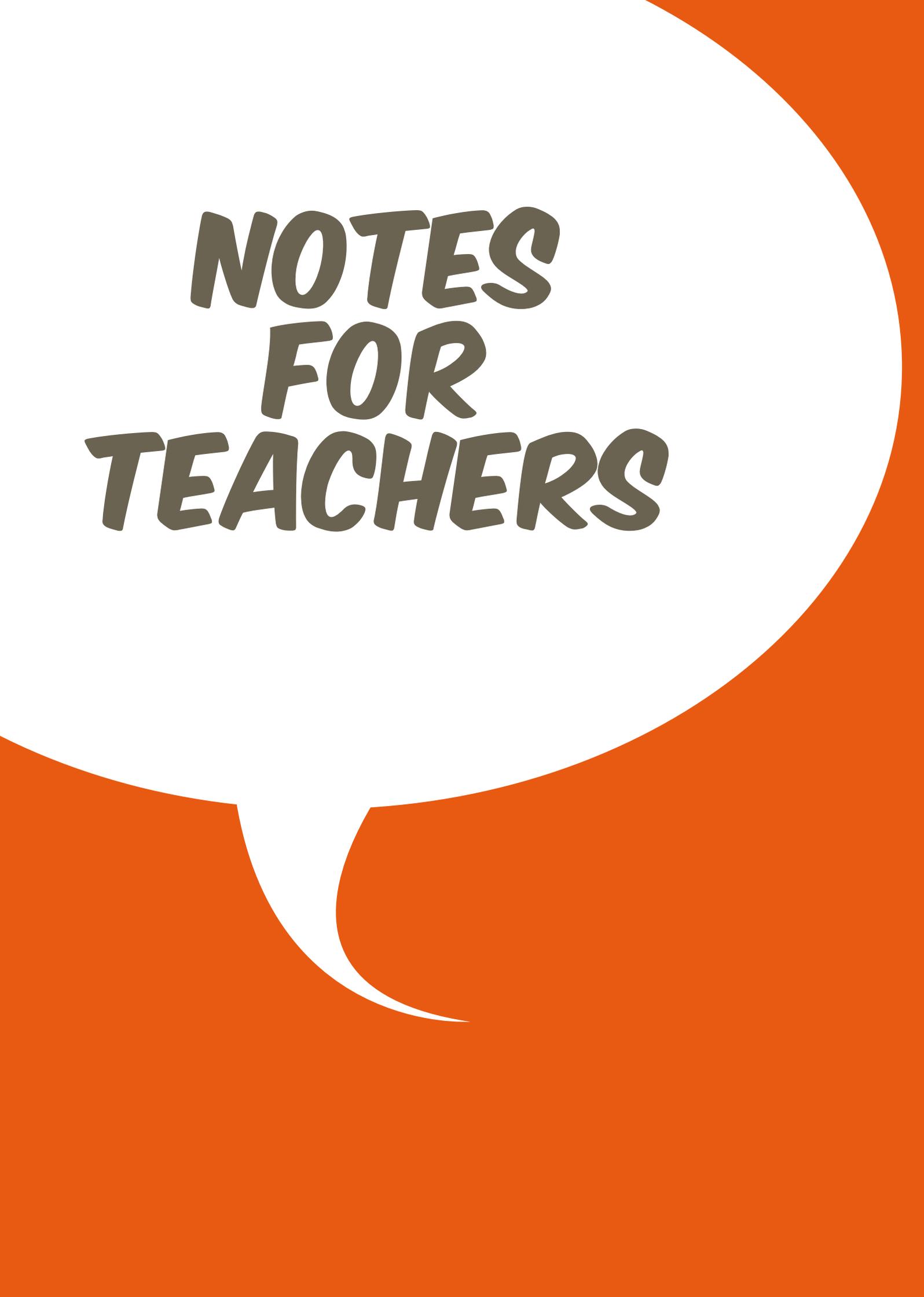
Stories educate, enrich, and entertain everyone. When they are graphically rendered in comics, they appeal to many people for different reasons. They appeal to the artist in all of us. They appeal to people who have different learning styles. They especially appeal to people who like stories with fewer words. The stories in this book, written by teenagers and young adults, will appeal to audiences of all ages. These stories promote the importance of learning languages, at this point in history, the importance of learning English as a global lingua franca.

These stories provide an enjoyable opportunity to increase vocabulary, reading comprehension, listening and speaking and, ultimately, writing. The stories and exercises together are a whole-language anthology designed to improve communication skills. This book provides exercises that employ the cooperative/collaborative learning philosophy and address multiple learning styles.

Using stories is a magical way to teach and is effective at any age. Here's a summary of how stories aid language-learning. They...

- provide motivation for reading
- heighten listening skills
- develop speaking skills
- use cooperative learning strategies
- foster creative language growth
- provide content-based material
- Serve as model for further writing

All learners, from babies to grandmothers, learn better with stories; they are energizers. Reading them in comics form adds an exciting dimension. Integrating stories as an adjunct to the teacher's repertoire in the classroom setting is not only simple, but makes perfect sense. We hope you use these stories to open new worlds of content and of learning possibilities. We also hope they serve as a springboard to motivating your own students to write stories.

A large white speech bubble is centered on a solid orange background. The bubble has a rounded top and a tail pointing downwards and to the left. Inside the bubble, the text "NOTES FOR TEACHERS" is written in a bold, dark grey, sans-serif font. The words are stacked vertically: "NOTES" on the first line, "FOR" on the second line, and "TEACHERS" on the third line.

**NOTES
FOR
TEACHERS**

Using stories is fun, but the process should not be considered trivial or frivolous. Indeed, strong pedagogical theory supports using stories in classrooms. A good story can be enjoyed without warm-up or follow-on activities; it can provide both new language to the reader as well as content for further consideration and reflection. However, the proper combination of exercises, for use before and after the story is read, can help guide the student's learning and help the student get the most out of the interaction with the story.

The exercises presented after each story are in no way meant to be comprehensive. Teachers should choose the exercises and questions they feel best address the class's learning goals. They should also feel free to create their own exercises.

Story Presentation

The comics stories **do not** have to be read in sequence. Your first choice could be the story that you think has the highest interest for your group.

Each story can be presented in several ways. Here is one way.

Before reading the story, the teacher can ask the students to look at the drawings. They can also read the title. Students guess what the story will be about. Teachers can present words or expressions found in the Vocabulary exercise at the end of the story, or have the students work with a partner to determine which words are known and which are unknown. They can explain the known words to each other. The teacher should point out that these words will be presented in the text of the story so that students can guess the meaning of the word from context while they are reading.

The actual exercise should not be done at this point. If necessary, the teacher gives a partial explanation of the words or example sentence at this point, but not a full explanation.

First reading. The teacher can read aloud to the class, with the students following in their books. This is a good exercise in listening. Another approach is to have students read silently. The book comes with a CD containing dramatized audio recordings of the stories and the teacher may prefer from time to time to use this tool from the start. See Section VI, "Ideas for Using the Audio Recordings," for more ideas.

Second Reading. It's always good to hear a story twice. Regardless of the approach used in step 2, a second reading should follow. Students could take turns reading or speaking different roles. Or, the teacher could use the reading technique called 'echo reading' (or choral reading) for all or part of the second reading. Echo reading is the technique whereby the teacher reads a sentence, and the class immediately repeats it. This technique speeds comprehension. In short, a variety of approaches to reading should be used in steps 2 and 3.

The teacher gives students time to ask questions about any difficulties with the story.

Storytelling and Retelling

It is beneficial to teach students how to read or retell the stories with appropriate tone, rhythm and pace to convey meaning. When they retell the story, they should not try to memorize the stories word for word. In fact, allowing the student to improvise in

English encourages the creative and authentic use of English inside and outside of the classroom.

Types of Exercises

The exercises at the end of each story promote comprehension, vocabulary, verbal and written skills, and critical thinking skills. It is not necessary to use all of the exercises.

The general order of the exercises is:

- I. Understanding the Story
- II. Vocabulary
- III. Now you Talk
- IV. Now you Create
- V. Role Play
- VI. Ideas for Using the Audio Recordings

For a few stories, there are other exercises offered:

- Now you Chant
- Grammar and Grammar Practice
- Pronunciation
- Trivia Questions

About the Exercises

Pair work or small group work (3 to 5 students) is suitable for all of the exercises, regardless of whether it is suggested in the exercises. Pair work and group work provides the students with a natural way to practice listening and speaking.

It is best if the teacher circulates during the exercises in order to help struggling pairs or groups by guiding them with further questions or models. It also gives the teacher the opportunity to pick up common errors, both in terms of the story's content and the use of language.

The teacher should not interfere with the flow by correcting students in the middle

of an exercise as this pulls them off the task at hand and makes the student more self-conscious about their speech, which greatly reduces fluency. The teacher could put some errors on the board for the class to collectively correct the common errors after finishing the exercise.

I. Understanding the Story

This type includes discussing the main idea, multiple choice of the main idea, and answering questions about the story. The teacher may add other questions. After this exercise, it is helpful to have a few pairs or groups report their conclusions to the class. Others could disagree or ask questions. Don't ask all the groups to report, because that becomes too repetitious. Be sure to call on the students who may be too shy to volunteer. This exercise allows the teacher to find out the depth of the students' understanding of the stories.

II. Vocabulary

Included are a variety of vocabulary exercises: matching, completing the sentence, explaining words to a partner, writing new sentences, explaining words in context. The exercises require the students to apply their understanding of the words, rather than just provide a definition. Research has proved that this type of vocabulary exercise helps students to apply the word in an authentic, natural way. The more often the student 'retrieves' the word, the more likely the word will be remembered.

III. Now you Talk

These exercises are uniform, asking the students to discuss, in pairs or in small groups, questions about the story. The teacher may add other questions that might come up. After the discussion, the teacher may ask for some groups to report. As always, it is

important to limit this reporting while being sure to call on more quiet students.

IV. Now you Create

This section includes drawing suggestions and some writing (extending the story, opinion, writing lyrics, writing dialog). Again, the teacher may add topics and also give suggestions about the appropriate length for the task. This exercise is suitable for a homework assignment. Upon returning to class, or after the students write in class, the teacher could call on volunteers who would like to read or show what they created. Students should not be required to read their work to the class. Another idea is to have a place in the class or in the hallway where students can display their work. This increases the audience and thus their motivation to create. It also allows other students to continue learning and practicing new language.

V. Role Play

In this section there are 3 to 6 situations, either re-enactments of a scene or of problems posed in the story, or an imaginative scene that could have happened in the story. Give the students time to prepare their dialogs. The teacher needs to determine whether that particular class needs to write down the dialogs or do the dialog extemporaneously. If the number of students in the class is larger than the number of roles provided by the 3 to 6 situations listed, more than one pair may be assigned the same situation. The role plays will be different when done by different pairs. Students usually enjoy this exercise. If students in your class have never done a role play, it would be helpful if the teacher and a brave student, or two students, model one of the situations. With young teenagers, it takes several classes for students to get used to the idea of role

play. Once they do, it becomes one of the most powerful tools in the teacher's repertoire to learning and practicing new language.

Please be confident that you as the teacher will know when to use as many or as few of these exercises as seems appropriate with different classes. You want to use the material to create as much interaction among your students as possible. Also, feel free to create new activities that will deepen your students' learning.

VI. Ideas for Using the Audio Recordings

The CD contains audio recordings of the stories in dramatized form. The stories have been performed so that the listener can follow the story on the page.

Here are some ways to use the audio:

After the first reading, the students could do choral reading with the audio, thereby practicing intonation and pronunciation.

The students could take parts and imitate the characters on the audio.

The students could dramatize the story in mime, without sound, while playing the audio.

The students could create new lines for the story, and read them like a play. Students can discuss the different voices in a particular story.

Students could film other students dramatizing or lip synching with the recording.

The recordings can be used for dictation exercises. A variation could be to ask some students to listen for one voice, and other students to listen for another.

Ask students to listen and describe the background noises on the audio.