

Stigma, Leveling, and Relevancy with Graphic Novels

by the Comics Appreciation Project (CAP) a 501c3 nonprofit organization

ALA (2023). Interpretations of library Bill of Rights.

<https://www.ala.org/advocacy/intfreedom/librarybill/interpretations/rating-systems>

“Rating systems appearing in library catalogs or discovery systems present distinct challenges to intellectual freedom principles. The American Library Association affirms the rights of individuals to form their own opinions about resources they choose to read or view.”

Aldahash, R., & Altalhab, S. (2020). The effect of graphic novels on EFL learners' reading comprehension. *International Journal of Applied Linguistics and English Literature*, 9(5), 19-26. [cited by: 33]

“reading graphic novels improves the students’ focus and attention to detail compared to text-only works, thus leading to continued engagement with the reading material” (p. 23).

[Out of the 66 students, those who read the graphic novel scored 22% higher on reading comprehension than the control group.]

“The experimental group outperformed the control group and achieved better reading test scores, thereby suggesting that reading appropriate graphic novels may have a significant positive effect on intermediate school students’ reading comprehension.” (p. 24)

AASL (2021). Position Statement on Labeling Practices

https://www.ala.org/sites/default/files/aasl/content/advocacy/statements/docs/AASL_Labeling_Practices_Position_Statement_2021a.pdf

“School librarians should resist labeling or arranging books by any readability scale and should instead advocate for the development of policies that do not require library staff to restrict access to books based on reading level.”

Baetens, J., & Surdiacourt, S. (2011). How to “read” images with texts: the graphic novel case. *The SAGE Handbook of Visual Research Methods*, SAGE Publications, 590-600. [cited by: 29]

“The graphic novel is a semiotic practice that we have to learn, even if the ease with which we often read graphic novels makes us forget about the efforts we had to deploy in order to get used to the singularities of its verbal and visual conventions and anti-conventions.” (p. 596)

Baines, L. (1996). From page to screen: When a novel is interpreted for film, what gets lost in the translation? *Journal of Adolescent & Adult Literacy* 39(8) 612-622. [cited by: 29]

“Because films rely on visual stimuli more than words to communicate, dialogue from novels is often simplified, eliminated, or integrated into the action of a screenplay, and expository passages of some length are often presented in a camera shot or two.” (p. 618)

Bateman, J. A., Veloso, F. O., Wildfeuer, J., Cheung, F. H., & Guo, N. S. (2017). An open multilevel classification scheme for the visual layout of comics and graphic novels: Motivation and design. *Digital Scholarship in the Humanities*, 32(3), 476-510. [cited by: 72]

“The two-dimensional space of the page goes beyond sequentiality, and makes significant contributions to stylistic, narrative, and other communicative effects of its own.” (p. 479)

Cappello, M. (2017). Considering visual text complexity: A guide for teachers. *The Reading Teacher*, 70(6), 733-739. [cited by: 39]

“Density, symbolism, and image maker’s purpose are essential factors that determine a visual text’s levels of meaning.” (p. 734)

Cazden, C., Cope, B., Fairclough, N., Gee, J., Kalantzis, M., Kress, G., Luke, A., Luke, C., Michaels, S. and Nakata, M. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66(1), 60-92. [Cited 5,579]

“One of the key ideas informing the notion of multiliteracies is the increasing complexity and inter-relationship of different modes of meaning. We have identified six major areas in which functional grammars - the metalanguages that describe and explain patterns of meaning — are required: Linguistic Design, Visual Design, Audio Design, Gestural Design, Spatial Design, and Multimodal Design. Multimodal Design is of a different order to the other five modes of meaning; it represents the patterns of interconnection among the other modes.” (p. 78)

“Of the modes of meaning, the Multimodal is the most significant, as it relates all the other modes in quite remarkably dynamic relationships.” (p. 80)

Chun, C. W. (2009). Critical literacies and graphic novels for English-language learners: Teaching Maus. *Journal of Adolescent & Adult Literacy*, 53(2), 144-153. [Cited 360]

“The novelty of reading a graphic novel in the classroom, its unique modality of visual puns and metaphors, and its compelling narrative all combined to increase the students' level of reading engagement.” (p. 151)

Cohn, N., Taylor, R., & Pederson, K. (2017). A picture is worth more words over time: Multimodality and narrative structure across eight decades of American superhero comics. *Multimodal Communication*, 6(1), 19-37. [Cited 90]

“Comics have shifted away from conveying multimodal information through text accompanied by illustrative images, to those using more complex sequential visual narrative structures that coalesce as an equal partner with text.” (p. 30)

“As verbal language is relied on less, the narrative structure takes on greater complexity.” (p. 33)

Connors, S. P. (2010). "The Best of Both Worlds": Rethinking the Literary Merit of Graphic Novels. *ALAN Review*, 37(3), 65-70. [cited by: 48]

“They have a history, and the stigmas that trail in their wake are capable of shaping our perceptions of them as a form of reading material.” (p. 68)

Cook, M. P. (2016). Now I “See”: The Impact of Graphic Novels on Reading Comprehension in High School English Classrooms. *Literacy Research and Instruction*, 56(1), 21–53. [cited by: 72]

“Students who read the graphic novel [adaptation] significantly outperformed their peers who read only the traditional text.” (p. 41)

Connors, S. P. (2012). Altering perspectives: How the implied reader invites us to rethink the difficulty of graphic novels. *The Clearing House: A Journal of Educational Strategies, Issues and Ideas*, 85(1), 33-37. [cited by: 30]

“Given the breadth of the repertoire on which graphic novels draw [literary, artistic, factual, cinematic, and cultural], the act of reading them might be thought to constitute a complex undertaking. (p. 34)

“If the inclusion of images is enough to compromise a graphic novel's status as a "real book," then what are we to make of the growing number of truly thoughtful young adult novels that incorporate word and image...as our perceptions of what constitutes a "novel" continue to grow and evolve, so, too, should our understanding of what it means to "read." Rather than attempt to compare graphic novels to traditional novels, we might more profitably encourage students to view them as different kinds of texts that invite them to read in different ways.” (p. 37)

Council of Chief State School Officers (2017). Supplemental Information for Appendix A of the Common Core State Standards for English Language Arts and Literacy: New Research on Text Complexity.

“In CCSS, qualitative measures serve as a necessary complement to quantitative measures, which cannot capture all of the elements that make a text easy or challenging to read and are not equally successful in rating the complexity of all categories of text.” (p. 4)

Crutcher, P. A. (2011). *Complexity in the Comic and Graphic Novel Medium: Inquiry Through Bestselling Batman Stories*. *Journal of popular culture*, 44(1). [cited by: 45]

“Comics and graphic novels can provide unique complexity not found in prose-based novels or traditional films, and they therefore deserve critical and scholarly attention. That complexity came through the (a) medium: the way writers, inkers, colorists, and others involved in the production of a graphic novel impose control, create layering, build atmosphere, and highlight artistic craft; (b) stories: how graphic novels work well beyond the superficial, delving into the human condition, political and cultural subversion, psychology, and the duality of persona; and (c) character: creating and sustaining icons that cross myriad temporal, visual, and setting ranges while paradoxically remaining coherent” (p. 69).

Cunningham, A. E., & Stanovich, K. E. (2001). *What reading does for the mind*. *Journal of Direct Instruction*, 1(2), 137-149. [cited by: 2,026]

“We should provide all children, regardless of their achievement levels, with as many reading experiences as possible.” (p. 147)

Cunningham, J. W., Hiebert, E. H., & Mesmer, H. A. (2018). *Investigating the validity of two widely used quantitative text tools*. *Reading and Writing*, 31(4), 813-833. [cited by: 39]

Their study on the Lexile Framework and the Flesch-Kincaid Grade-Level formula determined that “neither tool classified texts well and errors disproportionately placed texts from higher grade bands into lower ones. Results suggest these two text tools may lack adequate validity for their current uses in education settings” (p. 813).

Their study revealed that “word complexity made a larger contribution relative to sentence complexity” in the accurate prediction of grade band (p. 813).

From a study using 330 texts, the Lexile Framework accurately predicted grade band only 37.3% of the time and the Flesch-Kincaid Grade-Level formula accurately predicted grade band 40.6% of the time (p. 828).

“These findings lead us to caution users against over-relying on these tools’ estimates of text difficulty...these two text tools appear to provide little accuracy” (p. 830).

DeHart, J. D., Blanton, M. V., & Zhang, S. (2020). *Considering the factors: Quantitative and qualitative features of graphic novels*. *Tennessee Literacy Journal*, 2(1), 8-13.

“Arriving at a readability measure for graphic novels is complex work, and that these texts offer complexity in their narrative, compositional, and grammatical elements...we recommend that further work be done in analysis focused on the complexity of graphica.” (p. 12)

Duke, N. K., Norman, R. R., Roberts, K. L., Martin, N. M., Knight, J. A., Morsink, P. M., & Calkins, S. L. (2013). *Beyond concepts of print: Development of concepts of graphics in text, preK to grade 3*. *Research in the Teaching of English*, 48(2), 175-203. [cited by: 54]

“We cannot assume that all children in a particular grade will have the same understandings about graphics and how they work. Just as there is a range of reading levels, spelling-ability levels, and math-skill levels, a range of understandings of concepts of graphics is likely to be present in most classrooms.” (p. 194)

Duncan, R., Smith, M. J., & Levitz, P. (2023). *The power of comics and graphic novels: Culture, form, and context*. Bloomsbury Publishing. [cited by: 9]

“Comics have the capability to motivate readers, to enhance reading skills, and to aid those engaged in learning a second language.” (p. 294)

“Many current teachers were trained to privilege text-based narratives as the only legitimate cultural material worth studying. Thus, educators have not only advocated for traditional text-based literacy, they have taught it to the exclusion of other forms of literacy.” (p. 295)

Dunst, A., & Hartel, R. (2018). The quantitative analysis of comics: Towards a visual stylometry of graphic narrative. In *Empirical Comics Research* (43-61). Routledge. [cited by: 69]

Only combinatory methods of visual and textual analysis will allow us to study a large number of comics in their full complexity and understand the minute interaction between those levels”. (p. 59)

Evans, M. D., Kelley, J., Sikora, J., & Treiman, D. J. (2010). Family scholarly culture and educational success: Books and schooling in 27 nations. *Research in social stratification and mobility*, 28(2), 171-197.[cited by: 766]

“On average, 7 years of education separate those who grew up without books in the home from those who grew up with 500 or more...a home library is as important as parents’ education, the most important variable in the standard educational attainment model...a child from a 500-book family is 36 percentage points more likely to graduate from high school than an otherwise similar child without a home library” (p. 179-180) [even when controlling for household income, father’s occupation, and parental educational attainment].

Fountas, I. C., & Pinnell, G. S. (2012). Guided reading: The romance and the reality. *The Reading Teacher*, 66(4), 268-284. [cited by: 452]

“Educators have sometimes made the mistake of thinking that guided reading is the reading program or that all of the books students read should be leveled. We have argued against the overuse of levels. We have never recommended that the school library or classroom libraries be leveled or that levels be reported to parents.” (p. 281)

Gavigan, K. (2011). More powerful than a locomotive: Using graphic novels to motivate struggling male adolescent readers. *Journal of Research on Libraries and Young Adults*, 1(3), 19-29. [cited by: 64]

“In terms of this study, reading graphic novels improved the participants’ reading engagement and had a positive effect on their reading motivation. Furthermore, the use of graphic novels helped to aid the participants’ knowledge of vocabulary and facilitated their reading comprehension.” (p. 6)

Glasswell, K., & Ford, M. (2011). Let’s start leveling about leveling. *Language Arts*, 88(3), 208-216. [cited by: 44]

“If leveling frameworks now carry so much weight in teachers’ decisions and the subsequent consequences for children, then educators have a right to expect that these systems are valid, reliable, and practically relevant.” (p. 211)

Glaus, M. (2014). Text complexity and young adult literature: Establishing its place. *Journal of Adolescent & Adult Literacy*, 57(5), 407-416. [cited by: 115]

“We know that text complexity is more broadly defined to include readability formulas as well as structure, organization, background knowledge, and motivation.” (p 407)

“Quantitative measurements of text complexity do not and cannot consider varied levels of meaning, text structures, and sophisticated themes...more weight should be given to qualitative measures of text complexity for narrative fiction.” (Glaus, 2014, p. 409)

Hansen, K. S. (2012). In Defense of Graphic Novels. *English Journal*, 102(2), 57-62. [cited by: 73]

“The argument of lazy readership discounts the power and impact of images...in fact, images often convey a richness and depth of ideas that require interpretation and high-level critical thinking, analysis, and evaluation skills.” (p. 59)

“The stigma of graphic novels being the province of struggling readers threatens to keep other students away from the form.” (p. 60)

“Artists can communicate through their visual presentations of information, allowing the graphic novel to be an excellent vehicle to teach the concepts of symbolism, foreshadowing, metaphor, and many other literary devices.” (p. 62)

Hayes, D. P., & Ahrens, M. G. (1988). Vocabulary simplification for children: A special case of ‘motherese’?. *Journal of Child Language*, 15(2), 395-410. [cited by: 602]

“A rare term is one that does not appear among the 10,000 most common types, is not a proper name or number, and is not an inflected form of some term included among the first 10,000.” (p. 399)

[Their study found that comic books help build vocabulary, averaging 53.5 rare words per 1,000, even more than adult books.]

“The time a child spends reading books, including comic books, is time lexically well-spent.” (p. 408)

	Rank of Median Word	Rare Words per 1000
I. Printed texts		
Abstracts of scientific articles	4389	128.0
Newspapers	1690	68.3
Popular magazines	1399	65.7
Adult books	1058	52.7
Comic books	867	53.5
Children's books	627	38.9
Preschool books	578	16.3
II. Television texts		
Popular prime-time adult shows	490	22.7
Popular prime-time children's shows	543	20.2
Cartoon shows	598	30.8
<i>Mr. Rogers and Sesame Street</i>	413	2.0
III. Adult speech		
Expert witness testimony	1008	28.4
College graduates to friends, spouses	496	17.3

Adapted from Hayes and Ahrens (1988).

Hoffman, J.V. (2017). What If “Just Right” Is Just Wrong? The Unintended Consequences of Leveling Readers. *The Reading Teacher*, 71(3), 265–273. [cited by: 62]

“The construct of reading levels and ‘just right’ texts...has been from the start, deeply flawed with unintended consequences for students and teachers that limit more than they enrich, that penalize more than they promote, and that divide more than they unite.” (p. 265)

Hughes, J., & King, A. E. (2010). Dual pathways to expression and understanding: Canadian coming-of-age graphic novels. *Children's Literature in Education*, 41(1), 64-84. [cited by: 38]

“Contrary to a trend to promote graphic novels as “simpler” texts for struggling readers, we argue that graphic novels require different and possibly even more complex reading skills than traditional print texts.” (p. 65)

Jacobs, D. (2007). More than words: Comics as a means of teaching multiple literacies. *English Journal*, 96(3), 19-25. [cited by: 73]

“Knowledge of linguistic, audio, visual, gestural, and spatial conventions within comics affects the ways in which we read and the meanings we assign to texts, just as knowledge of conventions within word-based literacy affects the ways in which those texts are read.” (p. 24)

Jennings, K. A., Rule, A. C., & Vander Zanden, S. M. (2014). Fifth graders' enjoyment, interest, and comprehension of graphic novels compared to heavily-illustrated and traditional novels. *International Electronic Journal of Elementary Education*, 6(2), 257. [cited by: 81]

“Survey results showed that the students reading graphic novels reported greater enjoyment of reading and stronger interest in the story than when reading either of the other two novel forms...the use of graphic novels also improved student comprehension and deeper understanding of reading material.” (p. 272)

Jiménez, L. M., Roberts, K. L., Brugar, K. A., Meyer, C. K., & Waito, K. (2017). Moving our can(n)ons: Toward an appreciation of multimodal texts in the classroom. *The Reading Teacher*, 71(3), 363-368. [cited by: 52]

“Reading graphic novels also entails deep comprehension of images and even empty space, and perhaps more importantly, the ability to combine text and graphical elements to infer what is not directly written in the text.” (p. 364)

Kelly, L. B., & Kachorsky, D. (2021). Text Complexity and Picturebooks: Learning from Multimodal Analysis and Children's Discussion. *Reading & Writing Quarterly*, 38(1), 33–50. [cited by: 15]

“We found that playing with genre conventions, stretching across several pages, relying on scientific background knowledge, and using metafictional devices in illustrations all contributed layers of complexity that quantitative measures of text readability do not usually account for.” (p. 44)

“We are not aware of (and would not support) efforts to level visuals for young children, but we encourage researchers in text complexity to consider visual elements as features typically under-accounted for in existing models.” (p. 46)

Krashen, S. D. (2004). *The power of reading: Insights from the research*. Bloomsbury Publishing USA. [cited by: 5,594]

“Research shows that comics have no negative effect on language development and school achievement. Comic book readers do at least as much reading as non-comic book readers, and the most recent research shows that they read more overall, read more books, and have more positive attitudes toward reading.” (p. 110)

Kukkonen, K. (2011). Comics as a test case for transmedial narratology. *SubStance*, 40(1), 34-52. [cited by: 115]

“A long-standing prejudice about comics is that they tell their stories in words and images, but in a way that does not fully do justice to either mode. In their use of words and dialogue, they fall short of the novel. In their use of images and composition, they fall short of the fine arts...if we want to extend narratology across media, we should not remain tied to these assumptions.” (p. 40)

“In comics the modes of images, words, and sequences constantly interact with each other, as readers explore the page and make sense of what they see. The meaning-making potential of each mode can corroborate, reinforce, or question that of the other modes that enter into this dynamic process.” (p. 40)

Lapp, D., Wolsey, T. D., Fisher, D., & Frey, N. (2012). Graphic novels: What elementary teachers think about their instructional value. *Journal of Education*, 192(1), 23-35. [cited by: 104]

“Discrepancy between teacher interest in graphica and its limited use in the classroom may be related, in part, to availability of graphic novels in the classroom.” (p. 30)

“Thus present study findings lend support for the possibility of additional research, possibly in the qualitative tradition, to determine if graphica might be instructionally useful.” (p. 31)

Low, D. (2012). 'Spaces Invested with Content': Crossing the 'Gaps' in Comics with Readers in Schools. *Children's Literature in Education*, 43(4), 368-385. [cited by: 97]

“Comics can be used not merely as stepping stones toward ‘better’ literature but as complex works of literature in their own right that can enable students to develop into critical readers.” (p. 375)

McClanahan, B. J., & Nottingham, M. (2019). A suite of strategies for navigating graphic novels: A dual coding approach. *The Reading Teacher*, 73(1), 39-50. [cited by: 46]

“Many teachers of struggling or reluctant readers and English learners have found that graphic novels lessen the cognitive load for print vocabulary and support meaning making.” (p. 41)

McTaggart, J. (2008). Graphic novels: The good, the bad, and the ugly. In D. Fisher & N. Frey (Eds.), *Teaching visual literacy: Using comic books, graphic novels, anime, cartoons, and more to develop comprehension and thinking skills* (pp. 27-46). Corwin Press. [cited by: 91]

“Teachers use graphic novels because they enable the struggling reader, motivate the reluctant one, and challenge the high-level learner.” (p. 32)

National Governors Association Center for Best Practices & Council of Chief State School Officers (2010). Common Core State Standards for English language arts & literacy in history/social studies, science, and technical subjects: Appendix A. Washington, DC.

“Built on prior research, the four qualitative factors described below are offered here as a first step in the development of robust tools for the qualitative analysis of text complexity. These factors are presented as continua of difficulty rather than as a succession of discrete “stages” in text complexity.” (p. 5)

Text Complexity: Qualitative Measures Rubric ¹				
LITERATURE				
Text Title _____	Text Author _____			
	Exceedingly Complex	Very Complex	Moderately Complex	Slightly Complex
TEXT STRUCTURE	<ul style="list-style-type: none"> Organization: Intricate with regard to relationships or parts of text, use of style, multiple clauses, parallelism and detail. Use of Graphics: Few, if used, illustrations or graphics are essential for understanding the meaning of the text. 	<ul style="list-style-type: none"> Organization: May include subplots, time shifts, and more complex characters. Use of Graphics: Few, if used, illustrations or graphics support or extend the meaning of the text. 	<ul style="list-style-type: none"> Organization: May have two or more main lines and occasionally be difficult to predict. Use of Graphics: Few, if used, illustrations or graphics support related parts of the text. 	<ul style="list-style-type: none"> Organization: Is clear, chronological or easy to predict. Use of Graphics: Few, if used, other illustrations directly support and assist in interpreting the text or are not necessary to understanding the meaning of the text.
LANGUAGE FEATURES	<ul style="list-style-type: none"> Conversationality: Dense and complex; contains colloquial, ironic, and/or figurative language. Vocabulary: Complex, generally unfamiliar, archaic, subject-specific, or rarely used words; may be colloquial or idiosyncratic. Sentence Structure: Highly complex sentences with several subordinate clauses; archaic; contains ideas that contain multiple concepts. 	<ul style="list-style-type: none"> Conversationality: Fairly complex; contains some archaic, ironic, and/or figurative language. Vocabulary: Fairly complex language that is sometimes colloquial, archaic, subject-specific, or rarely used words. Sentence Structure: Many complex sentences with several subordinate phrases or clauses and transition words. 	<ul style="list-style-type: none"> Conversationality: Largely explicit and easy to understand with some occasions for more complex meaning. Vocabulary: Mostly contemporary, familiar, conversational, rarely archaic or rarely used words. Sentence Structure: Primarily simple and compound sentences, with some complex sentences. 	<ul style="list-style-type: none"> Conversationality: Explicit; linear, straightforward, easy to understand. Vocabulary: Contemporary, familiar, more colloquial language. Sentence Structure: Mostly simple sentences.
MEANING	<ul style="list-style-type: none"> Meaning: Multiple competing levels of meaning that are difficult to identify, separate, and interpret; theme is implicit or subtle, often ambiguous and revealed over the entirety of the text. 	<ul style="list-style-type: none"> Meaning: Multiple levels of meaning that may be difficult to identify or separate; theme is implicit or subtle and may be revealed over the entirety of the text. 	<ul style="list-style-type: none"> Meaning: Multiple levels of meaning clearly distinguished from each other; theme is clear but may be conveyed with some subtlety. 	<ul style="list-style-type: none"> Meaning: One level of meaning; theme is obvious and revealed early in the text.
KNOWLEDGE DEMANDS	<ul style="list-style-type: none"> Life Experiences: Explores complex, sophisticated or abstract themes; experiences portrayed are distinctly different from the common reader. Intellectual and Cultural Knowledge: Many references or allusions to other texts or cultural elements. 	<ul style="list-style-type: none"> Life Experiences: Explores themes of varying levels of complexity or abstractness; experiences portrayed are accessible to most readers. Intellectual and Cultural Knowledge: Some references or allusions to other texts or cultural elements. 	<ul style="list-style-type: none"> Life Experiences: Explores several themes; experiences portrayed are common to many readers. Intellectual and Cultural Knowledge: Few references or allusions to other texts or cultural elements. 	<ul style="list-style-type: none"> Life Experiences: Explores a single theme; experiences portrayed are everyday and common to most readers. Intellectual and Cultural Knowledge: No references or allusions to other texts or cultural elements.

“The Lexile framework, like traditional formulas, may underestimate the difficulty of texts that use simple, familiar language to convey sophisticated ideas, as is true of much high-quality fiction written for adults and appropriate for older students.” (p. 7)

“Some widely used quantitative measures, including the Flesch-Kincaid Grade Level test and the Lexile Framework for Reading, rate the Pulitzer Prize-winning novel *Grapes of Wrath* as appropriate for grades 2–3. This counterintuitive result emerges because works such as *Grapes* often express complex ideas in relatively commonplace language (familiar words and simple syntax), especially in the form of dialogue that mimics everyday speech. Until widely available quantitative tools can better account for factors recognized as making such texts challenging, including multiple levels of meaning and mature themes, preference should likely be given to qualitative measures of text complexity when evaluating narrative fiction intended for students in grade 6 and above.” (p. 8)

Richardson, E. M. (2017). Graphic novels are real books: Comparing graphic novels to traditional text novels. *Delta Kappa Gamma Bulletin*, 83(5), 24-31. [cited by: 46]

“The dilemma of a struggling reader is finding books he or she enjoys reading, and, similarly, the dilemma of a teacher of a struggling reader is to get the young person to read so he or she improves.” (p. 24)

Schade Eckert, L. (2013). Protecting pedagogical choice: Theory, graphic novels, and textual complexity. *Language Arts Journal of Michigan*, 29(1), 40-43. [cited by: 16]

“Appendix A notes ‘unconventional text’ as a key concept in determining textual complexity, citing figurative and ironic language, complex and sophisticated themes, and cultural and literary knowledge as specific criteria.” (p. 41)

“To return to the definition of “text complexity” from Appendix A of the Common Core Standards, I argue that reading and analyzing graphic novels meet the criteria noted [for ‘unconventional text’]: they include figurative language, complex and sophisticated themes, and require cultural and literary knowledge.” (p. 43)

School Library Journal. (2023). *Graphic novels survey: Summary report 2023*. (Sponsored by Kodansha). Retrieved September 17, 2025, from <https://s3.amazonaws.com/ImageCloud/Research/2023/SLJ+Graphic+Novels+Survey+report.pdf>

In 2023 survey of 861 school and public library staff, librarians reported that 51% of their middle school patrons and 48% of their high school patrons read exclusively graphic novels (p. 8).

Smith, P. L., Goodman, L. B., Howard, J. R., Hancock, R., Hartzell, K. A., & Hilbert, S. E. (2019). Graphic novelisation effects on recognition abilities in students with dyslexia. *Journal of Graphic Novels and Comics*, 12(2), 127–144.

“The results of the current study provide support for using graphic novel techniques to improve attention, reading comprehension, memory, and rudimentary understanding of scientific content that will be necessary in more advanced academic levels.” (p. 16)

Tilley, C. L. (2012). Seducing the innocent: Fredric Wertham and the falsifications that helped condemn comics. *Information & Culture*, 47(3), 383-413. [cited by: 238]

“In light of the source evidence now available for independent verification, Wertham's book appears clearly to be an attempt at cultural correction rather than an honest report of scientific inquiry, whether from a psychiatric or a social sciences perspective.” (p. 404)

Wolk, D. (2007). *Reading Comics: How Graphic Novels Work and What They Mean*. Da Capo Press. [cited by: 912]

“[Comics] are not a text-driven medium with added pictures; they’re not the visual equivalent of prose narrative or a static version of a film. They are their own thing: a medium with its own devices, its own innovators, its own clichés, its own genres and traps and liberties. The first step toward attentively reading and fully appreciating comics is acknowledging that.” (p. 14)

Comics suggest motion, but they’re incapable of actually showing motion. They indicate sound, and even spell it out, but they’re silent. They imply the passage of time, but their temporal experience is controlled by the reader more than by the artist. They convey continuous stories, but they’re made up of a series of discrete moments. They’re concerned with conveying an artist’s perceptions, but one of their most crucial components is blank space.” (p. 125)