

INCORPORATING GRAPHIC NOVELS INTO SOCIAL STUDIES BASED INSTRUCTION: AN  
EFFECTIVE MEANS OF DETERMINING QUALITY GRAPHIC NOVELS

by

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## ABSTRACT

It is becoming increasingly important that teachers educate students about social studies in such a way so that students are interested and motivated by what they read. So often the curriculum is bombarded with physically heavy, incomprehensible, and traditional textbooks. Based upon the need for extensions to the social studies textbooks, my goal to establish a guideline for selecting quality graphic novels fitted for elementary social studies instruction. Therefore, my study will attempt to answer the question: What is an effective means of determining quality graphic novels?

Following my adaptation and creation of rubrics established for determining the needs and qualities of graphic novels, I was able to establish and analyze several social studies content related graphic novels appropriate for the elementary social studies curriculum.

This investigation into social studies graphic novels provided 18 graphic novels for possible use in the elementary social studies curriculum, 5 of which were deemed quality via the established rubrics. Furthermore, the investigation proved that the books deemed quality provided more than what was established as necessary within the rubrics. The additional information found within those texts was referred to as a postlude.

One strong conclusion from this study is the large void of graphic novels that teachers might link with the social studies curriculum so as to enhance elementary social studies instruction.

## DEDICATION

I dedicate this thesis to all teachers who strive to make a difference in the lives of their students.

To the teachers, at the University of Central Florida College of Education, for impacting my life and inspiring me to be a purposeful educator.

## ACKNOWLEDGEMENTS

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## CHAPTER ONE: INTRODUCTION

Teachers are responsible for providing a learning environment which offers an array of educational material to scaffold and support the learning process for all types of learners. As such, a teacher must build a classroom which provides a quality learning experience for every student; specifically teachers should provide a variety of materials and varied forms of instruction to encourage in students a desire for learning. An emergent resource, that can address this need, is the graphic novel. A graphic novel is “a medium of literature that integrates images and pictures and words and arranges them cumulatively to tell a story or convey information; often presented in comic strips, periodical, or book form; also known as comics” (Thompson, 2008, p. 6). Graphic novels aid comprehension not solely through text, but through illustrations as well. By pairing visual images with words, comprehension is further developed through visual literacy (Williams, 2008). Due to the support and interest, these books can specifically aid students in learning social studies curriculum.

Stimulating students’ curiosity and promoting higher level cognitive thinking is challenging especially in social studies instruction. It is often difficult to engage students because the mode of instruction for this content is typically through textbooks, which are most often not concrete or mentally stimulating for students (Dunn, 2000). Therefore, teachers must make strides to provide students with engaging texts beyond the basic classroom textbooks, with the intent to fully involve students in learning social studies content. In light of these circumstances, my thesis attempted to answer the following question: what characteristics denote a quality graphic novel for use in elementary social studies instruction?

The focal point of my study was to investigate quality graphic novels written for the elementary level student. More specifically, the graphic novels I researched were geared towards social studies. I researched graphic novels found at the public library, bookstores (e.g. Barnes and Nobles, Amazon.com, and Borders) and online resources. Due to time constraints and other limitations 25 graphic novels were



investigated. This allowed me to provide a detailed and precise report of my research. Additionally, this research regarding graphic novels with social studies content will ultimately provide me and other teachers with resources which will engage, enhance, and encourage the learning process for students in social studies instruction.

Two rubrics were used in evaluating the graphic novels in my study. The Thompson (2008) Selection Guide (See Appendix A) was used to assess each book as a whole and was based on the framework laid out by Thompson (2008) in his work evaluating various aspects of graphic novels.

The Graphic Novel Book Selection Rubric (see Appendix B) was also developed based on the work of Ormyndroyd (2009). This rubric provided a more in-depth look at the historical aspects of each text. Both rubrics are discussed in detail later.

The depth of this study was designed to give educators an insight into the process of selecting quality graphic novel for social studies instruction. Chapter two will discuss the background and reasoning behind investigating and applying graphic novels with in the social studies curriculum. Chapter three will discuss the process in which I discovered the social studies graphic novels. Furthermore, chapter three will explain in detail the rubrics used within the study. Chapter four will explain the outcome of the research of the social studies graphic novels and the reasoning behind those results. Finally, chapter five will express the findings of the research as they relate to how they can strengthen elementary social studies instruction and how the results can be further applied in the future.

## CHAPTER TWO: LITERATURE REVIEW

For centuries, the graphic novel has been scrutinized and associated solely with text of unsuitable material and for being simply funny, comic books (Frey & Noys, 2002). Within the last few years, graphic novels have emerged in the forefront of fashionable culture for a variety of reasons, including the growing number of graphic novels published, the movie industry, journal articles in literacy, and authors who use graphic novels as a mode to provide more emotional support for serious literature (Weiner, 2004). For example, for 80 consecutive weeks the *New York Times* has reported that the children's series book, *Diary of a Wimpy Kid* (Kinney, 2007), has maintained a spot as one of the top five best selling books (*New York Times*, 2010). Graphic novels like, *Diary of a Wimpy Kid*, have become increasingly popular as one of the fastest growing categories in publishing and bookselling (The National Coalition Against Censorship, 2006). As the readership of graphic novels continues to grow, educators should strongly consider integrating this growing genre into their instruction to further encourage students' desire to learn.

Due the fact that the genre of graphic novels is still evolving, a precise definition was difficult to determine. Though, for the sake of this study, I considered graphic novels in elementary social studies instruction to be any text which offers visual support, including the use of panels and gutters, to complete the meaning of the text. A genre similar to graphic novels is picturebooks. In order to avoid confusion I would like to clarify the difference between picturebooks and graphic novels. Graphic novels contain words and visual support; however, the words and pictures work congruently to convey meaning, whereas picturebooks are comprehensible without the text. Picturebooks are perfect examples of involving diverse materials for classroom learning because they cross over many grade levels in interest. Furthermore, picturebooks also offer "visual dimensions that go far beyond the text" (Villano, 2005, p. 125). These visual dimensions are connections, clarification, and content analysis, which can help scaffold and bridge understandings. Furthermore, the fascinations that the often colorful and intriguing pictures possess provide a gripping look into reading (Chun, 2009). This is an important aspect to understand because as generations of students become more visually oriented, teachers must differentiate instruction to meet the

changing needs of students (The National Coalition Against Censorship, 2006). Therefore, when teachers look toward providing intentional instruction to students, specifically in social studies, graphic novels can provide significant visual support. The visual impacts of graphic novels in social studies instruction “contain the dramatic power to convey important truths about extremely difficult human situations” (Alkana, 2008, para 16). Ultimately, the intrigue of the visuals provided in graphic novels may allow students to connect, clarify, and analyze content in a more engaging manner.

Due to the range of intended audiences for graphic novels available, my research specifically focused on texts suitable for the elementary social studies curriculum. Furthermore, I worked to establish a foundation for the use of graphic novels in the classroom based upon the need for more effective and engaging elementary social studies instruction.

Beginning the task of researching graphic novels appropriate for the elementary social studies instruction proved to be trying. Most of the scholarly articles I have read discuss only graphic novels appropriate for the high school and college classroom. The graphic novels listed in these articles are quality literature and several have received praise in the form of prestigious awards. Such secondary examples are *Maus* (Spiegelman, 1986), *Persepolis: The Story of a Childhood* (Strapi, 2004), *Palestine* (Sacco & Said, 2002), and *Wicked: The Life and Times of the Wicked Witch of the West* (Maguire, 2007)(Weiner, 2004), but unfortunately these graphic novels are not appropriate for the elementary classroom. I found, with further investigation of graphic novels in elementary social studies instruction, that only a few quality graphic novels are available for the elementary social studies curriculum.

During my preliminary investigation of the graphic novels available for the elementary social studies instruction, two articles directly supported my thesis. Dunn’s (2000) research explains why students need modified instruction in social studies instruction.

Over-reliance on textbooks, worksheets, and lectures fails to stimulate students’ interest and support higher level cognitive goals. Although that holds true for all subject areas, it is nowhere more true than in the social studies, textbooks are typically bland and removed from human

experiences. For learning in social studies to be concrete and mentally stimulating, there needs to be at least as much emphasis on active as on passive forms of instruction. (p. 132)

From the second article it is evident that students need more energizing and effective social studies instruction. Furthermore, students need instruction which allows them to connect to the material based on their personal schemata and interests in order to successfully grasp the material. Coincidentally, graphic novels provide many of the traits necessary to engage elementary learners such as “visual, depth of content, many perspectives, variety of writing styles, range of reading levels, voice in writing, range of reading levels, rich language, varied forms of structure, and tools for life long learning” (Bryan, Chilcoat, & Morrison, 2002, p. 3). Moreover, as media sources are becoming more and more relevant in the lives of students, teachers should teach students to “become critical users of a variety of media sources” (p. 3). Among all the media; internet, magazines, film, internet, and television, graphic novels are an ideal way to infuse popular culture in social studies instruction and teachers have a responsibility to prepare students for the world where media is notably present (Bryan, Chilcoat, & Morrison, 2002).

Graphic novels provide teachers with a tool to enhance the reading experience by providing a new format conveying literature (Weiner, 2004). This type of reading experience brings the reader into the book with a combination of picture and words to aid comprehension. Furthermore, books with pictures provide students with tools that “enhance the story, clarify and define concepts, and set a tone for the words” (Vacca & Vacca, 1996, p. 304). Students crave material, such as the information provided by pictures, because they offer schemata, which helps bind previous knowledge to new information. Additionally, incorporating graphic novel trade books to build schemata ultimately allows students to incorporate new information in a more age appropriate manner (Villano, 2005). When students can fit new information into their schemata they continue reader-based processing until they cannot adjust new information. At that point, students switch to text-based processing where they organize information into a significant structure. Finally, students can switch back to reader-based processing and maintain to relate the new information to the new schemata (Yang, 2008). Therefore, providing literature with a rich variety of text features can advance students’ schemata process, because students can rely on multiple text

features to build upon. Consequently, graphic novels can be a guiding light for students in the social studies classroom because they provide a visual and textual means of connection to the text, which ultimately increases comprehension, aids knowledge retention, and builds schema in unknown territory.

However, the social studies textbook is typically dispensed as the common ground for inquiry. These textbooks are generally written with above grade level readabilities and are impersonal to students' experiences, which makes it difficult for students to comprehend the material (Dunn, 2000). Therefore, the opportunity for students to view motivating, aesthetically pleasing pictures which coincide with words will ultimately help the reader understand concepts which can be far from a young individual's frame of reference. Furthermore, it is evident that the readers' abilities to reflect upon what is read and their ability to combine their personal experiences, such as feelings, memories, and/or background experiences affect how a reader will interpret what the author is trying to portray (Probst, 1987). As a result, a student's capability to comprehend text via picture and printed explanations will produce a more relatable and memorable reading experience. When students can connect to situations, ideas, feelings, and memories with historical aspects of text they are more likely to retain and understand the information (Villano, 2005). Therefore, the social studies textbook should not be the only form of historical reference in the elementary social studies curriculum. Students need learning materials with which they can personally connect and make meaning in order to learn. Certainly, the graphic novel is a genre to be further investigated.

It is evident that graphic novel can add a great deal of information to the elementary social studies classroom. Adding new sources to the classroom to intensify and broaden instruction is certainly an important aspect of education. Furthermore, in order to incorporate social studies graphic novels in to the classroom there needs to be a form of assessment in order to determine if the graphic novel is appropriate for the classroom. Therefore, chapter three presents a set of rubrics I developed that were used in conjunction to evaluate the graphic novels and establish solid guidelines for determining graphic novels appropriateness for use within the elementary social studies curriculum.

## CHAPTER THREE: METHODOLOGY

### Focus Books and Selection Process

Graphic novels are written for all types of audiences, ages, genres, and subjects. My research began with what seemed an overwhelmingly large span of social studies related graphic novels, though with further examination many from the first search were not suitable for my study. The following inventory of social studies related graphic novels were chosen for investigation due to their availability and their social studies related content. Below is the initial sample of books identified as social studies related graphic novels and found during my preliminary internet search:

1. *The Discovery of America* by Geronimo Stilton (2009) (Several in Series)
2. *Mohawk County* by H.M. Van Den Bogaert (1996)
3. *Persepolis* by Margame Strapi (2004)
4. *Rock between Hell and a Hard Place* by Kubert and Azzarello (2004)
5. *The Golems Mighty Swing* by James Strum (2003)
6. *Maus* by Art Spiegelman (1986)
7. *Dignifying Science* by Jim Ottaviani (2009)
8. *Elizabeth I and the Spanish Armada* by Colin Hynson (2006)

Realizing the inadequacy of the initial sample, I continued my search. The process of selecting graphic novels related to social studies proved a trying and difficult task. Entering “historical graphic novels” or “social studies graphic novels” into the University of Central Florida and Orlando Public Library databases provided few results. Searching the library book shelves in the historical non-fiction or biographical section left me with a handful of social studies related graphic novels. Furthermore, the results provided by the initial library search were all texts at a college readability level. Therefore, I expanded my search and conducted an investigation on Amazon.com to identify social studies related graphic novels. Amazon.com holds an extensive list of texts, which positively aided my research. Researching the database gave me greater success in discovering social studies related graphic novels.

However, collecting and determining the appropriate age level of readability of each text was also a daunting task. Once I collected the titles and authors of the selected texts from my Amazon.com research, I then entered the public libraries with a much more successful result in gathering social studies related graphic novels. Below is the list of texts added after my more in-depth investigation:

1. *Two Bad Pilgrims* by Kathryn Lasky ( 2009)
2. *The Arrival* Shaun Tan (2007)
3. *African Myths* by Gary Jeffrey (2009)
4. *The Discovery of America* by Geronimo Stilton (2009)
5. *9/11 Report* by Jacobson, Colon (2006)
6. *To Dance* by Siegel (2006)
7. *Silly Lilly and the Four Seasons* by Rosenstielh (2008)
8. *Gettysburg* by C.M. Butler (2009)
9. *Babe Ruth* by Vito Deslante (2009)
10. *Road to Revolution!* by Stan Mack and Susan Champlin (2009)
11. *Jack the Ripper* by Rick Geary (1995)
12. *Tales of the Dead Ancient Egypt* by Stewart Ross (2003)
13. *Free at Last!* By Crabtree Publishing (2009)
14. *The Sinking of the Titanic* by Marshall (2005)
15. *The United States Constitution* by Jonathan Hennessey (2008)
16. *The Cartoon History of the United States* by Larry Gonick (1991)
17. *Martin Luther King Jr.* by Gary Jeffrey (2006)
18. *Anne Frank* by Sid Jacobson and Ernie Colon (2010)
19. *Mohawk County* by H.M. Van Den Bogaert (1996)
20. *Presepolis* by Margame Strapi (2004)
21. *Rock between Hell and a Hard Place* by Kubert and Azzarello (2004)
22. *The Golems Mighty Swing* by James Strum (2003)
23. *Maus* by Art Spiegelman (1986)
24. *Dignifying Science* by Jim Ottaviani (2009)
25. *Elizabeth I and the Spanish Armada* by Colin Hynson (2006)

#### Further Graphic Novel Evaluation

After developing the above preliminary list, I began searching for the books and collecting those on the list that were available at various libraries. I then read and analyzed each text for K-6 readability and content suitability.

Of the books that I reviewed, I choose to exclude several due to various inadequacies. Every graphic novel chosen for this study needed to pertain to the current social studies standards and reading ability of the typical K-6 students. Therefore, the books excluded from the final list of graphic novels did

not meet the initial criteria of being appropriate in K-6 social studies content or reading level. For example, books involving higher level social studies topics, inappropriate verbal/visual content, or lacking suitable requirements for the intended audience were removed from the list of graphic novels to investigate. The graphic novels included in the study are listed below:

1. *Two Bad Pilgrims* by Kathryn Lasky ( 2009)
2. *The Arrival* Shaun Tan (2007)
3. *African Myths* by Gary Jeffrey (2009)
4. *The Discovery of America* by Geronimo Stilton (2009)
5. *9/11 Report* by Jacobson, Colon (2006)
6. *To Dance* by Siegel (2006)
7. *Silly Lilly and the Four Seasons* by Rosenstielh (2008)
8. *Gettysburg* by C.M. Butler (2009)
9. *Babe Ruth* by Vito Deslante (2009)
10. *Road to Revolution!* by Stan Mack and Susan Champlin (2009)
11. *Jack the Ripper* by Rick Geary (1995)
12. *Tales of the Dead Ancient Egypt* by Stewart Ross (2003)
13. *Free at Last!* By John Perrintano (2009)
14. *The Sinking of the Titanic* by Marshall (2005)
15. *The United States Constitution* by Jonathan Hennessey (2008)
16. *The Cartoon History of the United States* by Larry Gonick (1991)
17. *Martin Luther King Jr.* by Gary Jeffrey (2006)
18. *Anne Frank* by Sid Jacobson and Ernie Colon (2010)

### Evaluation Rubrics

I developed data collection sheets to assist in assessing several different aspects of the social studies related graphic novels with regard to the educational needs of elementary students. The Graphic Novel Book Selection Rubric (see Appendix B) was created in a way so that I could evaluate multiple aspects of every book. The Graphic Novel Book Selection Rubric included general information such as genres and perspectives, but also included two other areas more specific to the historical content: objective reasoning and coverage. These areas are two of the content analysis components included in Ormondroyd's (2009) on-line resource for guidance in critically analyzing informational sources (see Appendix C). I included these aspects because I was specifically interested in the content of the historical research and how it was presented within the text. Of the four sections included in the Graphic Novel Book Selection Rubric, the initial portion of the rubric specifically includes data related to the title,



author, published date, genre, grade level, perspective, color scheme and the number of pages. The next two sections of the Graphic Novel Book Selection Rubric determined the extent of, objective reasoning and coverage within the graphic novel. The objective reasoning portion was designed to establish if the book was written as fact, opinion, or propaganda. Also, this section provided evidence to show that the graphic novels were historically accurate and supported by evidence. I coded the books with a scoring system of 0 through 5:

- 0 = the facts included are not supported by evidence and are not valid
- 1 = the facts included are vaguely supported in an appropriate manner by evidence and appear invalid
- 2 = the facts included are vaguely supported by evidence and are to some extent valid
- 3 = the facts included are marginally supported by evidence and are to some extent valid
- 4 = the facts included are clearly supported by evidence and are valid
- 5 = the facts included are extensively supported by evidence and are clearly valid

Then the graphic novels were examined to determine if the books fell in line with other books written pertaining to the same content area. Finally, the texts were scrutinized to establish the author's point of view. This area of the rubrics allowed me to determine the support and validity of the facts included in the graphic novels. A review of the graphic novel's references helped determine the score.

The coverage section of the Graphic Novel Book Selection Rubric was added to the data sheet in order to determine the overall content covered by each graphic novel. This section addresses if the graphic novels update outside sources, correlates with materials along the same subject area, or adds new information. Overall, this question aims to address how extensively or marginally the graphic novel covers the topic of the book. This rating was defined by a score of 0 to 5:

- 0 = does not cover topic
- 1 = does not cover topic in an appropriate manner
- 2 = covers topic vaguely
- 3 = covers topic marginally
- 4 = covers topic clearly
- 5 = covers topic extensively

The final section intends to determine if the material presented in the graphic novel is primary or secondary in nature. By determining the overall material covered by each book, the rubric was able to

establish the explicit coverage of the text. After completing the objective reasoning and coverage assessment I briefly summarized each book, and noted if it was part of a series.

In addition to the Graphic Novel Book Selection evaluation piece, I assessed each book as a whole based on the criteria Thompson (2008) laid out in his framework for evaluating graphic novels. The second data sheet titled Thompson Selection Guide provides information into the graphic aspects of the text. The areas evaluated were interest, topic, vocabulary, panels, and gutters, illustrations, activity, suitability, and overall coverage. *Interest* is defined as the evaluation of the authors work as a whole and how students will be motivated or interested in the text. *Topic* refers to the idea(s) presented in the text as being relevant and appropriate to students. *Vocabulary* is defined as word complexity that is appropriate for the particular grade level and if the word concepts are properly supported by the visual aspects of the text. *Panels* and *gutters* refer to the directionality of the text and if students can follow and make meaning appropriately. *Illustrations* are defined as relevant support for written text and appropriate visual aids presented throughout the graphic novel. *Activity* is defined as the visual look of the text, panels, gutters, and illustrations together and how they create or break down meaning based on their design. *Suitability* is defined as the content of the text being age-appropriate. *Overall Quality* refers to the piece of work as a whole. These areas received a rating of yes, no, or unsure. The ratings were determined as followed:

Yes = the book demonstrates this area to its fullest capacity

No = the book does not demonstrate this area at all

Unsure = it is not clear how this area is demonstrated

Using both data collection sheets was important to this study to show how the graphic novels were evaluated consistently, based upon their characteristics. Examining each book with the explicit research guidelines and graphic novel selection guidelines was important in order to show the consistent and quantifiable differences and similarities between each book examined and ultimately determined its suitability for use in enhancing social studies instruction in the elementary classroom.

### Process of Evaluation

I evaluated the book selected by reading each book and evaluating its potential for social studies instruction in the elementary classroom based on the criteria in the two evaluation rubrics, discussed previously (see appendix B and C). The initial evaluation pertained to their readability and their content appropriateness. Once I determined that the book was at an appropriate readability level for the elementary student and the social studies content was appropriate, I continued my evaluation of texts to determine their ability to enhance social studies curriculum. I recorded the basic text information such as published year, author, genre, and specific genre. I then proceeded to establish a more analysis of the social studies content by the authors of the graphic novels with the objective reasoning and coverage classification created by Ormondroyd (2009).

The creation and implementation of the two evaluation rubrics were significant in the success of this study. The two rubrics laid out the foundation for the ability of each text to be classified and further used in the study. Although the rubrics cover a great deal of information provided within the texts, I later realized that other social studies information that was not evaluated that became valuable to the outcome of the investigation.

## CHAPTER FOUR: RESULTS AND DISCUSSION

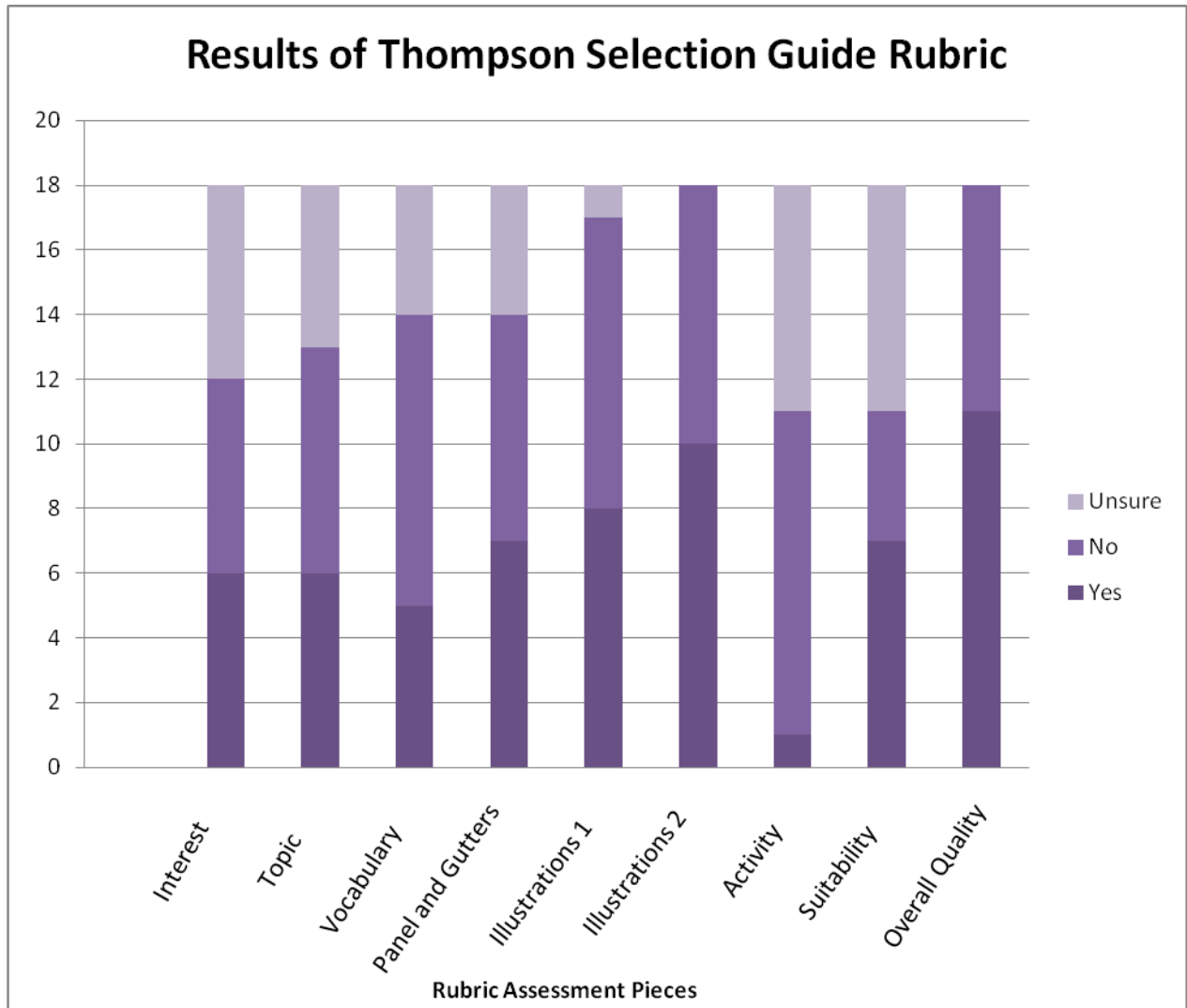
### Graphic Novels Related to Social Studies for the Elementary Classroom are Limited

From my research, I found that graphic novels presenting social studies content for the elementary student are not readily available. Based on the total number of 25 books presented in my research only 5 of the books received high scores on the Graphic Novel Book Selection Rubric (see Appendix D for results) and multiple “yes” rating or high scores as determined by the Thompson Selection Guide Rubric. However, the remaining graphic novels which did not receive all “yes” ratings still possessed a number of qualities that made them appropriate for use in elementary social studies instruction.

The areas investigated to determine the ability for the graphic novel to enhance elementary instruction were: objective reasoning, coverage, interest, topic, vocabulary, panels and gutters, illustrations, activity, suitability, and overall quality. Based on the results of my investigation, the following definition of a graphic novel that is appropriate for social studies instruction in the elementary classroom was determined. Graphic novels that enhance elementary level social studies instruction are texts which offer visual support via individual panels, separated by gutters, containing visually and textually complementing frameworks in order to convey social studies content to the reader in a highly comprehensible manner. In this study, a social studies content-related graphic novel pertains to a biographical, historical fiction, non-fiction, or informative text. Specifically, the subject matter of each graphic novel should correlate directly to the state or national social studies standards. Even though multiple aspects are involved in assessing graphic novels for use in the elementary classroom, the depth of information gathered by the evaluation rubrics creates a greater understanding of a quality text for social studies instruction.

When I began my research, I felt that graphic novels related to social studies content appropriate for the elementary classroom would be difficult to find. I thought that I would only find a few quality

graphic novels for elementary instruction. I came to this conclusion based on the preliminary assessment of books readily available. As my initial evaluation detailed, only a few quality graphic novels were available. I was able to determine that only 5 out of the 18 books researched could be considered a quality graphic novel for use in the elementary classroom. The 5 books which were found to be of high quality all contained distinct traits which made them stand out among the rest. Those traits were the illustrations, panels and gutters, and interest. The graph below presents an overall view of the data gathered from the Thompson Selection Guide Rubric (Appendix E). This graph expresses the data retrieved from the Thompson Selection Guide Rubric of the books selected in the final selection process. The dark purple, which indicates the quality was demonstrated to its fullest capacity. The medium purple represents the no rating which indicates the quality was not demonstrated. Finally, the light purple represents the unsure rating, which indicates it was unclear if the quality was demonstrated.



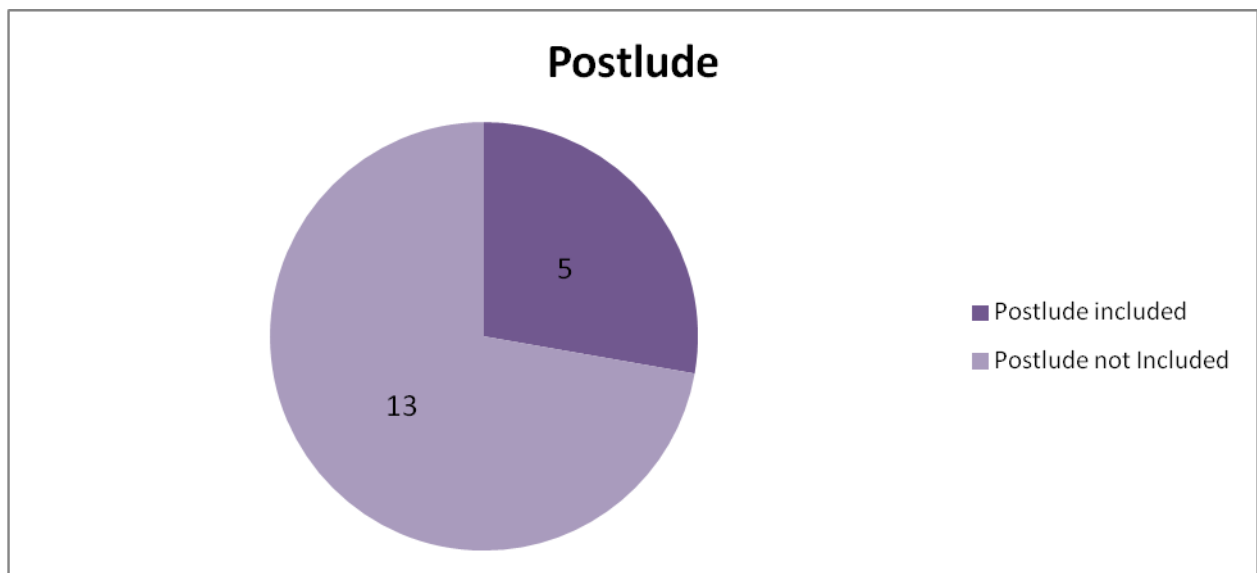
Based on the data from my research and noted by the “no” or medium purple on the chart, several aspects were included in the evaluation rubrics that are not prevalent in 13 of the texts investigated. Those areas are suitability, activity, topic, and vocabulary. This information further helped to clarify my understanding of what determines a quality graphic novel appropriate for use in an elementary classroom and therefore helped answer my original research question: What is an effective means of determining quality graphic novels for use in integrating social studies content?

The data also reveal that the majority of the social studies graphic novels investigated did not provide the proper scaffolding techniques for the reader to wholly comprehend the material being

presented throughout the text. Out of the 18 books which were researched, only 5 books were recognized based on the rubrics developed for this investigation, as a quality graphic novels. The characteristics of each will be presented later.

Notably, the texts deemed quality graphic novels, had one specific characteristic in common that none of the other books included. An aspect not examined in either evaluation rubric was an additional format peritextual feature: a section at the end of the text created to present a timeline, vocabulary review, outside sources for students to further examine, or fact references. This particular section was meaningful to cite in my research because it presented information so that the reader could further clarify and examine information presented within the graphic novel. I refer to this aspect as a “postlude” textual feature because I have a strong musical background and typically in music any time the composer, who is the “author” of a piece of music, wants to add a second ending to a piece of music it is referred to as a postlude. Therefore, I have referred to the section of the graphic novels which includes further information after the ending of the text as a “textual postlude.”

The graph below expresses the data collected from each of the graphic novels investigated to delineate the books with a postlude and without a postlude. The dark purple represents texts including a postlude (5) while the light purple represents textswith no postlude (13).



Additionally, of note for the quality graphic novels, the illustrations conformed more to the elementary curriculum providing the necessary scaffolding from one panel to the next. The gutters were designed to provide a swift and unconscious comprehension of the graphics and vocabulary on every page. For example, the illustrations facilitated the process whereby when you read a book we read from left to right and then sweep to return to the left. This basic print concept is an important aspect in quality graphic novel design. Furthermore, the layout of each quality graphic novel was designed so that the author's ideas could be clearly expressed through textual factors as well as visual factors.

Although the books selected were of different genres, grade levels, were graphically different, and of different lengths, they were identified as most fitting for an extension to the social studies curriculum. The five books which were analyzed and deemed as quality graphic novels were:

- *African Myths* by Gary Jeffrey (2009)
- *Gettysburg* by C.M. Butler (2009)
- *Road to Revolution!* by Stan Mack and Susan Champlin (2009)
- *Free at Last!* By Crabtree Publishing (2009)
- *The Sinking of the Titanic* by Marshall (2005)

The following section aims to provide detailed explanations as to why these books were selected as quality graphic novels. These books were awarded a high quality designation because they give insight into the events with researched and valid information while providing an interesting, comprehensible, and motivating expression of the material covered. Furthermore, these books were chosen because they captured every aspect of the Graphic Novel Book Selection Guide, the Thompson Selection Guide and included a postlude to further express and explain ideas from the texts. The rubrics for each text can be found in Appendices D and E.

### Quality Graphic Novels

*The Sinking of the Titanic* (Doeden, 2005) follows the voyage of the Titanic from its departure to its sinking. The book's design includes a historical explanation in the captions of every panel and talking bubbles which present information from the view of the characters on board the Titanic. The book has 32 pages and is illustrated completely in multiple colors. It is designed for 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> grades due to the



vocabulary and content of the text. Furthermore, the book is classified as an informational history genre and written in the narrative and first person perspective. As the reader follows the storyline of the text the emotion captivated by the illustrations of the individuals on board the Titanic cohesively works with the text explaining the events taking place within the graphic novel. As the reader is involved with reading the thoughts and words of the characters in *The Sinking of the Titanic*, alongside the panels are captions with brief, historically documented events that took place. This is beneficial to the readers so that they can match the storyline with the historically accurate events and create the emotional connection to the patrons on board the ship as well as create a historical connection of what exactly happened to cause the Titanic to sink.

*African Myths* (Jeffrey, 2006) explains the origins and background of African myths and then provides three myths in graphic novel format. This is a positive addition to the collection of quality graphic novels because it pertains to myths, which is a topic that needs to be addressed further. The stories are written with captions that describe the events as well as conversation bubbles which present material from a first person point of view. *African Myths* is presented in multiple color illustrations and the vocabulary is fully supported by the visual aspects of the text. The book has 48 pages and is intended for 5<sup>th</sup> and 6<sup>th</sup> grades due to the content and the vocabulary presented. The text is written in the narrative and first person perspective. Additionally, the fact that this text presents several myths, a type of traditional literature, and the format in which they are presented would likely help intermediate students more fully comprehend the historical aspects of Africa. Furthermore, the presentation of myths as important historical literature impresses upon students the idea that history is also a form of literature that is always evolving. Therefore, it is important to validate historical information with primary sources.

*Free at Last!* (Crabtree Publishing Company, 2009) follows the major events from Lincoln's Emancipation Proclamation to the Declaration of Independence, to black codes and prominent African Americans who impacted history. The book follows fictional characters that are showing the emotional and personal struggles of African Americans while the aspect of the historical figures and events allows students a realistic look into the events which affected African Americans during the pre-revolution and

revolution era. The graphic novel is written with historical explanations in most panels while providing conversation bubbles between the characters interacting in the book. The graphic novel is illustrated in somber tones, such as dark red, black, and grey. The vocabulary is supported by the illustrations. The book has 32 pages and is intended for 5<sup>th</sup> and 6<sup>th</sup> grades due to some of the visual aspects and content presented throughout the text. Furthermore, *Free at Last!* is classified as historical fiction and written in a narrative and first person perspective.

*Road to Revolution* (Mack & Champlin, 2009) explains the causes and events of the Revolutionary War. It follows the daily lives of two young people in this historical fiction account of the Colonial and Revolutionary War era. The author involves all of the historically relevant people such as Paul Revere, Samuel Adams, and the Tories. Furthermore, it involves the major events of the Revolution and leads the reader on an adventure of how two young people helped lead the major events. The novel is illustrated in multiple, lively colors. Unlike the other books cited as being quality, this novel is written with panels and conversation bubbles which express the historical content and events occurring throughout the text, where as in most other texts the conversation bubbles present entertainment-like conversations with historical content presented in side panels. The book's illustrations support the vocabulary that is included. The book has 121 pages and is intended for late 4<sup>th</sup>, 5<sup>th</sup> and 6<sup>th</sup> grade students due to the content and vocabulary presented. *Road to Revolution* is classified as historical fiction and written in the first person perspective. Specifically, *Road to Revolution* was included as a quality graphic novel because the author truly captivates the reader by providing a storyline involving characters who are children the same age as the students who would be reading the text; therefore, the text may be more relatable and may more easily motivate and interest the students as they read. Furthermore, the text does not rely on expressing only factual information; rather the author aims to entertain while interjecting factual information throughout the novel.

*Gettysburg* (Butzer, 2009) begins with a map of Gettysburg as well as a "cast of characters" for the story. The book follows Americans, northerners and southerners, as they fight the Civil War. It presents Lincoln's Emancipation Proclamation with a heavily illustrated explanation of the events that

took place. The book ends with the complete *Gettysburg Address*. The novel is written and illustrated in black and white. Interestingly, the contrasting colors of black and white create a somber tone to accompany the text and illustrations, which follows suit with the conflicting theme of the civil war. The novel is a historical, informational account of the events at Gettysburg and conveys meaning throughout the novel with conversation bubbles and narrative bubbles. The book's illustrations positively compliment the vocabulary. The illustrations at the end of the text (p.62) when Abraham Lincoln is giving the *Gettysburg Address* were thought-provoking. The layout of the panel shows Lincoln as a tiny figure in the background while a slave mother is holding her child and smiling. This is such a powerful depiction of the ideals laid out in the *Gettysburg Address*. Specifically, the illustrations aid the reader's understanding of the *Gettysburg Address* because the speech is so detailed and verbose. The pictures help to convey meaning far greater than a textual explanation could. *Gettysburg* is 80 pages in length and is intended for late 5<sup>th</sup> and early 6<sup>th</sup> grade reading due to the content and vocabulary presented. *Gettysburg* is written as first person and narrative.

Evidently, these books are quality graphic novels due to the design and layout in which the information is presented. The books presented have a constant flow of panels that go from left to right and are established with lines that direct the eye in a fluid motion across the pages. Furthermore, the illustrations complement the textual aspect of the graphic novel in a way that the reader can completely comprehend the authors' intent and purpose to make meaning from the text. However, considering the fact that the other graphic novels presented in this research did not necessarily earn the "quality" stamp in every aspect does not discount their ability to provide scaffolding in the elementary social studies curriculum. Those books that did not earn a quality stamp should not be discounted because so often in education it is not about what students read, rather it is more important that they *are* reading. Therefore, teachers planning to use graphic novels in the classroom may want to perform his or her own investigation of those texts. However, the graphic novel *Babe Ruth* (Deslante, 2009), which was examined in the second round, while engaging and scoring high on the Thompson Selection Guide, it contained a great deal of fictional information as compared to the historically accurate information.

My investigation on social studies graphic novels has shown that although there are numerous graphic novels available for use within the elementary social studies curriculum, the selection of quality graphic novels is much less significant. Therefore, chapter five will discuss the outcome of this conclusion based upon the research and the implications that it creates. Furthermore, the discussion of further research based upon the results and needs of this research will be addressed.

## CHAPTER FIVE: CONCLUSIONS, RECOMMENDATIONS, AND FURTHER RESEARCH

When social studies instruction is traditionally taught the students usually read from a commercial textbook; therefore, students are forced to create their personal view of historical accounts from that one text. It is the role of the teacher to facilitate an understanding of history from multiple sources and teach students how to create their own balanced view of history. Not only does this teach students high order thinking skills, but more importantly it teaches students to create their own meanings, opinions, and personal views of the world around them. Therefore, it is evident that multiple paths of communicating events in history will be the most beneficial way to educate students in the social studies curriculum. The results from my study reveal an effective way for teachers to determine quality graphic novels for use in the elementary social studies classroom and to ensure the texts used are conducive to students learning the curriculum.

The rubrics developed and the results of this study offer concrete guidelines for determining quality graphic novels that can be used in the elementary social studies curriculum. Inclusion of these texts can certainly enhance both a student's engagement and comprehension of social studies content. It is evident due to the scarcity of elementary-level quality graphic novels with social studies related content that children's authors have a magnificent opportunity to fill a large void in this genre of children's literature.

Although the rubrics developed and designed for this study have presented a plethora of information pertaining to the social studies graphic novels available for elementary instruction, this research does present some voids within its measures. It should be noted that the Thompson Selection Guide is a powerful measure of the aspects to determining what makes a quality graphic novel. However, there are several aspects of the rubric which do not definitively determine if a graphic novel is quality. First, the qualifications of the category entitled *Interest* of the Thompson Selection Guide can be

interpreted from a student's viewpoint rather than a teacher's. The *Interest* category asks the evaluator to determine if the graphic novel, as a whole, is interesting enough to motivate students throughout the entire text. Assuming that the teacher is aware of the students' interests and previous knowledge and then teacher takes this information into account during selection, then the text selected for the students may likely motivate throughout the entire text. However, understanding what motivates and interests every student is, to say the least, difficult and may not be entirely accurate. Therefore, this section of the Thompson Selection Guide is unclear in its ability to be an accurate assessment of how well the graphic novel will be received by elementary students.

Graphic novels are an exciting, engaging, and a newly-emerging path to providing more knowledge and points of view to students based on valid historical content. These are the type of books which can enhance social studies instruction by connecting students to the text in a more age-appropriate manner. My research indicates that quality graphic novels for use in the social studies curriculum are few and far between. The books not qualified as "quality" lack appropriate topics, proper suitability for the intended grades, unsupported vocabulary, and unconventional flow from each panel of textual and pictorial explanations. However, due to the increasing popularity of graphic novels in the media, it is my hope that more quality and suitable graphic novels will be created to be included in the elementary social studies curriculum. Authors creating social studies content graphic novels will allow students the opportunity to be more engaged and motivated in learning about social studies.

Considering the time frame and design of this research, not every aspect of investigating the social studies graphic novel could be exhausted. Therefore, it is modest to suggest that there are areas in which the research could be sought out further. In each graphic novel that was used during round two of my investigation, the sources of the authors' texts were acknowledged in order to be verified by the Graphic Novel Book Selection Rubric for Researched Texts. However, in further research a more in-depth study could be made to determine each citation of the authors work to verify the authors' historical facts to the text of the graphic novel created. Moreover, in further research it would be beneficial to also investigate the layout, such as panels and gutters, of the graphic novels and their ability to communicate

information effectively. Throughout the research conducted with in this study, reporting the pages numbers of each graphic novel was appropriate in order to express to the reader the length of the graphic novels. However, now looking back at the graphic novels used in this study and applying my definition of graphic novels, which defines graphic novels to have panels and gutters, it is evident that the use of comparing page numbers is not as relevant for this study, as I once believed. What is more relevant to the graphic novel length, and what could be further investigated, are the amount of panels per text that it takes an author to convey meaning. I feel that this study was a success in creating a formal evaluation for determining quality graphic novels within the social studies classroom. Moreover, there can still be much more research completed in order to create a more effective look inside the social studies graphic novel literature genre.

## APPENDIX A: THOMPSON SELECTION GUIDE



Interest  Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?	NO	UNSURE	YES
Topic  Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?	NO	UNSURE	YES
Vocabulary  As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?	NO	UNSURE	YES
Panels and Gutters  Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?	NO	UNSURE	YES
Illustrations  Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?	NO	UNSURE	YES
Illustrations  Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?	NO	UNSURE	YES
Activity  Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?	NO	UNSURE	YES
Suitability  Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?	NO	UNSURE	YES
Overall Quality  Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?	NO	UNSURE	YES

Thompson, T. (2008). *Adventures in Graphica*. Portland, MA: Stenhouse Publishers.

APPENDIX B: GRAPHIC NOVEL BOOK SELECTION RUBRIC

Title:		Author:		Year Published:	
Fiction			Nonfiction		
Genre:		Grade Level:			
(If Biography)					
male		female		N/A	
Perspective:		Color scheme:		Pages:	

**Objective Reasoning**

Is the information covered fact, opinion, or propaganda?

Covered fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

**Coverage**

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 5

Is the material primary or secondary in nature?

**Brief Summary:**

Series:

APPENDIX C: ORMONDROYD'S CONTENT ANALYSIS COMPONENTS:  
OBJECTIVE REASONING AND COVERAGE

### Objective Reasoning

1. Is the information covered fact, opinion, or propaganda? It is not always easy to separate fact from opinion. Facts can usually be verified; opinions, though they may be based on factual information, evolve from the interpretation of facts. Skilled writers can make you think their interpretations are facts.
2. Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence? Assumptions should be reasonable. Note errors or omissions.
3. Are the ideas and arguments advanced more or less in line with other works you have read on the same topic? The more radically an author departs from the views of others in the same field, the more carefully and critically you should scrutinize his or her ideas.
4. Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

### Coverage

1. Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic? You should explore enough sources to obtain a variety of viewpoints.
2. Is the material primary or secondary in nature? Primary sources are the raw material of the research process. Secondary sources are based on primary sources. For example, if you were researching Konrad Adenauer's role in rebuilding West Germany after World War II, Adenauer's own writings would be one of many primary sources available on this topic. Others might include relevant government documents and contemporary German newspaper articles. Scholars use this primary material to help generate historical interpretations--a secondary source. Books, encyclopedia articles, and scholarly journal articles about Adenauer's role are considered secondary sources. In the sciences, journal articles and conference proceedings written by experimenters reporting the results of their research are primary documents. Choose both primary and secondary sources when you have the opportunity.

Ormondroyd, J. (2009, September 1). *Critically Analyzing Information Sources*. Retrieved Oct

2010, from Cornell University Library:

<http://olinuris.library.cornell.edu/ref/research/skill26.htm>

APPENDIX D: GRAPHIC NOVEL BOOK SELECTION RUBRICS FOR  
RESEARCHED TEXTS

Title: The sinking of the Titanic Author: Marshall		Year Published: 2005
Fiction <span style="float: right;">Nonfiction</span>		
Genre: Informational	Grade Level: 4,5,6	
(If Biography)		
male	female	N/A
Perspective: Narrative And first person	Color scheme: Color	Pages: 32

### Objective Reasoning

. Is the information covered fact, opinion, or propaganda?

Covered fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial some emotion arousing words and bias

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 5

Is the material primary or secondary in nature?

Secondary

Brief Summary: This book follows the voyage of the Titanic from its departure to its sinking. The book provides narrations to explain what is happening while character dialogue shows the accounts and lives of people of the Titanic.

Series: Yes; *The Curse of King Tuts Tomb, The Mystery of the Roanoke Colony*

Title: Free at Last! Author: Crabtree Publishing Company		Year Published: 2009
<span style="background-color: yellow;">Fiction</span> <span style="margin-left: 100px;">Nonfiction</span>		
Genre: Historical Fiction	Grade Level: 5, 6	
(If Biography)		
male	female	<span style="background-color: yellow;">N/A</span>
Perspective: Narrative And some first person	Color scheme: Color	Pages: 32

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered fact/opinion

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial with some language that is emotion-arousing and bias

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 5

Is the material primary or secondary in nature?

Secondary

Brief Summary: This book follows the major events from the Declaration of Independence to Lincoln's Emancipation Proclamation to Black Codes and major black history figures who changes history. The book also follows fictional characters and involves historical figures as well. The author provides a timelines, glossary, index, as well as a web finder.

Series: Yes.



Title: Road to Revolution! Author: Stan Mack and Susan Champlin		Year Published: 2009
<input checked="" type="checkbox"/> Fiction <input type="checkbox"/> Nonfiction		
Genre: Historical Fiction	Grade Level: late 4,5,6	
(If Biography)		
male	female	<input checked="" type="checkbox"/> N/A
Perspective: Narrative And some first person	Color scheme: color	Pages: 124

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered fact with fictional aspects

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2  3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial. Full of emotion-arousing words and; there is some bias considering the text is historical fiction.

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2  3 4 5

Is the material primary or secondary in nature?

Secondary

**Brief Summary:** The book explains the causes and events of the Revolutionary war. It follows the daily lives of two young people in the fictional account of colonial time. The author involves all of the major people such as Paul Revere, Samuel Adams, the Tories, and so fourth. The book concludes with an outline of the non-fictional events.

Series: No.

Title: Babe Ruth Author: Vito Delsante		Year Published: 2009
<input checked="" type="checkbox"/> Fiction <input type="checkbox"/> Nonfiction		
Genre: Biographical	Grade Level: 4,5,6	
(If Biography)		
<input checked="" type="checkbox"/> male	<input type="checkbox"/> female	<input type="checkbox"/> N/A
Perspective: First person	Color scheme: Black and white	Pages: 120

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

opinion

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1  2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes  No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial. There are some emotion arousing words and bias.

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1  2 3 4 5

Is the material primary or secondary in nature?

Secondary

Brief Summary: This is a fictitious account of the childhood of Babe Ruth. However, the last chapter covering his later years (1920's) seems to be more historically accurate.

Series: No.

Title: Jack the Ripper Author: Rick Geary		Year Published: 1995
Fiction <span style="float: right;">Nonfiction</span>		
Genre: Biography	Grade Level: 6	
(If Biography)		
<span style="float: left;">male</span>	female	N/A
Perspective: Narrative And first person	Color scheme: Black and white	Pages: 64

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 5

Is the material primary or secondary in nature?

Secondary, however somewhat of a primary source

Brief Summary: The author compiles the accounts of the murders of “Jack the Ripper” from the Journals of a British man from the Victorian era to create a graphic novel story from his accounts. Considering the author takes the actual journal articles and bases a graphic novel from them, I would consider this graphic novel somewhat of a primary source. The book follows characters lives in order to cover the accounts.

Series: Yes.

Title: Tales of the Dead Ancient Egypt Author: Stewart Ross		Year Published: 2003
<input checked="" type="checkbox"/> Fiction <input checked="" type="checkbox"/> Nonfiction		
Genre: Informational and Historic Fiction	Grade Level: 4,5,6	
(If Biography)		
male	female	<input checked="" type="checkbox"/> N/A
Perspective: Narrative And first person	Color scheme: color	Pages: 32

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3  4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial free of emotion arousing bias

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4  5

Is the material primary or secondary in nature?

Secondary

**Brief Summary:** The book is narrative and historical informative because the author uses diagrams and pictorial explanations of the ancient Egypt lifestyle. Meanwhile, it is also historical fiction because there is an on going comic strip from page to page detailing a fictional characters life in Ancient Egypt.

Series: No.

Title: The United States Constitution Author: Johathan Hennessey		Year Published: 2008
Fiction <span style="float: right;">Nonfiction</span>		
Genre: Informational	Grade Level: 5,6	
(If Biography)		
male	female	N/A
Perspective: Narrative and some first person	Color scheme: Color	Pages: 149

**Objective Reasoning**

Is the information covered fact, opinion, or propaganda?

Covered Fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial some emotion-arousing political cartoons

**Coverage**

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 5

Is the material primary or secondary in nature?

Secondary

**Brief Summary:** This is a graphic adaptation of the article of the constitution and the bill of rights and amendments. It involves some political cartooning. Furthermore it is more of a narrative guide with few discussion bubbles.

Series: No.

Title: Gettysburg Author: C.M. Butler		Year Published: 2009
<span style="background-color: yellow;">Fiction</span> <span style="margin-left: 100px;">Nonfiction</span>		
Genre: Informational	Grade Level: late 5, 6	
(If Biography)		
male	female	N/A
Perspective: Narrative And first person	Color scheme: Black and white	Pages: 80

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial. The cartooning is extremely emotion-arousing.

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 5

Is the material primary or secondary in nature?

Secondary

**Brief Summary:** The book begins with a map of Gettysburg as well as a “cast of characters” for the story. The book follows Americans and the North and South in the fight of the Civil War. It covers Lincoln's Emancipation Proclamation in a very pictorial explanation. The book ends with author notes on every important aspect of the events of the book as well as the complete Gettysburg Address.

Series: No.

Title: Silly Lilly and the Four Seasons Author: Agnes Rosenstiehl		Year Published: 2008
Fiction <span style="float: right;">Nonfiction</span>		
Genre: Informational	Grade Level: k,1	
(If Biography)		
male	female	N/A
Perspective: Narrative And First person	Color scheme: color	Pages: 36

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered Fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 5

Is the material primary or secondary in nature?

Secondary

Brief Summary: This story follows the character as she takes part in events which occur during the four seasons of the year.

Series: Yes.

Title: To Dance Author: Siena Cherson Siegel		Year Published: 2006
<input checked="" type="checkbox"/> Fiction <input type="checkbox"/> Nonfiction		
Genre: Memior	Grade Level: 4, 5, 6	
(If Biography)		
male	<input checked="" type="checkbox"/> female	N/A
Perspective: Narrative And First person	Color scheme: Color	Pages: No page numbers

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4  5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No  N/A

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective/ Impartial

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4  5

Is the material primary or secondary in nature?

Secondary

**Brief Summary:** This memoir follows the life of Siena Cherson Siegel from her childhood in San Juan Puerto Rico where she aspired to become a ballerina. She then comes to America in her pre-teen years to study dance. She then injures her ankle and can no longer dance at the age of 18. The book revolves around change and its positive aspects.

Series: No.



Title: The 9/11 Report Author: Sid Jacobson and Erin Colon		Year Published: 2006
Fiction <span style="float: right;">NonFiction</span>		
Genre: Informational	Grade Level: 6	
(If Biography)		
male	female	N/A
Perspective: Narrative And first person	Color scheme: color	Pages: 117

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered Fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective. Emotion arousing images as well as words.

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 5

Is the material primary or secondary in nature?

Secondary

**Brief Summary:** This book covers the events of 9/11 and the events leading to and involvement in the Iraq War. I would not recommend allowing students to read and access the book on their own, it would only be used as a source guided by the teacher.

**Series:** No.

Title: Following the trail of Marco Polo Author: Geronimo Stilton		Year Published: 2008
<input checked="" type="checkbox"/> Fiction <input checked="" type="checkbox"/> NonFiction		
Genre: Informational	Grade Level: 5,6	
(If Biography)		
male	female	<input checked="" type="checkbox"/> N/A
Perspective: Narrative And first person	Color scheme: color	Pages: No page numbers

**Objective Reasoning**

Is the information covered fact, opinion, or propaganda?

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

2 3 4 5"/>

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes  No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

**Coverage**

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

2 3 4 5"/>

Is the material primary or secondary in nature?

**Brief Summary:** This is a fictional account of Marco Polo. The book follows mice and their quest to go back in time and stop history altering cats from changing the past. The books is based off the time and events of Marco Polo, however the accuracy is poor. Some of the side panels describe the historically accurate aspects of the events.

**Series:** Yes. *The Discovery of America, The Great Ice Age, The Secret of the Sphinx, The Coliseum Con, and Who Stole the Mona Lisa.*

Title: The Arrival Author: Shaun Tan		Year Published: 2006
<input checked="" type="checkbox"/> Fiction <input type="checkbox"/> Nonfiction		
Genre: Historical Fiction	Grade Level: 6	
(If Biography)		
male	female	<input checked="" type="checkbox"/> N/A
Perspective: No words.	Color scheme: Black and White	Pages: No page numbers

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Fact/opinion

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2  3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Many emotion arousing pictures.

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2  3 4 5

Is the material primary or secondary in nature?

Secondary

**Brief Summary:** This is a pictorial graphic novel. The book contains no words. However, the reader could infer information about the experiences and emotions of immigrants.

Series: No.

Title: African Myths Author: Gary Jeffrey		Year Published: 2006
<input checked="" type="checkbox"/> Fiction <input type="checkbox"/> Nonfiction		
Genre: Informational	Grade Level: 5, 6	
(If Biography)		
male	female	<input checked="" type="checkbox"/> N/A
Perspective: Narrative And first person	Color scheme: Color	Pages: 48

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Fact  
 Opinion  
 Propaganda

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3  4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes  No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial.  There are emotion-arousing words.

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3  4 5

Is the material primary or secondary in nature?

Primary  Secondary

**Brief Summary:** This book illustrates and narrates several African myths. The beginning of the book provides an overview of the origins of the myths as well as an overview of the myths examined in the text. The book also provides a glossary, extensions on more mythical characters, an index, and a section for acquiring more information.

**Series:** Yes. *Chinese Myths, Egyptian Myths, Greek Myths, Mesoamerican Myths, Roman Myths*

Title: Two Bad Pilgrims Author: Kathryn Lasky		Year Published: 2006
<input checked="" type="checkbox"/> Fiction <input type="checkbox"/> Nonfiction		
Genre: Historical Fiction	Grade Level: 4,5,6	
(If Biography)		
<input type="checkbox"/> male <input type="checkbox"/> female <input checked="" type="checkbox"/> N/A		
Perspective: Narrative And first person	Color scheme: Color	Pages: No page numbers

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Fact/Opinion

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2  3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes  No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial.

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1  2 3 4 5

Is the material primary or secondary in nature?

Secondary

Brief Summary: This book follows the characters Francis and Johnny on their trip from the Mayflower to the New World. The author provides some historical notes, however most of the panels involve dialogue from the characters in their fictitious adventure.

Series: No.

Title: The Cartoon History of the United States Author: Larry Gonick		Year Published: 1991
Fiction <b>Nonfiction</b>		
Genre: Informational	Grade Level: 5,6	
(If Biography)		
male	female	<b>N/A</b>
Perspective: Narrative	Color scheme: Black and white	Pages: 392

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 **4** 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

**Yes** No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Mostly objective. Some cartooning shows emotion-arousing bias.

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 **4** 5

Is the material primary or secondary in nature?

Secondary

### Brief Summary:

This book covers the year's 1776 to 1991. The author covers major events and controversies through a narrative text, characters, thought bubbles, and short comic strip, and visual explanations.

Series: Yes.

Title: Martin Luther King Jr. Author: Gary Jeffrey		Year Published: 2006
Fiction <b>Nonfiction</b>		
Genre: Informational/Biographical	Grade Level: 4,5,6	
(If Biography)		
<b>male</b>	female	N/A
Perspective: Narrative And first person	Color scheme: Color	Pages: 48

### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 **4** 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

**Yes** No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial some emotion arousing words and bias

### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 **5**

Is the material primary or secondary in nature?

Secondary

**Brief Summary:** This book follows the life and the events that followed Martin Luther King Jr. During Martin Luther King Jr. 's life the book examines the cause of the civil right movement as well as the post era and the triumphs of MLK s work. The book encounters freedom writers, Rosa Parks, and other individuals present within the civil right s movement.

Series: Yes

Title: Anne Frank Author: Sid Jacobson and Ernie Colon		Year Published: 2010
Fiction <span style="float: right;">Nonfiction</span>		
Genre: Informational/autobiographical	Grade Level: 6	
(If Biography)		
male	female	N/A
Perspective: Narrative And first person	Color scheme: Color	Pages: 160

#### Objective Reasoning

Is the information covered fact, opinion, or propaganda?

Covered fact

Does the information appear to be valid and well-researched, or is it questionable and unsupported by evidence?

0 1 2 3 4 5

Are the ideas and arguments advanced more or less in line with other works you have read on the same topic?

Yes No

Is the author's point of view objective and impartial? Is the language free of emotion-arousing words and bias?

Objective and impartial some emotion arousing words and bias

#### Coverage

Does the work update other sources, substantiate other materials you have read, or add new information? Does it extensively or marginally cover your topic?

0 1 2 3 4 5

Is the material primary or secondary in nature?

Secondary/Primary

**Brief Summary:** This book is much like the original work of Ann Frank *The Diary of a young Girl*. The book centers on the events of the Holocaust and the life of Ann Frank as well as her struggles and triumphs. The book is a mature read and is suggest for students in the intermediate grades.

Series: No.



APPENDIX E: THOMPSON SELECTION GUIDE RUBRICS FOR SELECTED  
TEXTS

*Road to Revolution!*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*The United States Constitution*

Interest  Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?	NO	UNSURE	YES
Topic  Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?	NO	UNSURE	YES
Vocabulary  As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?	NO	UNSURE	YES
Panels and Gutters  Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?	NO	UNSURE	YES
Illustrations  Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?	NO	UNSURE	YES
Illustrations  Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?	NO	UNSURE	YES
Activity  Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?	NO	UNSURE	YES
Suitability  Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?	NO	UNSURE	YES
Overall Quality  Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?	NO	UNSURE	YES

*Silly Lilly and the Four Seasons*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*Two Bad Pilgrims*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*Geronimo Stilton*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

Gettysburg

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*Free at Last!*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES



*African Myths*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*The Sinking of the Titanic*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*To Dance*

Interest  Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?	NO	UNSURE	YES
Topic  Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?	NO	UNSURE	YES
Vocabulary  As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?	NO	UNSURE	YES
Panels and Gutters  Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?	NO	UNSURE	YES
Illustrations  Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?	NO	UNSURE	YES
Illustrations  Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?	NO	UNSURE	YES
Activity  Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?	NO	UNSURE	YES
Suitability  Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?	NO	UNSURE	YES
Overall Quality  Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?	NO	UNSURE	YES

*Jack the Ripper*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*The Cartoon History of the United States*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*Martin Luther King Jr.*

<p><b>Interest</b></p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p><b>Topic</b></p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p><b>Vocabulary</b></p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p><b>Panels and Gutters</b></p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p><b>Illustrations</b></p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p><b>Illustrations</b></p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p><b>Activity</b></p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p><b>Suitability</b></p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p><b>Overall Quality</b></p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*Anne Frank*

<p><b>Interest</b></p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p><b>Topic</b></p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p><b>Vocabulary</b></p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p><b>Panels and Gutters</b></p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p><b>Illustrations</b></p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p><b>Illustrations</b></p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p><b>Activity</b></p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p><b>Suitability</b></p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p><b>Overall Quality</b></p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

*Babe Ruth*

Interest  Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?	NO	UNSURE	YES
Topic  Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?	NO	UNSURE	YES
Vocabulary  As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?	NO	UNSURE	YES
Panels and Gutters  Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?	NO	UNSURE	YES
Illustrations  Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?	NO	UNSURE	YES
Illustrations  Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?	NO	UNSURE	YES
Activity  Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?	NO	UNSURE	YES
Suitability  Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?	NO	UNSURE	YES
Overall Quality  Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?	NO	UNSURE	YES



*The Arrival*

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

Tales of the Dead Ancient Egypt

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

9/11 Report

<p>Interest</p> <p>Consider the piece as a whole, is this an area or theme that your students will find interesting enough to motivate them through any rough patches?</p>	NO	UNSURE	YES
<p>Topic</p> <p>Think about the overall topic as well as the topics presented throughout the text. Are both appropriate for your students?</p>	NO	UNSURE	YES
<p>Vocabulary</p> <p>As you read through the text, are the more difficult vocabulary words supported through the illustrations, context, or the content of the piece?</p>	NO	UNSURE	YES
<p>Panels and Gutters</p> <p>Look at the panels and gutters. Are they set up in a way that supports your reader in tending to directionality and making meaning?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Take a look at the illustrations. Do they offer the right amount of support for your readers to understand the context?</p>	NO	UNSURE	YES
<p>Illustrations</p> <p>Are the illustrations appropriate (consider representations of violence, body image, mature themes, etc.)?</p>	NO	UNSURE	YES
<p>Activity</p> <p>Think about how busy the overall feel of the piece is. When you look at the panels and pages, how much is going on? Could your students continue to maintain meaning without becoming confused about where their attention should be focused?</p>	NO	UNSURE	YES
<p>Suitability</p> <p>Consider your students' age level and maturity as well as other areas, such as their familiarity with the genre being presented. Is this a suitable text for the intended audience?</p>	NO	UNSURE	YES
<p>Overall Quality</p> <p>Consider the overall quality of the piece, is it well written? Are the illustrations well done? Does it look and read as if it were well thought-out as opposed to simply thrown together?</p>	NO	UNSURE	YES

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