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„Implementing Comics, Cartoons and Graphic Novels

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Declaration of Authenticity

I confirm to have conceived and written this paper in English all by myself. Quotations from other authors and any ideas borrowed and/or passages paraphrased from the works of other authors are all clearly marked within the text and acknowledged in the bibliographical references.

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Daniel Cox

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Table of Content

Abstract

Teaching with comics and graphic novels in the Austrian EFL classroom might seem unusual at first. However, this thesis aims at proving the beneficial character of pictorial literature for learning English. The underlying research question states the following: *Comics, cartoons and graphic novels suffer a rather low prestige in the Austrian education system. Which benefits arise from using these kinds of pictorial literature for language learning and which methods of application ensure these benefits?* By compiling a collection of teaching ideas, benefits and example literature suitable for teaching, it has been proven, that comics, cartoons and graphic novels can be regarded as formidable pedagogical tools. Under the scope of multiliteracy and the CEFR a firm theoretical base for this assumption has been created, revealing the manifold benefits for reaching curriculum goals and establishing various literacies, such as visual literacy, media literacy and cultural literacy in the Austrian EFL classroom.

"Comics are a gateway drug to literacy"

Art Spiegelman ("Toon")

1. Introduction

"As many teachers, librarians, booksellers and parents will attest, children LOVE comics!" ("Toon") A common misconception in our present society consists in the assumption that only children but not youth or adults love comics and graphic novels. Luckily this narrow-minded view is soon to be cleared away, as more and more literature on the use and benefits of pictorial literature is produced. This leads to comics, cartoons and graphic novels slowly finding their way into German-speaking countries and their classrooms (Schüwer, 1). The approval of the medium comic and its various forms, especially among adults, is growing steadily, yet the absence of pictorial literature in form of comics and graphic novels in secondary education is striking. This circumstance has led to the making of this thesis which should make teachers and teachers-to-be aware of the vast possibilities of useful comic, cartoon and graphic novel application in the classroom.

Teaching with comics and graphic novels in Austria's EFL classroom might seem unusual as "the comic has been a minor medium of literacy ever since due to the assumption of […] [its simplicity]" (Hofer, 88). However, this thesis aims at proving that the use of said mediums can serve as perfectly useful and sophisticated tools for teaching English as a foreign language in Austria's classrooms, supported by Williams describing comics and graphic novels as "powerful teaching tools" (13).

Introduction

The research question of this thesis follows precisely this predicament by stating the following:

Comics, cartoons and graphic novels suffer a rather low prestige in the Austrian education system. Which benefits arise from using these kinds of pictorial literature for language learning and which methods of application ensure these benefits?

In order to build up the argumentation for using pictorial literature in the EFL classroom, first, a structural base is established in chapter 2 by describing the CEFR, its language levels and its fundamental role in this endeavor. In chapter 3, theoretical concepts in the field of comic studies are introduced, of which the most important are multiliteracy and multimodality. These concepts are followed by a collection of the essential benefits the use of pictorial literature introduces to the classroom, enriching both the teaching and the learning experience of a language. In order to provide orientation in the vast field of comic literature, a brief historical overview and typology of pictorial literature is provided.

The second part of this thesis, chapter 4, is of an entirely practical and descriptive nature, including the ways and techniques for teachers to implement comics, cartoons and graphic novels in the EFL classroom. For the overarching structure the language levels A1-C2, described by the CEFR, are used, ranging from kindergarten to university level English classrooms. These individual language level chapters are designed to introduce the reader to the use of pictorial literature for the specific learner group, by giving literature examples stating the benefits of usage and describing teaching ideas. Each language level comes with a detailed analysis of a prepared teaching session using suitable graphic literature in accordance to various factors such as learner age, topic field, curriculum expectations et cetera. Thus, by eliciting teaching examples with suitable pictorial literature and describing teaching aims and benefits I intend to show how useful comics, cartoons and graphic novels are for teaching the English language.

However, this thesis is merely an introduction into the great field of pictorial literature, which ranges from superhero comics, to autobiographical comics and funny newspaper comic strips, to Japanese Manga. As it is merely an introduction I do not claim and not even try to cover the entire field of comics as this would go beyond the scope of this thesis. In order to keep this project coherent and concise I needed to cut out many parts of this immense area of literature. For example, Manga, the Bande Dessinée

(only partially tackled) and other sub genres were neglected. Nevertheless, I did try to implement as many aspects and angles of this type of literature, as will be illustrated in the practical part of this thesis.

The literature and activities chosen for this collection cannot include every possibility of usage in the classroom. Therefore, the teaching ideas (TI), benefits (*Ben*) and example literature (EL), were selected carefully in order to provide a broad range of suitable activities, topics and styles. If not indicated otherwise, the reviews of graphic literature as well as the teaching ideas and material found in this thesis, were created by myself. For orientation purposes, a quick reference table can be found on page 27 showing each language level with the applied teaching ideas, benefits and example literature. With this collection at hand any teacher interested in using pictorial literature in the classroom will find applicable and relevant content for their students.

Fig. 1: Comic Postcard (Boomerang Media)

2. CEFR – Common European Framework of References for Languages

This thesis does not aim at showing how to use the CEFR and CEFR based material in their entirety, but will only use them as a base on which to argue for the use of comics, cartoons and graphic novels in the Austrian EFL classroom, hereby following the basic idea of how to use the CEFR.

> One thing should be made clear right away. We have NOT set out to tell practitioners what to do, or how to do it. We are raising questions, not answering them. It is not the function of the Common European Framework to lay down the objectives that users should pursue or the methods they should employ. [original emphasis] (*Companion Volume* 26)

The individual language proficiency levels implemented by the CEFR will be described more thoroughly in the respective chapters. Furthermore, the structured overview, describing each level, and the self-assessment grid, including all levels with "I can" descriptions of all the competence learners gain at each level, can be found in the Appendix for further reference.

> The *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) presents a comprehensive descriptive scheme of language proficiency and a set of common reference levels (A1-C2) defined in illustrative descriptor scales. [original emphasis] (*Companion Volume* 25)

One of the main principles of the CEFR is "the promotion of the positive formulation of educational aims and outcomes at all levels" (*Companion Volume* 25). This serves to "provide transparency and clear reference points for assessment purposes but also increasingly to inform curriculum reform and pedagogy" (*Companion Volume* 25). The CEFR aims at assisting all participants, from learners to course designers, in our educational system, but also internationally, to work and learn together efficiently. By

providing "a common meta-language for the language education profession" (*Companion Volume* 26), the CEFR facilitates communication about educational standards and aims, which is why it has been chosen as a base construct for this thesis.

In Austria, the CEFR has led to the implementation of various follow-up documents, such as the E8 educational standards (*BiSt E8*), the GK2/GK4 standards (*ÖSZ-Infofolder* 2) and many others. Said educational documents help teachers to gain security and orientation with regards to essential language teaching goals. The thesis at hand examines how comics, cartoons and graphic novels can be implemented in the English teaching environment and which benefits arise from this. Therefore, these documents have been chosen in addition to the CEFR, for precisely the reason of giving further orientation and ideas on a common ground of a theoretical structure. In this constellation, the CEFR should provide the overall scales and descriptors and the E8/GK2/GK4 documents give additional information on the specific teaching aims in various Austrian curricula.

To repeat, the CEFR will serve as a theoretical and structural base for this thesis, on the one hand, by providing the overall structure of the language levels and on the other hand, by maintaining a close tie to the selected applied Austrian curricula, as they are heavily based on the language levels and their descriptors. This will grant an ideal base to argue for the enormous impact comics, cartoons and graphic novels can have on teaching a foreign language.

3. The Use of Pictorial Literature in the EFL Class- room Under the Scope of Multiliteracy and Mul- timodality

3.1. Definition of Terms: Multiliteracy & Multimodality

Multiliteracy

Through digitalization in the 21st century, technology has set into motion new dimensions of literacy (Elsner et al. 55; Etus 33; Ruck and Weger 108). These new dimensions of literacy, or, as Goodson calls it, the "world of new arising literacies" (126), have led society into an era of new communication media and an "omnipresence of images" (Ruck and Weger 108). Monnin states that in this era "print-text literacy and image literacy share the stage" (XV), underlined by Elsner et al (8), defining the term *multiliteracy* as the state of having new forms of literacy together with old traditional forms.

Said new dimensions of literacy have resulted in new and different kinds of text, which can be mono- or multimodal, linear or non-linear, of different languages and varying meaning (Anstey and Bull 24). These resulting new text forms are, according to Goodson, a substitute for "conventional literacies and familiar language uses forged in pre-digital times" (126) and have also led to new discourse practices. As a consequence, new "competence domains" (Elsner et al. 17) have formed, such as "digital literacy"(28), "visual literacy"(28), "information literacy"(28), "critical literacy"(24), "multimodal literacy"(28) and "cultural literacy" (Ruck and Weger 108). Elsner et al. (26) argue that this development towards a multiliteracy society is based on new ways of meaning making and increased multilingualism leading them to call this new approach a "form of contemporary Bildung" (26).

In fact, multiliteracy is a collective term including various types of newly arrived literacies since the rise of "digitalization of peoples discourse behavior" (Elsner and

Viebrock 17). Furthermore, it implies the equal importance of said new literacies when compared to "traditional functional literacies" (21). Looking at multiliteracy from a pedagogical point of view, the term "multi-literacy pedagogy", introduced by the New London Group in 1996, comes to use, referring to the new approach to literacy education targeting multiliteracies in learning. This approach contrasts between traditional literacies, such as the ability to read and write in one language, and new literacy practices, ranging from skills in mediating, speaking and listening in more than one language to critical, transcultural and multimodal competences (Elsner et al. 8). The aim of this approach is to teach a re-conceptualized notion of literacy (Etus 34) for students to understand how "semiotic mode complements/changes the reader's perception of a text" (Etus 46). In addition, it strives to teach learners to interpret, evaluate, analyze, critique information, raise questions and generate ideas (Elsner and Viebrock 18) in order to become "informed participants in the semiotic landscape" (Etus 35) in modern society.

In order to implement this changing nature of texts and new objectives for foreign language teaching in the classroom all students, parents, teachers, textbook writers, teacher educators and curriculum designers need to collaborate (Etus 49). Only this way can we, as educators, lead students to a deeper understanding of new arising forms of literacy. The best way to achieve this is by implementing new, critical, multimodal types of literature, such as comics, cartoons and graphic novels.

Multimodality

In the context of pictorial literature, it is essential to understand the term of *multimodality* (Elsner et al.), in order to grasp the full potential of this type of literature. Baguely et al. (5) agree with Elsner and Viebrock (21) on the fact that modern literacy practice has undergone a development from purely verbal print to visual literature and, furthermore, as a final step, to multimodal ways of communication and representation. This new and "extended notion of texts" (Elsner and Viebrock 20) comes with "multifaceted modalities", (Etus 34) such as visuals, graphics, music, emoticons, gestures et cetera, which become ever more important to the reception, production and distribution of texts in our age of communication (34).

Hence, multimodality describes the strong connection between verbal and visual and the changes in meaning which such a combination arrives with (Elsner and Viebrock 21). As a consequence, multimodal literacy is needed in order to "interpret, analyze

and fully understand different combinations of semiotic code" (21). Elsner et al (7) argue that multimodality and multimodal texts have an impact on our perception of our surroundings, our world, our discourse behavior and, as a consequence, also on language curricula. This is due to the fact that, in order to decipher and understand the new "complex multi-modal representations" (Elsner and Viebrock 27) in our everyday lives, such as in newspapers, online communication, advertisements, et cetera (Elsner 56; Elsner and Viebrock 20; Etus 35) we need "new semiotic perspectives" (Etus 34).

As a consequence, in foreign language classrooms, teachers stand on the front lines to teach students the necessary skills to communicate in, about and with these new means of a multilingual, multicultural and mediatized society (Elsner et al. 8). Comics, cartoons and graphic novels provide many opportunities to train such capacities to learn through multiple modes (Etus 38) and also develop further literacies (Elsner et al. 8), which will be elaborated on in section 3.2.2.

To conclude, in order to successfully implement multimodality and fuel multimodal literacy and multiliteracy in general, educators need to move "from verbocentrism to various arrangements of signs and codes" (Elsner 68). This can be achieved by moving from mono literate practice, focusing merely on one type of literacy such as writing, with no additional purpose, to transmedia literacies and combining the two ideas (68).

3.2. Benefits of Teaching With Pictorial Literature in the EFL Classroom

3.2.1. General Benefits and Advantages

This section will address the manifold benefits which learners, teachers and the school curriculum can gain from the implementation of comics, cartoons and graphic novels. To begin with, it must be mentioned that cartoon strips have already grown to be an integral part of language teaching and teaching material, which becomes apparent when skipping through language workbooks. Nevertheless, comic books and graphic novels in their entire form have not yet found their way into the classroom although many educators have made outstanding experiences with their use in language teaching (Bakis; Hallet; Kimes-Link and Steininger; Panknin and Wieland; Schäfers).

The following three subchapters will provide a brief description of the most vital advantages of pictorial literature compared to traditional literature. These benefits will, on occasion, be described in more detail in chapter 4 when implemented at the most suitable language levels.

One aspect which must be stated in advance is, in order for pictorial literature to unfold its full potential and all of the below mentioned benefits, the reader must first be made familiar with the medium comic through theoretical teaching sessions (Bakis; Elsner et al. 7; Mayer 75). Nevertheless, the following sections will show that most of the pleasure and wonder of comics, cartoons and graphic novels reaches the learner without much need of explanation (Knigge 24).

Benefits for the Learner

First and foremost, a teacher must concentrate on creating a positive environment for the learners to work in (BMBWF, *Lehrplan AHS*), which is why the learners' benefits of pictorial literature are given priority to and will be central to this thesis. The following accumulation of merits will be taken up in the practical section of this thesis, hence I will not go into detail at this point.

The most important benefit in comparison to traditional literature comes with the combination of words and images (Crane-Williams 13; Elsner and Viebrock 21) which, according to Bakis (3) and her teaching with graphic novels, gives greater pleasure to the learners, making them really enjoy reading. Furthermore, this combination creates a bridge between traditional, such as written text, and other media, such as films and games, in the learners' life (Bakis 3; Crane-Williams 18; Elsner 5; Ruck and Weger) fueling their motivation to read and get bored less quickly (Bakis 3; Broskwa, *Comics Und Leseförderung* 2). As a consequence, the interpretation on an emotional level becomes more accessible, enhancing students' critical assessment of images, which is especially important in daily life (Broskwa, "Comics im Unterricht" 1–4).

In addition, the medium comic is beneficial for the learning process, as it comes with a less abstract nature of text, not offering merely black letters on white paper, but visuals supporting the text (McCloud 28; Ruck and Weger 107; Stiftung Lesen 10). Furthermore, the reduced amount of text elements creates an easily overlookable page layout (Broskwa, *Comics Und Leseförderung* 1; Hallet 3; Ruck and Weger 107) and a consequently better comprehensibility of the text due to combination with images (Broskwa, *Comics Und Leseförderung* 1) leading to an enhanced reading pleasure. Of equal importance is that students will need less time to read a comic book and hence will more likely be motivated to reread it (Bakis 2), and although reading time is shorter, readers have more time to concentrate on the gist of the book and not be sidetracked and demotivated by too much surrounding text (Hammond 93).

Given these points, learners can read at their own pace, take time to focus on a certain image (Broskwa, *Comics Und Leseförderung* 2; Crane-Williams 18; Elsner 55; Hallet 3) and try to decode it. This comes into play for instance, with humor, which in general is intelligible across languages in comics (Ruck and Weger 107) but still might need closer consideration by the learners. Hence, comics, cartoons and graphic novels are non-"schoolish" (Elsner 58) literature and, therefore, hold great potential for learner motivation.

Benefits for the Teacher

For teachers, the most important benefit of using comics in the classroom is that they can be used to target and challenge both strong and weak students at the same time (Bakis 3). Furthermore, it becomes easier to approach abstract or delicate topics through the suitable implementation of selected comics and graphic novels (Crane-Williams 15; Hallet 3) In addition, visual culture can be brought to the classroom and critically interpreted by exercising to discuss the effect of such visual media, from both foreign and domestic culture, on the reader (Crane-Williams 18; Elsner 62; Hallet 3; Mayer 74).

Regarding the medium comic, it is beneficial in the way that it lends the teacher a large bandwidth of titles, styles and topics (Mayer 73) which not only makes it more pleasurable for the students to learn, but also is more fun for the teacher (Bakis 3). In addition, the medium of comics can be used at a very low proficiency level. This is due to the fact that the inherent system of symbols does not need to be learned from the ground up, because children are confronted with symbols through daily life's visual input. This gives them a head start in acquiring the necessary visual literacy to read comics and cartoons (Knigge 24; Ruck and Weger 107; Stiftung Lesen 10).

Comics as teaching tools can, if used correctly, lead to stimulated teaching sessions (Elsner et al. 7) and richer discussions, which can be triggered more easily (Bakis 3; Broskwa, "Comics im Unterricht" 3; Crane-Williams 18; Elsner et al. 7). Pictorial literature also stimulates social interaction, as it can be read and instantly be discussed in class, and a more "democratic classroom" (Rosenblatt qtd. in Bakis 2), as comics are diverse in their way of interpretation and, therefore, do not need to lead to an agreement on the understanding (Bakis 2).

Even so, in the era of the internet, teaching literature has become more of a challenge, as students can easily find prefabricated essays and interpretations of texts online.

Bakis (3) believes that this is, however, seldom the case for comics, especially for unknown titles, making own critical analysis about comics and graphic novels unavoidable, more personal and also more interesting for the teacher.

Benefits for the Curriculum

From the viewpoint of curricular progress, comics, cartoons and graphic novels can have a fundamental impact on the development of certain competences and skills, which will be elaborated in each section separately. In general, the medium comic is more demanding to read, decode and understand than traditional literature (Bakis 3; Platthaus 13), as it combines functional literacy with visual, multimodal and critical literacy (Elsner 57). Comics, through their use of multiliteracy and multimodality, are said to lead to an enhancement of these concepts and also many related competences, which will be discussed in detail in the following chapter (Broskwa, *Comics Und Leseförderung* 3; Crane-Williams 13; Elsner 34; Elsner et al. 7–8; Elsner and Viebrock 24–28; Etus 47; Hallet 7; Kukkonen 75; Ruck and Weger 107; Mayer 73–75).

The enhancement of these literacies and competences, which are described as overarching competences (*Kompetenzlandkarte Für Unterrichtsprinzipien Und Bildungsanliegen*) in the curricula for various school types worked on in this thesis, proofs the advantageous nature of comics for reaching curriculum goals. The promotion of learner autonomy (Etus 48), the support and motivation of early learners of English (Ruck and Weger 112), and the development of the competence to infer and combine (Ruck and Weger 109; Stiftung Lesen 10) are only three of many examples, which will follow in the next section.

3.2.2. Development of Competences and Literacies

The Austrian curriculum for secondary schools stresses the distinction between "Sachkompetenzen" (BMBWF, *Lehrplan AHS*) and "Sprachkompetenzen" (BMBWF, *Lehrplan AHS*) and the necessity of both to be taught in every school subject. With regard to the language competences, the curriculum states that through language, also visual language, students should learn to use their cognitive, emotional and creative and social skills to become active, shaping participants of society. In this context, the critical and constructive use of various forms of media is pointed out as being essential (BMBWF, *Lehrplan AHS*).

One major aim of this thesis is to show which potential for the development of said competences comics, cartoons and graphic novels provide in the context of the EFL classroom. Chapter 4 will introduce to the implementation of graphic literature in the classroom and point out which competences these can promote, taking into account the proposed aims of the CEFR and the corresponding curriculum. However, in order to do this, certain terms need to be clarified prior to this task.

In this chapter, I will provide a brief review of terms, which are frequently used in comic theory and practice, when it comes to illustrating the didactic potentials of comics, cartoons and graphic novels.

Literacies and Competences According to Hallet

> Das Lesen von *graphic novels* kann einerseits bereits erworbene Kompetenzen aufnehmen und anwenden. Andererseits kann die Lektüre der grafischen Romane einen wichtigen Beitrag zur Weiterentwicklung und Ausdifferenzierung verschiedener *literacies* leisten. Denn zeitgemäßes Englischlernen richtet sich nicht nur auf die Vermittlung der traditionellen *skills*, sondern auf den Erwerb vielfältiger *literacies (multiliteracies)* in der Beschäftigung mit bedeutungsvollen Inhalten.[original emphasis] (Hallet 5)

By stating that a language classroom needs to teach more than the traditional skills but rather multiliteracies, Hallet agrees with the CEFR's main arguments. The CEFR states that language learning/teaching goes beyond the learning/teaching of the four traditional skills of writing, reading, listening and speaking (*Companion Volume* 30).

In this quote Hallet states what many comic theorists and practitioners have equally claimed, namely that comics and graphic novels have the potential to go beyond the traditional skills in the language classroom. This is achieved by including aspects such as visual literacy, film literacy, multimodal literacy, cultural literacy, digital literacy, information literacy, critical media literacy and also fuel underlying competences such as critical thinking, inferring, and connecting, these being essential in literary reception (Bakis; Broskwa, "Comics im Unterricht"; Crane-Williams; Elsner et al.; Etus; Hallet; Kukkonen; Mayer; Ruck and Weger).

What the aforementioned terms mean and how they are to be understood in the context of pictorial literature and this thesis will be explained in the following chapters. In the diagram in Fig. 2, Hallet (5) proposes how one can imagine the implementation of pictorial literature in a competence oriented English classroom, promoting the abovementioned literacies. This chapter intends to portray which literacies are brought to the

classroom by comics and graphic novels and hereby stating the enriching character of pictorial literature for EFL teaching.

Narrative Kompetenz
Erzählwissen und
Verstehensstrategien für
Erzählungen erwerben
(narrator, plot, characters,
episodes etc.)

Bildverstehen (*visual literacy*)
Bildsprache und
-tradition der Cartoons und
Comics kennenlernen
und verstehen

Romanlektüre
Lesen und Verstehen
fiktionaler epischer
Langformen

graphic novel
die *graphic novel* als originäre
multimodale Erzählgattung und
kulturelle Äußerungsform in der
Comic-Tradition kennen- und
verstehen lernen

Filmverstehen
Erzählen in Bildsequenzen
und die Bildsprache des
Films verstehen
(*animated films*, Spielfilme)

Leseerziehung
Lesemotivation und
Lesehaltung für die Lektüre
literarischer Ganzschriften

Multiliteralität
kommunikatives Lernen – das
ganzheitliche Zusammenwirken
verschiedener Modi in einem
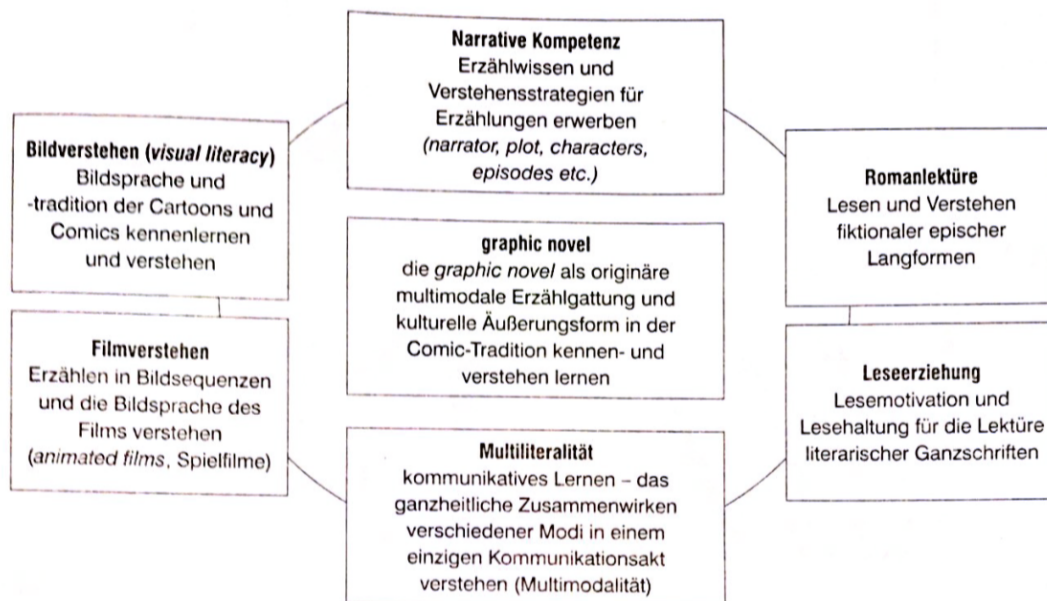einzigen Kommunikationsakt
verstehen (Multimodalität)

Fig. 2: Pictorial Literature in a Competence Oriented Classroom (Hallet 7)

In this diagram, Hallet (7) brings up multiliteracy as a basis for modern communication and understanding processes. In these processes readers and speakers must gain the overall understanding from synthesizing the different modes of said communication, which Hallet calls "multilateral discourse competence ("multiliterale Diskurskompetenz", my translation). Hallett (7) adds further competences and literacies, which in his opinion, are both introduced and fueled by using pictorial literature in the classroom. These will be discussed in the following sections, in order to provide and idea of these concepts, as they will be used in the practical part of this thesis, chapter 5.

Linguistic Competence – Functional Literacy

As the traditional competences still need to be taught, it is important not to disregard them and the importance graphic literature plays when teaching them. Elsner (55), an advocate of the multiliteracies approach, calls the dominion of said competences "functional literacy". Comics collaborate greatly in achieving functional literacy as, according to Hallet (6), they support the development of reading and understanding strategies and, according to Bakis (32–90), fuel critical, evaluative, active, analytical and constructive reading.

Bakis additionally presents a vast collection of graphic novel tasks supporting writing on various levels, such as essay, collaborative, comparative and critical writing as well as writing letters, memoirs and meta texts. Comics are also said to be beneficial for

learning speaking, as they give much ground for interaction (Mayer 73), discussion (Bakis 51; Broskwa, "Comics im Unterricht" 3; Crane-Williams 18), and the development of communicative skills (Bakis 27–28). One also should not disregard their potential for basic language learning, even if this is often the case in didactic accounts of pictorial literature. In fact, comic and graphic novels can teach anything a normal novel can, and just a little extra, which will be explored in the following chapters.

Visual literacy

The probably most important didactic feature of comics and graphic novels is the need of visual literacy in order to make sense of them. Visual literacy can be defined as the understanding of the visual code (Hallet 7) with all its inherent features such as symbols, icons, abstractions et cetera (McCloud), but also as the ability to produce visual messages (Bakis 7).

Visual literacy holds an even more important position in modern times, where people are confronted with visual input on a daily basis and need to understand, evaluate and process these new combinations of semiotic codes (Elsner and Viebrock 21; Etus 35). In summary, in order to make sense of the "comic code" (McCloud) one needs to acquire visual literacy, yet one trains their visual literacy by reading comics.

Narrative Competence

In his diagram, Hallet (5) separates reading competence and narrative competence in order to put emphasis on the special requirements and benefits of comics in terms of understanding and decoding the visual narrative and, hence, gaining closure. Furthermore, Hallet (5) claims that the graphic novel, with its characters, events, actions, story world and panels and their sequence, represents the classical features of a narrative. Therefore, the acquired competence can be transferred to any other narrative. However, through the gaps in story and plot, created by the gutter, the reader needs to reconstruct, infer and combine in order to achieve closure (Bakis 51; Hallet 6; Mayer 79). Crane-Williams goes further, by asserting that, in case of comics, a reader needs to "deconstruct texts on various levels" (13) in order to create meaning.

Media Competence – Digital Literacy & Information Literacy

In order to successfully use and understand the media of the new digital age, students need to develop so-called media competence, which allows them to employ digital

media for private purposes and in learning (Elsner and Viebrock 28; Etus 33). By using pictorial literature for teaching, students can acquire information literacy, meaning the knowledge of how to consume (online) information critically, and digital literacy, describing the competence to find their way online (Elsner and Viebrock 22) as comics can and are an often read digital format, for example online or on smartphones. This empowers students to control the new ways of understanding online, often visually supported, hence, multimodal, communication and information (Elsner et al. 8; Etus 33). When working with comics, both online and offline, the teacher can trigger critical thinking more easily with comics, than with other literary devices, as students' motivation to work with a text is increased due to its multimodal character. This can fuel the above-mentioned literacies and, therefore, contribute to the development of an overall media competence.

Said media competence can also be called media literacy, or critical media literacy (Bakis 75). The general idea of teaching critical media literacy is to make students aware of how, why and for which purposes media messages are constructed, how their influence on individuals looks like, and in which way they can be interpreted and influenced (Bakis 8). Ruck and Weger (118), Elsner and Viebrock (24) and Crane-Williams(13) agree with Bakis on the potential of pictorial literature in teaching critical media literacy as comics and graphic novels come with a character unique in literature. Meaning that students will, in comparison to often too long and visually unappealing traditional literature, be more likely to work with the multimodal medium of comics and be motivated to analyze it, talk about it or critique it.

Social Competence and Cultural Literacy

Social competence is one overarching didactic aim of education, stated in various curricula (BMBWF, "Lehrplan VS"; BMBWF, *Lehrplan AHS*).

Ruck and Weger (108) describe cultural literacy as the cultural reception of images, similar to Mayer (77), pointing out the potential of graphic novels, teaching to read "the cultural code" (77). Cultural code indicating, for example, the varying meaning of symbols and expression in different cultures but also the information a comic gives on the question why certain images might have been drawn in a specific way by an artist, mirroring aspects of his or her culture. Through conducting such analyses, teachers can prompt transcultural and intercultural competence (Mayer 77; Elsner and Viebrock 18–19) and teach students to reflect on culture in literature on a new, visual level. This

is especially interesting for cultures or events which might be difficult to access for young learners, due to language barriers, distance or censorship. The graphic novel *Persepolis* by Marjane Satrapi (see EL10) is a great example for a work encouraging cultural literacy.

3.3. A Typology of Pictorial Literature

3.3.1. A Brief History

When one tries to grasp the origin of comics and how they came to be, the decision has to be made on how far back one wants to start looking. In his comic on comics, *Understanding Comics*, Scott McCloud (3–21) states that the birth of comics as an art form can be traced back many centuries and has been used by many artists to tell stories. McCloud hereby proves that the art of comics has always been part of high cultures, however the rise to popular culture was achieved when the printing press was invented (15). The visual art of comics was then used in manifold variations, yet, the type of comics we read today only came up in the late 19th century, as satirical pictures and scenes in newspapers, both in Germany and the US (Kukkonen 102–03).

The funny and short strips of the *Yellow Kid,* starting in 1895, can be regarded as the starting point of comics as we know them, as it, for the first time, combined words and images in panel form to tell a story (Ruck and Weger 105). Nevertheless, the association with triviality led to a stigma on comics, banning them from many homes and bookshelves (McCloud 140). In the US, the low prestige and distrust in comics in the 1930s led to the "comics code" (Kukkonen 111), a self-censorship by the comic industry due to massive pressure by the public (111). In Germany, around the 1950s, comics, regarded as being a bad influence on children, were burned publically (Stiftung Lesen 2).

In the 1970s and 80s comics experienced a rise and many of the prejudices, which were previously imposed by society, such as comics being a "regression to childhood pleasures" (Crane-Williams 14) and of low quality, could partially be dismissed. Due to the oppression by the *comics code*, some artists were forced to create an underground scene in which prohibited topics could still be dealt with, leading to a new branch of comics targeting socio-critical, socio-political and more intellectual issues (Ruck and Weger 105). Hereby, comics managed to "renegotiate their pop-culture status" (Kukkonen 119). Alternative comics soon took up their own form until Eisner, in 1978, first

labelled his collection of comics *A contract with God* as graphic novel, beginning a new era (Ruck and Weger 105). McCloud (19–21) describes the end of the 20th century as a time in which many pioneers of the comic art have risen to spark a revolution of unforeseeable outcome.

Today, after almost two centuries, visual art in the public has gone from very little representation (Smith 219) to a central element of popular culture, with graphic novels having found their way into many libraries and almost every bookstore in Europe (Mayer 74). The development of the pictorial medium underwent various stages of development in very little time. Firstly, changing from individual cartoons and newspaper strips to consecutive strips collected into the first comic books. Followed by the rise political comics, mainstream detective and superhero comics. The medium then rose up to intellectual and socio-critical spheres in underground comics before exploding to many different comic cultures. Finally, ending up as graphic novels and narratives in public bookshelves. This demonstrates the immense power this medium possesses in our society (McCloud 19–21). It also states clearly that cartoons, comics and graphic novels are so closely entwined that not even their history can be separated. In the following sections, this relation will again become apparent when the different terms are to be defined.

Although there are many different forms of pictorial literature today, the focus will be laid on what can be defined as a comic, a cartoon or a graphic novel. Other kinds, such as manga, sub categories of comics, or crossover forms between traditional literature and comics have not been taken into account. This would go beyond the scope of the project at hand, as the goal is to show how pictorial literature can be implemented in the foreign language classroom and what benefits arise, without having to give a holistic account of the entirety of pictorial literature.

3.3.2. Comic

As Ruck and Weger (104) state accurately, there is no one single definition of comics, as the terms is too complex in its entirety. However, McCloud (9) comes up with a rather broad and timeless definition which grasps the essence of the medium. In his opinion, comics are "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce an aesthetic response in the viewer" (9). Hence, comics are a sequence of visuals which convey information, just as Will Eisner first defined comics as "sequential art" (McCloud 5). This information is brought to the

reader, on the one hand, via images framed by so called *panels* which are separated by the *gutter*, the empty space between which needs to be filled by the reader's imagination. On the other hand, information is conveyed via *speech bubbles*, *thought bubbles* and *captions*, the square boxes filled with the narrator's words (Ruck and Weger 104–05).

McCloud takes a step back here calling to "separate form from content" (5) as comics are merely the medium or the "messenger" (6) and should, therefore, not be mistaken with the message which can be diverse. Through comics, many ideas, themes, styles and genres can be published (6). So, *comics* describe a graphic medium which works with various modes, visual and verbal, which in interaction unfold the narrative.

Furthermore, McCloud (6) adds that by defining the term *comics* as the medium, one would have to further distinguish and define the various manifestations of comics, such as comic books, comic strips or graphic novels, which then refer to a specific object; or the variety of comic genres, such as superhero comics, newspaper comics (Kukkonen 102), autobiographical comics (55), political cartoons/comics (102), and educational comics (Hangartner 14) et cetera. Like the medium *book*, the medium *comic* is used in various forms and for various genres.

In summary, since comics have made the leap into popular culture, they have been confronted with many prejudices, such as being less "literary" than other types of literature (Kukkonen 85), "inferior kinds of work" (114), simplistic and banal and described to cause deterioration of the brain (85–116). Kukkonen (85) describes a conflicting set of beliefs: one side was convinced that comics are cognitively less complex and more "straightforward" (85), contrasted by pro-comic arguments of readers having to draw their own conclusions and the "plurality of perspectives" (85) gained through reading pictorial literature. Hence, comics are a highly disputed medium, often mistaken as a literary genre and, as a consequence, ascribed with genre conventions while it is, as above mentioned, merely a medium which can be used in various genres.

3.3.3. Cartoon

Hangartner (14), explains that the word *cartoon* is, especially in English, often used synonymously with the term *comic*, in addition, the word *cartoon* is often used for animated movies in cartoon style. Thus, *cartoon* describes a style, but not a medium or a genre. This description is given by McCloud (21), claiming that there has been "a long-standing relationship between comics and cartoons" (21) but both being something

entirely different. He characterizes cartoons as "an approach to picture making" (21) or a "style" (21) and comics as "a medium which often employs that approach" (21). Furthermore, he explains that cartoon style is a less realistic drawing style, abstracting and simplifying an image by distancing it from the real image (29).

McCloud aptly calls the magic of cartoons "amplification through simplification" (30), underlining the fact that through cartooning, details are not eliminated but focused upon (30). In his opinion, this is also the reason why cartoons are so successful and relatable, as, the more abstract an image is, the greater the chance that the readers can see themselves in the depicted person or face (39).

However, the more one tries to describe what the term *cartoon* means, the harder it gets. Platthaus (114) defines it as an umbrella term, covering everything that is drawn and positioned in one picture and, furthermore, of mostly a funny nature, already labelling the term *cartoon* as a specific genre, in contrast to McCloud's definition. Hangartner (14) claims that in German, the word *cartoon* is mostly used for caricatures. As a result, there is no exclusive definition of *cartoon* and therefore I will, in this thesis, refer to single cartoon style images as *cartoons* and to the drawing style of comic books and graphic novels as *cartoon style*.

3.3.4. Graphic Novel

Again, trying to define the term *graphic novel* proves to be as difficult as defining *comic* and *cartoon*. However, we can build on the findings of the last two chapters, as graphic novels have evolved from comics as a medium from the 1980s onwards (Hallet 4). Hence, the term expression *graphic novel* is very young and was made famous by Will Eisner in 1978, using it to attempt to distance his work *A contract with God* from traditional comics which were, at that time, understood to be rather trivial.

Some theorist define *graphic novels* as a genre (Hallet 4), others claim it to be a medium (Elsner 59) or a movement rather than a genre (Ruck and Weger 105), and others again merely describe the graphic novel as a publication format of comics (Kukkonen 84). As there is no standard definition of the term (Elsner 58) and many use synonyms such as *Comic Roman*, *graphic narrative* and *sequential art* (Wirthman 17), which are often also used as synonyms for *comic*, it becomes evident that graphic novels can be described in many different ways.

However, all above-mentioned opinions on graphic novels, genre, medium, movement and publication format have their legitimacy, as they each focus on one specific characteristic of graphic novels. Hallet (4) uses the term *genre* and describes graphic novels as "fictional, novel-like tales employing representational methods of comics"[1] using panels and gutters to develop the plot. Elsner(39), characterizing graphic novels as a medium, adds that many different genres such as crime, history et cetera, are published via this medium. Ruck and Weger (105) decide to call graphic novels a movement, as they believe that they use narrative traditions and conventions of comics and cartoons to tell more serious stories. By adapting traditional literature such as Kafka, Twain, Cervantes and Shakespeare they reach many new readers, hence, qualifying as "all-age" literature. Kukkonen claims that aesthetic, cultural and commercial issues are "closely entwined" (85) with graphic novels, which is why, for her, the format of *graphic novel* denotes "high culture" (85) and, in her opinion, needs to be "considered a valuable cultural product" (85).

This comparison of opinions should visualize the ruling dichotomy when it comes to defining what graphic novels are. However, when stating the difference to comics, the situation becomes clearer. A summary of the most noticeable innovations and differences between the two could look as follows:

1. Going from low quality, serialized issue print format to higher quality book print, lifespan and prestige of graphic novels are extended (Hallet 4).

2. More serious and well-investigated content seems to be worked on in graphic novels, leading to higher cultural acceptance, but also critique on the adequacy of the medium (Elsner 58; Hallet 4; Ruck and Weger 105; Stiftung Lesen 5; Wirthman 17).

3. New groups of readers are targeted, especially older people with prejudices towards comics (Elsner 58; Hallet 4; Kukkonen 85; Ruck and Weger 109).

4. Graphic novels include one story in its entirety and are, in general, longer than traditional comics (Elsner 58; Kukkonen 85), giving them more space to develop a deeper plot, comparable to traditional word-based genres (Hallet 4).

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[1] ("fiktionale, romanartige Langerzählung, die sich der Darstellungsweise des Comics bedient," my translation)

5. Graphic novels are more of a bridge between traditional books and pictorial literature or moving pictures (film) (Elsner 67) and are therefore a more suitable "alternative to traditional literacy pedagogy" (Chun 2009, 144 qtd. in Elsner).

Altogether, it can be said that graphic novels are a new medium using the narrative and visual traditions of the comic in order to convey more serious and culturally or educationally relevant issues to a new, often skeptical readership. This is the definition which I will use in this thesis.

4. Teaching with Comics, Cartoons and Graphic Novels in Concordance to the CEFR

The following chapters give an overview of the language levels together with corresponding pictorial literature to use in class. However, these lists of literature can neither be regarded as extensive, nor do I claim them to include the best comics, cartoons or graphic novels to teach with in the EFL classroom. I merely intend to give an insight to the vast variety of possibilities these genres present us with. Furthermore, I wish to provide visual literature enthusiasts with a starting selection for their EFL Classroom and begin to answer their questions of what, how and when to teach when it comes to using said works in the classroom.

As stated above in this chapter each language level comes with a selection of useful pictorial literature for teaching in the Austrian classroom. The categorization of these comics, cartoons and graphic novels into language levels is highly subjective, which is the reason why it cannot be taken as definite but rather as open to suggestions.

Ruck and Weger (109) name two pillars for the selection and categorization of graphic novels in the classroom. On the one hand, it depends on the appropriateness of the topic and, on the other hand, on the "specific narrative complexity" ("spezifische narrative Komplexität," my translation) (109) which also includes the appropriateness of linguistic complexity. Hence, in this thesis the process of categorization begins with the basic categorization by means of the global CEFR scale (*CEFR Scales* 5–11), in order to determine linguistic and narrative appropriateness. In a further step, the curricula of the different school types I am addressing will help to ascertain whether the inherent topics are suitable for the learner age.

Beside the language assessment (CEFR) and the content compatibility check (curricula) certain aspects of visual style are taken into account when ascribing the titles to a language level. Certain drawing- and panel accommodation styles and aspects of nar-

rative competence or visual literacy are not described in the CEFR, such as under-standing of visual character development or use of metaphorical language. These characteristics contribute each to a different extent to the process of understanding (Hallet 5–6). Therefore, I decided that the more these aspects support the learning process the lower the language level can be set. One illustrative example is the level of demanded inference between panels. The more inference is needed the higher the language level of the reader needs to be, as the context is present neither visually nor verbally. In addition to the fact that talking about such a comic needs more sophisti-cated language in order to verbalize the gutter (the blank space between panels).

In contrast, it can also be said that the majority of comics and graphic novels, given that the topic is appropriate, can be used at most levels, as it merely depends on whether the focus rests on the verbal or the visual input. According to Smith (qtd. in Elsner 65), comics with rather high-level vocabulary can still be used at a lower level, to a certain extent, if more focus is laid on the visual context when teaching, in contrast to traditional literature, which does not have a supporting visual context.

The following subchapters deal with the above-mentioned issues and are all built up in the same manner. Firstly, a brief introduction is given to the language level and the according classroom it is taught in, within the Austrian educational system. Secondly, an entire formulated teaching sequence connecting one comic or graphic novel to the corresponding curriculum, the CEFR, and the explained benefits for this level. This sub section is followed by the three most essential benefits of usage for this level, referring back to section 3.2 on benefits of using pictorial literature in the classroom. Lastly, each language level comes with three teaching ideas, focusing on said benefits and an example literature section, in which three briefly analyzed comics or graphic novels are provided.

It is important to mention, that the teaching ideas and the example literature are orga-nized in form of tables, with a variety of elements and information, most of which are self-explanatory. However, one element, the difficulty indicator, does require clarifica-tion. This being the three white/black dots (for example: ●●○) in the top right corner of each teaching idea. One black dot describing a rather easy task, two black dots a moderately difficult, and three black dots a hard task. This is relative, as it refers to students in the respective classroom of a certain age and language level. Half colored dots obviously showing grade of difficulty somewhere in between.

4.1. Quick Reference Table

This table shows the overall structure of the thesis with regards to the language levels A1-C2. Each line of the table, hence, each language level, comes with three benefits, three teaching ideas and four exemplary comics, cartoons or graphic novels. Following abbreviations are used: **Ben**=Benefit, **TI**=Teaching idea, **EL**=Example literature. This table aims at providing an overview and support for readers, especially teachers, to see in which chapter which comic or graphic novel is dealt

Quick reference table			
LVL	**BENEFITS OF USAGE**	**TEACHING IDEAS**	**EXAMPLE LITERATURE**
A1	Ben 1 – Keep learners focused Ben 2 – Colorful multichannel input Ben 3 – Closeness to known visual input = children books	TI 1 – Get that mess in order TI 2 – Splash-panel word field TI 3 – Explore comics	EL 1 – Self-made Cartoons EL 2 – Cartoon Makers EL 3 – Stories from Duckburg EL 4 – Professor Garfield
A2	Ben 4 – Bridge function to traditional literature Ben 5 – Learner motivation Ben 6 – Humor	TI 4 – Grammar Searching TI 5 – Story in two panels TI 6 – The world of superheroes	EL 5 – Adulthood is a Myth EL 6 – Jedi Academy EL 7 – Drawing Comics is Easy EL 8 – The Golden Scarab
B1	Ben 7 – More democratic classroom Ben 8 – More demanding literature Ben 9 – More styles, topics and titles	TI 7 – Visual Representation TI 8 – Describe the Characters TI 9 – Speech bubbles	EL 9 – Richtung EL 10 – Persepolis EL 11 – American Born Chinese EL 12 – Moby Dick
B2	Ben 10 – Visual culture becomes more accessible Ben 11 – Approach delicate topics Ben 12 – Seldom prefabricated material online	TI 10 – Define the term comic TI 11 – Storyboard TI 12 – Cover interpretation	EL 13 – Snowden EL 14 – Understanding Comics EL 15 – The Common Good EL 16 – The Complete MAUS
C1	Ben 13 – Can be read in class Ben 14 – Stimulated teaching sessions Ben 15 – Trigger social interaction	TI 13 – "Think before you ink" TI 14 – Cartoon dictation TI 15 – Out of context	EL 17 – Der Ursprung EL 18 – V for Vendetta EL 19 – Funhome EL 20 – Hark! A Vagrant
C2	Ben 16 – Variety of possible critical approaches Ben 17 – Non-"Schoolish" Ben 18 – Pleasurable for the teacher	TI 16 – Many was to tell a story TI 17 – Translation analysis TI 18 – Panel analysis	EL 21 – Economix EL 22 – The Tell-Tale Heart EL 23 – Footnotes in Gaza EL 24 – 3 Sekunden

4.2. Level A1 – Primary School

As explained in the previous section on the CEFR and its language level scale, I will use these as a basis for my methodological collection of comics, cartoons and graphic novels. However, the level A1 has proven more of a challenge than the other language levels, as it appears in many different classrooms and through various age groups. This depends on the age when students start to learn English as a foreign language, which can happen as late as adult age, but also already at kindergarten age. Therefore, I decided to increase the learner age group with each language level and, hence, start with A1 at a very low age. Nevertheless, English at kindergarten age can be seen as Pre-A1 language learning (*ÖSZ-Infofolder*). For this reason, the primary school was chosen as example classroom since, according to *Statistik Austria* (*Fremdsprachenstatistik*), 99,8% of the children in Austria learn English as a foreign language at this age.

As a theoretical base for this classroom, I will use the GK2/GK4 descriptors (*ÖSZ-Infofolder*) which describe what learners should have learned in English by the end of grade 2 (GK2) and grade 4 (GK4), in form of "can do" descriptors. These descriptors are closely tied to the concept of the CEFR and work as a competence scale on the way to language level A1 described in the CEFR (*ÖSZ-Infofolder*). Therefore, in comparison, not all descriptors used for level A1 in the CEFR also appear in the GK4, however, the descriptors are very similar and lead to the same results (*CEFR Scales*; *ÖSZ-Infofolder*). The following section will provide a thoroughly explained example for a possible teaching session at this level. Additionally, an overview of how to use cartoons at a low learner level and which benefits they introduce to the classroom will be presented, together with a selection of cartoons which can be implemented.

4.2.1. Introducing Cartoons

The following teaching sequence is situated in a pre-A1 primary school grade 4 setting, however, it is easily implementable in an A1 lower secondary classroom setting by adapting certain aspects, which will be pointed out.

Curriculum Requirements

There are several reasons why cartoons have been chosen for this level and this specific classroom. The primary school curriculum (BMBWF, "Lehrplan VS" 243) states that by the end of grade 4 learners need to have learned to, firstly, understand simple

sentences within the topics worked on, secondly, make contact with other learners within the language learning context, thirdly, give and receive simple information and, finally, express feelings and wishes and describe the personal condition.

Hence, cartoons, come with manifold opportunities of use for training speaking competences, especially describing in the target language. This is done especially by fulfilling the curriculums requirement (BMBWF, "Lehrplan VS" 243) to motivate learners to acquaint themselves with other languages firstly by reading a cartoon and then trying to describe it and speak about it in the target language. As mentioned in the benefits section of this chapter, cartoons are a most suitable tool, which by means of multisensorial and colorful but also written input help learners to train various competences and literacies. The curriculum for the Austrian primary school (BMBWF, "Lehrplan VS" 248), furthermore, stresses the use of varying media to support the monolingual English classroom, explicitly mentioning image and word cards and pictorial children's literature. The curriculum supports this by arguing that for learning new vocabulary an understandable and sensible context must be provided, either by sentences or media input such as images (BMBWF, "Lehrplan VS" 248).

The following activities provide both visual and verbal input, as the teacher provides images with verbal stimulus, in form of words and phrases below, to help the learners explain what they see in the image (see "A1_Handout 1"). Furthermore, the curriculum (BMBWF, "Lehrplan VS" 247) asserts that speaking should be conducted in mini dialogs or sketches, which is provided by the complementary sentence structure in the handouts, each showing answers to the questions stated on the other persons handout. Therefore, this is not a prescribed finished dialog, but the given sentences help the learners to create a dialog situation as best they can. Through reading the words and phrases on the handouts, the requirements by the curriculum are also met, as short texts and sentences are considered suitable, if priorly worked on with the teacher (BMBWF, "Lehrplan VS" 247). As writing is supposed to be kept at a minimum at this age, the aim of the task is to sketch or draw the cartoon image the partner describes and merely fill in the speech bubbles with short verbal items.

EL 1 – Self-made Cartoons

Fig. 4: Cartoons_Group 1 (self-made)
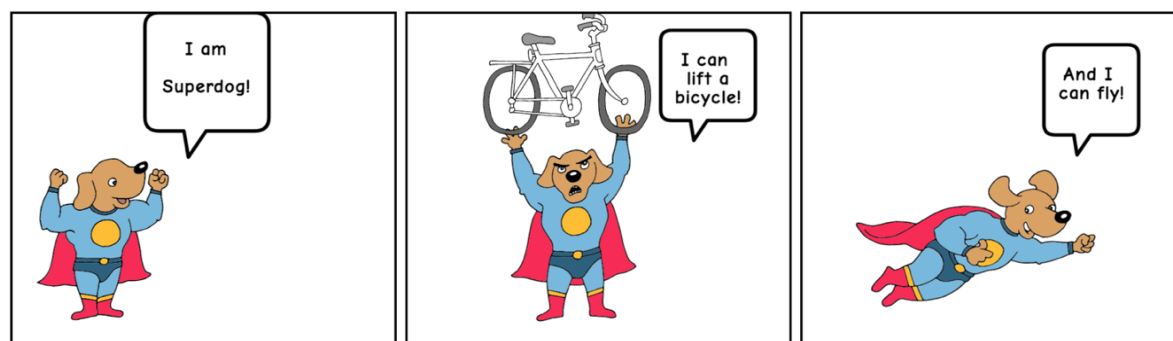
Fig. 3: Cartoon Strip_Group 2 (self-made)

The three cartoons in Fig. 3 and the cartoon strip in Fig. 4 were created by myself on the webpage www.makebeliefscomix.com/comix/ as explained in EL 2 and will be used for the following teaching sequence. For the full handout with the tasks for these cartoons see the appendix.

Teaching Sequence

Benefits

Due to the implementation of most language skills and the targeting of most curricular competences this activity takes up a lot of time. Nevertheless, it comes with all the benefits for cartoons at this level, described in section 4.2.2.

The learners are presented with a colorful input which challenges them multisensory, this keeps them focused without them realizing how many competences they are actually training, such as hearing, reading, discussing, active listening et cetera. Furthermore, it is a fun activity, as it comes with the closeness to the much-liked genre of cartoons and comics, leading to an increased learning outcome, as students learn more efficiently when having fun. This exercise can be used with most cartoons and comics strips; however, comics of larger extent do not lend themselves well to this as

they are mostly drawn more elaborately and come with words and utterance which rely on the greater context.

Overview of Teaching Sequence

Teaching Sequence "Describe the Cartoon"						● ● ◑
Age	9-14	**Grade**	4-6	**# of learners**	2-20	**Time**	30-60 min.
Skills needed		Speaking, reading, writing, Topic specific describing vocabulary (body, clothing, colors, nature)				
Competences trained		Reading, spoken interaction, spoken reception, visual literacy				
Possible Topic pools		Colors, family, the body, nature et cetera.				
Material		2 handouts: "A1_Handout 1" (see appendix) "A1_Handout 2" (see appendix) each with a different cartoon strip with 3 images on page 1, and 3 empty panels to draw in, on page 2 + useful phrases and vocabulary to describe the cartoons)				
Brief description of preparation and implementation		First, before the activity begins, the teacher goes over the new vocabulary together with the students, and only then they hand out the worksheets to pairs of students. Now the students take turns in describing their cartoon image by image through talking about the characters (size, body-parts, clothing, colors) and the surrounding (i.e. nature) and reading the speech bubbles aloud. The other student tries to draw the cartoon as best they can.				

Descriptors

As briefly mentioned in the above table, this exercise targets various descriptors of the GK4 competences. These descriptors and the implementation in the teaching sequence will be discussed briefly; however, the full-text descriptors need to be looked up in the appendix. Due to the variety of skills applied many descriptors are grazed,

and the selection presented here can, therefore, not be regarded as final but merely as an indication of possible goals which the teacher wishes to attain.

The descriptors on *hearing and understanding 1c+1e* (*ÖSZ-Infofolder* 3) state that simple questions and utterance can be understood and simple conversation and dialogs can be conducted. These descriptors are worked on whenever the students use the words on the handout lists or try to understand them from their partners speaking. As soon as they try to answer them with help of the images, the descriptors *1+2 for coherent speaking* (*ÖSZ-Infofolder* 3) are trained, stating that with multisensorial support learners can give short information in simple language.

The descriptors for *reading and understanding 2* (*ÖSZ-Infofolder* 4) describe that correct understanding of simple written utterances, questions and answers is possible, provided that correct pronunciation has been practiced. These descriptors are trained as soon as the students try to make sense, firstly, of the supporting vocabulary and, secondly, when they try to understand the verbal input in the cartoon context.

Learning to listen to the partners description in detail in order to reproduce the cartoon image and answering or inquiring whenever necessary, the descriptors *"An Gesprächen teilnehmen" 1+2* (*ÖSZ-Infofolder* 3) are targeted. These state that students should be able to undergo spoken interaction with visual and verbal support and ask question and give answers. As learners need to learn to listen in detail and respect the partners drawing outcome, the descriptors for *"Interkulturelle, soziale und personenbezogene Grundkompetenzen" 2a+2b* (*ÖSZ-Infofolder* 4) are being trained, stating that active listening and participation is essential.

Finally, one competence, writing, which, according to the curriculum is to be mainly disregarded, is set on a slightly higher level of difficulty in this exercise (BMBWF, "Lehrplan VS" 247). The curriculum and the GK4, in descriptor *1 for writing* (*ÖSZ-Infofolder* 3), state that if writing is trained it should happen only through copying. However, this exercise gives enough context to support the writing process, furthermore, the students will compare their work at the end of the lesson, giving quick feedback on the minimal writing process.

Preparation

In order to be prepared for this activity, the topics fields of body parts, clothing, color and nature should have been previously worked on and studied as they will be needed

throughout this activity. This is also one of the reasons why this activity is most suitable for learners in grade 4.

As mentioned previously, it is of the essence at this level, that any kind of input is well prepared by the teacher and discussed or worked on with the students prior to the activity. For this reason, before handing out the worksheets with the cartoons, the teacher writes key vocabulary on the board and starts a guessing game with the class. Following vocabulary should be worked on in this step: *stick figure, speech bubble, on the left, on the right, cartoon, he/she/it, draw, speak, move has, wears, says, is*, in addition to any vocabulary item from the worksheets which the specific learner group might not know. Other vocabulary can be added at this point, depending on the level of the individual learner group. The teacher writes the English words on the board and together with the learners tries to sketch them or find the German words. If this is too difficult, the teacher can skip the guessing part and immediately write or draw the translation on the board.

Implementation

After having explained and clarified the potentially unknown and problematic vocabulary, the teacher hands out the first worksheet "A1_Handout 1" (see appendix) to one half of the class and the second worksheet "A1_Handout 2" (see appendix) to the other half of the class, each coming with two pages. Page 1 consists of the tasks description, the cartoons and a list of words to help describe the images. Page 2 comes with empty panels and questions to ask the partner about their images/cartoons.

The teacher, together with one side of the classroom, reads trough the words in the lists on both pages and points at the unknown words on the board. If new ones come up, for instance *pyramid* or *skirt*, the teacher should add these to the board, for later reference for the learners. This is then repeated with the other half of the classroom. After both sides know all the words the teacher explains the task and tells the students that they will describe their cartoon to a partner with the words in the list and help them to draw it, by for instance, moving around to show the postures of the characters.

Now, the teacher tells all the students to find a partner from the other side of the classroom, telling them to find a number 2 if they are number 1, and vice versa. It is essential, that the teacher tells the learners not to show their cartoons to the other person, as some students might show their cartoon in order to find someone from the other group. Alternatively, the teacher can hand out number cards or cartoon images to find

the partners by. As soon as everybody has found a partner, the teacher explains again how the task works and tells students which page to get ready. It is crucial that the teacher also mentions that the drawings are just for fun and do not need to be perfect. This is a central aspect of teaching activities including drawing, as the fear of judgement on their drawing skills often discourages students to participate.

Time management is also highly crucial in this teaching sequence, in order to keep learners focused and prevent them from getting bored, but still give them enough time to listen, draw and write. Therefore, the teacher needs to decide for their class individually whether to announce a role change within a group after approx. 15 minutes or less. Hence, depending on the learner group, this lesson can take from 30-60 minutes. In the scenario at hand, the teacher signals a change after 15 minutes and another 15 minutes later, which should give enough time to finish the task. However, if this is not the case, both intervals can be prolonged.

It is of the essence that enough time be given to compare the drawings with the original and give the students time to correct their own spelling of the words, as there will most likely be misspellings. The teacher then shows the cartoons to the class and copies the speech bubbles to the board and repeats them together with the students.

4.2.2. Benefits of Usage at This Level

Ben 1 - Keep Learners Focused

As learning at a low age comes with a shorter concentration span in general which can be prolonged by giving children interesting and appealing means of learning (Sommer-Stumpenhorst 2), cartoons are a perfect medium to support learning a foreign language in primary school. The reason for this is the apparent support which images lend to the comprehension of conjoined words, as the understanding of such imagery mostly does not need to be learned (Knigge 24).

However, the curriculum for primary school foreign language teaching (BMBWF, "Lehrplan VS" 247) states that reading should be kept at a minimum as it is supposed to be too time consuming and should only be implemented if the used texts have been worked on thoroughly. Curtain and Dahlberg (133) argue that reading at such a low age can only include new and unknown words if they either have been explained or obviously understandable through the context. Hence, by giving images combined with words in form of cartoons new and unknown language can be taught. They also state

"delaying reading in a new language may be very frustrating to students whose learning styles are more visually oriented." Therefore, the needs of such learners would be met by using pictorial literature in the classroom (Curtain and Dahlberg 133).

Hence, the visual support helps to keep learners focused and get bored less quickly (Bakis 3). This means that reading can be taught from the beginning and not merely after having learned to speak and listen, as the curriculum suggests (Fuchs and Zebisch 28).

Ben 2 - Colorful Multichannel Input

Another reason for supporting the concentration and focus of learners is the fact that cartoons provide multichannel input (Ruck and Weger 118) of various fun and colorful elements. The GK2 and GK4 descriptors mention that learners can repeat and speak short, simple texts and lead simple conversations if they are supported multisensory (*ÖSZ-Infofolder*, descriptor 2 in "zusammenhängend Sprechen", descriptor 2 in "an Gesprächen teilnehmen"). For this aim, cartoons are especially qualified, supporting the process of learning to speak, but also transporting short and fun stories (Broskwa, *Comics Und Leseförderung* 1) and supporting the understanding of these stories together with the acquisition of new and unknown vocabulary (Broskwa, *Comics Und Leseförderung* 1; Crane-Williams 12).

Ben 3 - Closeness to Known Visual Input = Children Books

As mentioned above, many children like cartoons and, therefore, they are likely to trigger reader motivation to learn from them. This arises mainly from the fact that as young children they most likely had children books read to them or enjoyed reading comics and cartoons themselves in their native language. This great connection between the medium and the learners' real life reading experience gives pictorial literature immense power of learners' concentration and motivation. It lets them draw on previously acquired competences and skills, such as visual literacy or multimodal literacy learned when decoding pictorial literature, facilitating their learning and fueling their motivation (Bakis 3–4).

The GK4 descriptors (*ÖSZ-Infofolder*, descriptor 3 in "Lesen/Verstehen") mention children books by stating that students can read and understand simple texts from such books by grade 4. Therefore, cartoons and also some simpler comics can, be used at this age to fulfill this goal. At the same time, take learning a little further by confronting

the learners with a little more challenging texts in a still manageable and familiar context and, hereby, fulfill a bridge function to more demanding literature at later learning stages (Crane-Williams 18; Ruck and Weger 109).

4.2.3. Teaching Ideas

The teaching ideas found in this chapter can be used with the GK4 competences, for primary school, but also on the base of the CEFR competence grids for level A1, depending whether they are used in primary school or lower secondary school. If adapted appropriately, these exercises can be useful and fun even for learners on level B1 and higher.

TI 1 – Get that Mess in Order

"Get that Mess in Order"						● ○ ○
Age	8-10	**Grade**	2-4	**# of learners**	2-20	**Time** 5-10 min.
Skills needed		Basic reading skills, knowledge of basic topic vocabulary				
Competences trained		Reading, spoken reception				
Possible Topic pools		Sports, family, food, friendship, school, weather, clock.				
Material		Handout with images to put in order; or cut out cartoon strip panels				

Preparation and Implementation

This exercise is an easy to prepare reading exercise which can be used with most topics. After having established the necessary vocabulary which cannot be inferred through the context, the teacher uses either a handout with mixed panels which students then label in the correct order or cut out panels which students need to get in order. Being a fairly simple and well-known exercise, it scores with being highly versatile. Hence, three variations are presented in order to trigger visual literacy even more which, however, vary in implementation time and difficulty.

Variation 1, for advanced groups: The teacher extracts the words from the speech bubbles and has the students match utterances with the pictures. Attention: Only do this if the vocabulary is clear to the students, as the context is removed temporarily and if the context of the images renders sufficient support to complete the task.

Variation 2, as a game: This time the teacher needs to use a longer cartoon, the number of different panels must be the number of students or more. Each student receives a cartoon image and the aim is to find the correct order in the entire class-room. Therefore, the learners need to find their position and form a line or circle as a group and put the pictures down in the right order. Then the teacher reads the comic strip aloud in order to demonstrate the correct pronunciation. Then each student shows their image and reads the content of the speech bubble out loud. In order to guarantee lasting learning outcome, the entire strip can now be pinned to the classroom's pin board for students to reread the entire strip later.

Variation 3, with "time" as topic: In groups students receive cartoon images with speech, resembling certain actions of the day either visually or in combination with words and image. The students need to create a "day-cartoon-strip", getting the entire day in the correct order. For advanced learners, analog or digital clock symbols or cards can be added which they need to ascribe to the according actions.

TI 2 – Splash-Panel Word Field

"Splash-Panel Word Field"						● ◐ ○
Age	8-10	**Grade**	2-4	**# of learners**	2-20	**Time** 10-40 min.

Skills needed	Basic reading skills, knowledge of basic topic vocabulary, basic prepositions.
Competences trained	Spoken production, spoken reception, reading, written production
Possible Topic pools	Sports, family, food, school, weather, clock, in the park/zoo, shopping.
Material	Handout with splash panel & word field

Preparation and Implementation

The teacher prepares a splash-panel, a full or ½ page cartoon panel with many different actions happening, such as a shopping scene, a scene in the park, the zoo or at home or an image of an entire house in which different events are taking place on each floor. Beside this panel the teacher prepares a word field of the topic which the students should acquire. There are different variations how this exercise can be conducted varying in increasing difficulty.

Variation 1, connecting with lines: The students receive one handout with a splash panel and words all around it and must connect the words with the objects or person et cetera in the image exercising mainly their visual literacy and reading skills.

Variation 2, cut'n'glue: The teacher gives the students a separate handout and students cut out the words and glue them on the splash panel. This can also be played as a game in which students get together in groups of three and each student has a different image and different words in their word field (for example different sport activities). The students need to ask each other for the words as in the game "Go fishing" (explanation: "Daniel, do you have the word *basketball*?", "No, sorry, I do not, go fishing (pick up a card)!"). With this variation, the students mainly train their reading and speaking skills.

Variation 3, dialog with the teacher: The teacher writes the word field on the board and enters a dialog with the students. This is the most difficult variation, as students would need to know at least some prepositions to describe the position of the item in question, for example, "Where is the…" or "Can you find the…" and students answering, "Yes, here." or "Yes, beside the …". Students then need to write the words into the splash panel after having found the correct place. In this activity, all traditional skills are trained alongside visual literacy, as the students need to quickly find their way in the large panel in order to be quickest.

TI 3 – Explore Comics

"Explore Comics"						●●○
Age	9-14	**Grade**	3-5	**# of learners**	2-20	**Time** 20-30 min.
Skills needed		Reading skills, speaking, broader knowledge of vocabulary				
Competences trained		reading, spoken interaction				
Possible Topic pools		No focus needed				
Material		Entire comic book + blackboard				

Preparation and Implementation

This activity is one of the few which can be conducted with entire comics at this age, as these would normally be too difficult in length and language and too time consuming to teach with. Although this activity is probably more suitable for older A1 learners (for example, grammar school). However, I have tried this with primary school children

myself and the outcome was satisfying, as this is an explorative exercise to foster learner interest in reading and the English language. Any comic suitable for level A1 and the primary school age can be used and the idea is to let the learners skip/ read/ skim through the comic book for a given time, for example, 10 min, and search for words which they already know or think to know. These words are then collected on the board. Attention: It is essential that the teacher explains every word briefly in order to prevent confusion and false memorization of words.

Each student is tasked with finding 3-5 words, depending on the size of the group and the blackboard. Through searching for 3-5 words many other words are "read" in the process and are probably not understood but still subconsciously read. The words collected on the board can be presented as a positive learning outcome, as the whole class already knows enough English words to fill an entire blackboard. If there is enough time, students should also be asked to point out the words they have found in the comic, so that all the other learners can see the context of the word/ phrase.

Students will most likely take this as a motivation and might also be intrigued about the words the other students know. For that reason, the word collection can be written into the vocabulary book. Again, the teacher must ensure that these words have been correctly understood by all students. I would not recommend these words to be part of any testing or assessment process, as the aim of this exercise is to give the students the chance to have first contact with a comic book, which might even be the longest one they have ever opened in a foreign language, and motivate them to actually try and read it. Hence, this positive contact should not be connected with learning pressure. (For possible literature to use this exercise with, see the next section, on example literature.)

4.2.4. Example Literature

This section on example literature for the level A1 or level pre-A1 respectively in primary school setting includes literature which can be used throughout the entire process of reaching the CEFR level A1. The selection is based, firstly, on the GK4 descriptors for reading and understanding (*ÖSZ-Infofolder* 4) and the CEFR descriptors for A1 reception/reading (*CEFR Scales* 5–6) and, secondly, on the topics stated by the primary school curriculum for foreign languages (BMBWF, "Lehrplan VS" 245). In this and in further sections on example literature the descriptors are only a guideline for
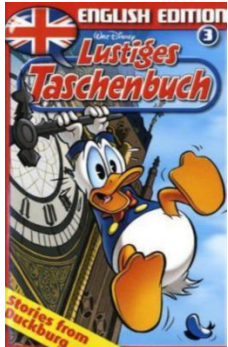
categorization, as it also depends on length, context and narrative complexity of the comics, cartoons and graphic novels.

EL 2 – Comic / Cartoon Makers

- www.scholastic.com/kids/games/make-a-comic/ (*Make a Comic*)

- www.makebeliefscomix.com/comix/ (*Make Beliefs Comix*)

- http://www.toon-books.com/cartoon-makers.html ("TOON Books – Cartoon Makers")

- http://www.professorgarfield.org/StarSleeper/comiccreator.html (*Comic Creator - PGF*)

An important and especially fun part in teaching with cartoons is the creation of own cartoon images or strips. As this is not always possible due to time restriction or children's or youth's hesitance to draw in front of peers, the above websites are ideal, giving teachers and students the opportunity to do precisely that. There is even the option to create up to an entire page of story and, furthermore, all four websites come with the feature of saving the created cartoons as PDF, or print them immediately. "Make beliefs comix" and the "Professor Garfield" cartoon creator even support mobile phone use, which again, makes it more attractive for in-classroom use, as the strips can be printed right in the classroom, and can, in certain scenarios, be directly implemented in the teaching sequence. Using such tools, students can experiment with language by implementing words in a visual context, fueling the development of visual literacy and visual understanding and at the same time making them write short bits of language.

EL 3 – LTB – English Edition - Stories from Duckburg

LTB – English Edition 3 - "Stories from Duckburg"				
Author	Disney Enterprises	**Page**	269	
Genre	Adventure, fantasy, history, science fiction	**Age**	7-11	
ISBN	--------	**Grade**	2-5	
Content	8 adventure stories + character file + dictionary section			Fig. 5: Cover_Stories from Duckburg (Höpfner cover)
Story/ Art Review	The English edition series of LTB contains 10 comic books with stories set in various genres and dealing with many different topics. Putting a lot of weight on visual input the presented stories can often be understood, to a certain extent, without comprehension of all verbal elements. Hence, these stories, of mostly A2 verbal texts, can still be used on level A1 as the rich visual context helps to decipher parts of the language. Furthermore, the story world of Duckburg is known to many children in German speaking areas, hence, the familiarization with characters and narrative strategies is almost entirely omitted. The stories have been reworked in order to give children the opportunity to gain easier access to the English language (Höpfner cover). The philosophy of "Learn with a laugh" (Höpfner cover) becomes apparent throughout the stories, as it is not important to understand every word in order to still laugh and learn.			
In the classroom	For lower A1 learners, this comic book will almost certainly be too difficult, however, comic exploring, word searching or describing activities, as explained in section 4.2.3 can still be conducted. The character file and the dictionary section at the end of the comic add support by describing characters and providing translations for the most difficult vocabulary. They also lend themselves greatly for fun activities for both pre- and post-reading such as memory, playing sketches, writing summaries, retelling the story, writing alternative endings et cetera.			

EL 4 – Professor Garfield Foundation

- www.professorgarfield.org ("PGF - Kids Page")

Coming with a Kids Page ("PGF - Kids Page") and a Teacher resource center ("PGF - TRC") this page validates itself as a potentially useful teaching tool, at first glance. The Kids Page consists of various activities and games to teach reception in both listening and reading and production in both writing and speaking, with help of cartoons, especially Garfield the cat. Being a collaboration between Paws Inc., the founders of Garfield, and Ballstate University together with many other institutions, this is a serious educational project which becomes apparent in the content of the Teacher resource center ("PGF - TRC").

In this section educators can find a vast number of free tools, printables, such as cartoon alphabet, word cards for the classroom, and other resources to support the cartoon activities in the learners' section. Furthermore, the cartoon activities in this section are sorted by either learner grade or learning standards, which again helps to facilitate the use of cartoon activities in the classroom.

One salient activity is the "Garfield story book reader"(*Story Book Reader - PGF*), where a Garfield cartoon adventure is accompanied by pre-while-post questions and comes with a read aloud function. Further comic books, especially the "Toon Books" (*Toon Book Reader - PGF*) can be read aloud by the application and additionally be shown to children on a projector. Other children's and comic books come with videos of famous celebrities reading them aloud, which could also be a fun addition for young learners. In total, this page comes with a sound range of tools to use cartoons efficiently in the A1 classroom and even up to A2 in some cases.

4.3. Level A2 – Lower Secondary

Since students reach level A1 at a very low age, as elaborated in the previous chapter, the level A2 is targeted in lower secondary school in various school forms. The curricula for the *AHS*, grammar school, (BMBWF, *Lehrplan AHS*), the *NMS*, neue Mittelschule, (BMBWF, *Lehrplan Der NMS*) and the *HS*, Hauptschule, (BMBWF, *Lehrplan HS*) state, that the language proficiency level aimed at is A1 at first, but at grade 8, it is level A2. As a theoretical basis, the E8 educational standards (*BiSt E8*) are used, describing in detail the levels and descriptors needed to be reached by grade 8. These

standards are already the base of most lower secondary foreign language curricula in the Austrian public-school system (Horak et al. 19).

4.3.1. Introducing *Adulthood Is a Myth* by Sarah Anderson

The following teaching sequence is not meant for one school type in particular, but rather for the entire lower secondary, as, in Austria, the different schools at this level come with almost the same curriculum for the first foreign language. The curricula for the AHS (lower secondary grammar school), the NMS (neue Mittelschule) and the HS (Hauptschule), merely differ in some suggestions for differentiated implementation, in order to support various proficiency levels in a classroom (BMBWF, *Lehrplan Der HS*; BMBWF, *Lehrplan Der NMS*).

Curriculum Requirements

Taking the AHS curriculum under closer consideration it becomes apparent, that it is not possible to transfer the language levels directly to specific school grades, as the CEFR levels of proficiency correspond to various grades. The table below, being the same in all three above mentioned school types, however, shows that throughout most of the lower secondary, the focus lies on level A2. In grade 5, level A1 is completed and, under very positive and beneficial learning circumstances, students can manage to learn some competences almost up to level B1 (Horak et al. 20).

The most significant didactic aims for this level and in the context of comics, are as follows, and will mostly be covered by the teaching sequence at hand: Stating communicative competence as the overall learning goal, balancing the different skills, teaching grammar and vocabulary in a contextualized environment and using differentiated working methods, such as portfolios or short presentations. Furthermore, the creation of a positive learning environment, the independent use of learning aids, multisensorial learning in order to fuel motivation and cognitive performance and the implementation of various topic fields. All of these factors should lead to a multilayered psychological learning outcome (BMBWF, *Lehrplan AHS*).

Erste lebende Fremdsprache	Hören	Lesen	An Gesprächen teilnehmen	Zusammen-hängend sprechen	Schreiben
5. Schulstufe	A1	A1	A1	A1	A1
6. Schulstufe	A2	A2	A1	A1	A2
7. Schulstufe	A2	A2	A2	A2	A2
8. Schulstufe	A2/B1	A2/B1	A2	A2	A2/B1

Fig. 6: Language Levels_Lower Secondary School (Horak et al. 20)
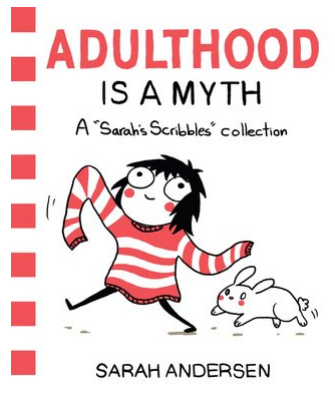
EL 5 – Adulthood Is a Myth

“Adulthood is a myth”				
Author	Sarah Anderson	**Pages**	109	
Genre	Coming of age, comic strips	**Age**	13+	
ISBN	978-1-4494-7419-5	**Grade**	7-10	
Content	The book shows the awkwardness and problems, along with all the suitable emotions, with which Sarah lives with, in her coming of age years as a young girl.			**Fig. 7: Cover_Adulthood is a Myth (Adulthood)**
Story/ Art Review	Each page gives an independent brief account of one aspect of Sarah's life. These are drawn in black and white, come with, sometimes challenging, verbal input and are mostly funny, but also critical about certain aspects of society.			

The age recommendation of 13+ years has been made due to the occurrence of some challenging topics, namely the young girl's period and how she deals with it in certain situations, furthermore, certain aspects of relationship which might not be understood by younger learners. Especially the topic of Sarah's period needs to be at least addressed by the teacher before using this comic for teaching, as probably some boys and girls might feel uncomfortable by the funny comic strips on this special topic.

Regarding the, occasionally challenging, language, it must be said that this comic can be used for learning with youth and adults at a higher language level. Having been chosen for level A2, the focus cannot be laid on understanding each word, but more on understanding the message. This is why the following sequence will focus on certain topics and the communication about them.

Teaching sequence

Benefits

In reference to the benefits which come from teaching with comics on this level this activity implements them all. As it is a quickly read collection of funny comic strips, collected in a book, the learners have a lot of material which motivates them to read without getting bored. Hence, reluctant readers may have a chance to find the joy in

reading first comics and later more extensive literature. Further beneficial learning out-
comes become apparent when specific CEFR descriptors are taken into account, as
will illustrated in the section on descriptors.

Overview of Teaching Sequence

Teaching Sequence "Adulthood is a myth"						● ● ○	
Age	13-15	**Grade**	7-8	**# of learners**	5-20	**Time**	70-100 min.
Skills needed		Reading, speaking, writing					
Communicative competences, activities or strategies trained		Reading for orientation, conversation, informal discussion, creative writing, vocabulary range, general linguistic range					
Possible topic pools		Body and health, childhood and coming of age, thoughts, feelings					
Material		The comic *Adulthood is a myth,* "A2_Handout 1" (see Appendix) for each student, A2_Handout 2" (see Appendix) single print, photo copy of each page in the comic, or at least of as many pages to cover all the adjective on the "A2_Handout 1" list, pin board					
Brief description of preparation and implementation		First the teacher lets students skim through the comic, then distributes handout 1 which comes with a table containing a list of adjectives describing how Sarah feels. The students are tasked to find pages or panels fitting the adjectives and to note down the page and/ or panel number with the according adjective. Then students get together in new groups and use the sentences on the bottom of handout 1 do describe why Sarah feels this way in that precise situation. The third part of the lesson consists of the teacher giving the students copies of some pages of the comic book, after having put up cards with the adjectives on the pin board. Students should now add pages/ panels to the word on the pin board for later reference.					

Descriptors

Full text descriptors can be found in the corresponding CEFR file (*CEFR Scales*) in the Appendix.

Of the communicative competences, activities and strategies from level A2, mentioned above, the descriptors for the *communicative competence, vocabulary range A2.1* and *general linguistic range A2.1* (*CEFR Scales* 27) describe that learners have sufficient vocabulary and linguistic repertoire to deal with everyday situations, although very often having to search for the words. These descriptors are trained thoroughly as students repeatedly work with one topic field of vocabulary, and hereby consolidate it. Furthermore, the linguistic range is practiced, as learners recurrently use specific constructions of explaining.

In order to reach these two competences in this setting students must learn to apply the communicative activities of reading for orientation, stating that at A2 level can find certain predictable information in everyday material (descriptor A2.1), in this case with visual support. Furthermore, students need to apply conversation and informal discussion, when talking about why Sarah is feeling a certain way. This is supported by the A2 descriptors for *conversation A2.2+4* (*CEFR Scales* 13), stating that students can understand standard speech on familiar matters and express their feelings in simple terms, and the A2 descriptor for *informal discussion A2.4+5* (*CEFR Scales* 14), explaining that students can agree and disagree and talk about every day practices in a simple manner.

In addition, the required activities of writing and reading on level A2 are described in the descriptors for *creative writing A2.1+2* (*CEFR Scales* 23) and *reading for orientation A2.1* (*CEFR Scales* 11). The CEFR states that at level A2 learners are able to write short and basic accounts about everyday life and find specific information in simple material. Moreover, the descriptor *A2.1 for reading as a leisure activity*, explicitly states that students are able to read "simple stories and comic strips involving familiar, concrete situations" (*Companion Volume* 65).

Hence, by implementing this comic in the environment of the teaching sequence at hand both, CEFR and curriculum requirements, are fulfilled by training suitable competences and following the didactic aims set by the curriculum.

Preparation

Before starting with activity 1 the teacher needs to address that in the comic some topics may come up which they might not feel comfortable with, and deal with this depending on the individual group. The teacher should also briefly explain how a comic looks like, however, the only information which learners need is to know what a panel is and that the pages are not connected with each other. The word table on "A2_Handout 2" (see Appendix) needs to be cut out prior to the lesson. For the activity to sun smoothly, the teacher does not need to prepare anything else.

Implementation

Before the teacher hands out the comic books, or let the students open them, they need to hand out the "A2_Handout 1" (see Appendix) and clarify whether any words are entirely unclear. However, the teacher does not give the students the translation but lets them use their mobile phones to look them up. After this the students are tasked with activity 1, needing to find suitable panels for the feelings in the table. The teacher should tell the students that they do not need to read the comic in detail at first, but can go through it and try to visually find fitting pages. This way it is possible to use the entire comic in one lesson. Nevertheless, the teacher needs to set a limit of 20 minutes for this task and tell students to randomly look for the examples and that they do not need to find one for each.

After this the teacher can decide to take 10 minutes to go through the list and ask students to tell what they have found and all together look at the pages in the book, or let the students go in groups of 4-5 and try to fill their list together. Depending on how much time is left the teacher begins with activity 2 and tells students to now explain now why she feels like she does in certain situations using the structure of *Sarah feels happy because…* and write 10 sentences either together or individually.

Again, depending on how fast students are, the teacher now needs the cut-out adjectives "A2_Handout 2" (see Appendix), and the photo copies of the comic book pages. First, the adjectives are pinned to the pin board, and the teacher spreads out the photo copies on several tables and students choose some they like. Then these copies are neatly cut out and pined to the according adjective. These will be left there for future reference in case students forget the meaning of some of the more challenging adjectives.

In general, the teaching sequence can be conducted in 50 minutes if only activity 1+2 are used. However, all together it will take up two lessons, especially it the students are slow readers or writers. Nevertheless, this teaching proposal has many points in which the teacher can either save time or intentionally prolong.

4.3.2. Benefits of Usage at This Level

Ben 4 - Bridge Function to "Traditional" Literature

The first benefit of using a comic to teach English at this level is similar to the third benefit mentioned in the last chapter, the closeness to known visual input (children books). As mentioned above, this level applies mostly to students of lower secondary school, being an age when children's literature gets less in school and the "real" literature tends to take over. This is precisely the age where comics have their greatest potential to make sustainable improvement, as early comic readers tend to have less problems with longer texts and literature at a later point in learning (Broskwa, *Comics Und Leseförderung* 2). According to O'Sullivan and Rösler (qtd. in Ruck and Weger 109), through the combination of pictures and text such literature can serve as a bridge between the real-world experience and literature of young readers and traditional literature they will be confronted with soon. In this scenario, the bridge should be built from simple cartoons and images, commonly used in learning at this level and age, to literature with little or no imagery. This is done by introducing new challenges for the learners on an easily accessible level (Hallet 4). Hence, the progression from primary school reading and learning to higher level reading.

Ben 5 - Learner Motivation

The idea of comics, cartoons and graphic novels fueling learner motivation is wide spread among pro-comic pedagogues (Broskwa, *Comics Und Leseförderung* 2; Ruck and Weger 109; Elsner 55). More precisely, Ruck and Weger (118) stress the perfect applicability of comics with young learners due to the amount of intrinsic motivation these learners produce at a low language level. Due to the various concrete input channels (118), the learners minds are triggered, challenged and stimulated to learn on various different levels, which leads to enhanced learner motivation.

As to learners who are already reluctant to read at this level comics tend to have, again, a bridge function (Crane-Williams 18) as they bring the students' "visual culture to the classroom" (18) and give them the chance to experience it at their own pace (13), in a

medium which they can decipher with their everyday knowledge of symbols (Knigge 24). This aspect of comics also supports such students for whom mere words are still a too abstract concept (Ruck and Weger 107), as content is more easily transferred by images (McCloud 28) giving unmotivated learners the possibility for positive reading experience.

Ben 6 - Humor

A further beneficial aspect of comics at this level ties in greatly with learners' motivation, namely humor. Ruck and Weger (107) argue that, in comics humor is intelligible across languages, meaning that comics, being "intelligent and funny short stories" (Broskwa, *Comics Und Leseförderung* 1), lend themselves perfectly. This is due to them being short texts, as required by the CEFR (*CEFR Scales* 6) for this level, which come easily to the readers and entertain, seldom leaving the young learners bored. Ruck and Weger (107), and Elsner (66) support this claim further by stating that in comics the verbal part of the input is shorter than in traditional literature, leading to less complex text constructions, giving the learner a higher chance of understanding the gist of the joke or text. This ensures enhanced motivation of young readers, and in further thinking, faster development of reading competences and other related literacies.

4.3.3. Teaching Ideas

The competences mentioned in this section are taken from the CEFR grids (*CEFR Scales*) and the topics for the teaching ideas can be found in the curriculum for lower secondary (BMBWF, *Lehrplan AHS*).

TI 4 – Grammar Search

"Grammar search"						● ○ ○
Age	11-13	**Grade**	5-8	**# of learners**	1-25	**Time** 20-40 min.

Competences trained	Reading for orientation, reading for information, grammar
Possible Topic pools	Various fields of grammar can be targeted. Specific topic fields should be covered at the level A2, such as past/present tense, adjective, adverbs, articles et cetera. (*CEFR Grammar Levels*).
Material	Comic Book or Graphic novel with several pages in order for the exercise to make sense and the students to find different items.

Preparation and Implementation

The lower secondary curriculum (BMBWF, *Lehrplan AHS*) states that the functional aspect of grammar should always be foregrounded, and derived by inductive conclusions when reading or communicating. Hence, the teacher gives the students a positive environment with various input channels, visually and verbally, and sets the task to search for similar grammatical structures, such as different verb forms. Various occurrences are then noted on the black board; however, the teacher does not yet categorize. Now the teacher gives the students different colored crayons and tells them to find pairs or groups among the grammatical structures and items on the board. After the groups have been found the teacher can decide how to further work on the different grammatical items, such as searching for verbs in past tense, or adjectives in general et cetera. Beside reading for information, Students also learn to deduce meaning from a text on a structural level and learn to work as a team.

TI 5 – Story in Two Panels

"Geschichte in zwei Bildern" (Stiftung Lesen 9)						● ● ◑	
Age	10-13	**Grade**	5-8	**# of learners**	5-20	**Time**	40-60 min.
Competences trained		spoken interaction, spoken production, visual literacy					
Possible Topic pools		Nature, food, clothing, hobbies, thoughts, fantasy world, society, culture					
Material		Black board, large sheets of paper (A3)					

Preparation and Implementation

The idea for this task is taken from "Stiftung Lesen – Ideen für den Unterricht in Klasse 5-8" (Stiftung Lesen), however, the method of implementation is new. The aim of the task is to draw a "story" in only two panels, definition of story being, that there must be more happening than a person lifting up their arms between panels. One fitting example would be a rising and a setting sun, showing the course of a day in only two panels. The teacher explains this to the students and draws two large squares on the board, resembling the two panels. The teacher now explains to the students that there is a space between the two panels called *gutter*. In this gutter, many things can happen and the students will be guessing what is happening in the gutter of their peers' story. After each student has created their story, preferably on a large sheet of paper, each learner shows their images and lets the rest guess what happens between the images. It is important to stress that, if there is enough space between the panels to interpret, then each interpretation is valid. This way, free speaking is practiced without pressure. After that the student in focus tells what they had thought about when drawing. The images can then be hung up in the classroom.

TI 6 – The World of Superheroes

"Die Welt der Superhelden" (Stiftung Lesen 7)						● ● ○
Age	10-13	**Grade**	5-8	**# of learners**	5-25	**Time**	50-100 min.
Competences trained		Spoken interaction, spoken production, written production				
Possible Topic pools		Family, friends, body, clothing, fantasy world, coming of age, feelings, values, culture,				
Material		Large sheets of paper (A3), wall pin board				

Preparation and Implementation
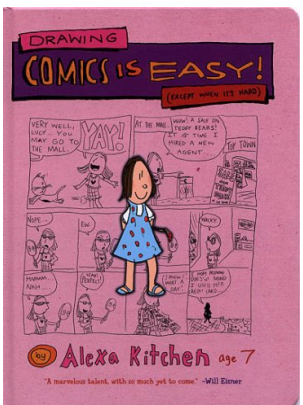
The idea for this task is taken from "Stiftung Lesen – Ideen für den Unterricht in Klasse 5-8" (Stiftung Lesen), however, the method of implementation has been adapted. As many children come into contact with super heroes, be it in comics, movies, or their own fantasy, there is great potential for creative output within this topic field. This task aims at a collaborative effort of the entire group. Each student is to think of their own superhero, preferably non-existent in any known fantasy universe. Then the teacher decides to which depth these superheroes are to be developed, ranging from origin story to personal preferences on food clothing et cetera, depending on the time at hand. If one task would be to write an own origin story for the hero or write a page on the day in the life of him/her, then this exercise can be extended up to several lessons. Further tasks could be to draw a picture, be interviewed in front of the class by another student posing as a reporter et cetera. The goal is to put each A3 paper, showing one hero with picture, text and any other information constructed on a large pin board. Follow up tasks, such as homework, could consist of taking several pictures of other hero's character sheets and writing a story, newspaper article, dialog et cetera. This is also one possible way to increase the task's difficulty and use it at a higher level.

4.3.4. Example Literature
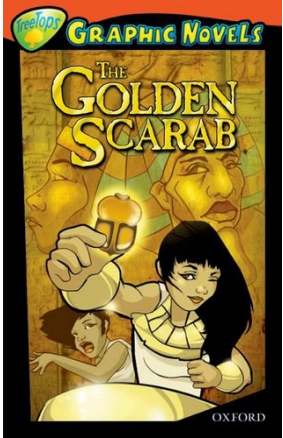
EL 6 – Jedi Academy

"Jedi Academy"				
Author	Jeffrey Brown	**Pages**	160	
Genre	Science fiction, coming of age	**Age**	11-14	
ISBN	978-0-545-50517-8	**Grade**	6-8	
Content	The young boy, Roan Novachez, leaves home to go to a new middle school, the Jedi Academy. Wrestling with the seemingly normal problems of a young boy at a new school, Roan gets through his first year at the Academy and tells/shows readers the most memorable moments.			Fig. 8: Cover_Jedi Academy (JA)
Story/ Art Review	The novel is drawn in black and white and consist of various styles, from only written pages to traditional comic pages organized in panels. The story is written in form of a diary and each page is designed and arranged differently, making the reading experience more exciting.			
In the classroom	Since the comic book is not too long, students can be required to read it at home, however, the book lends itself perfectly to be broken up in bits, as single pages can be quickly read in class and be immediately worked on. For instance, „grammar search", from the last section, could be interesting in this setting, as this comic is written and drawn in form of a diary and, therefore, comes with different tenses. Furthermore, on page 159, Roan gives the reader drawn instructions on how to write their own diary, which could be a follow up task. Students could be asked to draw/ create a page, describing the protagonist's first day in year 2. Students could decide to which extent to use visuals and how to combine them with words, teaching them multimodality.			

EL 7 – Drawing Comics is Easy!

"Drawing Comics is Easy!"				
Author	Alexa Kitchen	**Pages**	87	
Genre	Instructions comic	**Age**	11-13	
ISBN	0-9710080-6-X	**Grade**	5-7	
Content	A comic book on how to draw comic books made by a 7-year-old, might seem odd at the first moment. Yet, Alexa Kitchen shows the reader how to draw and perceive comics on a very basic level both linguistically and visually speaking.			Fig. 9: Cover_Drawing Comics is Easy (DC)
Story/ Art Review	The entire comic consists of hand drawings and handwritings and seems a confusing at first, however, it follows a red line and is broken into several chapters, leading to a usable reading experience in general.			
In the classroom	As it is written by a young girl, the language is not too elaborate to use in an early lower secondary setting. This comic could serve as a preparation for the exercise "A story in two images", see TI 6, as it gives instructions on how to draw simple strips. A while-reading activity could be to let students choose one aspect which she describes and explain it to the class with an own example on the board, teaching them that spontaneous drawing can also serve its purpose. Further, students could be asked to draw or write their own instructions on whatever they like, such as cooking an omelet, making a paper plane et cetera. This comic can also be used with older students if the aim is not of linguistic nature but rather to teach in a fun way how to draw a cartoon, as the author does describe essential artistic principles.			

EL 8 – The Golden Scarab

<table>
<tr><td colspan="5" align="center">"The golden scarab"</td></tr>
<tr>
<td>Author</td>
<td>Barbara Winter</td>
<td>Pages</td>
<td>48</td>
<td rowspan="3"></td>
</tr>
<tr>
<td>Genre</td>
<td>History, detective story</td>
<td>Age</td>
<td>11-15</td>
</tr>
<tr>
<td>ISBN</td>
<td>978-1-55448-738-7</td>
<td>Grade</td>
<td>5-8</td>
</tr>
<tr>
<td>Content</td>
<td colspan="3">Not believing that the Pharaoh is merely ill the princess, Meri, and a slave girl, Layla, embark on a dangerous quest. This historical, but fictive, detective adventure set in ancient Egypt, shows to young girls struggling against people of power to unravel mysteries and reveal the truth.</td>
<td align="center">Fig. 10: Cover_The Golden Scarab (TGS)</td>
</tr>
<tr>
<td>Story/ Art Review</td>
<td colspan="4">The historically-themed comic includes many links to real events, and contains non-fiction pages to contextualize the events in the story.</td>
</tr>
<tr>
<td>In the classroom</td>
<td colspan="4">This comic book is suitable for the entire lower secondary level and comes with a large amount of complementary teaching material, on the one hand, directly from the publisher, via additional material in print and online (see *Oxford Owl*), and, on the other hand, from secondary sources, such as the Antolin homepage (see "Antolin-Lesförderung"). Furthermore, the novel comes with notes to support the children's' reading. Concretely, the graphic novel can serve as base for teaching historical topics, to encourage discussions or maybe even replay some scenes.</td>
</tr>
</table>

4.4. Level B1 – AHS Grades 9-10

Due to the curriculum requirements for the AHS, the level B1 is taught and learned at grade 9-10. This section will focus, as the curriculum states for the upper secondary, less on the quantitative dimension of the development of linguistic competences according to the CEFR, but rather on the qualitative dimension, practicing specific communicative strategies and competences.

4.4.1. Introducing *Richtung* by Marc-Antoine Mathieu

Curriculum Requirements

As the table in Fig. 15 shows, the progression of language proficiency in the upper secondary, in comparison to the lower secondary, is faster paced. Only two years are needed to proceed to level B1, meaning, that at this level the focus of the teaching sequence will be laid on the descriptors and competences pre-determined for grade nine and ten.

During these two years of learning the focus is to be but on further developing linguistic, pragmatic and socio-linguistic competences and, to achieve this, providing more complex communicative activities and situations. Furthermore, the curriculum states the importance of cross-curricular activities and fostering inter-disciplinary language use (BMBWF, *Lehrplan AHS* 126).

EL 9 – Richtung
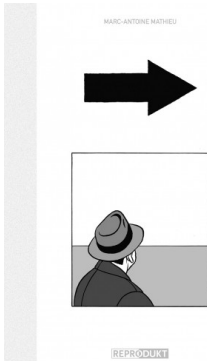
<table>
<tr><td colspan="5" align="center">**"Richtung"**</td></tr>
<tr><td>**Author**</td><td>Marc-Antoine Mathieu</td><td>**Pages**</td><td>256</td><td rowspan="7">
Fig. 11: Cover_Richtung (Richtung)</td></tr>
<tr><td>**Genre**</td><td>Philosophy, no words</td><td>**Age**</td><td>15+</td></tr>
<tr><td>**ISBN**</td><td>978-3-95640-021-6</td><td>**Grade**</td><td>9-12</td></tr>
<tr><td>**Content**</td><td colspan="3">The nameless protagonist of this highly philosophical graphic novel starts his journey in a dark place following the only indication of direction, an arrow of light. He staggers through a world of nothing, empty of any vegetation or humans, seemingly not going anywhere, but always following the arrows.</td></tr>
<tr><td>**Story/ Art Review**</td><td colspan="4">Drawing in minimalistic style in black and shades of gray, Mathieu plays with perspective, often fooling the readers mind and trying the limits of creative possibilities in the medium of comic. The reader is forced to think and reflect, not only through the absence of words but also in light of the seeming absurd narrative.</td></tr>
</table>

Due to the absence of text this graphic novel could be implemented at any language level, depending on what the task is. However, if a deeper understanding of the message and the authors intentions is the aim, then a certain intellectual level is a prerequisite for success. *Richtung* can either be read as a mere adventure trip of a nameless man, through a desolated wasteland, following directions, or as a philosophical mirror image of life and the struggle for directions and sense.

Due to the language level and the age of the target students, the aim of this teaching sequence will lie somewhere in between these two extremes, depending on how much time the students invest in understanding and thinking about the story and its background.

Teaching sequence

Benefits

Regarding the benefits of using comics at this level, described in section 4.4.2, this graphic novel successfully fulfills each. First, it will inevitably lead to discussions in the classroom and, due to its highly ambiguous nature, also to a variety of opinions of which many will be legitimate interpretations of different aspects of the book. Consequently, leading to the students training their pragmatic and sociolinguistic competences in the interactions with their peers and the teacher. Second, this book is far more demanding than traditional literature on a visual-level and a meta-level, teaching the students new aspects of literature. Third, a book, providing the above-mentioned benefits, can only come from the area of pictorial literature, hence, being a perfect example for the diversity of titles, styles and topics in comics out of which the teacher can choose.

Teaching with Comics, Cartoons and Graphic
Novels in Concordance to the CEFR

Overview of Teaching Sequence

Teaching Sequence "Richtung"						● ● ◐
Age	15-18	**Grade**	9-12	**# of learners** 1-25 **Time** 120 min.		

Skills needed	Creative writing, visual literacy, critical media analysis, spoken interaction
Communicative competences, activities or strategies trained	Conversation, informal discussion, interactive communication strategies, pragmatic language competences, visual literacy
Possible topic pools	Life, loneliness, personality, values, social environment, comic art, philosophy
Material	The graphic novel *Richtung,* "B1_Handout" (see Appendix) with questions for the reading process.
Brief description of preparation and implementation	After having briefly discussed the first impression of the book, the teacher tells students to "read" the comic up to a specific scene, then a brief discussion on further impressions is conducted. The aspect of absence of text and drawing style need to be addressed. Then the teacher gives students the first task: on each page students should add speech or thought bubbles in order to give the graphic novel a new dimension. Then students get together in groups and exchange books and let others read their idea of the story and what the character is thinking. At last the teacher hands out the worksheet which will be discussed and students can start doing in class and finish as homework.

Descriptors

Full text descriptors can be found in the corresponding CEFR file (*CEFR Scales*) in the Appendix.

The CEFR document explains the development of competences along "two broad dimensions" (*CEFR Scales* 32) the quantity dimension, meaning "the number of tasks a person can perform successfully by language use" (*CEFR Scales* 32), and the quality

dimension, describing "how effectively and efficiently the person can achieve their goals through language use" (*CEFR Scales* 32).

The curriculum specifically mentions the aim of the English classroom to systematically expand and deepen the different competences and skills (BMBWF, *Lehrplan AHS* 128), shifting from the quantitative dimension, taught in the lower levels, to the quantitative dimension of the upper language levels. Hence, this activity does not aim at addressing as many communicative activities, instead seeks to practice specific communicative strategies and competences.

The communicative activity is described by the descriptors for *conversation B1.1-3* (*CEFR Scales* 13) and for *informal discussion B1.1-3* (*CEFR Scales* 14). These descriptors state that students learn to enter and maintain discussions, follow what is said, express what they think about abstract topics and give comments.

The communicative strategies competences, which need to be applied, are explained in the descriptors for *taking the floor* or *turntaking B1.1-2* (*CEFR Scales* 25) and cooperating B1.1 (*CEFR Scales* 25), declaring that students intervene in, initiate and maintain discussions. Further, the pragmatic competences of *thematic development*, descriptor B1 (*CEFR Scales* 30), and *propositional precision*, *B1.1-3* (*CEFR Scales* 31), describing that students can fluently express linear descriptions of aspects and explain/ express themselves comprehensibly, are trained.

All the above mentioned, strategies and competences are exerted and practices while discussing the comic, its uncommon nature and its message. Due to discussion in the classroom settings on a topic so variably interpretable, students need to learn to discuss effectively on many different levels.

Preparation

In order for this teaching sequence to be successful the students should have learned to interpret images and critically evaluate them and conduct discussions to a certain extent. Furthermore, it would be beneficial if this is not the first comic or graphic novel which students work with, for instance, literature and teaching ides described in the previous sections could work as preparation. Any other preparation is not needed, as the teacher slowly introduces the graphic novel to the students.

Implementation

At the beginning of the lesson, the teacher lets students look at the outside of the book and asks about first impressions on color, material and cover images/text. After this the teacher tells students to "read" the graphic novel up to the first sight of the signpost. Again, the teacher asks the students about their impressions. The absence of text and the drawing style should come up at this moment.

The teacher now gives the students the first task, namely to add thought or speech bubbles to the pages, up to the scene where the character trips over, in order to give the story another dimension. This can either be conducted alone or in small groups, however, in the latter case the teacher needs to give students more time, as, inevitably, discussions will arise as to what the character is thinking, and students need to agree on one version. After this, students get together in new groups and exchange their ideas.

Lastly, the teacher hands out the worksheet "B1_Handout" and discusses the first five questions together with the students in class. These questions deal with the basic interpretation of the visuals in the novel. Also, the idea of the arrows, giving directions, and the character looking for direction, and the meaning of the title are discussed with these first few questions. Depending on how much time is left, and how much time the teacher wants to invest in class, the students can be tasked with continuing to read the novel, either alone or in groups.

The further questions on the worksheet are in order of appearance in the novel, hence, should be worked on parallel to the reading process as to gain deeper understanding of the narrative. It is important that the teacher explain to the learners not to read the questions all at once, but work on them successively, only moving on when a question has been answered. Otherwise there will be spoilers and the fun of finding out the mysteries of the story would be lost. Especially the last question, written in the arrow language of the book would be a great spoiler. As students would instantly realize, that the arrows refer to letters which can be translated using the cover of the graphic novel.

The teaching sequence should be followed by another, where students and teacher discuss the answers and the content of the novel. If the teacher has a double lesson, this entire sequence can be done in-class, maybe even in pairs or groups.

4.4.2. Benefits of Usage at This Level

Ben 7 - More Democratic Classroom

As this language level empowers learners of a language to start stating their opinion and discuss on familiar topics and of personal interest (*CEFR Scales* 6), it is essential to give these learners an environment in which there is not one sole correct interpretation, but where learners can utter opinions which are accepted. Rosenblatt (qtd. in Bakis 3) argues that the nature of comics being open for interpretation, due to the additional visual component, leads to there being more than one way of interpreting it. Alone the intentions of the author can be interpreted more diversely, as every stroke of the brush in the image can be combined with the verbal input to create many different interpretations of the same idea. According to Rosenblatt (qtd. in Bakis 3) this leads to a more "democratic classroom" as the students and the teacher need to respect many different ways of, literally, seeing the text, compared to traditional literature where words give less space for interpretation. Furthermore, as will be shown in the teaching sequence, a comic without verbal text gives even more room for interpretation as the words can be added in ones own understanding of the text.

Ben 8 - More Demanding Literature

Platthaus (3) and Bakis (3) advocate that comics and especially graphic novels are more demanding than traditional literature as they combine functional literacy with visual, multimodal and critical literacy (Elsner 57). To be more specific, in order to understand a book in the traditional sense the reader needs to possess narrative competence, be able to decode the linguistic system of language and have cultural literacy to understand the message and the authors intentions. However, when intending to decode pictorial literature, the reader must be able to, in addition to the just mentioned competences, apply visual, multilateral and multimodal literacy. As a result, the seemingly simple, and much stigmatized, medium of comic turns out to be more demanding on different levels, which together with the fact that they can be read at a faster pace if wanted, shows how much more they are suitable for the classroom. Further, Bakis (3) emphasizes that, as each graphic novel takes less time to read and teach, the teacher can introduce more titles in the same time, giving students the chance to experience more stories and gain a wider view of literature.

Ben 9 - More Styles, Topics and Titles

Moreover, Mayer (73) adds to Bakis' argument of being able to introduce more different stories in the same time, by pointing out the diversity of titles, styles and topics in the field of graphic literature. Ranging from adaptations of literature classics to philosophical and economic comics, from abstract to highly realistic drawing styles and from verbose to non-verbal writing styles the medium of literature includes many directions in which to steer students. This is also apparent in the wide array of topics and styles covered by the many comics and graphic novels introduced in this thesis.

The presented diversity is not only beneficial for the teacher, as they can choose comic titles to exactly fit the learners and meet the requirements of the curriculum stating that a wide range of topics is to be covered (BMBWF, *Lehrplan AHS* 128). But it is also beneficial for the students, as their pleasure in reading will increase and they most likely will find a niche in comics which they enjoy reading. According to Bakis (3), this leads to students feeling respected for getting to read books they like, in school, and not just literature everybody has to read.

4.4.3. Teaching Ideas

TI 7 – Visual Representation

"Visual Representation" (Bakis 18)						● ● ○
Age	14-18	**Grade**	8-12	**# of learners**	5-20	**Time** 30 min.
Competences trained		Visual literacy, multimodal literacy, conversation, informal discussion, formal discussion				
Topic aimed at		Visual representation in graphic literature				
Material		Black board, Scott McCloud "Understanding Comics" (22–30)				

Preparation and Implementation

This teaching idea was taken from Bakis (18), who applied it in here class on graphic novels, and aims at giving the learners a first insight in how visual literature functions. First the teacher needs to write the three terms *icon, symbol, realistic* on the board and ask students what they believe they mean. After discussing the teacher explains the terms, see McCloud "Understanding Comics" (22–30), for a thorough explanation. Then the teacher asks students to "draw realistic and more iconic representations of

themselves, as well as symbolic representations" (Bakis 18), see the appendix for a student example from Bakis (18). Then students can draw examples on the whiteboard and the class can "discuss levels of abstraction" (Bakis 18).

TI 8 – Describe the Characters

"Describe the characters"							● ● ○
Age	13-16	**Grade**	7-10	**# of learners**	1-25	**Time**	20-30 min.
Competences trained		Critical media literacy, creative writing					
Topics aimed at		Feelings, personality, appearances, stereotypes					
Material		Images of main characters of the comic in preparation, or images of a variety of comic/graphic novel characters, depending on what the aim is					

Preparation and Implementation

The teaching idea is described in Panknin and Wieland's article on teaching the comic Bone (17) and adapted to fit this language level. This teaching idea is meant to be used as a pre-reading activity to prepare the students for further work on graphic literature. The teacher shows the learners the images of the characters in question, being either portraits or scenes from the graphic novel, and asks them to write a brief text of approx. 5-10 sentences on what they see in each of them. Students should include descriptions of outer appearance and personality. After having written their account of what they believe to see in the images, a number of students explain why they believe that the character is the way they describe it and the teacher can ask who interpreted the picture in the same way and who thinks differently. This exercise should show that stereotypes on a visual level come instantly at the first image of a character, but need to be discussed in order to not misunderstand them.

TI 9 – Speech Bubbles

"Speech bubbles"						● ● ○
Age	11-18	**Grade**	5-12	**# of learners**	1-25	**Time** 15-20 min.
Competences trained	Visual literacy, narrative competence, creative writing					
Topics aimed at	Feelings, stereotypes					
Material	Photo copies of comic pages either with original text or with previously cleared speech bubbles.					

Preparation and Implementation

This activity can be conducted with various variations, of which three will be mentioned here. First variation: he teacher, hands the students a comic page with empty speech bubbles and students should interpret the happenings on the page and fill their own text into the bubbles. Second variation: The original text stays on the page and students should add thought bubbles to the panels, making up what characters could be thinking. Variation one and two can also be combined. Third variation: students should conduct variation two various times, but each time try to give the story or the character a different air by applying various modes of speech, such as angry, sad, frustrated, happy et cetera. Subsequently, discussions can be conducted, or the different variations of the comic pages can be pinned up for display in the classroom. The difficulty of this activity can be adapted by choosing more/less difficult comics or graphic novels, however, difficulty being measured by how demanding visual interpretation turns out in order to add suitable text.

4.4.4. Example Literature

EL 10 - Persepolis

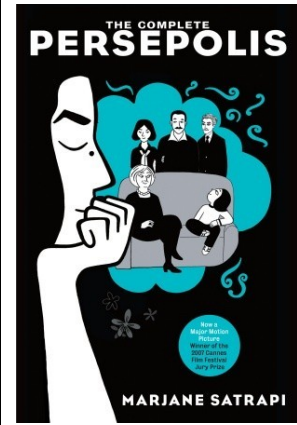| "Persepolis"				
Author	Marjane Satrapi	**Pages**	343	
Genre	Memoir	**Age**	15+	
ISBN	978-0-09-952399-4	**Grade**	9-12	
Content	Persepolis tells the story of a young girl growing up as the daughter of a radical Marxists amidst Iran's Islamic revolution of 1979. It "paints and unforgettable portrait of daily life in Iran and of the bewildering contradictions between home life and public life" (Satrapi blurb).			Fig. 12: Cover_Persepolis (Persepolis)
Story/ Art Review	Applying a rather simple and iconic style of black and white drawings, Satrapi manages to display the contradictions of life not only through words but also through the visual accounts of her life. Begin fairly loaded with captions, this graphic novel gives the reader high narrative support, making it easier to understand the background of the story.			
In the classroom	Persepolis lends its self ideally to work on various topics stated by the curriculum (BMBWF, *Lehrplan AHS* 128) such as migration, friendship, loneliness, stereotypes, social and political issues. Most importantly, cultural and intercultural aspects can be investigated, such as comparing the two worlds Satrapi experiences, the "East" and the "West". It provides various possibilities to give students an insight in other cultures and train their cultural literacy, as this text is written by a member of a culture and society they would normally not be able to look into from such a personal point of view.			

EL 11 – American Born Chinese

<table>
<tr><td colspan="4" align="center">**"American Born Chinese"**</td></tr>
<tr><td>**Author**</td><td>Gene Luen Yang</td><td>**Pages**</td><td>233</td><td rowspan="3"></td></tr>
<tr><td>**Genre**</td><td>Young adult, fantasy</td><td>**Age**</td><td>15+</td></tr>
<tr><td>**ISBN**</td><td>978-0-312-38448-7</td><td>**Grade**</td><td>9-12</td></tr>
<tr><td>**Content**</td><td colspan="3">Jin Wang, Danny and the Monkey King, all three very different characters have the same goal in life, to fit in. Going through numerous personal crises, will they find a way to fit in, will they find themselves, or will they possibly find each other?</td><td>Fig. 13: Cover_American Born Chinese (ABC)</td></tr>
<tr><td>**Art Review**</td><td colspan="4">Simplistic color drawing supports the process of understanding.</td></tr>
<tr><td>**In the classroom**</td><td colspan="4">In order to investigate cultural conflicts and identity, which are the most prominent topics of this graphic novel, students can undertake a panel analysis comparing events from the three different story lines. This way the parallels between the characters become more apparent. Through making hypotheses, identifying perspectives and discussing conflicts of identity students can gain a deeper understanding of this multifaceted graphic novel (Kimes-Link and Steininger 28–33).</td></tr>
</table>

EL 12 – Moby Dick

"Moby Dick"				

|				
Author	Roy Thomas	**Pages**	152	
Genre	Adventure, classics	**Age**	15+	
ISBN	978-0-7851-2384-2	**Grade**	9-12	
Content	Captain Ahab goes on an adventurous sea voyage to hunt the legendary great white whale, Moby Dick. Despite everybody around him warning him, he still presses on toward his destiny.			**Fig. 14: Cover_Moby Dick (MD)**
Story/ Art Review	Visual, rather realistic, adaptation of the classic novel by Melville. Due to the realistic style paired with physical violence, the publisher rates it "Parental Advisory" ("Marvel Illustrated"), or 15+. As the entire story plays on the same vessel, the author constantly changes perspective in order to keep the visual input exciting (Wilson).			
In the classroom	The Series consist of 6 comic book issues, which can also be acquired for online reading on the publisher's website ("Marvel Illustrated"), making it possible to obtain them inexpensively and also read them in class, as the single issues are of suitable length for in-class activities. At higher levels a comparative activity can be conducted, contrasting parts of the original and the visual adaptation. This way students can, for instance, evaluate how the verbal descriptions of people, places and events have been realized in the comics and, hereby, fueling their understanding of multiliteracy and multimodality.			
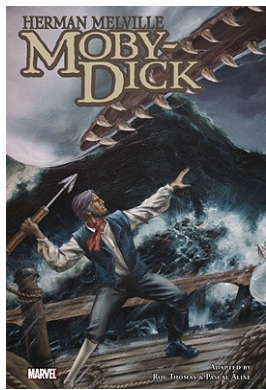
4.5. Level B2 – AHS Grades 11-12

This section will focus on the level B2, which is taught in grades 11-12 in Austrian grammar schools (AHS). Hence, the teaching sequences will be based on the corresponding sections of both the curriculum and the CEFR naming the most important descriptors in order to support the use of pictorial literature at this level. The graphic novel *Snowden* by Ted Rall will serve as an elaborate way to work on the topics of social media and privacy.

Erste lebende Fremdsprache	Hören	Lesen	An Gesprächen teilnehmen	Zusammen-hängend sprechen	Schreiben
9. Schulstufe	B1	B1	B1	B1	B1
10. Schulstufe	B1	B1	B1	B1	B1
11. Schulstufe	B2	B2	B2	B2	B2
12. Schulstufe	B2	B2	B2	B2	B2

Fig. 15: Language Levels_Upper Secondary School (Horak et al. 20)

4.5.1. Introducing *Snowden* by Ted Rall

Curriculum Requirements

As explained, on the basis of the table in Fig. 14, the curriculum requires students to reach level B2 in all areas by the end of grade 12. This requires an even stronger focus on further developing linguistic, pragmatic and socio-linguistic competences by providing more complex communicative activities and situations.

In fact, the curriculum for the upper secondary, grade 11-12, picks up many descriptors used in grades 9-10 but explains the necessity of now implementing a variety of topics, media, situations and structures for communicative purposes. Hence, students should be taught to understand, read, discuss and write ever more complex texts about more abstract and unfamiliar topics (BMBWF, *Lehrplan AHS* 131–33).

EL 13 – Snowden

\"Snowden\"				
Author	Ted Rall	**Pages**	224	
Genre	Non-fiction, politics, biography	**Age**	17+	
ISBN	978-1-60980-635-4	**Grade**	10+	
Content	In this graphic novel, Ted Rall tells the story of Edward Snowden's life, creating an image which has not been shown in the media so far.			Fig. 16: Cover_Snowden (Snowden)
Story/ Art Review	On the one hand, the author uses a very simplistic style and yet, on the other hand, he includes real life images and drawings of such. Also, the format and structure of the book are interesting, as there is no traditional panel structure, but each page seems to be used as one big panel. In order to give his portrait of Snowden credibility, Ted Rall combines a total of 210 sources in order to create this account of Snowden's life, his actions, and the resulting consequences. Hence, it can be considered a story which focuses on various perspectives of the Snowden case.			

Because of the one-panel-page structure of the novel, it is simple to read and lets the reader focus on the content, which in this case is no less demanding than reading a newspaper article on the topic. However, the visuals on each page provide plenty of reading support, mostly making the page look like a frozen TV image of a person making statement or a still image being explained by the author. Due to the above mentioned, this graphic novel poses as a convenient way to introduce a vast and entangled subject matter to students, who are often interested but do not possess the necessary knowledge of the field, or the patience to immerse in it.

Teaching Sequence

Benefits

Due to the importance of social media for young people in today's society, the issue of privacy and public monitoring are of considerable importance. At the same time, these issues are often neglected by the public, especially by youths uttering the frequently-heard comment of not having anything to hide anyway.

Hence, *Snowden* is a suitable graphic novel, to introduce young adults to the delicate issue of privacy and what importance it carries in their lives. The use of graphic literature for this purpose draws on the students' online and everyday experience, as it is designed in the same conjunction of visual and verbal, bringing their visual culture into the equation. This can help the students to relate to the topic sooner, and hereby gain a deeper understanding of what importance it carries for their personal life. Thus, by using a familiar genre can be beneficial to introduce such a delicate topic which young people often decide to neglect.

Furthermore, the graphic novel *Snowden* has only been published in 2015 and the Snowden case itself is still young. Therefore, it is less likely for students to find prefabricated information on this topic online which, together with the students' interest in the topic, could result in highly interesting personal accounts and opinions on the topic.

Overview of Teaching Sequence

Teaching Sequence "Snowden"						● ● ○	
Age	17-18	**Grade**	11-12	**# of learners**	10-25	**Time**	50-70 min.
Skills needed		Reading for information and orientation, stating opinion, find information online, writing reports & essays					
Communicative competences, activities or strategies trained		Overall reading, informal discussion, goal-oriented co-operation, sustained monologue, writing reports & essays, processing text, cooperating, sociolinguistic and pragmatic competences					
Possible topic pools		Privacy, social media, politics, government programs, public surveillance					
Material		Graphic novel *Snowden*, worksheet "B2_Handout" (see Appendix)					

Brief description of preparation and implementation	In order for this sequence to be successful, students should have acquired some knowledge on the topics of social media, the internet, and politics. This sequence consists both of pre-reading and post-reading activities. First, students get together in groups and are tasked to find as much information as they can about Edward Snowden and public surveillance online. Then each group receives 2-3 minutes to present their findings and opinions. A brief discussion follows on the different views of Snowden and his actions. Then students read the graphic novel at home and, in the next lesson, receive the task to write an essay or report on Snowden, by looking for additional information online if necessary and using one of the given prompts on the worksheet.

Descriptors

Full text descriptors can be found in the corresponding CEFR file (*CEFR Scales*) in the Appendix.

In this teaching sequence most communicative activities are applied, as the curriculum prescribes giving equal weight to reception, interaction and production, especially at higher levels, where all skills should have been sufficiently trained to use alternatingly (BMBWF, *Lehrplan AHS* 126).

In particular, this teaching sequence aims at the communicative activities in all three fields, reception, interaction and production. First, the overall written reception as described in B2 (*CEFR Scales* 10) is trained when students independently search online for information on Snowden and in the further course, read the graphic novel.

Secondly, the *spoken interaction*, explained in descriptor *B2.2-5* (*CEFR Scales* 14) as students being able to follow discussions and state their opinion, is trained while discussing the topic, firstly in groups and then in the classroom. While working together to find information on Snowden and discussing what information to give to the class, the learners comply with descriptors *B2.2-3* (*CEFR Scales* 16) for *goal-oriented co-operation*.

Thirdly, stating their opinion verbally, descriptors for *sustained monologue B2.1-3* (*CEFR Scales* 21), and in written form when completing the assignment, descriptors for *reports & essays B2.1-4* (*CEFR Scales* 24), students train their productive skills through working with this graphic novel. Further strategies and competences which are trained are explained in the descriptors for *processing text B2.1* (*CEFR Scales* 26) and *cooperating B2.1-2* (*CEFR Scales* 25).

Obviously, this sequence focuses on students giving their opinion on a topic in different forms, while discussing the issues posed in *Snowden* in the classroom and on paper.

Preparation

Before starting the first activity, the teacher should write different webpages of newspapers, blogs et cetera, such as BBC, CBS, NBC, New York Times, the Guardian, edwardsnowden.com, wired.com, YouTube. onto the board in order to give students a first hint where to start looking. Then the teacher asks a few questions on Snowden to the classroom, aiming at creating a simple cluster on the board, collecting the information on various aspects of Snowden's life. The teacher should take care that various aspects of Snowden's life are mentioned, and, if not, add them. This cluster will be amended and replenished at the end of the lesson. Students should be advised to copy the cluster on a sheet of paper, as reference for their homework assignment and the next lesson.

Implementation

After having finished the cluster on the board, students have an overall idea of who Snowden is and what his case is all about. Now the teacher arranges groups of 3-4 students which are assigned to research on the internet, focusing on one part of the cluster. Specific areas, such as the public opinion on Snowden, will need more than one group researching, as it is a central issue. Students should take notes of what they find in order to give a brief presentation of their findings to the class. For their research, students can use whatever source of information they find online, they should, however, take notes for comparison.

After approx. 20 min., each group receives 2-3 minutes to explain to the class what they have found; each group only adding to what the previous groups have stated, so as not to repeat basic information. Meanwhile, the teacher adds the new information to the cluster if necessary, but in a different color.

A brief discussion follows on the different views on Snowden and his actions. Students are invited to state what they think about him as a person and what he has done. The teacher should indicate the new information on the board and state, that a topic must always be researched before forming an opinion. In a case such as Snowden's, where the public is biased, it is ever more important to apply one's critical media literacy and carefully reflect on what is being said and written in public.

For this reason, students should read the graphic novel, as it is very well researched and as objective as it can be on such a multifaceted issue. Students are tasked to read the graphic novel at home and add more information to the cluster, maybe even adding new branches.

In the next lesson the teacher will ask students to state in a single sentence, what knowledge about Snowden they have newly acquired when reading the novel. Now, in order to form a properly structured opinion on Snowden, public privacy and public surveillance students are tasked to write either a report or an essay as a homework assignment, choosing one of the writing prompts from the handout.

4.5.2. Benefits of Usage at This Level

Ben 10 – Visual Culture Becomes More Accessible

Elsner (56) argues that through modernization and digitalization today's young generation is accustomed to seeing visuals everywhere in their daily life. They even seem to depend on the graphic input when making meaning of written text. This visual culture, also apparent in online social media and many other platforms important to today's youth, can be brought to the classroom through the use of graphic literature (Crane-Williams 15; Hallet 3; Mayer 74). By using this visual culture in the classroom and showing students how to critically assess it, it becomes more accessible to them. Furthermore, young adults train different literacies which are essential for playing and active, shaping role in society, critiquing information, raising questions, analyzing, evaluating and generating own ideas and not being manipulated by, for example, advertisement or propaganda (Elsner and Viebrock 18).

Ben 11 – Approach Delicate Topics

According to Hallet (3), the medium comic can often be seen as a cultural process of visualizing, structuring and making delicate historical experiences, cultural developments or complex social processes. By visualizing such delicate and often abstract topics in graphic form, through a medium which can be worked on in detail without time pressure, the approach becomes easier and more feasible for young learners, not at last due to the connectedness of the medium to their lives (Bakis 3; Crane-Williams 18; Hallet 3). By gaining an easier access to serious topics and events, such as the Holocaust (in *Maus*), homosexuality (in *Funhome*), government (in *Snowden*) or culture (in *Persepolis*), they can be critically interpreted, and the importance and their effect on the reader can be discussed in order to widen the learners' perspective. Hence, the non-"schoolish" medium, comic, can still transfer serious topics without ridiculing them (Elsner 58–62).

Ben 12 – Seldom Prefabricated Material Online

Bakis (3), emphasizes that due to the young age of most graphic literature titles and them not yet being used too frequently in teaching, the chance for students, to find prefabricated material online is very small. She argues that it is especially thrilling to work with unknown graphic novels, as students become much more engaged in writing about them, analyzing them and creating their own opinions about them since they have a hard time finding this material online. Hence, the learning outcome when working with a graphic novel such as *Snowden* is already positively influenced by the book's recent publication date and there being very little to no work done on it online. In the case of *The Common Good,* the situation is even better, as it has not even been published yet.

4.5.3. Teaching Ideas

TI 10 – Define the Term Comic

"Define the term comic" (Bakis 17)						● ◑ ○
Age	15-18	**Grade**	9-12	**# of learners**	2-25	**Time**	30 min.
Competences trained		Multiliteracy, multimodality, thematic development				
Topic aimed at		Medium comic, graphic literature				
Material		Understanding Comics by Scott McCloud p 8-9 (see EL 14)				

Preparation and Implementation

First, the teacher asks students to describe the medium comic in their way and verbalize their understanding of visual literature. After the students have written their definition of comics, it is compared to Scott McCloud's definition from his graphic novel *Understanding Comics.* Students now try to find similarities and differences in their own definition. Through this activity, students should learn that comics include far more aspects than they would have assumed in their initial definition. For further details on this teaching sequence, please consult Bakis' *The Graphic Novel Classroom* (17)

TI 11 – Storyboard

"Storyboard" (Schäfers 24–28)						● ○ ○
Age	12-18	**Grade**	7-12	**# of learners**	1-25	**Time**	30 min.
Competences trained		Narrative competence, creative storytelling, inferring meaning				
Topic aimed at		The gutter				
Material		A3 paper, photocopy of the comic page in question, glue				

Preparation and Implementation

A total of 5-10 consecutive panels, on 1-2 comic pages, is copied from the comic book or graphic novel which is being read. These panels are cut out and glued to the A3 paper in 2 columns. Between each panel, there must be at least space for two lines of text (see Schäfers 26 for the design). Students should then fill in the gutter by writing down what they believe happened in between the panels. A follow-up activity could be to draw additional panels or continue the story in written form.

TI 12 – Cover Interpretation

"Cover interpretation"						● ● ○
Age	15-18	**Grade**	9-12	**# of learners**	1-25	**Time** 50 min.
Competences trained	Visual literacy, cultural competences, creative writing					
Topic aimed at	Visual analysis, learner motivation					
Material	Webpage: "www.goodreads.com"					

Preparation and Implementation

This activity can either be used in class, taking up an entire lesson, or as home assignment. However, the teacher, together with the students, needs to go to the homepage of www.goodreads.com and show them how to create an account. The teacher should also tell the students what can be done on this page (reading list, info on books, et cetera). Students are then tasked with a search for five graphic novels which they find intriguing or interesting and that are unknown to them. Then students should write a short text including an interpretation of the cover, its text and its visual, and a prediction of the books content. The length of these texts depends individually on the language level of the learner group. Follow up activities could be, the students compare and find students with the same books discuss their ideas and print a picture of the cover and pin it up in class together with the created texts.

4.5.4. Example Literature

EL 14 – Understanding Comics

<table>
<tr><td colspan="5" align="center">"Understanding Comics"</td></tr>
<tr><td>Author</td><td>Scott McCloud</td><td>Pages</td><td>215</td><td rowspan="4">
Fig. 17: Cover_Understanding Comics (UC)</td></tr>
<tr><td>Genre</td><td>Comic theory</td><td>Age</td><td>15+</td></tr>
<tr><td>ISBN</td><td>978-0-06-097625-5</td><td>Grade</td><td>9+</td></tr>
<tr><td>Content</td><td colspan="3">In his most famous Comic book, McCloud elaborates on the many ways how comics work, shedding light on most aspects that one can think of. Starting at the basics such as the history of comics, he goes over the visual and the verbal aspects and helps readers to understand the medium of comics.</td></tr>
<tr><td>Story/ Art Review</td><td colspan="4">The most interesting aspect in this book is the self-implementation of the
author as the narrator, again posing as the protagonist who leads the reader through the process of understanding visual literature. Combining uncountable different styles and methods, McCloud manages to create a highly intriguing work of comic art.</td></tr>
<tr><td>In the class-room</td><td colspan="4">Being a graphic novel on graphic novel theory, this book has been often used for analysis, and suits this purpose perfectly, as it can be used for many different age groups, and every type of comic. Teachers can either use single pages to teach isolated aspects of comic theory, or conduct a more thorough reading project, where students read the entire comic, gaining a firmer grasp on the various aspects hidden in comics and graphic novels. Class projects, where each student is assigned one such aspect and prepares a short presentation on it, can be conducted, for instance, before reading a demanding graphic novel. A very thorough elaboration on teaching McCloud in a high school setting can be found in Bakis' The Graphic Novel Classroom (14–31).</td></tr>
</table>

EL 15 – The Common Good

<td colspan="5">**"The Common Good"**</td>				
Author	Stefan Gutternigh	**Pages**	17	
Genre	Satire, politics, cyberpunk, society,	**Age**	16+	
ISBN	978-3-200-05709-8	**Grade**	10+	
Content	The story at hand plays in Vienna, 2035, depicting a confrontation between a young female government agent, Cindy Caruso, and a young male citizen, Mr. Berger. Society is dictated by a government controlling every situation of life and it seems like there is no way out.			**Fig. 18: Cover_The Common Good (TCG)**
Story/ Art Review	<td colspan="4">The comic is drawn in black and white, contributing to the melancholic mood of the dystopian future portrayed. The author seems to put much focus on facial expressions, hence the details, and only in very few panels on the actual surrounding, creating a specific visual focus in each panel.</td>			
In the class- room	<td colspan="4">As the center of attention lies on the conversation between the two protagonists, and seldom in their actions, this comic lends itself to TI – 15 (Out of Context). Before reading the entire comic, the teacher could give students selected pages with only some speech bubbles containing text. The rest of the speech bubbles needs to be filled, inevitably leading to discussions in the classroom. To be more specific, most issues dealt with in this comic, such as the use of smartphones, being watched and controlled by the government at all times or being forced to do something by authorities are of high socio-political importance, and young people might react emotionally.</td>			

EL 16 – The Complete Maus

<table>
<tr><td colspan="5" align="center">"The complete Maus"</td></tr>
<tr>
<td>Author</td>
<td>Art Spiegelman</td>
<td>Pages</td>
<td>295</td>
<td rowspan="3"></td>
</tr>
<tr>
<td>Genre</td>
<td>History, autobiography</td>
<td>Age</td>
<td>16+</td>
</tr>
<tr>
<td>ISBN</td>
<td>978-0-14-101408-1</td>
<td>Grade</td>
<td>10+</td>
</tr>
<tr>
<td>Content</td>
<td colspan="3">In this autobiography, Art Spiegelman tells the breathtaking story of how his family struggled through pre-war time in Poland and later survived incarceration in Auschwitz during the Holocaust.</td>
<td align="center">Fig. 19: Cover_MAUS
(MAUS)</td>
</tr>
<tr>
<td>Story/ Art Review</td>
<td colspan="4">Using a very simplistic black and white style, Spiegelman backgrounds the visuals and foregrounds the topic dealt with. Furthermore, the different nationalities are depicted in form of animals, Jews as mice, Germans as cats, Poles as pigs and Americans as dogs, leaving much to be interpreted on a metaphorical level.</td>
</tr>
<tr>
<td>In the classroom</td>
<td colspan="4">Due to the sensitive topic, teachers need to carefully prepare the use of this graphic novel, however, not be deterred by it. Being an autobiographical, visual account of a part Austrian's history, which is seldom really talked about, this book can give insight on how the situation was for people like Vladek Spiegelman, Art's father. Hereby, students cannot only be taught comic style and use of metaphors or symbols in a language or art setting, but also topics such as war and holocaust in the history classroom. For further accounts on holocaust comics in the classroom, see Hofer's thesis on The complete Maus, or find many teaching resources online, as this novel has been much taught in schools.</td>
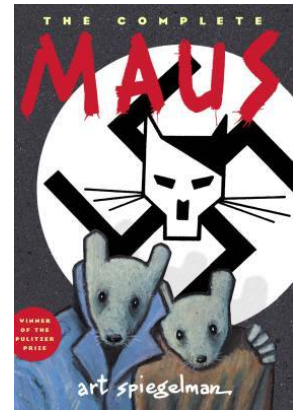</tr>
</table>

4.6. Level C1 – Adult Education

Language level C1, already the first step of mastery in the CEFR, is not taught in secondary schools anymore. However, adult education centers such as the VHS (Volkshochschule), WIFI Österreich, Sprachenzentrum of the University of Vienna or the British Council Österreich, offer courses aiming at level C1. As there are no publically accessible curricula explaining the precise aims of the courses, this section will work solely with the descriptors from the CEFR.

The graphic novel *Der Ursprung* by Marc-Antoine Mathieu will serve to address issues such as society & poverty but most importantly, as a base to discuss self-discovery and the meta level between comics and reality.

4.6.1. Introducing *Der Ursprung* by Marc-Antoine Mathieu

Curriculum Requirements

As has been noted, this level is not taught in the AHS anymore, but in special courses at language schools or institutions. As these courses are mostly aimed at passing a specific test or at dealing with selected topics, such as business, the implementation of comics and graphic novels is difficult (*VHS-Coursbook*).

Hence, this teaching sequence is not aimed at a particular classroom. However, then again, language courses at, for instance, university would be a suitable environment to try out this teaching sequence. Therefore, this section will use solely the CEFR descriptors as a theoretical base. Although the level is not taught in secondary school anymore, the activities will still show grades such as "9+" meaning, that these activities can be used at any age above grade 8, as most teaching ideas can be implemented at some point in upper secondary school and are merely adapted to suit levels C1 and C2.
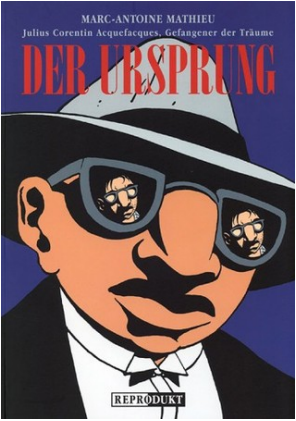
EL 17 – Der Ursprung

<table>
<tr><td colspan="5" align="center">**"Der Ursprung"**</td></tr>
<tr>
<td>**Author**</td>
<td>Marc-Antoine Mathieu</td>
<td>**Pages**</td>
<td>42</td>
<td rowspan="3"></td>
</tr>
<tr>
<td>**Genre**</td>
<td>Fiction, philosophy, dis-topia</td>
<td>**Age**</td>
<td>16+</td>
</tr>
<tr>
<td>**ISBN**</td>
<td>9-783931-377281</td>
<td>**Grade**</td>
<td>10+</td>
</tr>
<tr>
<td>**Content**</td>
<td colspan="3">JC Acquefacques lives in a macabre and dark world, when suddenly his view of this crowded world becomes expanded and his beliefs of what the universe is are shattered.</td>
<td>Fig. 20: Cover_Der Ur-sprung (DU)</td>
</tr>
<tr>
<td>**Story/ Art Review**</td>
<td colspan="4">Mathieu creates a self-reflecting comic game targeting and playing basic philosophical questions of where we are from, and where we will be going to (Grünewald 57). A monochrome color scheme without shades of grey and a basic drawing style, underline the feeling of what it would be to live in such a dark and two-dimensional world.</td>
</tr>
</table>

Although being in German, the comic *Der Ursprung* can be implemented in the EFL classroom at this level, as the words are not the main trigger of questions and discussions, but the visuals and what the author tells us through them. Hence, the first part of the activity will rely on the visuals and what feelings and ideas they provoke in the students.

Being the first of four comics in the series *Julius Corentin Acquefacques, Gefangener der Träume,* the teacher has the chance to arouse the students interest for the character and the story's outcome, providing many opportunities for profounder discussions and tasks.

Teaching Sequence

Benefits

Due to its length of only 42 pages, this comic can easily be worked with and read directly in class, making it possible to use such a philosophical comic at all for teaching, as questions can be discussed as soon as they come up. Since this is very often the case with the comic at hand, teaching with it will undoubtedly lead to a stimulated

teaching session as students might have different theories and predictions of the plot and themes.

Said animation of the students will most likely trigger social interaction and provide ground for discussions, being the basic idea of this teaching sequence.

Overview of Teaching Sequence

Teaching Sequence "Der Ursprung"					● ● ○			
Age	17+	**Grade**	11+	**# of learners**	10-25	**Time**	90-100 min.	
Skills needed			Visual literacy, critical media literacy, goal-oriented cooperation					
Communicative competences, activities or strategies trained			Visual literacy, critical media literacy, conversation, informal discussion, sustained monologue, cooperating					
Possible topic pools			Politics, dystopian society, philosophy, ethics					
Material			Comic *Der Ursprung,* panels from "C1_Handout" (see Appendix)					
Brief description of preparation and implementation			TI 16 "Out of Context" is applied here. First, the teacher pins up the cut-out panels from the handout around the classroom, students then walk around in groups of three, trying to make sense of the images and taking notes. Then each panel is discussed and ideas are compared. Next, the Comic is read together in class, and the panels are discussed in context, the ideas are reevaluated. After finishing the comic, students are asked to make predictions of the further outcome of the story in groups.					

Descriptors

Through the interpretation of visuals out of context, the clarification of their meaning and insertion back into the context, supports the development of visual literacy and critical media literacy. Further linguistic activities and strategies, conversation, informal discussion, sustained monologue, cooperating, are described by the CEFR. Full text descriptors can be found in the corresponding CEFR file (*CEFR Scales*) in the Appendix.

Whenever students discuss images or ideas in this teaching session, they will train *conversation*, descriptor *C1.1* (*CEFR Scales* 13), and *discussion competences*, descriptor *C1.1* (*CEFR Scales* 14), on level C1, explained as flexible and effective language use and being able to contribute to emotional, abstract, complex and unfamiliar topics and follow without problems.

Furthermore, these activities will nurture the students' ability to *sustain a monolog* while describing and narrating complex issues, in a clear and detailed manner, as specified in descriptor *C1.1-2* (*CEFR Scales* 21). In addition, cooperation among students is essential, as the comic is deciphered and understood together as a class, whereby every student relates their own ideas and interpretations to those of their colleagues, which is described as cooperative strategy at level C1, descriptor C1.1 (*CEFR Scales* 25).

Preparation

The teacher needs to make sure that the panels, cut out from the handout, are spread around the classroom in a random order. Page and panel number should not be visible. Best to fold them over, as they will be needed thereafter. Otherwise, this activity needs no further preparation but the students' skill of interpreting images and discussing abstract ideas.

Implementation

After having prepared the classroom, the teacher gives the students the instructions to walk around in groups of three and look at each panel, while taking notes on whatever ideas, predictions, prejudice and explanations come to mind. This will take around 10-15 minutes. Next, the teacher points at each panel and asks for a brief account of what students believe to have deduced from it. Students should make sure to keep the notes they had taken for comparison later in the session.

The teacher now takes down the images and puts them on the table, asking students to put them in order as best they can. The students' opinion on some of the images might already change at this point. It is essential that the teacher points out importance of context when making meaning from images.

The next, step is to read the comic together in class telling students to go step by step and always stop at the indicated page number, 6,11,15,19,24,29,33 and 39, which the teacher should note on the board. These pages represent some of the key moments

and turning points of the story where interesting questions might come up and need to be discussed. At the end of the comic, the overall impression and the students' understanding of the story addressing the comic meta level between fiction and reality needs to be pointed out by the teacher.

As a final task, students are assigned to make predictions on the plot of the sequel comics, including what might happen with the protagonist and his view of the universe, and how his world might develop.

4.6.2. Benefits of Usage at This Level

Ben 13 – Can Be Read in Class

Texts which are suitable for this language level are often too complex or too long to be read in class. However, as graphic novels combine various literacies, they lend themselves for equally demanding discussions or tasks but can be read much faster. Hence, pictorial literature, such as most of the titles described in this thesis, can be read in total or at least chapter per chapter during class. At lower levels, this fuels learning and optimizes the reading process, as the teacher can instantly clarify problem spots before these affect reader motivation (Bakis 2).

Ben 14 – Stimulated Teaching Sessions

The benefit of being able to read graphic novels in class makes the text and the topic under consideration more present, leading to more stimulated teaching sessions, not at last due to the multichannel input which learners receive. For this reason, graphic literature is more likely to trigger discussions and processes which promote multimodal and multiliteracy learning (Bakis 3; Elsner et al. 7; Crane-Williams 18). Furthermore, at this level, the CEFR emphasizes the "distinction of styles" (*CEFR Scales* 6) with regards to written reception, with graphic novels suitably offering new styles in visual and written input.

Ben 15 – Trigger social interaction

As social interaction weighs heavier than other competences in the development of this level (*CEFR Scales* 28–33), comics and graphic novels are an ideal teaching to fulfill the requirements for level C1. As mentioned above, pictorial literature is more likely to stimulate teaching sequences, not at last by giving the students common visual

ground on which to conduct this interaction (Bakis 3; Crane-Williams 18; Elsner et al. 7).

4.6.3. Teaching Ideas

TI 13 – "Think Before You Ink"

"Think before you ink" (James Sturm qtd. in Bakis 14)						● ● ◐
Age	14+	**Grade**	9+	**# of learners**	10-25	**Time** 50 min.
Competences trained		Visual literacy, fluency, propositional precision				
Topic aimed at		Description, formulating abstract ideas				
Material		Black board, A3 paper				

Preparation and Implementation

This activity was taken from James Sturm (qtd. in Bakis 14) and aims at engaging "students in learning about how to use pictures to communicate" (Bakis 14) and, as a consequence, train visual literacy. Bakis explains the activity as follows: First, the students get together in groups, then one person is chosen to leave the room. Now each group receives a scenario, such as "a blind man mowing his lawn while his seeing-eye dog relaxes in a hammock" (14) or "a hippie fish protesting a polluted lake" (14). Each group is now tasked with drawing their scenario on the A3 sheet of paper, or on the black board. The person which was elected to leave the room will try to describe their team's drawing, and the group whose member comes up with the most accurate description of the drawing wins. In order to influence difficulty, the time factor and the scenarios can be adapted (14).

TI 14 – Cartoon Dictation

"Cartoon dictation"						● ◑ ○
Age	14+	**Grade**	9+	**# of learners**	5-25	**Time**	15-20 min.
Competences trained		Visual literacy, critical media literacy				
Topic aimed at		Any topic possible				
Material		Blank paper				

Preparation and Implementation

The teacher chooses a comic strip which, if they like, can be used for further critical work after this activity. The first part of the activity consists of the teacher describing to the students what he/she sees in the comic strip and reading out any text in the panels. The students now should draw what they hear, as accurate as they can. The comic strip should clearly not be too simple. Due to the language level, it should include abstract components, changes in perspective and/ or the teacher can circumscribe what they see in order to make it more difficult. The second part of the activity is to let students get together in groups and compare their drawn interpretations of the dictation. The aim is for students to understand that there are many different visual images to what one person describes, hereby promoting their critical media literacy. A variation could be to let students write a brief but thorough description of what they see in an image and hand it to a partner, who then has to draw it, and so on. After several handovers the message will be distorted, again showing how interpretation of visuals and text influence the message.

TI 15 – Out of Context

"Out of context"							● ○ ○
Age	15+	**Grade**	10+	**# of learners**	10-25	**Time**	20-30 min.
Competences trained			Narrative competence, visual literacy, conversation, critical media analysis				
Topic aimed at			Critically interpreting visuals				
Material			Photocopies of different scenes from the comic or graphic novel				

Preparation and Implementation

In order to teach students to critically interpret images which have obviously been taken out of context, the teacher uses single panels from a graphic novel. The captions and speech bubbles can be deleted if necessary, making the activity more difficult and interesting. These panels, which can either be chosen with regards to a certain issue of the novel or just at random, making the activity more difficult, are hung up around the classroom. Students then move around the classroom in small groups, discussing the images and noting down their ideas and interpretations.

This happens before reading the novel. Hence, students should try to infer meaning, predict issues dealt with in the story and describe characters. However, it can also be used as a while-reading activity, using panels from later in the book, foreshadowing possible issues or events. Nevertheless, this done without the context of the page, leaving the students with the need of interpreting the images. Expectations and inter-pretations can be noted down and later compared with the actual course of the story. As a post-reading activity, this can show students how ambiguous images can become when visual and verbal context are deleted, making for intriguing discussions.

4.6.4. Example Literature

EL 18 – V for Vendetta

<table>
<tr><td colspan="5" align="center">"V for Vendetta"</td></tr>
<tr>
<td>Author</td>
<td>Alan Moore</td>
<td>Pages</td>
<td>288</td>
<td rowspan="3"></td>
</tr>
<tr>
<td>Genre</td>
<td>Dystopian, political</td>
<td>Age</td>
<td>15+</td>
</tr>
<tr>
<td>ISBN</td>
<td>978-1401208417</td>
<td>Grade</td>
<td>9+</td>
</tr>
<tr>
<td>Content</td>
<td colspan="3">The story takes place in England, in dystopian setting where the entire society has collapsed after war. The protagonist, V, is on a mission to take down the fascist leaders of the country and liberate society and is, herein, accompanied by a young girl, Eve, who he saved previously.</td>
<td align="center">Fig. 21: Cover_V for Vendetta (VfV)</td>
</tr>
<tr>
<td>Story/ Art Review</td>
<td colspan="4">Both in the character development and the art, the characters' feelings are thoroughly and vividly depicted, taking the reader even further into how it would feel to live in such a society. In general, the story and the art work are rather dark, thereby stressing the dystopian character of the book.</td>
</tr>
<tr>
<td>In the class-room</td>
<td colspan="4">The book is not well-suited for use as a first-time graphic novel, as there are a lot of elements, both visual and in the plot, which could hinder both the reading and teaching success. <i>V for Vendetta</i> can be used to let students discuss about their own freedom and how it would be to live in a totalitarian fascist society. Furthermore, students could undergo a thorough character analysis, especially discussing the question whether V is an anarchist or a freedom fighter. This could lead to students writing papers comparing and contrasting certain issues of the book. If time permits it, a comparative analysis of book vs. movie could be conducted (Ma).</td>
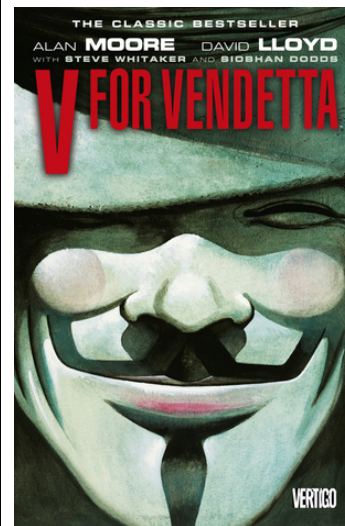</tr>
</table>

EL 19 – Funhome

"Funhome"			
Author	Alison Bechdel	**Pages**	232
Genre	Tragicomic, autobiographical, coming of age, coming out	**Age**	16+
ISBN	978-0-618-87171-1	**Grade**	11+
Content	Alison Bechdel tells her personal story, reflecting on her relationship with her family, especially her father. After coming out as a lesbian, she finds out that her father, who dies only a few weeks later, was gay. She now begins to unravel the mysteries of her past, finally gaining a deeper understanding of her ever distant father.	 **Fig. 22: Cover_Funhome (FH)**	
Story/ Art Review	Bechdel focuses on highly detailed surroundings and backgrounds in her surroundings making for rich visual input. As it is an account of her past, told by her in captions, the book comes with a fair amount of text, often overloading the page.		
In the classroom	Due to sexuality being a central topic, expressed both explicitly and implicitly, the target classroom should be determined carefully. Other than that, the book deals with many interesting topics, such as family relations, society, coming out, and intertextuality. Most of the teaching ideas in this thesis can be applied to this graphic novel but, especially, character analysis could lead to interesting insights. Furthermore, an intertextual analysis can be conducted, tasking students with researching the background of one or more books mentioned in the story and how they relate to the plot.		

EL 20 – Hark! A Vagrant

<table>
<tr>
<td colspan="5" align="center">"Hark! A Vagrant"</td>
</tr>
<tr>
<td>Author</td>
<td>Kate Beaton</td>
<td>Pages</td>
<td>166</td>
<td rowspan="3"></td>
</tr>
<tr>
<td>Genre</td>
<td>Satire, history</td>
<td>Age</td>
<td>16+</td>
</tr>
<tr>
<td>ISBN</td>
<td>978-1-77046-060-7</td>
<td>Grade</td>
<td>11+</td>
</tr>
<tr>
<td>Content</td>
<td colspan="3">Beaton takes the reader on an amusing trip through history and literature, lampooning famous authors and historical and political figures.</td>
<td>Fig. 23: Cover_Hark! A Vagrant (HAV)</td>
</tr>
<tr>
<td>Story/ Art Review</td>
<td colspan="4">Simple caricature and a focus on facial expressions packed into comic strips of mostly half to one page length.</td>
</tr>
<tr>
<td>In the classroom</td>
<td colspan="4">Being satire on a sophisticated language level, reading this comic book will contribute to developing the understanding of colloquialisms, idioms and various registers, described as a characteristic for level C1 by the CEFR (CEFR Scales 29). In the classroom, this book can be used to discuss the funniest strip or to discuss why jokes are made about that specific person or event, taking up on the critical view satire often takes on politics and history. Furthermore, activities such as the making of a comic strip from the cover of a book, entirely ridiculing the content, as Beaton does if often throughout Hark! A Vagrant. Alone the interpretation of the cover could encourage discussion.</td>
</tr>
</table>

4.7. Level C2 – University

Proficiency level C2, is the second step of mastering a language, according to the CEFR and is taught in adult education or the university sector. This section aims at introducing comics and graphic novels which can be used in all of these areas of education. In particular, the graphic novel *Economix* will serve as an example to portrait a possible implementation of pictorial literature at this level of linguistic prowess.

4.7.1. Introducing *Economix* by Michael Goodwin

Curriculum Requirements

Similar to level C1, the second part of language mastery, C2, is taught at multiple different institutions and in many classrooms with differing curricula as many different foci can be laid. Hence, this sequence intentionally introduces a graphic novel with can be applied on various levels and in various classrooms at this specific level.

Economix is applicable from level B2-C2, however, depending on how much of the novel is used for teaching. It ca be used at grade 12, for instance, if only some panels, pages or chapters are used. In full length, this graphic novel would require level C2, and a certain amount of motivation to learn about economics, for full comprehension. Subsequently, university courses would be the setting to use *Economix*; either in language courses, using single chapters, as the focus would be laid on the visuals and the language, or in economics courses, looking at the entire graphic novel and concentrating on the content. Given these points, the teaching sequence for C2 will, similar to level C1, focus on the CEFR as a theoretical base, and in this case also greatly on the multiliteracy theory.

EL 21 – Economix

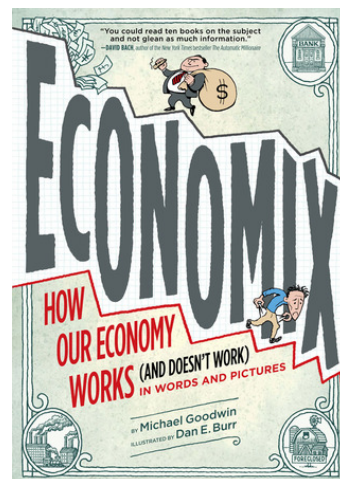| "Economix"				
Author	Michael Goodwin	**Pages**	304	
Genre	Nonfiction, economics, history, politics, theory	**Age**	18+	
ISBN	978-0-8109-8839-2	**Grade**	12+	
Content	Combining the theories and accounts of many of history's great economists, Goodwin manages to illustrate "how economy works (and doesn't work) in words and pictures"(Goodwin subtitle), from the 17th up to the early 21st century. This graphic novel describes the development of economy and how it got to be as we know it today.			Fig. 24: Cover_Economix (Eco)
Story/ Art Review	Similar to Scott McCloud, Goodwin graphically implements himself into the story as narrator, showing up from time to time. In caricature technique, he manages to portray famous personalities, bringing the novel to life as if one was watching a documentary. Furthermore, Goodwin applies a simplistic drawing style, making the abstract nature of economics more feasible yet, wherever necessary, pays high attention to detail to lay special focus on central aspects of an issue.			

Teaching Sequence

Benefits

Regarding the advantages this graphic novel grants both teacher and student, it can be said that all benefits mentioned in section 4.7.2 come into play. Firstly, this book can be used in various different settings, as mentioned above, from different language levels to a variety of angles of examination. Moreover, many different critical approaches can be chosen, focusing on either specific issues or personalities portrayed in the novel, or the manner in which this is conducted. Furthermore, pictorial literature at this level of language proficiency and topic knowledge comes as a welcome variety to both students and teachers, as the usual texts used in class are often highly verbose

and abstract. Hence, this non-"university" medium can be more pleasurable for both sides and hence, making learning and teaching seemingly effortless.

Overview of Teaching Sequence

Teaching Sequence "Economix"						● ● ◑	
Age	17+	**Grade**	12+	**# of learners**	10-25	**Time**	90 min.
Skills needed		Visual literacy, multimodal literacy					
Communicative competences, activities or strategies trained		Visual literacy, describing verbally and visually, creative writing, linguistic range, control and flexibility					
Possible topic pools		The teacher can give certain abstract terms/concepts from any chosen field, or let students choose themselves.					
Material		Either the entire graphic novel *Economix*, or copies of selected pages					
Brief description of preparation and implementation		First, the teacher lets students skim through the graphic novel letting students get to know it. Then, in groups of three, learners are tasked with finding 10-15 pages or panels in which an abstract concept is explained and the explanation is supported graphically. In a further step, students should analyze which techniques the author uses to clarify abstract issues. Five techniques should be collected. As a final step, the group should find an own abstract, process, term or concept and describe it, visually by using one of the five collected techniques. The results are then discussed in the class.					

Descriptors

As noted earlier, this section focuses on the CEFR and the multiliteracy theory as base concepts. Full text descriptors can be found in the corresponding CEFR file (*CEFR Scales*) in the Appendix.

To begin with, the CEFR contributes descriptions for the relevant language activities of reading, spoken interaction and written production on level C2 (*CEFR Scales* 6).

These state, that the learner can understand and decipher virtually every abstract and complex literary work, can effortlessly discuss it, and, furthermore, can write about such abstract and complex topics in a suitable style conveying also "fine shades of meaning" (*CEFR Scales* 6). These are the basic activities which are trained in the teaching sequence at hand, when students try to find, discuss and apply the different techniques used by the author.

However, the success of this teaching sequence for students, is to be found in the details and thus in students' linguistic competences of range, control and flexibility. These qualitative aspects of language are described by various descriptors on *linguistic* and *vocabulary range, vocabulary* and *orthographic control* and the pragmatic aspect of *flexibility* (*CEFR Scales* 27–30). In a nutshell, learners should either strive for or already be capable of applying a wide range of linguistic items which they can use to reformulate "ideas in differing linguistic forms" (*CEFR Scales* 7).

Above all this stands the capability of students to read images, understand visual and verbal cues and combine these to make sense of abstract concepts. Hence, visual literacy is of the essence and is thoroughly trained both receptively and productively helping students to understand and also produce text in a multiliteracy manner.

Preparation

No special preparation is needed to conduct this teaching sequence, as students are most likely sufficiently familiar with the topics dealt with in the graphic novel in order to work with them visually. Nor do the students need any preparation in how to create visual text, as the first steps are of analytical nature, where students can gain enough insight in order to try themselves in the field of visual storytelling.

Implementation

To begin with, the teacher splits up the classroom in groups of three and tells the students, that not the entire graphic novel needs to be read now, but only skimmed trough in order to get an overview of its content, structure and character in general. After 5-10 minutes, the teacher explains that 10-15 pages or panels, describing an abstract idea or concept with visual and verbal support (see "C2_Examples" in the Appendix), should be collected. This step will probably take around 15 minutes, depending on how far students are accustomed to visual literature.

In the next step, students should analyze their findings and attempt to find 5 different techniques which the author applies in order to simplify and clarify abstract notions. The three example panels in the "C2_Examples" section of the Appendix show such techniques. The first being a juxtaposition of a map filled with visuals and one filled with words, describing the causal relationship of slavery and economy. The second combines a verbal definition of an abstract concept, supported by characters carrying out actions further clarifying this definition. The last example shows the author, visually as the narrator, looking at a huge machine made up of synergizing parts, labelled with abstract economic terms, visualizing the larger abstract concept of money supply.

Now the teacher can decide whether random topics should be chosen by the students or whether the teaching sequence should serve an overarching thematic goal. To be more specific, the students should either chose an abstract idea or concept from a selection provided by the teacher, or come up with own ideas. The task is for students to choose one of the five techniques which they have previously discovered in the graphic novel, and try to apply it to their chosen idea. The aim should be to create a multilateral and simplified explanation of an abstract concept, showing students the power of visuals.

The results can then be discussed in class, comparing ides and techniques and demonstrating the various methods which can be applied when combining visual and verbal literacy.

4.7.2. Benefits of Usage at this level

Ben 16 – Variety of Possible Critical Approaches

As mentioned at level B1, pictorial literature provides a variety of styles, topics and titles to further linguistic development. At this level, however, learners aspire to gain mastery in all, linguistic, sociolinguistic and pragmatic competences, by focusing further on the qualitative dimension of language development (*CEFR Scales* 27–33). This can be achieved by fostering critical literacy in a variety of subject matters. With graphic novels, teachers have the possibility to address many different critical literature approaches such as text analysis, genre studies, source studies, historical approach, biographical approach, philosophical approach, formalist approach, archetypical approach, feminist approach, reader response and cultural studies such as postmodernism, popular culture or postcolonial studies (Guerin), by applying one title.

Ben 17 – Non-"Schoolish" Medium

The above-mentioned possibilities for different approaches to criticism work especially well with comics and graphic novels as this is a non-"schoolish" medium, but even more, at university, where pictorial literature is used even less than in schools. Strikingly, this medium scores as an especially non-"university" medium. I have experienced this, and the adherent positive effect on the learning environment through pictorial literature, myself in the university context and must say, that those courses were more pleasurable for students to attend and also for the professors to teach. At the same time, these courses still met all the curricular demands (Elsner 58; Bakis 4).

Ben 18 – Pleasurable for the Teacher

Last but not least, as mentioned above, the benefit of graphic novels also being fun for teacher to use in the classroom cannot be forgotten. Aside from all the scientific texts which need to be read in order to further linguistic, sociolinguistic and pragmatic development, graphic novels are a welcome variety not only for learners, but also for the teacher (Bakis 4).

4.7.3. Teaching Ideas

TI 16 – Many Ways to Tell a Story

"Many ways to tell a story"						● ● ○
Age	16+	**Grade**	10+	**# of learners**	1-25	**Time** 50+ min.
Competences trained		Visual literacy, narrative competences				
Topic aimed at		Analyzing comic form, reinventing an existing comic				
Material		Handout for TI 17 (see Appendix)				

Preparation and Implementation

The idea and the examples for this exercise were taken from *99 ways to Tell a Story* by Matt Madden, in which he shows how one story of eight panels (see Appendix Handout for TI 16), can be put into various different styles. The handout also shows three further examples, each with a different point of view and narrating style. By giving the headlines of the different styles which Madden uses, such as "Monologue" (4), "Voyeur" (12), "Tense" (26), "Photocomic" (38), "Refraiming" (70), "Inking outside the box" (72), "Superhero" (90), "No Pictures" (126), students can be prompted to reinvent the story creatively. In his book, Madden comes up with dozens of further style variations which can be used for the activity itself, or just serve as examples. Students should now draw/write the comic on a new page, fitting the prompt they received. This formalist exercise is a fun way to gain a broader view on comic style, perspectives, and many narrative aspects, such as narrative mode, panel transition and closure.

TI 17 – Translation Analysis

"Translation analysis"						● ● ○
Age	18+	**Grade**	12+	**# of learners**	1-25	**Time** 40-50 min.
Competences trained		Critical media analysis				
Topic aimed at		Translation, cultural differences				
Material		Graphic novel either in two languages, or photocopies of the translated Comic				

Preparation and Implementation

Ruck and Weger (115) describe this approach as "Übersetzungskritisch" and explain that on the basis of this, students can learn to critically assess comics which have been translated and assess whether the message has been altered, and if yes why so. Virtually any comic or graphic novel can be used for this exercise, as the aim is to compare the two versions on a semantic level and point out differences. Whenever students find occurrences of false or altered text, then these examples can be written on the board and discussed. It is essential to also regard the context, the prescribed size of the captions and bubbles and cultural meaning of proverbs or sayings, as these factors can lead to a new text differing from the original.
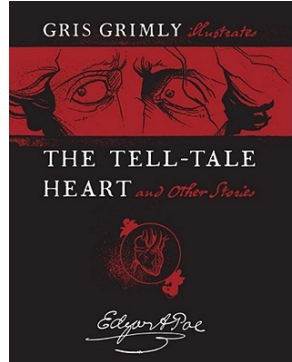
TI 18 – Panel Analysis

"Panel analysis"						● ◑ ○
Age	16+	**Grade**	10+	**# of learners**	1-25	**Time** 30 min.
Competences trained		Narrative competence				
Topic aimed at		Intercultural, history, characters, plot, et cetera.				
Material		Panel analysis grid, photocopies of the page in question				

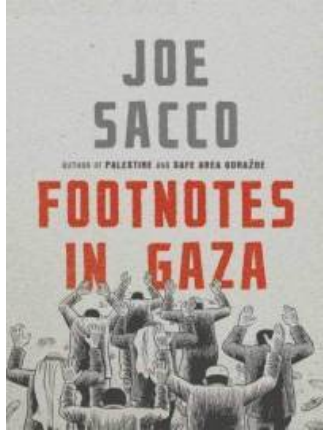**Preparation and Implementation**

This teaching idea is taken from a teaching sequence on *The American Born Chinese* (Kimes-Link and Steininger 32) and, in that context, is aimed at analyzing intercultural aspects in a specific situation. However, the idea of panel analysis can be applied to address any issue of the story. The only material needed is a analysis grid which consists of a table, with each panel cut out from the photocopies, having its own column and each line asking for different details, such as characters, shot tape, foreground, background, details, facial expressions, and the effect of these, taken from Kimes-Link and Steininger (32). Other aspects, such as symbols, actions et cetera can be added in order to shift the focus of the analysis. This exercise, however, cannot be seen as a stand-alone activity, as it is merely preparation for further work in form of discussions, essay writing, presentations et cetera.

4.7.4. Example Literature

EL 22 – The Tell-Tale Heart

<table>
<tr><td colspan="5" align="center">**"The Tell-Tale Heart"**</td></tr>
<tr>
<td>**Author**</td>
<td>Edgar Allan Poe, Gris Grimly</td>
<td>**Pages**</td>
<td>27</td>
<td rowspan="4">
Fig. 25: Cover_The Tell-Tale Heart (TTTH)</td>
</tr>
<tr>
<td>**Genre**</td>
<td>Comic short story, horror, Adaptation</td>
<td>**Age**</td>
<td>16+</td>
</tr>
<tr>
<td>**ISBN**</td>
<td>978-1-4169-5026-4</td>
<td>**Grade**</td>
<td>10+</td>
</tr>
<tr>
<td>**Content**</td>
<td colspan="3">The comic tells the story of a mad house keeper who killed his old master over his pale white eye and in the further course tries to conceal the crime but is betrayed by the old man's heart.</td>
</tr>
<tr>
<td>**Story/ Art Review**</td>
<td colspan="4">Grimly created an apt adaptation of Poe's short story, by adding visual developing and showing the madness of the character in such a vivid way that it is hard to read the text and not merely follow the images. Not following any panel structure and alternating text and images, it often becomes confusing to follow the intended course on a page.</td>
</tr>
<tr>
<td>**In the classroom**</td>
<td colspan="4">This comic book should serve as an example how young people of modern society can be brought closer to classic poetry and short stories. Usable as soon as poetical English short stories are introduced, this type of comic can foster motivation and also understanding, as the visuals support the development of the protagonist's character. As Poe is taught and read at university level, this book can serve to introduce variety to the reading experience.

Before reading this story, and others in the book, students could skim through the pages and intend to find out recurring themes of the story, helping to infer meaning from the title. After reading, it can be discussed how the visuals support the understanding, and whether they take the story to a different level.</td>
</tr>
</table>

EL 23 – Footnotes in Gaza

<table>
<tr><td colspan="5" align="center">**"Footnotes in Gaza"**</td></tr>
<tr><td>**Author**</td><td>Joe Sacco</td><td>**Pages**</td><td>418</td><td rowspan="3"></td></tr>
<tr><td>**Genre**</td><td>Non-fiction, visual journalism, history</td><td>**Age**</td><td>18+</td></tr>
<tr><td>**ISBN**</td><td>978-0-805-09277-6</td><td>**Grade**</td><td>12+</td></tr>
<tr><td>**Content**</td><td colspan="3">An incident in 1956, where 111 Palestinians are killed, is buried deep in the history of Gaza. "In a quest to get to the heart of what happened, Joe Sacco immerses himself in the daily life of Rafah and the neighboring town of Khan Yunis, uncovering Gaza past and present" (Sacco blurb).</td><td>Fig. 26: Cover_Footnotes in Gaza (Footnotes)</td></tr>
<tr><td>**Story/ Art Review**</td><td colspan="4">Sacco makes sure to give very detailed accounts of both what he saw and heard, portrayed by the detailed drawing style and the interview like dialogs including citations of locals. Frequent explicit violence and the sheer length of the book make It impossible to use this book with young learners.</td></tr>
<tr><td>**In the classroom**</td><td colspan="4">In an adult classroom, this graphic novel can be used to reflect to learn about the history of a famous crisis stricken regions and its citizens. On a content level, the information given in the novel could be compared to official accounts of the same area and time in order to shed light on possible censorship issues et cetera. On a visual level, a panel and gutter analysis could be conducted, as Sacco plays with page structure and panel borders on every page.</td></tr>
</table>

EL 24 – 3 Sekunden

<table>
<tr>
<td colspan="5" align="center">"3 Sekunden"</td>
</tr>
<tr>
<td>Author</td>
<td>Marc-Antoine Mathieu</td>
<td>Pages</td>
<td>69</td>
<td rowspan="4">

3 SEKUNDEN

MARC-ANTOINE MATHIEU

REPRODUKT

Fig. 27: Cover_3 Sekunden (3 Sek)</td>
</tr>
<tr>
<td>Genre</td>
<td>No words, crime</td>
<td>Age</td>
<td>16+</td>
</tr>
<tr>
<td>ISBN</td>
<td>9-783943-143065</td>
<td>Grade</td>
<td>10+</td>
</tr>
<tr>
<td>Content</td>
<td colspan="3">"3 Sekunden. So lange braucht das Licht, um 900 000 km zurückzulegen, ein Projektil, um 1 km weit zu fliegen, ein Atemzug, eine Träne, eine Explosion, eine SMS" (Mathieu, 3 Sekunden blurb).
In a zoom game, the reader follows said ray of light, through various scenes and events, constantly being reflected. A murder is happening, the goal is to solve the crime.</td>
</tr>
<tr>
<td>Story/ Art Review</td>
<td colspan="4">The plot of the story happens over the course of 3 seconds of story time which is expanded over 69 pages of discourse time, taking the reader through meticulously detailed scenes. All happening is extreme slow motion. Without a word, and created as a game of perspective, showing the reader different angles on events throughout the course of a ray of light bouncing around, this book can amaze readers of many ages.</td>
</tr>
<tr>
<td>In the class-room</td>
<td colspan="4">Additional digital material on the books website, a video taking the reader through the entire zoom game of the book, without having to turn a page, supports the experience. A great way to use this book in class is that either all together, or in groups, students "read" it and meanwhile discuss what they see, what they believe to be important and what crimes and hints on solving them they can find. This makes for a highly interactive "reading" experience. Further, own comics, with or without text, with the same idea of zooming, could be created.</td>
</tr>
</table>

5. Conclusion

The primary aim of this thesis was to introduce teachers and teachers-to-be to the field of comic studies, provide ideas and material for classroom application and determine benefits in comparison to traditional literature. As a result of the discussion on multi-literacies in the English classroom it became apparent that literature teaching needs to go beyond the traditional skills of reading, writing, speaking and listening and incorporate a broader field of literacies. Those being digital literacy, media literacy, cultural literacy and most importantly visual literacy.

Through digitalization the nature of texts and visual as well as verbal input for children in today's society is constantly changing, resulting in the necessity to adjust modern language education. This needs to be done by implementing new texts, new media and new objectives for foreign language teaching in the classroom demanding that all participants in the teaching and learning process collaborate, teachers, students and curriculum designers alike. Only if new, critical and multimodal types of literature, such as comics, cartoons and graphic novels are implemented in the classroom can we, as educators, lead learners to a deeper understanding of new arising forms of literacy.

In section 4 this realization becomes apparent when it is shown how beneficial pictorial literature can be for young learners as well as youth and adults. This thesis has demonstrated that by using a comic book, a cartoon or a graphic novel, objectives and teaching aims can be accomplished, which would not be in reach with common, non-visual literature. This revelation renders graphic literature as formidable pedagogical tools which need to be implemented in order to ensure holistic literacy education. Furthermore, it has been confirmed, that working with comics offers an immense variety of possible tasks due to the visual component added to textual elements. In general, it can be said, that graphic literature has a highly positive effect on both learner and teacher motivation and reading pleasure leading to enhanced learning and teaching outcomes.

Conclusion

Given these points and the elaboration on the history of comics, cartoons and graphic novels the research question posed at the outset of this thesis (*Comics, cartoons and graphic novels suffer a rather low prestige in the Austrian education system. Which benefits arise from using these kinds of pictorial literature for language learning and which methods of application ensure these benefits?)* has been answered satisfactorily in my opinion. Reasons and explanations for the low prestige have been found, suitable literature has been presented together with appropriate teaching activities and the resulting benefits for students, teachers and curricula have been elicited. Hence, this thesis can be regarded as a useful teaching guide for implementing comics, cartoons and graphic novels in the Austrian EFL classroom.

6. Bibliography

Primary Literature

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7. Illustration Index

8. Appendix

Abstract in Deutsch

Self-designed Teaching Material

- o A1_Handout 1

- o A1_Handout 2

- o A2_Handout 1

- o A2_Handout 2

- o B1_Handout

- o B2_Handout

- o C1_Handout

- o C1_TI 16 Example pages

- o C2_Examples

Secondary Resources

- o GK4 descriptors

- o CEFR structured overview

Appendix

Abstract in Deutsch

Comics und Graphic Novels sind in Österreichs Klassenzimmer nur sehr spärlich vertreten und scheinen meist fehl am Platz. Diese Arbeit zielt darauf ab diesen Irrglauben zu verwerfen und den vorteilhaften Charakter von grafischer Literatur für das Erlernen von Englisch aufzuzeigen. Die zugrundeliegende Forschungsfrage lautet folgendermaßen: *Comics, cartoons and graphic novels suffer a rather low prestige in the Austrian education system. Which benefits arise from using these kinds of pictorial literature for language learning and which methods of application ensure these benefits?* Durch das Erstellen einer Sammlung an Unterrichtsideen, Vorteilen und Beispiel Literatur konnte belegt werden, dass Comics, Cartoons und Graphic Novels durchaus als sinnvolle und stattliche pädagogische Werkzeuge eingesetzt werden können. In Anbetracht der *multiliteracy* Theorie und des GERS (*CEFR*) konnte eine theoretische Basis für diese Schlussfolgerung erstellt werden, welche die vielfältigen Vorteile für das Erreichen von Lehrplanzielen und das Etablieren und Festigen diverser, so genannter *literacies* (*visual literacy*, *media literacy* und *cultural literacy*) im Österreichischen Englisch Unterricht.
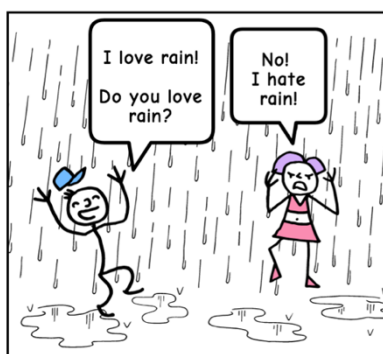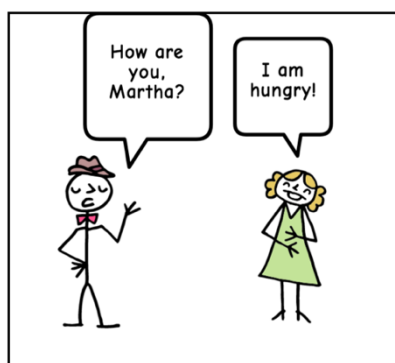
Self-designed Teaching Material

A1_Handout 1

> **Explain to your partner what you see in the cartoon, help him/her to draw your cartoon pictures.**
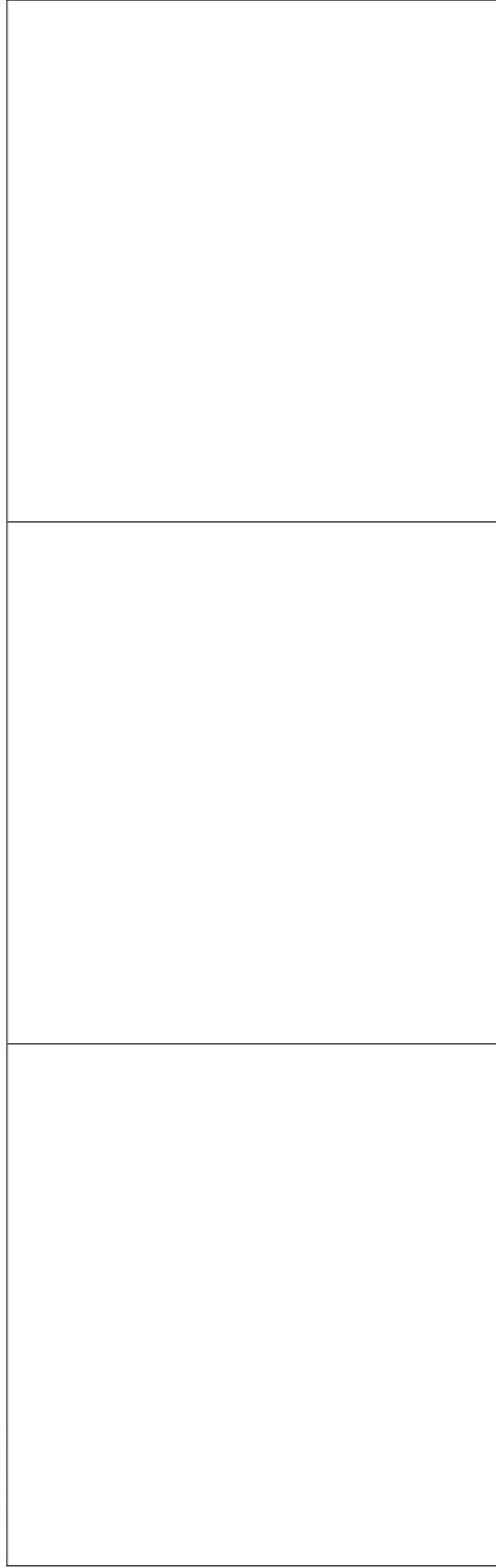>
> **You can speak!** **You can move!**

These words can help you!

• **In the picture, there is**
• …a man.
• …a woman
 	
• **He wears…**
  o …a red bow tie.
  o …a brown hat.
 	
• **She wears…**
  o …a green dress.
• **She has…**
  o …blond hair.
 	
• **The man says: "…"**
• **The woman says: "…"**
	• **In the picture, there is**
	  o … a boy.
	  o … a girl.
	  o …rain.
	  o
	• **He wears…**
	  o …a blue hat.
	• **He is…**
	  o …dancing.
	  o ...laughing.
	
	• **She wears…**
	  o …a pink skirt.
	  o …a pink top.
	• **She has**
	  o purple hair.
	• **She is…**
	  o …angry.
	
	• **The boy says: "…"**
	• **The girl says: "…"**
		• **In the picture, there…**
		  o …is a man in the desert.
		  o …is a camel.
		  o …are pyramids.
		  o …is sand every-where.
		
		• **He has…**
		  o …black hair.
		  o …a camera on his arm.
		  o …a hotdog in his hand.
		  o … a bird sitting on his hat.
		• **He wears…**
		  o …a blue hat
		  o …a white T-shirt
		  o …brown shorts
		  o …brown shoes
		  o …white socks
		• **He is…**
		  o …scared.
		
		• **The man says: "…"**

Cartoon created on www.MakeBeliefsComix.com by Daniel Cox.

Draw the cartoon from your partner!   **Ask the questions!**   **It does not need to be perfect!**

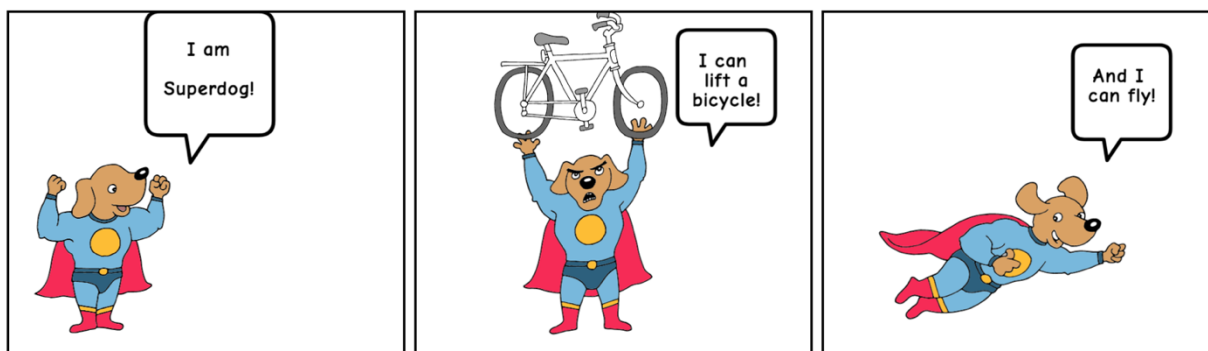**Just try! ☺ You can do it! ☺**

Draw here!

These questions can help you!

- What is in the first/second/third picture?
- What color is it?
- How big is it?
- What does the person say?
- Can you say it again, please?

A1_Handout 2

Explain to your partner what you see in the cartoon, help him/her to draw your cartoon pictures.
You can speak!   You can move!

These words can help you!

• **In the picture, there is a dog.** • **It has…** o …brown fur. o …a black nose. o …strong arms. • **It wears…** o …red boots. o …a red cape. o …a light blue superhero costume with a yellow spot on the chest. o …a dark blue belt with a small yellow spot. • **It is…** o …smiling. o …very big and strong. • **The dog says: "…"**	• **In the picture, there is the same dog** • **It has…** o … black eyebrows. • **It wears…** o …the same clothes. • **It is…** o …looking angry. o …very big and strong. o …lifting a white bicycle in the air. **The dog says: "…"**	• **In the picture, there is the same dog** • **It has…** o … long ears. • **It wears…** o …the same clothes. • **It is…** o …smiling. o …flying in the air. • **The dog says: "…"**

Cartoon created on www.MakeBeliefsComix.com by Daniel Cox.

Draw the cartoon from your partner!　　　Ask the questions!　　　It does not need to be perfect!

Just try! ☺ You can do it! ☺

Draw here!

These questions can help you!

- What is in the first/second/third picture?
- What color is it?
- How big is it?
- What does the person say?
- Can you say it again, please?

A2_Handout 1

<u>**Activity 1:**</u>
Find out on which page Sarah feels…

	German	**Page number**		**German**	**Page number**
lazy			angry		
nervous			cold		
good			embarrassed		
confident			desperate		
funny			scared		
confused			exhausted		
happy			unwell		
in love			bored		
ugly			stressed		
beautiful			unsure		
lonely			tired		

<u>**Activity 2:**</u>

Write 10 sentences. Explain why Sarah is feeling this way.

Example: Sarah feels happy because she likes her clothes.

1. Sarah feels _____ because _____.

2. Sarah feels _____ because _____.

3. Sarah feels _____.

4. Sarah _____.

5. _____.

6. _____.

7. _____.

8. _____.

9. _____.

10. _____.

A2_Handout 2

lazy	angry
nervous	cold
good	embarrassed
confident	desperate
funny	scared
confused	exhausted
happy	unwell
in love	bored
ugly	stressed
beautiful	unsure
lonely	tired

B1_Handout

"Richtung" Reading Guide

The following questions help you to gain a deeper understanding of this graphic novel, how it works and what the story could mean.

> **TASK:**
> → **"Read" the graphic novel, and add speech or thought bubbles whenever you find a situation where you think it is important to hear or see what the person is thinking or saying.**
> → **Answer the questions below while "reading"**

> **IMPORTANT: The questions contain spoilers, so do not read ahead.**
> **Stay with one questions, answer it, and move on.** ☺
> **Don't want to lose the excitement, do we?**

Q1: What does the cover tell you? What could the title of the graphic novel mean?

_____

_____

Q2: Where does the story begin? Where does it take place?

_____

_____

Q3: What do the arrows mean?

_____

_____

Q4: Does he always see the arrows? If not, give examples and explain what he does in such a situation.

_____

_____

Q5: How many arrows are there? Can we/do we need to count them?

_____

Q6: What does the field of arrows resemble?

_____

_____

Q7: How does he find his way through the field of arrows?

_____

_____

Q8: Why does he need to shift perspective when he comes to the second lamp-post? What does this mean?

_____

_____

Q9: When he reaches, what looks like car tracks, why does he not follow the second arrow back?

_____

_____

Q10: What does it mean, that he suddenly goes from being in the desert to being in the sea?

_____

_____

Q11: By now, do you have a more philosophical idea of what this story could resemble? Does it maybe have something to do with life in general?

_____

_____

Q12: What could the arrows in his body mean?

_____

_____

Q13: When he reached the desk, why are there suddenly so many arrows there? Which direction does he follow now with so many possibilities? What could this mean when we think of our lives?

_____

_____

Q14: How did you fell when you came to the page with the folded paper? Confused, surprised? Did you laugh, or did it feel strange to suddenly see the book you were reading inside the book?

_____

_____

Q15: What do the arrows on the book's cover mean?

_____

_____

Q16: Why did he leave the stone behind, and take the book instead? What does this tell us about life?

_____

_____

Q17: What did you think when the second man appeared?

_____

_____

Q18: By the way? Do you know what his face looks like?

_____

_____

Q19: Why does he kneel before the pile of rubble, after the lightning strikes? How does the man seem to you? Happy, sad, et cetera?

_____

_____

Q20: The second field of arrows, what does it remind you of? How does the character seem to you now?

_____

_____

Q21: Quick interruption, has the character changed in any way since the beginning? If yes, how?

_____

Q23: What is the problem with the last arrow the man finds? Why does he not continue?
Why can he not get rid of this arrow, it always seems to stay in front of him?
What would happen if he walked on? How can this be interpreted?

Q24: Compare the first 5 pages with the last 5 pages of the Graphic novel, what do you notice? What could this tell us?

Q25: How would you describe the message of the graphic novel in 1-2 sentences?

ꟷ ꓥↃꓶ ↑↑Ꭾ← � ← →ꗐꗐᎮ ?
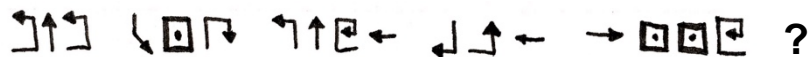
B2_Handout

Writing an ESSAY or a REPORT
on
"Snowden"

TASK:
→**Choose ONE of the topics below and write an essay or report of 500 words.**
→**Address each bullet point in a separate paragraph**
IMPORTANT:
Use the graphic novel as a base, but search for information from different sources online.

ESSAY

Topic 1:
How did Snowden's world views and actions affect his life?
- His image of society as a youth and as an adult.
- What where the consequences of him blowing the whistle on the NSA?
- Do you believe these measures taken against him were okay?

Topic 2:
What is privacy? Is it something important or just a word?
- What does privacy mean to you?
- In which areas of your live could your privacy be disturbed?
- What would you do to protect your privacy?

REPORT

Topic 1:
What was Snowden's train of thoughts before and while he stole the secrets documents from the NSA?
- What changed his mind, and when?
- What was his plan?
- How did he manage to inform the world of what he had found out?
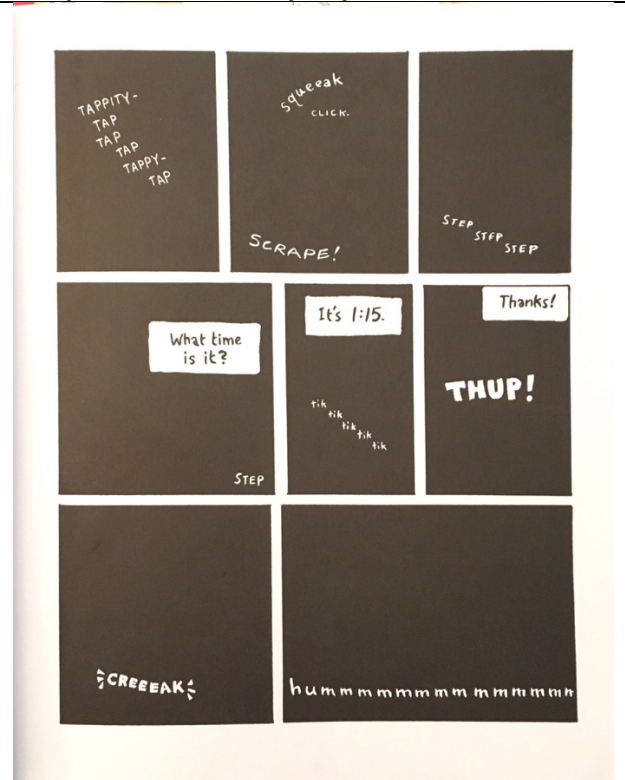
Topic 2:
How does the system of "big data" collection work, which Snowden unraveled?
- Which areas of life does it affect?
- What programs are there?
- Who is in charge of such programs?

TI 16 – Examples of exercises taken from "99 Ways to Tell a Story" by Matt Madden

"Template" (Madden 3)
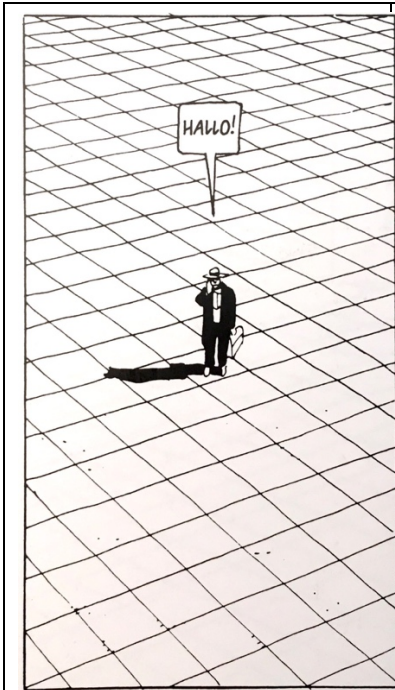

"Sound Effects" (Madden 15)

"Unreliable Narrator" (Madden 33)

"The Critic" (Madden 145)

C1_Handout

The following panels taken from *Der Ursprung* by Marc-Antoine Mathieu.

page 2,panel 1

page 4, panel 4

page 15, panel 4

page 29, panel 5

page 32, panel 1
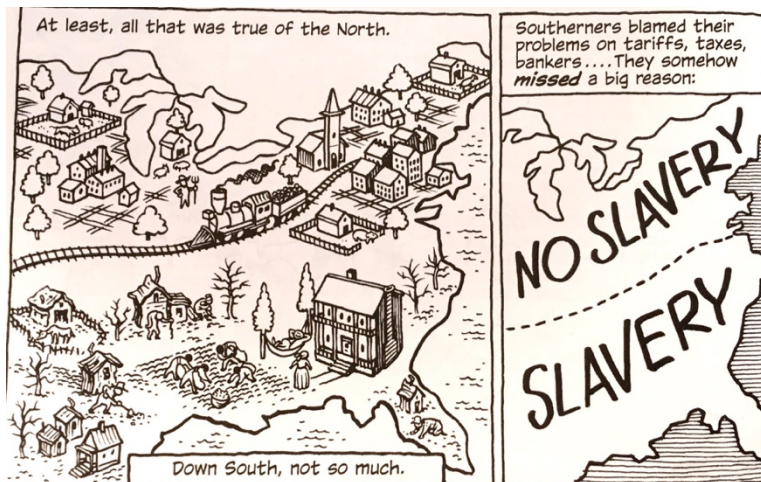
page 33, panel 6

page 11, panel 3
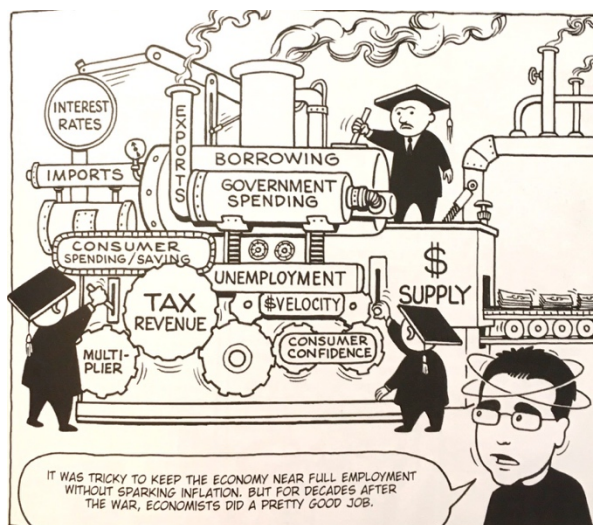
page 12, panel 5

page 8, panel 1

C2_Examples

The following panels are taken from *Economix* by Michael Goodwin.

(page 58 panel 5-6)

(page 77 panel 5)

(page 143 panel 4)

Appendix

Secondary Resources

GK4 descriptors (*ÖSZ-Infofolder*)

WORUM GEHT ES?

Der *Gemeinsame europäische Referenzrahmen für Sprachen/GERS* setzt europaweit wichtige Impulse für einen kompetenzorientierten Fremdsprachenunterricht. Die Grundkompetenzen Fremdsprache GK2 & GK4 für die Volksschule orientieren sich an GERS. Es sind positiv formulierte kann-Beschreibungen auf dem Weg zum Niveau A1.

Die GK2 & GK4 geben Orientierung und zeigen, was erreichbar ist

Sie beschreiben klar und kompakt, welche fremdsprachlichen Handlungen am Ende der 2. und 4. Schulstufe im Hörverstehen, Sprechen, Leseverstehen und Schreiben nachhaltig erworben werden sollen.

Die GK2 & GK4 – nicht nur für Englisch!

Die Grundkompetenzen sind für alle Sprachen anwendbar, die in der Volksschule als verbindliche Übung unterrichtet werden. Die Vorteile:

» Schüler/innen haben mehr Chancen auf einen guten Übertritt in die weiterführende Schule.

» Volksschulpädagog/innen wissen, wie weit sie mit den Kindern kommen sollten – Lehrende der Sekundarstufe können ihren Anfangsunterricht effektiver planen.

» Eltern und Erziehungsberechtigte erhalten einen Einblick, was in der Volksschule möglich ist.

» Die GK4 unterstützen den Aufbau interkultureller und sozialer Kompetenzen.

Keine Angst! Die GK2 & GK4 …

» reglementieren nicht den Unterricht,

» schränken nicht die Methodenfreiheit ein und

» überprüfen keine Lehrer/innenleistung.

Beim Sprachenlernen in der Grundschule stehen das Hörverstehen und Sprechen besonders im Vordergrund. In den letzten Jahren entwickelte sich der spielerisch-rezeptive Unterricht zu einem kommunikativ-ergebnisorientierten Unterricht. Damit gewinnen auch das Leseverstehen und Schreiben in der Grundschule an Bedeutung.

ALLE FERTIGKEITEN SIND WICHTIG!

DIE GK 2 – Was Schüler/innen am Ende der zweiten Schulstufe können sollen

Die GK2 dienen dem schrittweisen Aufbau der GK4. Die GK2-Kompetenzen konzentrieren sich auf die Hör- und Sprechkompetenz, einen ersten behutsamen Umgang mit Lauten, Buchstaben und dem Schriftbild sowie eine Auseinandersetzung mit Interkulturalität und Sprache im sozialen Handeln.

	HÖREN/VERSTEHEN
1	Erfassen sehr einfacher Äußerungen im Rahmen erarbeiteter Gesprächsstoffe, sofern langsam und deutlich gesprochen und multisensorische (auditive, visuelle, kinästhetische, haptische) Unterstützung angeboten wird.
1a	Kann altersgemäße Grußformen verstehen.
1b	Kann sehr einfache Ankündigungen, Anweisungen, Bitten und Fragen im Rahmen der Unterrichtsorganisation verstehen.
1c	Kann sehr einfache Fragen, Gespräche und Aussagen zur unmittelbaren Lebenswelt verstehen.
1d	Kann auf andere Pflichtgegenstände (BE, BuS, M, ME, SU, WE) bezogene, sehr einfache Anweisungen, Fragen und Aussagen verstehen.
2	Verstehen sehr einfacher kurzer Hörtexte (auch über Medien), sofern langsam und deutlich gesprochen wird, sie thematisch an Bekanntes anschließen und multisensorisch unterstützt werden.
2a	Kann sehr einfache Reime, rhythmische Sprüche (Chants) und Liedtexte verstehen.
2b	Kann altersgerechte, sehr vereinfachte kurze Geschichten oder Märchen inhaltlich erfassen.

	ZUSAMMENHÄNGEND SPRECHEN
1	Mit sehr einfachen sprachlichen Mitteln und multisensorischer Unterstützung über erarbeitete Themen und Inhalte kurze Informationen geben.
1a	Kann über sich selbst sehr einfache Aussagen treffen, z. B. über Aussehen, Vorlieben, Gefühle, Wünsche.
1b	Kann sehr einfache Aussagen zur unmittelbaren Lebenswelt machen.
1c	Kann auf andere Pflichtgegenstände (BE, BuS, M, ME, SU, WE) bezogene, sehr einfache Aussagen tätigen.
2	Bekannte, sprachlich sehr einfache, kurze Texte mit multisensorischer Unterstützung wiedergeben.
2a	Kann sehr einfache Reime, rhythmische Sprüche (Chants) und Liedtexte wiedergeben.
2b	Kann sehr einfache Textelemente (z. B. aus Geschichten) in der Gruppe bzw. alleine nachsprechen.

130

DIE GK 4 – Was Schüler/innen am Ende der vierten Schulstufe können sollen

HÖREN/VERSTEHEN

1	Erfassen einfacher Äußerungen unterschiedlicher Länge im Rahmen erarbeiteter Gesprächsstoffe, sofern langsam und deutlich gesprochen und gegebenenfalls multisensorische (auditive, visuelle, kinästhetische, haptische) Unterstützung angeboten wird.
1a	Kann altersgemäße Grußformen verstehen.
1b	Kann einfache Ankündigungen, Anweisungen, Bitten und Fragen im Rahmen der Unterrichtsorganisation verstehen.
1c	Kann einfache Fragen und Aussagen zu Familie und Freundeskreis, zur Schule, zum Tages- und Jahresablauf, zu Wetter und Kleidung, zu Befinden, Gesundheit und Ernährung, zur Freizeitgestaltung, näheren Umgebung und zur Natur sowie eventuell zu anderen Bereichen verstehen.
1d	Kann auf andere Pflichtgegenstände (BE, BuS, M, ME, SU, WE) bezogene einfache Anweisungen, Fragen und Aussagen verstehen.
1e	Kann einfache, altersgemäße Gespräche bzw. Dialoge zu den in Grundkompetenz 1c und 1d genannten Bereichen verstehen.
2	**Verstehen einfacher Hörtexte unterschiedlicher Länge (auch über Medien), sofern sie thematisch an Bekanntes anschließen und multisensorisch unterstützt werden.**
2a	Kann einfache, situativ aufbereitete Informationen, z. B. auch Sachtexte, im Wesentlichen verstehen.
2b	Kann Reime, Liedtexte und rhythmische Sprüche (Chants) verstehen.
2c	Kann altersgemäße, gegebenenfalls sprachlich adaptierte längere Texte, z. B. Geschichten, Märchen, Fabeln und Sketches, inhaltlich erfassen.

ZUSAMMENHÄNGEND SPRECHEN

1	Mit einfachen sprachlichen Mitteln über erarbeitete Themen und Inhalte kurze Informationen geben (allenfalls mit multisensorischer Unterstützung).
1a	Kann über sich selbst sprechen und sich selbst beschreiben.
1b	Kann einfache Aussagen zu Familie und Freundeskreis, Schule, Tages- und Jahresablauf, Wetter und Kleidung, Befinden, Gesundheit und Ernährung, Freizeitgestaltung, zur näheren Umgebung, der Natur und zu anderen Themen aus verschiedenen Pflichtgegenständen (BE, BuS, M, ME, SU, WE) tätigen.
1c	Kann Gefühle, Vorlieben, Abneigungen und Wünsche ausdrücken.
2	**Bekannte, sprachlich einfache Texte mit multisensorischer Unterstützung wiedergeben.**
2a	Kann Reime, rhythmische Sprüche (Chants) und Liedtexte wiedergeben.
2b	Kann einfache, kurze Geschichten, z. B. Bildgeschichten oder Kurzfilme wiedergeben.

AN GESPRÄCHEN TEILNEHMEN

1	Mit sehr einfachen sprachlichen Mitteln im Rahmen der erarbeiteten Gesprächsstoffe mit Kindern oder Erwachsenen Kontakt aufnehmen.
1a	Kann in verschiedenen Situationen altersgemäß grüßen und sich verabschieden.
1b	Kann im Unterrichtsverlauf um etwas bitten, Fragen stellen und einfache Antworten geben.
2	**Mit Unterstützung (Redemitteln, Bildern, Impulskarten u. a.) sehr einfache, kurze Gespräche führen.**
2a	Kann sich an sehr einfachen Gesprächssituationen über die unmittelbare Lebenswelt beteiligen, z. B. in Rollenspielen etwas einkaufen, sich erkundigen, einen Wunsch äußern.
2b	Kann an sehr einfachen Gesprächen über Sachverhalte in verschiedenen Pflichtgegenständen (BE, BuS, M, ME, SU, WE) teilnehmen.

LESEN/VERSTEHEN

1	Lesen und verstehen einzelner bereits erarbeiteter Wörter und Wortgruppen, vorausgesetzt Laut- und Wortbild des verwendeten Wortschatzes sind gut abgesichert.
1a	Kann gesprochene Wörter und Wortgruppen adäquaten Schriftbildern richtig zuordnen und vorlesen.
1b	Kann bereits erarbeitete Wörter und Wortgruppen (z. B. auf Wortkarten) lesen, vorlesen und verstehen.

SCHREIBEN

1	Sehr kurze Wörter und Wortgruppen von bereits erarbeiteten Themenbereichen nach Vorbild schreiben, nachdem Laut- und Wortbild abgesichert sind.

Interkulturelle, soziale und personenbezogene Kompetenzen

Rund 25% der Volksschulkinder in Österreich sprechen eine andere Erstsprache als Deutsch, in Wien mehr als die Hälfte der Kinder. Die vorhandene Mehrsprachigkeit kann als wertvolle Ressource im Fremdsprachenunterricht der Volksschule genützt werden.

Interkulturelle, soziale und personenbezogene Grundkompetenzen

1	Die sprachliche und kulturelle Vielfalt des eigenen Umfeldes erkennen, z. B. welche Sprachen in der eigenen Klasse/in der Schule gesprochen werden.
2	**Sprachlernprozesse aktiv mitgestalten.**
2a	Kann anderen zuhören und wertschätzend begegnen (andere aussprechen lassen, sich nicht über sie lustig machen, sie unterstützen, ...).
2b	Kann sich an Klassen-, Gruppen- und Partnerarbeit beteiligen.
2c	Kann sehr einfache Arbeitsaufträge ausführen, z. B. in einem Stationenbetrieb.
2d	Kann über die eigene sprachliche Kompetenz sehr einfache Aussagen machen, z. B. mit Hilfe eines Sprachenportfolios.

AN GESPRÄCHEN TEILNEHMEN

1	Mit einfachen sprachlichen Mitteln im Rahmen der erarbeiteten Gesprächsstoffe mit Kindern oder Erwachsenen Kontakt aufnehmen.
1a	Kann in verschiedenen Situationen altersgemäß grüßen und sich verabschieden.
1b	Kann im Unterrichtsverlauf einfache Anweisungen erteilen, um etwas bitten, Fragen stellen und Antworten geben.
2	Mit Unterstützung (Redemitteln, Bildern, Impulskarten u.s.w.) in sprachliche Interaktion treten und einfache Gespräche führen.
2a	Kann sich an einfachen Gesprächen über Familie und Freundeskreis, Schule, Tages- und Jahresablauf, Wetter und Kleidung, Befinden, Gesundheit und Ernährung, Freizeitgestaltung, die nähere Umgebung, die Natur und andere Themen aus verschiedenen Pflichtgegenständen (BE, BuS, M, ME, SU, WE) beteiligen.
2b	Kann einfache Gesprächssituationen bewältigen, wie z. B. etwas einkaufen, sich nach etwas erkundigen und Auskunft geben, einen Wunsch äußern sowie etwas anbieten und darauf reagieren.
2c	Kann sprachlich einfache Sketches und Geschichten nachspielen.

LESEN/VERSTEHEN

1	Wiedererkennendes Lesen und Verstehen bereits erarbeiteter Wörter und Wortgruppen, vorausgesetzt Laut- und Wortbild des verwendeten Wortschatzes sind gut abgesichert.
1a	Kann gesprochene Wörter und Wortgruppen adäquaten Schriftbildern richtig zuordnen und vorlesen.
1b	Kann Wörter und Wortgruppen (z. B. auf Wortkarten, in Form von Anweisungen und Informationen) lesen und verstehen.
2	Richtiges Lesen und Verstehen bereits erarbeiteter einfacher Aussagen, Fragen und Antworten, z. B. aus Dialogen und Sachtexten, vorausgesetzt, Laut- und Wortbild sind gut abgesichert.
2a	Kann einfache Fragen, Antworten und Aussagen adäquaten Schriftbildern richtig zuordnen und vorlesen.
2b	Kann einfache Fragen, Antworten und Aussagen lesen und verstehen.
3	Lesen oder Mitlesen und Verstehen einfacher Texte, z. B. aus bekannten Kinderbüchern oder Sachtexten, zu bereits erarbeiteten Themen.
3a	Kann Glückwunschkarten, Einladungen oder kurze einfache elektronische Nachrichten lesen und verstehen.
3b	Kann einfache, kurze Texte zu Themen wie Familie und Freundeskreis, Schule, Tages- und Jahresablauf, Wetter und Kleidung, Befinden, Gesundheit und Ernährung, Freizeitgestaltung, nähere Umgebung, Natur usw. lesen und verstehen.
3c	Kann einfache Texte, z. B. in bereits bekannten Kinderbüchern mitlesen, lesen und verstehen.

SCHREIBEN

1	Schreiben von Wörtern und Phrasen im Rahmen der erarbeiteten Themenbereiche, nachdem Laut- und Wortbild abgesichert sind.
1a	Kann Wörter und Phrasen abschreiben.
1b	Kann einfache, Lückentexte (mit Hilfe eines vorgegebenen Wortschatzes) ergänzen.
1c	Kann persönliche Listen aus einem vorgegebenen Wortschatz, z. B. Einkaufslisten, TV-Programme, Vorlieben erstellen.
1d	Kann einfache kurze Texte nach Vorgabe von Satzanfängen und vorgegebenem Wortschatz schreiben.
2	Schreiben, übertragen, ergänzen und verändern einfacher, kurzer Sätze im Rahmen der erarbeiteten Themenbereiche.
2a	Kann einfache, kurze Texte mit Hilfe eines vorgegebenen Wortschatzes verändern, z. B. Einladungen, Glückwunschkarten, elektronische Nachrichten, Wetterberichte, Personenbeschreibungen, usw.
2b	Kann einfache schriftliche Dialoge mit Hilfe eines vorgegebenen Wortschatzes verändern, z. B. Sprechblasen zu Themen wie Einkaufen, Freizeitgestaltung, Wegbeschreibungen usw.

Interkulturelle, soziale und personenbezogene Grundkompetenzen

1	Sprachliche und kulturelle Unterschiede und Gemeinsamkeiten erkennen.
1a	Kennt einfache Wörter, Phrasen, Reime, Lieder und Kinderbücher in anderen Sprachen und aus unterschiedlichen Kulturkreisen.
1b	Kennt Feste und Alltagsgewohnheiten unterschiedlicher Kulturen, besonders jene des eigenen schulischen Umfelds.
2	Sprachlernprozesse aktiv mitgestalten.
2a	Kann anderen aktiv zuhören und wertschätzend begegnen (andere aussprechen lassen, sich nicht über sie lustig machen, sie unterstützen,...).
2b	Kann sich aktiv an Klassen-, Gruppen- und Partnerarbeit beteiligen.
2c	Kann selbstständig Arbeitsaufträge ausführen, z. B. in einem Stationenbetrieb.
2d	Kann die eigenen sprachlichen Fertigkeiten, z. B. mit Hilfe eines Sprachenportfolios im Wesentlichen einschätzen.

CEFR structured overview (*CEFR Scales*)

*Common European Framework
of Reference for Languages:
Learning, teaching, assessment*

Structured overview of all CEFR scales

Table of contents

4

1 Common Reference Levels

1.1 Global scale

Proficient User	C2	Can understand with ease virtually everything heard or read. Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.
	C1	Can understand a wide range of demanding, longer texts, and recognise implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.
Independent User	B2	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialisation. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
	B1	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics, which are familiar, or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans.
Basic User	A2	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.
	A1	Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she has. Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help.

1.2 Self-assessment grid

	Reception		Interaction		Production	
	Listening	**Reading**	**Spoken Interaction**	**Written Interaction**	**Spoken Production**	**Written Production**
C2	I have no difficulty in understanding any kind of spoken language, whether live or broadcast, even when delivered at fast native speed, provided I have some time to get familiar with the accent.	I can read with ease virtually all forms of the written language, including abstract, structurally or linguistically complex texts such as manuals, specialised articles and literary works.	I can take part effortlessly in any conversation or discussion and have a good familiarity with idiomatic expressions and colloquialisms. I can express myself fluently and convey finer shades of meaning precisely. If I do have a problem I can backtrack and restructure around the difficulty so smoothly that other people are hardly aware of it.	I can express myself with clarity and precision, relating to the addressee	I can present a clear, smoothly-flowing description or argument in a style appropriate to the context and with an effective logical structure which helps the recipient to notice and remember significant points.	I can write clear, smoothly flowing text in an appropriate style. I can write complex letters, reports or articles, which present a case with an effective logical structure, which helps the recipient to notice and remember significant points. I can write summaries and reviews of professional or literary works.
C1	I can understand extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly. I can understand television programmes and films without too much effort.	I can understand long and complex factual and literary texts, appreciating distinctions of style. I can understand specialised articles and longer technical instructions, even when they do not relate to my field.	I can express myself fluently and spontaneously without much obvious searching for expressions. I can use language flexibly and effectively for social and professional purposes. I can formulate ideas and opinions with precision and relate my contribution skilfully to those of other speakers	flexibly and effectively in an assured, personal, style.	I can present clear, detailed descriptions of complex subjects integrating sub-themes, developing particular points and rounding off with an appropriate conclusion	I can express myself in clear, well-structured text, expressing points of view at some length. I can write detailed expositions of complex subjects in an essay or a report, underlining what I consider to be the salient issues. I can write different kinds of texts in a style appropriate to the reader in mind.
B2	I can understand extended speech and lectures and follow even complex lines of argument provided the topic is reasonably familiar. I can understand most TV news and current affairs programmes. I can understand the majority of films in standard dialect.	I can read articles and reports concerned with contemporary problems in which the writers adopt particular stances or viewpoints. I can understand contemporary literary prose.	I can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible. I can take an active part in discussion in familiar contexts, accounting for and sustaining my views.	I can write letters highlighting the personal significance of events and experiences.	I can present clear, detailed descriptions on a wide range of subjects related to my field of interest. I can explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.	I can write clear, detailed text on a wide range of subjects related to my interests. I can write an essay or report, passing on information or giving reasons in support of or against a particular point of view.
B1	I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc. I can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear.	I can understand texts that consist mainly of high frequency everyday or job-related language. I can understand the description of events, feelings and wishes in personal letters.	I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g family, hobbies, work, travel and current events).	I can write personal letters describing experiences and impressions.	I can connect phrases in a simple way in order to describe experiences and events, my dreams, hopes & ambitions. I can briefly give reasons and explanations for opinions and plans. I can narrate a story or relate the plot of a book or film and describe my reactions.	I can write straightforward connected text on topics, which are familiar, or of personal interest.
A2	I can understand phrases and the highest frequency vocabulary related to areas of most immediate personal relevance (e.g. very basic personal and family information, shopping, local geography, employment). I can catch the main point in short, clear, simple messages and announcements	I can read very short, simple texts. I can find specific, predictable information in simple everyday material such as advertisements, prospectuses, menus and timetables and I can understand short simple personal letters	I can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar topics and activities. I can handle very short social exchanges, even though I can't usually understand enough to keep the conversation going myself.	I can write short, simple notes and messages relating to matters in areas of immediate need. I can write a very simple personal letter, for example thanking someone for something.	I can use a series of phrases and sentences to describe in simple terms my family and other people, living conditions, my educational background and my present or most recent job	I can write a series of simple phrases and sentences linked with simple connectors like „and", „but" and „because".
A1	I can recognise familiar words and very basic phrases concerning myself, my family and immediate concrete surroundings when people speak slowly and clearly.	I can understand familiar names, words and very simple sentences, for example on notices and posters or in catalogues.	I can interact in a simple way provided the other person is prepared to repeat or rephrase things at a slower rate of speech and help me formulate what I'm trying to say. I can ask and answer simple questions in areas of immediate need or on very familiar topics.	I can write a short, simple postcard, for examples sending holiday greetings. I can fill in forms with personal details, for example entering my name, nationality and address on a hotel registration form.	I can use simple phrases and sentences to describe where I live and people I know.	I can write simple isolated phrases and sentences.

6

137

1.3 Qualitative aspects of spoken language use

	RANGE	ACCURACY	FLUENCY	INTERACTION	COHERENCE
C2	Shows great flexibility reformulating ideas in differing linguistic forms to convey finer shades of meaning precisely, to give emphasis, to differentiate and to eliminate ambiguity. Also has a good command of idiomatic expressions and colloquialisms.	Maintains consistent grammatical control of complex language, even while attention is otherwise engaged (e.g. in forward planning, in monitoring others' reactions).	Can express him/herself spontaneously at length with a natural colloquial flow, avoiding or backtracking around any difficulty so smoothly that the interlocutor is hardly aware of it.	Can interact with ease and skill, picking up and using non-verbal and intonational cues apparently effortlessly. Can interweave his/her contribution into the joint discourse with fully natural turntaking, referencing, allusion making etc.	Can create coherent and cohesive discourse making full and appropriate use of a variety of organisational patterns and a wide range of connectors and other cohesive devices.
C1	Has a good command of a broad range of language allowing him/her to select a formulation to express him/herself clearly in an appropriate style on a wide range of general, academic, professional or leisure topics without having to restrict what he/she wants to say.	Consistently maintains a high degree of grammatical accuracy; errors are rare, difficult to spot and generally corrected when they do occur.	Can express him/herself fluently and spontaneously, almost effortlessly. Only a conceptually difficult subject can hinder a natural, smooth flow of language.	Can select a suitable phrase from a readily available range of discourse functions to preface his remarks in order to get or to keep the floor and to relate his/her own contributions skilfully to those of other speakers.	Can produce clear, smoothly flowing, well-structured speech, showing controlled use of organisational patterns, connectors and cohesive devices.
B2	Has a sufficient range of language to be able to give clear descriptions, express viewpoints on most general topics, without much conspicuous searching for words, using some complex sentence forms to do so.	Shows a relatively high degree of grammatical control. Does not make errors which cause misunderstanding, and can correct most of his/her mistakes.	Can produce stretches of language with a fairly even tempo; although he/she can be hesitant as he or she searches for patterns and expressions, there are few noticeably long pauses.	Can initiate discourse, take his/her turn when appropriate and end conversation when he / she needs to, though he /she may not always do this elegantly. Can help the discussion along on familiar ground confirming comprehension, inviting others in, etc.	Can use a limited number of cohesive devices to link his/her utterances into clear, coherent discourse, though there may be some "jumpiness" in a long contribution.
B1	Has enough language to get by, with sufficient vocabulary to express him/herself with some hesitation and circum-locutions on topics such as family, hobbies and interests, work, travel, and current events.	Uses reasonably accurately a repertoire of frequently used "routines" and patterns associated with more predictable situations.	Can keep going comprehensibly, even though pausing for grammatical and lexical planning and repair is very evident, especially in longer stretches of free production.	Can initiate, maintain and close simple face-to-face conversation on topics that are familiar or of personal interest. Can repeat back part of what someone has said to confirm mutual understanding.	Can link a series of shorter, discrete simple elements into a connected, linear sequence of points.
A2	Uses basic sentence patterns with memorised phrases, groups of a few words and formulae in order to communicate limited information in simple everyday situations.	Uses some simple structures correctly, but still systematically makes basic mistakes.	Can make him/herself understood in very short utterances, even though pauses, false starts and reformulation are very evident.	Can answer questions and respond to simple statements. Can indicate when he/she is following but is rarely able to understand enough to keep conversation going of his/her own accord.	Can link groups of words with simple connectors like "and, "but" and "because".
A1	Has a very basic repertoire of words and simple phrases related to personal details and particular concrete situations.	Shows only limited control of a few simple grammatical structures and sentence patterns in a memorised repertoire.	Can manage very short, isolated, mainly pre-packaged utterances, with much pausing to search for expressions, to articulate less familiar words, and to repair communication.	Can ask and answer questions about personal details. Can interact in a simple way but communication is totally dependent on repetition, rephrasing and repair.	Can link words or groups of words with very basic linear connectors like "and" or "then".

2 Illustrative scales

2.1 Communicative Activities:

OVERALL LISTENING COMPREHENSION

C2	*Has no difficulty in understanding any kind of spoken language, whether live or broadcast, delivered at fast native speed*
C1	*Can understand enough to follow extended speech on abstract and complex topics beyond his/her own field, though he/she may need to confirm occasional details, especially if the accent is unfamiliar.*
	Can recognise a wide range of idiomatic expressions and colloquialisms, appreciating register shifts.
	Can follow extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly.
B2	*Can understand standard spoken language, live or broadcast, on both familiar and unfamiliar topics normally encountered in personal, social, academic or vocational life. Only extreme background noise, inadequate discourse structure and/or idiomatic usage influence the ability to understand.*
	Can understand the main ideas of propositionally and linguistically complex speech on both concrete and abstract topics delivered in a standard dialect, including technical discussions in his/her field of specialisation.
	Can follow extended speech and complex lines of argument provided the topic is reasonably familiar, and the direction of the talk is sign-posted by explicit markers.
B1	*Can understand straightforward factual information about common everyday or job related topics, identifying both general messages and specific details, provided speech is clearly articulated in a generally familiar accent.*
	Can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure etc., including short narratives.
A2	*Can understand enough to be able to meet needs of a concrete type provided speech is clearly and slowly articulated.*
	Can understand phrases and expressions related to areas of most immediate priority (e.g. very basic personal and family information, shopping, local geography, employment) provided speech is clearly and slowly articulated.
A1	*Can follow speech that is very slow and carefully articulated, with long pauses for him/her to assimilate meaning.*

UNDERSTANDING INTERACTION BETWEEN NATIVE SPEAKERS

C2	*No descriptor available*
C1	*Can easily follow complex interactions between third parties in group discussion and debate, even on abstract, complex unfamiliar topics*
B2	*Can keep up with an animated conversation between native speakers.*
	Can with some effort catch much of what is said around him/her, but may find it difficult to participate effectively in discussion with several native speakers who do not modify their language in any way.
B1	*Can generally follow the main points of extended discussion around him/her, provided speech is clearly articulated in standard dialect.*
A2	*Can generally identify the topic of discussion around her that is conducted slowly and clearly.*
A1	*No descriptor available*

8

LISTENING AS A MEMBER OF A LIVE AUDIENCE

C2	*Can follow specialised lectures and presentations employing a high degree of colloquialism, regional usage or unfamiliar terminology.*
C1	*Can follow most lectures, discussions and debates with relative ease.*
B2	*Can follow the essentials of lectures, talks and reports and other forms of academic/professional presentation which are propositionally and linguistically complex.*
B1	*Can follow a lecture or talk within his/her own field, provided the subject matter is familiar and the presentation straightforward and clearly structured.*
	Can follow in outline straightforward short talks on familiar topics provided these are delivered in clearly articulated standard speech.
A2	*No descriptor available*
A1	*No descriptor available*

LISTENING TO ANNOUNCEMENTS & INSTRUCTIONS

C2	*No descriptor available*
C1	*Can extract specific information from poor quality, audibly distorted public announcements e.g. in a station, sports stadium etc.*
	Can understand complex technical information, such as operating instructions, specifications for familiar products and services.
B2	*Can understand announcements and messages on concrete and abstract topics spoken in standard dialect at normal speed.*
B1	*Can understand simple technical information, such as operating instructions for everyday equipment.*
	Can follow detailed directions.
A2	*Can catch the main point in short, clear, simple messages and announcement.*
	Can understand simple directions relating to how to get from X to Y, by foot or public transport.
A1	*Can understand instructions addressed carefully and slowly to him/her and follow short, simple directions.*

LISTENING TO RADIO AUDIO & RECORDINGS

C2	*No descriptor available*
C1	*Can understand a wide range of recorded and broadcast audio material, including some non-standard usage, and identify finer points of detail including implicit attitudes and relationships between speakers.*
B2	*Can understand recordings in standard dialect likely to be encountered in social, professional or academic life and identify speaker viewpoints and attitudes as well as the information content.*
	Can understand most radio documentaries and most other recorded or broadcast audio material delivered in standard dialect and can identify the speaker's mood, tone etc.
B1	*Can understand the information content of the majority of recorded or broadcast audio material on topics of personal interest delivered in clear standard speech.*
	Can understand the main points of radio news bulletins and simpler recorded material about familiar subjects delivered relatively slowly and clearly.
A2	*Can understand and extract the essential information from short recorded passages dealing with predictable everyday matters that are delivered slowly and clearly.*
A1	*No descriptor available*

9

Reception Audio/Visual

WATCHING TV AND FILM

C2	*No descriptor available*
C1	*Can follow films employing a considerable degree of slang and idiomatic usage.*
B2	*Can understand most TV news and current affairs programmes.*
	Can understand documentaries, live interviews, talk shows, plays and the majority of films in standard dialect.
B1	*Can understand a large part of many TV programmes on topics of personal interest such as interviews, short lectures, and news reports when the delivery is relatively slow and clear.*
	Can follow many films in which visuals and action carry much of the storyline, and which are delivered clearly in straightforward language.
	Can catch the main points in TV programmes on familiar topics when the delivery is relatively slow and clear.
A2	*Can identify the main point of TV news items reporting events, accidents etc. where the visual supports the commentary.*
	Can follow changes of topic of factual TV news items, and form an idea of the main content.
A1	*No descriptor available*

Reception Written

OVERALL READING COMPREHENSION

C2	*Can understand and interpret critically virtually all forms of the written language including abstract, structurally complex, or highly colloquial literary and non-literary writings.*
	Can understand a wide range of long and complex texts, appreciating subtle distinctions of style and implicit as well as explicit meaning.
C1	*Can understand in detail lengthy, complex texts, whether or not they relate to his/her own area of speciality, provided he/she can reread difficult sections.*
B2	*Can read with a large degree of independence, adapting style and speed of reading to different texts and purposes, and using appropriate reference sources selectively. Has a broad active reading vocabulary, but may experience some difficulty with low-frequency idioms.*
B1	*Can read straightforward factual texts on subjects related to his/her field and interest with a satisfactory level of comprehension.*
A2	*Can understand short, simple texts on familiar matters of a concrete type which consist of high frequency everyday or job-related language*
	Can understand short, simple texts containing the highest frequency vocabulary, including a proportion of shared international vocabulary items.
A1	*Can understand very short, simple texts a single phrase at a time, picking up familiar names, words and basic phrases and rereading as required.*

READING CORRESPONDENCE

C2	*No descriptor available*
C1	*Can understand any correspondence given the occasional use of a dictionary.*
B2	*Can read correspondence relating to his/her field of interest and readily grasp the essential meaning.*
B1	*Can understand the description of events, feelings and wishes in personal letters well enough to correspond regularly with a pen friend.*
A2	*Can understand basic types of standard routine letters and faxes (enquiries, orders, letters of confirmation etc.) on familiar topics*
	Can understand short simple personal letters.
A1	*Can understand short, simple messages on postcards.*

READING FOR ORIENTATION

C2	*No descriptor available*
C1	*No descriptor available*
B2	*Can scan quickly through long and complex texts, locating relevant details.*
	Can quickly identify the content and relevance of news items, articles and reports on a wide range of professional topics, deciding whether closer study is worthwhile.
B1	*Can scan longer texts in order to locate desired information, and gather information from different parts of a text, or from different texts in order to fulfil a specific task.*
	Can find and understand relevant information in everyday material, such as letters, brochures and short official documents.
A2	*Can find specific, predictable information in simple everyday material such as advertisements, prospectuses, menus, reference lists and timetables.*
	Can locate specific information in lists and isolate the information required (e.g. use the "Yellow Pages" to find a service or tradesman).
	Can understand everyday signs and notices: in public places, such as streets, restaurants, railway stations; in workplaces, such as directions, instructions, hazard warnings.
A1	*Can recognise familiar names, words and very basic phrases on simple notices in the most common everyday situations.*

READING FOR INFORMATION & ARGUMENT

C2	*No descriptor available*
C1	*Can understand in detail a wide range of lengthy, complex texts likely to be encountered in social, professional or academic life, identifying finer points of detail including attitudes and implied as well as stated opinions.*
B2	*Can obtain information, ideas and opinions from highly specialised sources within his/her field.*
	Can understand specialised articles outside his/her field, provided he/she can use a dictionary occasionally to confirm his/her interpretation of terminology.
	Can understand articles and reports concerned with contemporary problems in which the writers adopt particular stances or viewpoints.
B1	*Can identify the main conclusions in clearly signalled argumentative texts.*
	Can recognise the line of argument in the treatment of the issue presented, though not necessarily in detail.
	Can recognise significant points in straightforward newspaper articles on familiar subjects.
A2	*Can identify specific information in simpler written material he/she encounters such as letters, brochures and short newspaper articles describing events.*
A1	*Can get an idea of the content of simpler informational material and short simple descriptions, especially if there is visual support.*

11

READING INSTRUCTIONS

C2	*No descriptor available*
C1	*Can understand in detail lengthy, complex instructions on a new machine or procedure, whether or not the instructions relate to his/her own area of speciality, provided he/she can reread difficult sections.*
B2	*Can understand lengthy, complex instructions in his field, including details on conditions and warnings, provided he/she can reread difficult sections.*
B1	*Can understand clearly written, straightforward instructions for a piece of equipment*
A2	*Can understand regulations, for example safety, when expressed in simple language.*
	Can understand simple instructions on equipment encountered in everyday life - such as a public telephone.
A1	*Can follow short, simple written directions (e.g., to go from X to Y)*

Interaction Spoken

OVERALL SPOKEN INTERACTION

C2	*Has a good command of idiomatic expressions and colloquialisms with awareness of connotative levels of meaning. Can convey finer shades of meaning precisely by using, with reasonable accuracy, a wide range of modification devices. Can backtrack and restructure around a difficulty so smoothly the interlocutor is hardly aware of it.*
C1	*Can express him/herself fluently and spontaneously, almost effortlessly. Has a good command of a broad lexical repertoire allowing gaps to be readily overcome with circumlocutions. There is little obvious searching for expressions or avoidance strategies; only a conceptually difficult subject can hinder a natural, smooth flow of language.*
B2	*Can use the language fluently, accurately and effectively on a wide range of general, academic, vocational or leisure topics, marking clearly the relationships between ideas. Can communicate spontaneously with good grammatical control without much sign of having to restrict what he/she wants to say, adopting a level of formality appropriate to the circumstances.*
	Can interact with a degree of fluency and spontaneity that makes regular interaction, and sustained relationships with native speakers quite possible without imposing strain on either party. Can highlight the personal significance of events and experiences, account for and sustain views clearly by providing relevant explanations and arguments.
B1	*Can communicate with some confidence on familiar routine and non-routine matters related to his/her interests and professional field. Can exchange, check and confirm information, deal with less routine situations and explain why something is a problem. Can express thoughts on more abstract, cultural topics such as films, books, music etc.*
	Can exploit a wide range of simple language to deal with most situations likely to arise whilst travelling. Can enter unprepared into conversation of familiar topics, express personal opinions and exchange information on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events).
A2	*Can interact with reasonable ease in structured situations and short conversations, provided the other person helps if necessary. Can manage simple, routine exchanges without undue effort; can ask and answer questions and exchange ideas and information on familiar topics in predictable everyday situations.*
	Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters to do with work and free time. Can handle very short social exchanges but is rarely able to understand enough to keep conversation going of his/her own accord.
A1	*Can interact in a simple way but communication is totally dependent on repetition at a slower rate of speech, rephrasing and repair. Can ask and answer simple questions, initiate and respond to simple statements in areas of immediate need or on very familiar topics.*

12

Appendix

UNDERSTANDING A NATIVE SPEAKER INTERLOCUTOR

C2	*Can understand any native speaker interlocutor, even on abstract and complex topics of a specialist nature beyond his/her own field, given an opportunity to adjust to a non-standard accent or dialect.*
C1	*Can understand in detail speech on abstract and complex topics of a specialist nature beyond his/her own field, though he/she may need to confirm occasional details, especially if the accent is unfamiliar.*
B2	*Can understand in detail what is said to him/her in the standard spoken language even in a noisy environment.*
B1	*Can follow clearly articulated speech directed at him/her in everyday conversation, though will sometimes have to ask for repetition of particular words and phrases.*
A2	*Can understand enough to manage simple, routine exchanges without undue effort.*
	Can generally understand clear, standard speech on familiar matters directed at him/her, provided he/she can ask for repetition or reformulation from time to time.
	Can understand what is said clearly, slowly and directly to him/her in simple everyday conversation; can be made to understand, if the speaker can take the trouble.
A1	*Can understand everyday expressions aimed at the satisfaction of simple needs of a concrete type, delivered directly to him/her in clear, slow and repeated speech by a sympathetic speaker.*
	Can understand questions and instructions addressed carefully and slowly to him/her and follow short, simple directions.

CONVERSATION

C2	*Can converse comfortably and appropriately, unhampered by any linguistic limitations in conducting a full social and personal life.*
C1	*Can use language flexibly and effectively for social purposes, including emotional, allusive and joking usage.*
B2	*Can engage in extended conversation on most general topics in a clearly participatory fashion, even in a noisy environment.*
	Can sustain relationships with native speakers without unintentionally amusing or irritating them or requiring them to behave other than they would with a native speaker.
	Can convey degrees of emotion and highlight the personal significance of events and experiences.
B1	*Can enter unprepared into conversations on familiar topics.*
	Can follow clearly articulated speech directed at him/her in everyday conversation, though will sometimes have to ask for repetition of particular words and phrases.
	Can maintain a conversation or discussion but may sometimes be difficult to follow when trying to say exactly what he/she would like to.
	Can express and respond to feelings such as surprise, happiness, sadness, interest and indifference.
A2	*Can establish social contact: greetings and farewells; introductions; giving thanks.*
	Can generally understand clear, standard speech on familiar matters directed at him/her, provided he/she can ask for repetition or reformulation from time to time.
	Can participate in short conversations in routine contexts on topics of interest.
	Can express how he/she feels in simple terms, and express thanks.
	Can handle very short social exchanges but is rarely able to understand enough to keep conversation going of his/her own accord, though he/she can be made to understand if the speaker will take the trouble.
	Can use simple everyday polite forms of greeting and address
	Can make and respond to invitations, invitations and apologies.
	Can say what he/she likes and dislikes.
A1	*Can make an introduction and use basic greeting and leave-taking expressions.*
	Can ask how people are and react to news.
	Can understand everyday expressions aimed at the satisfaction of simple needs of a concrete type, delivered directly to him/her in clear, slow and repeated speech by a sympathetic speaker.

13

144

INFORMAL DISCUSSION (WITH FRIENDS)

C2	*No descriptor available*
C1	*Can easily follow and contribute to complex interactions between third parties in group discussion even on abstract, complex unfamiliar topics.*
B2	*Can keep up with an animated discussion between native speakers* *Can express his/her ideas and opinions with precision, present and respond to complex lines of argument convincingly.*
	Can take an active part in informal discussion in familiar contexts, commenting, putting point of view clearly, evaluating alternative proposals and making and responding to hypotheses. *Can with some effort catch much of what is said around him/her in discussion, but may find it difficult to participate effectively in discussion with several native speakers who do not modify their language in any way.* *Can account for and sustain his/her opinions in discussion by providing relevant explanations, arguments and comments.*
B1	*Can follow much of what is said around him/her on general topics provided interlocutors avoid very idiomatic usage and articulate clearly.* *Can express his/her thoughts about abstract or cultural topics such as music, films. Can explain why something is a problem.* *Can give brief comments on the views of others.* *Can compare and contrast alternatives, discussing what to do, where to go, who or which to choose etc.*
	Can generally follow the main points in an informal discussion with friends provided speech is clearly articulated in standard dialect. *Can give or seek personal views and opinions in discussing topics of interest.* *Can make his/her opinions and reactions understood as regards solutions to problems or practical questions of where to go, what to do, how to organise an event (e.g. an outing).* *Can express belief, opinion, agreement and disagreement politely.*
A2	*Can generally identify the topic of discussion around her which is conducted slowly and clearly.* *Can discuss what to do in the evening, at the weekend.* *Can make and respond to suggestions.* *Can agree and disagree with others.*
	Can discuss everyday practical issues in a simple way when addressed clearly, slowly and directly. *Can discuss what to do, where to go and make arrangements to meet.*
A1	*No descriptors available*

FORMAL DISCUSSION (MEETINGS)

C2	*Can hold his/her own in formal discussion of complex issues, putting an articulate and persuasive argument, at no disadvantage to native speakers.*
C1	*Can easily keep up with the debate, even on abstract, complex unfamiliar topics.*
	Can argue a formal position convincingly, responding to questions and comments and answering complex lines of counter argument fluently, spontaneously and appropriately.
B2	*Can keep up with an animated discussion, identifying accurately arguments supporting and opposing points of view.*
	Can express his/her ideas and opinions with precision, present and respond to complex lines of argument convincingly.
	Can participate actively in routine and non routine formal discussion.
	Can follow the discussion on matters related to his/her field, understand in detail the points given prominence by the speaker.
	Can contribute, account for and sustain his/her opinion, evaluate alternative proposals and make and respond to hypotheses.
B1	*Can follow much of what is said that is related to his/her field, provided interlocutors avoid very idiomatic usage and articulate clearly.*
	Can put over a point of view clearly, but has difficulty engaging in debate.
	Can take part in routine formal discussion of familiar subjects which is conducted in clearly articulated speech in the standard dialect and which involves the exchange of factual information, receiving instructions or the discussion of solutions to practical problems.
A2	*Can generally follow changes of topic in formal discussion related to his/her field which is conducted slowly and clearly.*
	Can exchange relevant information and give his/her opinion on practical problems when asked directly, provided he/she receives some help with formulation and can ask for repetition of key points if necessary.
	Can say what he/she thinks about things when addressed directly in a formal meeting, provided he/she can ask for repetition of key points if necessary.
A1	*No descriptor available*

Note: The descriptors on this sub-scale have not been empirically calibrated with the measurement model.

GOAL-ORIENTED CO-OPERATION (e.g. Repairing a car, discussing a document, organising an event)

C2	*No descriptor available*
C1	*No descriptor available*
B2	*Can understand detailed instructions reliably.* *Can help along the progress of the work by inviting others to join in, say what they think etc.* *Can outline an issue or a problem clearly, speculating about causes or consequences, and weighing advantages and disadvantages of different approaches.*
B1	*Can follow what is said, though he/she may occasionally has to ask for repetition or clarification if the other people's talk is rapid or extended.* *Can explain why something is a problem, discuss what to do next, compare and contrast alternatives.* *Can give brief comments on the views of others.* *Can generally follow what is said and, when necessary, can repeat back part of what someone has said to confirm mutual understanding.* *Can make his/her opinions and reactions understood as regards possible solutions or the question of what to do next, giving brief reasons and explanations.* *Can invite others to give their views on how to proceed.*
A2	*Can understand enough to manage simple, routine tasks without undue effort, asking very simply for repetition when he/she does not understand.* *Can discuss what to do next, making and responding to suggestions, asking for and giving directions.* *Can indicate when he/she is following and can be made to understand what is necessary, if the speaker takes the trouble.* *Can communicate in simple and routine tasks using simple phrases to ask for and provide things, to get simple information and to discuss what to do next.*
A1	*Can understand questions and instructions addressed carefully and slowly to him/her and follow short, simple directions.* *Can ask people for things, and give people things.*

16

TRANSACTIONS TO OBTAIN GOODS & SERVICES

C2	*No descriptor available*
C1	*No descriptor available*
B2	*Can cope linguistically to negotiate a solution to a dispute like an undeserved traffic ticket, financial responsibility for damage in a flat, for blame regarding an accident.* *Can outline a case for compensation, using persuasive language to demand satisfaction and state clearly the limits to any concession he/she is prepared to make.* *Can explain a problem which has arisen and make it clear that the provider of the service/customer must make a concession.*
B1	*Can deal with most transactions likely to arise whilst travelling, arranging travel or accommodation, or dealing with authorities during a foreign visit.* *Can cope with less routine situations in shops, post office, bank, e.g. returning an unsatisfactory purchase. Can make a complaint.* *Can deal with most situations likely to arise when making travel arrangements through an agent or when actually travelling, e.g., asking passenger where to get off for unfamiliar destination.*
A2	*Can deal with common aspects of everyday living such as travel, lodgings, eating and shopping.* *Can get all the information needed from a tourist office, as long as it is of a straightforward, non-specialised nature.* *Can ask for and provide everyday goods and services.* *Can get simple information about travel, use public transport: buses, trains, and taxis, ask and give directions, and buy tickets.* *Can ask about things and make simple transactions in shops, post offices or banks.* *Can give and receive information about quantities, numbers, prices etc.* *Can make simple purchases by stating what is wanted and asking the price.* *Can order a meal.*
A1	*Can ask people for things and give people things.* *Can handle numbers, quantities, cost and time.*

17

INFORMATION EXCHANGE

C2	*No descriptor available*
C1	*No descriptor available*
B2	*Can understand and exchange complex information and advice on the full range of matters related to his/her occupational role.*
	Can pass on detailed information reliably.
	Can give a clear, detailed description of how to carry out a procedure.
	Can synthesise and report information and arguments from a number of sources.
B1	*Can exchange, check and confirm accumulated factual information on familiar routine and non-routine matters within his field with some confidence.*
	Can describe how to do something, giving detailed instructions.
	Can summarise and give his or her opinion about a short story, article, talk, discussion interview, or documentary and answer further questions of detail.
	Can find out and pass on straightforward factual information.
	Can ask for and follow detailed directions
	Can obtain more detailed information.
A2	*Can understand enough to manage simple, routine exchanges without undue effort.*
	Can deal with practical everyday demands: finding out and passing on straightforward factual information.
	Can ask and answer questions about habits and routines.
	Can ask and answer questions about pastimes and past activities.
	Can give and follow simple directions and instructions e.g. explain how to get somewhere.
	Can communicate in simple and routine tasks requiring a simple and direct exchange of information.
	Can exchange limited information on familiar and routine operational matters
	Can ask and answer questions about what they do at work and in free time
	Can ask for and give directions referring to a map or plan.
	Can ask for and provide personal information.
A1	*Can understand questions and instructions addressed carefully and slowly to him/her and follow short, simple directions.*
	Can ask and answer simple questions, initiate and respond to simple statements in areas of immediate need or on very familiar topics.
	Can ask and answer questions about themselves and other people, where they live, people they know, things they have.
	Can indicate time by such phrases as next week, last Friday, in November, three o'clock.

Appendix

INTERVIEWING AND BEING INTERVIEWED

C2	*Can keep up his/her side of the dialogue extremely well, structuring the talk and interacting authoritatively with complete fluency as interviewer or interviewee, at no disadvantage to a native speaker.*
C1	*Can participate fully in an interview, as either interviewer or interviewee, expanding and developing the point being discussed fluently without any support, and handling interjections well.*
B2	*Can carry out an effective, fluent interview, departing spontaneously from prepared questions, following up and probing interesting replies.*
	Can take initiatives in an interview, expand and develop ideas with little help or prodding from an interviewer.
B1	*Can provide concrete information required in an interview/consultation (e.g. describe symptoms to a doctor) but does so with limited precision.*
	Can carry out a prepared interview, checking and confirming information, though he/she may occasionally have to ask for repetition if the other person's response is rapid or extended.
	Can take some initiatives in an interview/consultation (e.g. to bring up a new subject) but is very dependent on interviewer in the interaction.
	Can use a prepared questionnaire to carry out a structured interview, with some spontaneous follow up questions.
A2	*Can make him/herself understood in an interview and communicating ideas and information on familiar topics, provided he/she can ask for clarification occasionally, and is given some help to express what he/she wants to.*
	Can answer simple questions and respond to simple statements in an interview.
A1	*Can reply in an interview to simple direct questions spoken very slowly and clearly in direct non-idiomatic speech about personal details.*

Interaction Written

OVERALL WRITTEN INTERACTION

C2	*No descriptor available*
C1	*Can express him/herself with clarity and precision, relating to the addressee flexibly and effectively.*
B2	*Can express news and views effectively in writing, and relate to those of others.*
B1	*Can convey information and ideas on abstract as well as concrete topics, check information and ask about or explain problems with reasonable precision.*
	Can write personal letters and notes asking for or conveying simple information of immediate relevance, getting across the point he/she feels to be important
A2	*Can write short, simple formulaic notes relating to matters in areas of immediate need.*
A1	*Can ask for or pass on personal details in written form*

CORRESPONDENCE

C2	*No descriptor available*
C1	*Can express him/herself with clarity and precision in personal correspondence, using language flexibly and effectively, including emotional, allusive and joking usage.*
B2	*Can write letters conveying degrees of emotion and highlighting the personal significance of events and experiences and commenting on the correspondent's news and views.*
B1	*Can write personal letters giving news and expressing thoughts about abstract or cultural topics such as music, films.*
	Can write personal letters describing experiences, feelings and events in some detail.
A2	*Can write very simple personal letters expressing thanks and apology.*
A1	*Can write a short simple postcard*

19

NOTES, MESSAGES & FORMS

C2	*No descriptor available*
C1	*No descriptor available*
B2	*No descriptor available*
B1	*Can take messages communicating enquiries, explaining problems.*
	Can write notes conveying simple information of immediate relevance to friends, service people, teachers and others who feature in his/her everyday life, getting across comprehensibly the points he/she feels are important.
A2	*Can take a short, simple message provided he/she can ask for repetition and reformulation.*
	Can write short, simple notes and messages relating to matters in areas of immediate need.
A1	*Can write numbers and dates, own name, nationality, address, age, date of birth or arrival in the country etc. such as on a hotel registration form.*

Production Spoken

OVERALL SPOKEN PRODUCTION

C2	*Can produce clear, smoothly flowing well-structured speech with an effective logical structure which helps the recipient to notice and remember significant points.*
C1	*Can give clear, detailed descriptions and presentations on complex subjects, integrating sub themes, developing particular points and rounding off with an appropriate conclusion.*
	Can give clear, systematically developed descriptions and presentations, with appropriate highlighting of significant points, and relevant supporting detail.
B2	*Can give clear, detailed descriptions and presentations on a wide range of subjects related to his/her field of interest, expanding and supporting ideas with subsidiary points and relevant examples.*
B1	*Can reasonably fluently sustain a straightforward description of one of a variety of subjects within his/her field of interest, presenting it as a linear sequence of points.*
A2	*Can give a simple description or presentation of people, living or working conditions, daily routines. likes/dislikes etc. as a short series of simple phrases and sentences linked into a list.*
A1	*Can produce simple mainly isolated phrases about people and places.*

20

151

SUSTAINED MONOLOGUE: Describing Experience

C2	*Can give clear, smoothly flowing, elaborate and often memorable descriptions.*
C1	*Can give clear, detailed descriptions of complex subjects.*
	Can give elaborate descriptions and narratives, integrating sub themes, developing particular points and rounding off with an appropriate conclusion.
B2	*Can give clear, detailed descriptions on a wide range of subjects related to his field of interest.*
B1	*Can give straightforward descriptions on a variety of familiar subjects within his field of interest.*
	Can reasonably fluently relate a straightforward narrative or description as a linear sequence of points. Can give detailed accounts of experiences, describing feelings and reactions.
	Can relate details of unpredictable occurrences, e.g., an accident.
	Can relate the plot of a book or film and describe his/her reactions.
	Can describe dreams, hopes and ambitions.
	Can describe events, real or imagined.
	Can narrate a story.
A2	*Can tell a story or describe something in a simple list of points. Can describe everyday aspects of his environment e.g. people, places, a job or study experience.*
	Can give short, basic descriptions of events and activities.
	Can describe plans and arrangements, habits and routines, past activities and personal experiences.
	Can use simple descriptive language to make brief statements about and compare objects and possessions.
	Can explain what he/she likes or dislikes about something.
	Can describe his/her family, living conditions, educational background, present or most recent job.
	Can describe people, places and possessions in simple terms.
A1	*Can describe him/herself, what he/she does and where he/she lives.*

SUSTAINED MONOLOGUE: Putting a Case (e.g. in a Debate)

C2	*No descriptor available*
C1	*No descriptor available*
	Can develop an argument systematically with appropriate highlighting of significant points, and relevant supporting detail.
B2	*Can develop a clear argument, expanding and supporting his/her points of view at some length with subsidiary points and relevant examples.*
	Can construct a chain of reasoned argument:
	Can explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
	Can develop an argument well enough to be followed without difficulty most of the time.
B1	*Can briefly give reasons and explanations for opinions, plans and actions.*
A2	*No descriptor available*
A1	*No descriptor available*

21

PUBLIC ANNOUNCEMENTS

C2	*No descriptor available*
C1	*Can deliver announcements fluently, almost effortlessly, using stress and intonation to convey finer shades of meaning precisely.*
B2	*Can deliver announcements on most general topics with a degree of clarity, fluency and spontaneity which causes no strain or inconvenience to the listener.*
B1	*Can deliver short, rehearsed announcements on a topic pertinent to everyday occurrences in his/her field which, despite possibly very foreign stress and intonation, are nevertheless clearly intelligible.*
A2	*Can deliver very short, rehearsed announcements of predictable, learnt content which are intelligible to listeners who are prepared to concentrate.*
A1	*No descriptor available*

Note: The descriptors on this sub-scale have not been empirically calibrated.

ADDRESSING AUDIENCES

C2	*Can present a complex topic confidently and articulately to an audience unfamiliar with it, structuring and adapting the talk flexibly to meet the audience's needs.* *Can handle difficult and even hostile questioning*
C1	*Can give a clear, well-structured presentation of a complex subject, expanding and supporting points of view at some length with subsidiary points, reasons and relevant examples.* *Can handle interjections well, responding spontaneously and almost effortlessly.*
B2	*Can give a clear, systematically developed presentation, with highlighting of significant points, and relevant supporting detail.* *Can depart spontaneously from a prepared text and follow up interesting points raised by members of the audience, often showing remarkable fluency and ease of expression.* *Can give a clear, prepared presentation, giving reasons in support of or against a particular point of view and giving the advantages and disadvantages of various options.* *Can take a series of follow up questions with a degree of fluency and spontaneity which poses no strain for either him/herself or the audience.*
B1	*Can give a prepared straightforward presentation on a familiar topic within his/her field which is clear enough to be followed without difficulty most of the time, and in which the main points are explained with reasonable precision.* *Can take follow up questions, but may have to ask for repetition if the speech was rapid.*
A2	*Can give a short, rehearsed presentation on a topic pertinent to his everyday life, briefly give reasons and explanations for opinions, plans and actions.* *Can cope with a limited number of straightforward follow up questions.* *Can give a short, rehearsed, basic presentation on a familiar subject.* *Can answer straightforward follow up questions if he/she can as for repetition and if some help with the formulation of his reply is possible.*
A1	*Can read a very short, rehearsed statement - e.g. to introduce a speaker, propose a toast.*

22

153

Appendix

OVERALL WRITTEN PRODUCTION

C2	*Can write clear, smoothly flowing, complex texts in an appropriate and effective style and a logical structure which helps the reader to find significant points.*
C1	*Can write clear, well-structured texts of complex subjects, underlining the relevant salient issues, expanding and supporting points of view at some length with subsidiary points, reasons and relevant examples, and rounding off with an appropriate conclusion.*
B2	*Can write clear, detailed texts on a variety of subjects related to his field of interest, synthesising and evaluating information and arguments from a number of sources.*
B1	*Can write straightforward connected texts on a range of familiar subjects within his field of interest, by linking a series of shorter discrete elements into a linear sequence.*
A2	*Can write a series of simple phrases and sentences linked with simple connectors like "and", "but" and "because".*
A1	*Can write simple isolated phrases and sentences.*

Note: The descriptors on this scale and on the two sub-scales which follow (Creative Writing; Reports & Essays) sub-scale have not been empirically calibrated with the measurement model. The descriptors for these three scales have therefore been created by recombining elements of descriptors from other scales

CREATIVE WRITING

C2	*Can write clear, smoothly flowing, and fully engrossing stories and descriptions of experience in a style appropriate to the genre adopted.*
C1	*Can write clear, detailed, well-structured and developed descriptions and imaginative texts in an assured, personal, natural style appropriate to the reader in mind.*
B2	*Can write clear, detailed descriptions of real or imaginary events and experiences marking the relationship between ideas in clear connected text, and following established conventions of the genre concerned.*
	Can write clear, detailed descriptions on a variety of subjects related to his/her field of interest.
	Can write a review of a film, book or play.
B1	*Can write straightforward, detailed descriptions on a range of familiar subjects within his field of interest.*
	Can write accounts of experiences, describing feelings and reactions in simple connected text.
	Can write a description of an event, a recent trip - real or imagined.
	Can narrate a story.
A2	*Can write about everyday aspects of his environment e.g. people, places, a job or study experience in linked sentences.*
	Can write very short, basic descriptions of events, past activities and personal experiences.
	Can write a series of simple phrases and sentences about their family, living conditions, educational background, present or most recent job.
	Can write short, simple imaginary biographies and simple poems about people.
A1	*Can write simple phrases and sentences about themselves and imaginary people, where they live and what they do.*

REPORTS & ESSAYS

C2	*Can produce clear, smoothly flowing, complex reports, articles or essays which present a case, or give critical appreciation of proposals or literary works.*
	Can provide an appropriate and effective logical structure which helps the reader to find significant points.
C1	*Can write clear, well-structured expositions of complex subjects, underlining the relevant salient issues.*
	Can expand and support points of view at some length with subsidiary points, reasons and relevant examples.
B2	*Can write an essay or report that develops an argument systematically with appropriate highlighting of significant points and relevant supporting detail.*
	Can evaluate different ideas or solutions to a problem.
	Can write an essay or report which develops an argument, giving reasons in support of or against a particular point of view and explaining the advantages and disadvantages of various options.
	Can synthesise information and arguments from a number of sources.
B1	*Can write short, simple essays on topics of interest.*
	Can summarise, report and give his/her opinion about accumulated factual information on familiar routine and non-routine matters within his field with some confidence.
	Can write very brief, reports to a standard conventionalised format, which pass on routine factual information and state reasons for actions.
A2	*No descriptor available*
A1	*No descriptor available*

2.2 Communication Strategies

Reception

IDENTIFYING CUES & INFERRING (Spoken & Written)

C2	*No descriptor available*
C1	*Is skilled at using contextual, grammatical and lexical cues to infer attitude, mood and intentions and anticipate what will come next.*
B2	*Can use a variety of strategies to achieve comprehension, including listening for main points; checking comprehension by using contextual clues.*
B1	*Can identify unfamiliar words from the context on topics related to his/her field and interests.*
	Can extrapolate the meaning of occasional unknown words from the context and deduce sentence meaning provided the topic discussed is familiar.
A2	*Can use an idea of the overall meaning of short texts and utterances on everyday topics of a concrete type to derive the probable meaning of unknown words from the context.*
A1	*No descriptor available*

24

Appendix

TAKING THE FLOOR (TURNTAKING)

C2	*No descriptor available*
C1	*Can select a suitable phrase from a readily available range of discourse functions to preface his remarks appropriately in order to get the floor, or to gain time and keep the floor whilst thinking.*
B2	*Can intervene appropriately in discussion, exploiting appropriate language to do so.*
	Can initiate, maintain and end discourse appropriately with effective turntaking.
	Can initiate discourse, take his turn when appropriate and end conversation when he/she needs to, though he/she may not always do this elegantly.
	Can use stock phrases (e.g. "That's a difficult question to answer") to gain time and keep the turn whilst formulating what to say.
B1	*Can intervene in a discussion on a familiar topic, using a suitable phrase to get the floor.*
	Can initiate, maintain and close simple face-to-face conversation on topics that are familiar or of personal interest.
A2	*Can use simple techniques to start, maintain, or end a short conversation.*
	Can initiate, maintain and close simple, face-to-face conversation.
	Can ask for attention.
A1	*No descriptor available*

COOPERATING

C2	*No descriptor available*
C1	*Can relate own contribution skillfully to those of other speakers.*
B2	*Can give feedback on and follow up statements and inferences and so help the development of the discussion.*
	Can help the discussion along on familiar ground, confirming comprehension, inviting others in, etc.
B1	*Can exploit a basic repertoire of language and strategies to help keep a conversation or discussion going.*
	Can summarise the point reached in a discussion and so help focus the talk.
	Can repeat back part of what someone has said to confirm mutual understanding and help keep the development of ideas on course. Can invite others into the discussion.
A2	*Can indicate when he/she is following.*
A1	*No descriptor available*

ASKING FOR CLARIFICATION

C2	*No descriptor available*
C1	*No descriptor available*
B2	*Can ask follow up questions to check that he/she has understood what a speaker intended to say, and get clarification of ambiguous points.*
B1	*Can ask someone to clarify or elaborate what he or she has just said.*
A2	*Can ask very simply for repetition when he/she does not understand.*
	Can ask for clarification about key words or phrases not understood using stock phrases.
	Can say he/she didn't follow.
A1	*No descriptor available*

PLANNING

C2	*No descriptor available*
C1	*No descriptor available*
B2	*Can plan what is to be said and the means to say it, considering the effect on the recipient/s.*
	Can rehearse and try out new combinations and expressions, inviting feedback.
B1	*Can work out how to communicate the main point(s) he/she wants to get across, exploiting any resources available and limiting the message to what he/she can recall or find the means to express.*
A2	*Can recall and rehearse an appropriate set of phrases from his repertoire.*
A1	*No descriptor available*

25

156

COMPENSATING

C2	Can substitute an equivalent term for a word he/she can't recall so smoothly that it is scarcely noticeable.
C1	*No descriptor available*
B2	Can use circumlocution and paraphrase to cover gaps in vocabulary and structure.
B1	Can define the features of something concrete for which he/she can't remember the word. Can convey meaning by qualifying a word meaning something similar (e.g. a truck for people = bus).
	Can use a simple word meaning something similar to the concept he/she wants to convey and invites "correction". Can foreignise a mother tongue word and ask for confirmation.
A2	Can use an inadequate word from his repertoire and use gesture to clarify what he/she wants to say. Can identify what he/she means by pointing to it (e.g. "I'd like this, please).
A1	*No descriptor available*

MONITORING & REPAIR

C2	Can backtrack and restructure around a difficulty so smoothly the interlocutor is hardly aware of it.
C1	Can backtrack when he/she encounters a difficulty and reformulate what he/she wants to say without fully interrupting the flow of speech.
B2	Can correct slips and errors if he/she becomes conscious of them or if they have led to misunderstandings. Can make a note of "favourite mistakes" and consciously monitor speech for it/them.
B1	Can correct mix-ups with tenses or expressions which lead to misunderstandings provided the interlocutor indicates there is a problem. Can ask for confirmation that a form used is correct. Can start again using a different tactic when communication breaks down.
A2	*No descriptor available*
A1	*No descriptor available*

2.3 Working with Text

NOTE-TAKING (LECTURES, SEMINARS, ETC.)

C2	Is aware of the implications and allusions of what is said and can make notes on them as well as on the actual words used by the speaker.
C1	Can take detailed notes during a lecture on topics in his/her field of interest, recording the information so accurately and so close to the original that the notes could also be useful to other people.
B2	Can understand a clearly structured lecture on a familiar subject, and can take notes on points which strike him/her as important, even though he/she tends to concentrate on the words themselves and therefore to miss some information.
B1	Can take notes during a lecture, which are precise enough for his/her own use at a later date, provided the topic is within his/her field of interest and the talk is clear and well structured.
	Can take notes as a list of key points during a straightforward lecture, provided the topic is familiar, and the talk is both formulated in simple language and delivered in clearly articulated standard speech.
A2	*No descriptor available*
A1	*No descriptor available*

PROCESSING TEXT

C2	Can summarise information from different sources, reconstructing arguments and accounts in a coherent presentation of the overall result.
C1	Can summarise long, demanding texts.
B2	Can summarise a wide range of factual and imaginative texts, commenting on and discussing contrasting points of view and the main themes. Can summarise extracts from news items, interviews or documentaries containing opinions, argument and discussion. Can summarise the plot and sequence of events in a film or play.
B1	Can collate short pieces of information from several sources and summarise them for somebody else. Can paraphrase short written passages in a simple fashion, using the original text wording and ordering.
A2	Can pick out and reproduce key words and phrases or short sentences from a short text within the learner's limited competence and experience
	Can copy out short texts in printed or clearly hand-written format.
A1	Can copy out single words and short texts presented in standard printed format

2.4 Communicative Language Competence

Linguistic

Range

GENERAL LINGUISTIC RANGE

C2	Can exploit a comprehensive and reliable mastery of a very wide range of language to formulate thoughts precisely, give emphasis, differentiate and eliminate ambiguity. No signs of having to restrict what he/she wants to say.
C1	Can select an appropriate formulation from a broad range of language to express him/herself clearly, without having to restrict what he/she wants to say.
B2	Can express him/herself clearly and without much sign of having to restrict what he/she wants to say.
	Has a sufficient range of language to be able to give clear descriptions, express viewpoints and develop arguments without much conspicuous searching for words, using some complex sentence forms to do so.
	Has a sufficient range of language to describe unpredictable situations, explain the main points in an idea or problem with reasonable precision and express thoughts on abstract or cultural topics such as music and films.
B1	Has enough language to get by, with sufficient vocabulary to express him/herself with some hesitation and circumlocutions on topics such as family, hobbies and interests, work, travel, and current events, but lexical limitations cause repetition and even difficulty with formulation at times.
A2	Has a repertoire of basic language, which enables him/her to deal with everyday situations with predictable content, though he/she will generally have to compromise the message and search for words.
	Can produce brief everyday expressions in order to satisfy simple needs of a concrete type: personal details, daily routines, wants and needs, requests for information.
	Can use basic sentence patterns and communicate with memorised phrases, groups of a few words and formulae about themselves and other people, what they do, places, possessions etc..
	Has a limited repertoire of short memorised phrases covering predictable survival situations; frequent breakdowns and misunderstandings occur in non-routine situations.
A1	Has a very basic range of simple expressions about personal details and needs of a concrete type.

VOCABULARY RANGE

C2	Has a good command of a very broad lexical repertoire including idiomatic expressions and colloquialisms; shows awareness of connotative levels of meaning.
C1	Has a good command of a broad lexical repertoire allowing gaps to be readily overcome with circumlocutions; little obvious searching for expressions or avoidance strategies. Good command of idiomatic expressions and colloquialisms.
B2	Has a good range of vocabulary for matters connected to his field and most general topics? Can vary formulation to avoid frequent repetition, but lexical gaps can still cause hesitation and circumlocution.
B1	Has a sufficient vocabulary to express him/herself with some circumlocutions on most topics pertinent to his everyday life such as family, hobbies and interests, work, travel, and current events.
A2	Has sufficient vocabulary to conduct routine, everyday transactions involving familiar situations and topics.
	Has a sufficient vocabulary for the expression of basic communicative needs.
	Has a sufficient vocabulary for coping with simple survival needs.
A1	Has a basic vocabulary repertoire of isolated words and phrases related to particular concrete situations.

27

Control

GRAMMATICAL ACCURACY

C2	Maintains consistent grammatical control of complex language, even while attention is otherwise engaged (e.g. in forward planning, in monitoring others' reactions).
C1	Consistently maintains a high degree of grammatical accuracy; errors are rare and difficult to spot.
B2	Good grammatical control. Occasional "slips" or non-systematic errors and minor flaws in sentence structure may still occur, but they are rare and can often be corrected in retrospect.
	Shows a relatively high degree of grammatical control. Does not make mistakes which lead to misunderstanding.
B1	Communicates with reasonable accuracy in familiar contexts; generally good control though with noticeable mother tongue influence. Errors occur, but it is clear what he/she is trying to express.
	Uses reasonably accurately a repertoire of frequently used "routines" and patterns associated with more predictable situations.
A2	Uses some simple structures correctly, but still systematically makes basic mistakes - for example tends to mix up tenses and forget to mark agreement; nevertheless, it is usually clear what he/she is trying to say.
A1	Shows only limited control of a few simple grammatical structures and sentence patterns in a learnt repertoire.

VOCABULARY CONTROL

C2	Consistently correct and appropriate use of vocabulary.
C1	Occasional minor slips, but no significant vocabulary errors.
B2	Lexical accuracy is generally high, though some confusion and incorrect word choice does occur without hindering communication.
B1	Shows good control of elementary vocabulary but major errors still occur when expressing more complex thoughts or handling unfamiliar topics and situations.
A2	Can control a narrow repertoire dealing with concrete everyday needs.
A1	No descriptor available

PHONOLOGICAL CONTROL

C2	No descriptor available
C1	Can vary intonation and place sentence stress correctly in order to express finer shades of meaning.
B2	Has a clear, natural, pronunciation and intonation.
B1	Pronunciation is clearly intelligible even if a foreign accent is sometimes evident and occasional mispronunciations occur.
A2	Pronunciation is generally clear enough to be understood despite a noticeable foreign accent, but conversational partners will need to ask for repetition from time to time.
A1	Pronunciation of a very limited repertoire of learnt words and phrases can be understood with some effort by native speakers used to dealing with speakers of his/her language group.

28

159

ORTHOGRAPHIC CONTROL

C2	*Writing is orthographically free of error.*
C1	*Layout, paragraphing and punctuation are consistent and helpful.* *Spelling is accurate, apart from occasional slips of the pen.*
B2	*Can produce clearly intelligible continuous writing, which follows standard layout and paragraphing conventions.* *Spelling and punctuation are reasonably accurate but may show signs of mother tongue influence.*
B1	*Can produce continuous writing, which is generally intelligible throughout.* *Spelling, punctuation and layout are accurate enough to be followed most of the time.*
A2	*Can copy short sentences on everyday subjects - e.g. directions how to get somewhere* *Can write with reasonable phonetic accuracy (but not necessarily fully standard spelling) short words that are in his/her oral vocabulary.*
A1	*Can copy familiar words and short phrases e.g. simple signs or instructions, names of everyday objects, names of shops and set phrases used regularly.* *Can spell his/her address, nationality and other personal details.*

Note: Scaling of descriptors is the intention of the authors of the scales on which these descriptors are based.

Sociolinguistic

SOCIOLINGUISTIC APPROPRIATENESS

C2	*Has a good command of idiomatic expressions and colloquialisms with awareness of connotative levels of meaning* *Appreciates fully the sociolinguistic and sociocultural implications of language used by native speakers and can react accordingly* *Can mediate effectively between speakers of the target language and that of his/her community of origin taking account of sociocultural and sociolinguistic differences.*
C1	*Can recognise a wide range of idiomatic expressions and colloquialisms, appreciating register shifts; may, however, need to confirm occasional details, especially if the accent is unfamiliar.* *Can follow films employing a considerable degree of slang and idiomatic usage.* *Can use language flexibly and effectively for social purposes, including emotional, allusive and joking usage.*
B2	*Can express him- or herself confidently, clearly and politely in a formal or informal register, appropriate to the situation and person(s) concerned.* *Can with some effort keep up with and contribute to group discussions even when speech is fast and colloquial.* *Can sustain relationships with native speakers without unintentionally amusing or irritating them or requiring them to behave other than they would with a native speaker.* *Can express him or herself appropriately in situations and avoid crass errors of formulation.*
B1	*Can perform and respond to a wide range of language functions, using their most common exponents in a neutral register* *Is aware of the salient politeness conventions and acts appropriately* *Is aware of, and looks out for signs of, the most significant differences between the customs, usages, attitudes, values and beliefs prevalent in the community concerned and those of his or her own.*
A2	*Can perform and respond to basic language functions, such as information exchange and requests and express opinions and attitudes in a simple way.* *Can socialise simply but effectively using the simplest common expressions and following basic routines* *Can handle very short social exchanges, using everyday polite forms of greeting and address. Can make and respond to invitations, invitations, apologies etc.*
A1	*Can establish basic social contact by using the simplest everyday polite forms of: greetings and farewells; introductions; saying please, thank you, sorry etc*

Pragmatic

FLEXIBILITY

C2	Shows great flexibility reformulating ideas in differing linguistic forms to give emphasis, to differentiate according to the situation, interlocutor etc. and to eliminate ambiguity.
C1	No descriptor available
B2	Can adjust what he/she says and the means of expressing it to the situation and the recipient and adopt a level of formality appropriate to the circumstances.
	Can adjust to the changes of direction, style and emphasis normally found in conversation.
	Can vary formulation of what he/she wants to say.
B1	Can adapt his expression to deal with less routine, even difficult, situations.
	Can exploit a wide range of simple language flexibly to express much of what he/she wants.
A2	Can adapt well-rehearsed memorised simple phrases to particular circumstances through limited lexical substitution.
	Can expand learned phrases through simple recombinations of their elements.
A1	No descriptor available

TAKING THE FLOOR (TURNTAKING)

C2	No descriptor available
C1	Can select a suitable phrase from a readily available range of discourse functions to preface his remarks appropriately in order to get the floor, or to gain time and keep the floor whilst thinking.
B2	Can intervene appropriately in discussion, exploiting appropriate language to do so.
	Can initiate, maintain and end discourse appropriately with effective turntaking.
	Can initiate discourse, take his turn when appropriate and end conversation when he/she needs to, though he/she may not always do this elegantly.
	Can use stock phrases (e.g. "That's a difficult question to answer") to gain time and keep the turn whilst formulating what to say.
B1	Can intervene in a discussion on a familiar topic, using a suitable phrase to get the floor.
	Can initiate, maintain and close simple face-to-face conversation on topics that are familiar or of personal interest.
A2	Can use simple techniques to start, maintain, or end a short conversation.
	Can initiate, maintain and close simple, face-to-face conversation.
	Can ask for attention.
A1	No descriptor available

THEMATIC DEVELOPMENT

C2	No descriptor available
C1	Can give elaborate descriptions and narratives, integrating sub themes, developing particular points and rounding off with an appropriate conclusion.
B2	Can develop a clear description or narrative, expanding and supporting his/her main points with relevant supporting detail and examples.
B1	Can reasonably fluently relate a straightforward narrative or description as a linear sequence of points.
A2	Can tell a story or describe something in a simple list of points.
A1	No descriptor available

Appendix

COHERENCE

C2	*Can create coherent and cohesive text making full and appropriate use of a variety of organisational patterns and a wide range of cohesive devices.*
C1	*Can produce clear, smoothly flowing, well-structured speech, showing controlled use of organisational patterns, connectors and cohesive devices.*
B2	*Can use a variety of linking words efficiently to mark clearly the relationships between ideas.*
	Can use a limited number of cohesive devices to link his/her utterances into clear, coherent discourse, though there may be some "jumpiness" in a long contribution.
B1	*Can link a series of shorter, discrete simple elements into a connected, linear sequence of points.*
A2	*Can use the most frequently occurring connectors to link simple sentences in order to tell a story or describe something as a simple list of points.*
	Can link groups of words with simple connectors like "and", "but" and "because".
A1	*Can link words or groups of words with very basic linear connectors like 'and' or 'then'.*

PROPOSITIONAL PRECISION

C2	*Can convey finer shades of meaning precisely by using, with reasonable accuracy, a wide range of qualifying devices (e.g. adverbs expressing degree, clauses expressing limitations).*
	Can give emphasis, differentiate and eliminate ambiguity.
C1	*Can qualify opinions and statements precisely in relation to degrees of, for example, certainty/ uncertainty, belief/doubt, likelihood etc.*
B2	*Can pass on detailed information reliably*
B1	*Can explain the main points in an idea or problem with reasonable precision.*
	Can convey simple, straightforward information of immediate relevance, getting across which point he/she feels is most important.
	Can express the main point he/she wants to make comprehensibly.
A2	*Can communicate what he/she wants to say in a simple and direct exchange of limited information on familiar and routine matters, but in other situations he/she generally has to compromise the message.*
A1	*No descriptor available*

SPOKEN FLUENCY

C2	*Can express him/herself at length with a natural, effortless, unhesitating flow. Pauses only to reflect on precisely the right words to express his/her thoughts or to find an appropriate example or explanation.*
C1	*Can express him/herself fluently and spontaneously, almost effortlessly. Only a conceptually difficult subject can hinder a natural, smooth flow of language.*
B2	*Can communicate spontaneously, often showing remarkable fluency and ease of expression in even longer complex stretches of speech.*
	Can produce stretches of language with a fairly even tempo; although he/she can be hesitant as he/she searches for patterns and expressions, there are few noticeably long pauses.
	Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without imposing strain on either party.
B1	*Can express him/herself with relative ease. Despite some problems with formulation resulting in pauses and "cul-de-sacs", he/she is able to keep going effectively without help.*
	Can keep going comprehensibly, even though pausing for grammatical and lexical planning and repair is very evident, especially in longer stretches of free production.
A2	*Can make him/herself understood in short contributions, even though pauses, false starts and reformulation are very evident.*
	Can construct phrases on familiar topics with sufficient ease to handle short exchanges, despite very noticeable hesitation and false starts.
A1	*Can manage very short, isolated, mainly pre-packaged utterances, with much pausing to search for expressions, to articulate less familiar words, and to repair communication.*

Appendix: The hierarchy of scales

The scales in the CEFR are interconnected in an underlying hierarchy. When using the scales it is important to keep in mind that the CEFR is based on an action-oriented approach as explained in the first paragraph of Chapter 2. The CEFR views users and learners of a language as members of society who may wish to accomplish tasks in a given set of circumstances, in a specific environment and within a particular field of action. These tasks are of course not exclusively language-related. While acts of speech occur within language activities, these activities form part of a wider social context, which alone is able to give them their full meaning.

> Language use, embracing language learning, comprises the actions performed by persons who as individuals and as social agents develop a range of **competences,** both **general** and in particular **communicative language competences**. They draw on the competences at their disposal in various **contexts** under various **conditions** and under various **constraints** to engage in **language activities** involving **language processes** to produce and/or receive **texts** in relation to **themes** in specific **domains**, activating those **strategies** which seem most appropriate for carrying out the **tasks** to be accomplished. The monitoring of these actions by the participants leads to the reinforcement or modification of their competences.

The scales of the CEFR refer to this theoretical model, but each separate scale refers to particular aspects, elements, contexts, processes, etc. distinguished within the model. Developing competence is described in the scales mainly along two broad dimensions: the **quantity** dimension (the number of tasks persons can perform successfully by language use, in what number of contexts, in relation to what number of themes, domains etc.) and a **quality** dimension (how effectively and efficiently the persons can achieve their goals through language use. To illustrate the interrelationships between the CEFR scales two branches of the hierarchy are presented below, the first referring to the quantity dimension and the second to the quality dimension.

The quantity dimension branches out from overall language proficiency into "Communicative Activities". Four main types of activities are distinguished: Reception, Production, Interaction, and Mediation. In Diagram 1 the Interaction branch is worked out in more detail. Similar branching can be derived from the CEFR for the other three types of activities. Within Interaction a spoken and a written branch are distinguished. Finally within the spoken branch several contexts of language use are presented. For each of the boxes in the diagram descriptive scales are available in the CEFR,
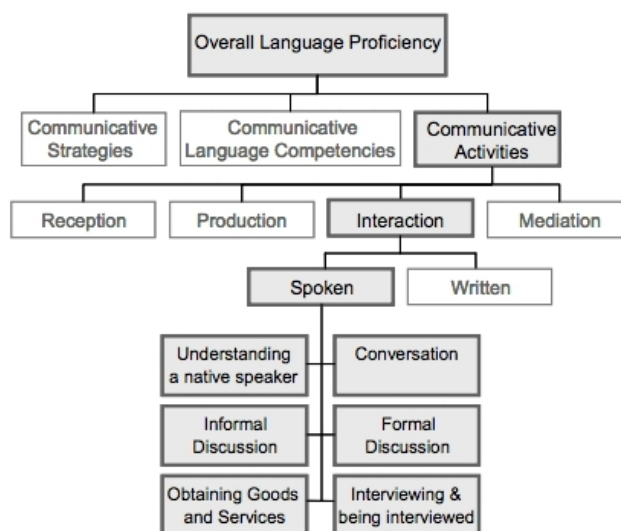

Diagram 1: The quantity dimension

32

The quality dimension also branches out from overall language proficiency (Diagram 2), but into "Communicative language competences". Three main constituents of Communicative language competences are distinguished: linguistic, Sociolinguistic and Pragmatic. The linguistic competences are important in achieving efficiency and effectiveness in language use. For linguistic competence two factors are distinguished: range and control and within each of these two factors several aspects are distinguished. For each box in the diagram descriptive scales are offered in the CEFR.
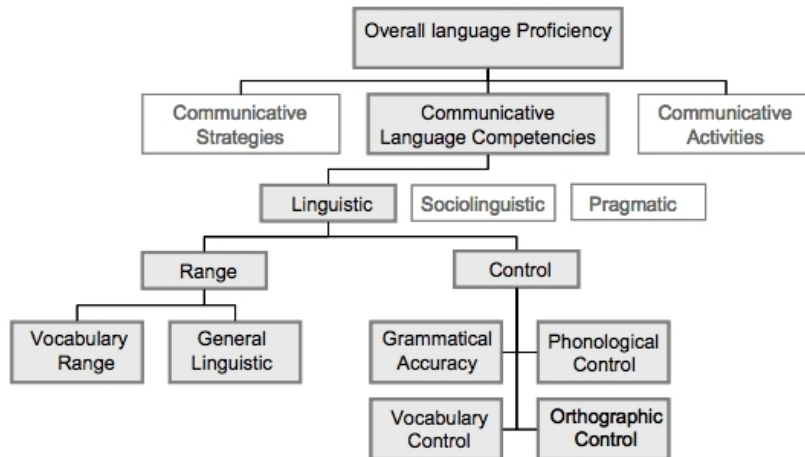

Diagram 2: The quality dimension