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***The complete Maus: A survivor's tale
(1996): A proposal for using graphic
narrative in the EFL classroom***

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Abstract

This paper aims to present the benefits of using graphic narratives in the EFL classroom, through a proposal based on Art Spiegelman's *The Complete Maus: A Survivor's Tale* (1996) for a fourth of ESO group. In order to prove this theory, I present how literature and history are included in the EFL syllabus and their importance as a tool in the EFL classroom. Then, I show the main benefits of intruding comic-like literary works in the EFL classroom, specially graphic narratives. Besides, the proposal for intervention based on *Maus* (1996) is explained in terms of the objectives that it pursues, the core competences that it aims to achieve, the methodological approach that its implementation follows, etc. Finally, a description of the proposal concerning the sessions that compose it and the activities that are implemented is presented.

Key Words: *The Complete Maus: A Survivor's Tale*, Spiegelman, Holocaust, Nazism, graphic narrative, education.

Este TFM pretende mostrar los beneficios del uso de narrativas gráficas en el aula de inglés como lengua extranjera, a través de una propuesta dirigida a un grupo de cuarto de la ESO basada en *The Complete Maus: A Survivor's Tale* (1996) escrito por Art Spiegelman. Para demostrar esta teoría, presento cómo la literatura y la historia están incluidas en el currículo de Inglés como lengua extranjera y su importancia como herramienta en el aula. A continuación, muestro los principales beneficios de introducir obras literarias en formato de comic en el aula de lengua extranjera, en especial narrativas gráficas. Además, explico la propuesta de intervención basada en *Maus* (1996) en cuanto a los objetivos que persigue, las competencias básicas que pretende alcanzar, el enfoque metodológico que sigue su aplicación, etc. Por último, se presenta una descripción de la propuesta relativa a las sesiones que la componen y las actividades que se llevan a cabo en la misma.

Palabras Clave: *The Complete Maus: A Survivor's Tale*, Spiegelman, Holocausto, Nazismo, narrativa gráfica, educación.

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Introduction

In recent years, there has been much interest in comic-like literary works, which leads to their current relevance in the literary scene. Indeed, the popularity of this type of publications has heavily increased with the release of new comic-like literary pieces, like the collection of *L'Arabe du Futur* (2014-2018) by Riad Sattouf, or the revival of certain comic-like works thanks to other media, TV series or films, like the ones about Marvel superheroes.

As the popularity of this genre and its multiple subgenres have increased in the previous years, it may be expected that different fields have embraced the use of this kind of literary pieces as subject of study. For instance, there are several examples of studies about the use of comic, graphic novels and graphic narratives in the educational sphere and, mainly, in subjects like English as a Foreign Language (EFL), such as the one by Megawati and Anugerahwati (2012). Indeed, comic-like literary pieces are very attractive for young readers, like secondary education students, because of the visual nature of this kind of literary works.

Among all the subgenres that are part of the genre of comic, graphic narratives can be considered one of the most beneficial and useful for secondary students. Indeed, according to the classification made by Chute (2008), graphic narratives are non-fictional comic books. Therefore, as this type of comic-like literary work combine literary and historical elements, graphic narratives can be considered one of the most complete and useful comic-like pieces of literature for secondary EFL students.

Regarding the situation previously mentioned, in this paper a proposal for intervention based on Art Spiegelman's graphic narrative *The Complete Maus: A Survivor's Tale* (1996) is presented. In fact, Spiegelman's literary work can be considered one of the most important graphic narratives of the twentieth century, since it depicts Spiegelman's parents Holocaust experience in the concentration camp of Auschwitz.

On the one hand, *Maus* (1996) has a great literary value, because of Spiegelman's metaphorical use of the drawings, as a way of depicting different groups depending on religion or country of origin, and his ideas about Nazism. On the other hand, its historical value lays on its intimist representation of actual historical events through the eyes of Spiegelman's father. However, *Maus* (1996) is not only a good option for introducing

comic-like literary works for its literary and historical value. Indeed, the way in which the consequences of conflicts and radicalization is represented can develop students' democratic and cultural values through peace education.

The proposal presented in this paper is composed of six sessions and may be implemented in an English as a Foreign Language classroom of fourth of ESO (Compulsory Secondary Education). Indeed, Spiegelman's graphic narrative perfectly fits in the fourth of ESO syllabus, since it contemplates the topics of World War II, Nazism and the Holocaust as part of the subject of History.

Therefore, the proposal based on the graphic narrative *Maus* (1996) presented in this paper can be considered an original example of the inclusion of graphic narratives in an EFL classroom, in order to teach the four main language skills, as well as literary, historical, cultural and democratic values to the students. In order to do so, the inclusion of literature in the EFL syllabus and its importance as a tool in the English as a Foreign Language classroom will be exposed. Then, as a way of following a parallel structure, the inclusion of history in the EFL syllabus and its use as a tool in the EFL classroom will be explained. After the explanation of these general contents, the scope will be narrowed to the inclusion of comic-like literary works in the EFL classroom, especially the ones that are part of the subgenre of the graphic narrative according to Chute (2008). Finally, in order to exemplify the use of a concrete graphic narrative in the EFL classroom, Art Spiegelman's work *The Complete Maus: A Survivor's Tale* (1996) will be presented in terms of its historical, literary and pedagogical value. Finally, the proposal for intervention will be presented, as well as the description of the proposal in itself referring to the sessions and activities that will compose it.

1. Literature in the EFL classroom

1.1. Literature in the EFL syllabus

Literature can be one of the most useful tools in the EFL classroom, as well as one of the most important cultural transmitting elements. For that reason, governmental bodies of education defend the use of literature as well as the importance of reading for the learners' global development. In addition, international organizations, such as the Council of Europe, state the importance of teaching literature in the EFL classroom as a way of gaining a complete knowledge of a language. Therefore, one of the most prominent Spanish educational regulations is going to be analysed, along with the document created by the Council of Europe in 2001 in order to establish the principal elements of a complete foreign language education: *The Common European Framework of Reference for Languages: Learning, Teaching and Assessment*.

In relation to the Spanish educational regulations that defend the use of literature as a tool for transmitting culture, the most relevant one can be the *Orden ECD/65/2015, de 21 de enero, por la que se describen las relaciones entre las competencias, los contenidos y los criterios de evaluación de la educación primaria, la educación secundaria obligatoria y el bachillerato*, in which the core competencies or "competencias clave" are stated as some of the main goals to achieve during the process of education. In fact, one of these core competencies is clearly related to the importance of literature as a way of transmitting culture: the competence of "Conciencia y Expresiones Culturales." Indeed, this competence is related to the students' appreciation of cultural expressions, like literature, in order to fully construct their personality and thinking capacities.

For its part, *The Common European Framework of Reference for Languages: Learning, Teaching and Assessment* (Council of Europe, 2001) claims that in some circumstances learners may need some declarative knowledge, such as grammar, some cultural aspects, and literature. Indeed, learning a foreign language is one of the most important processes to cultivate students' personal and academic capacities, as explained in the following quotation: "Language learning will be seen as a way for the learner to develop his or her personality (for example greater assurance or self-confidence, greater willingness to speak in a group) or to develop his or her knowledge of how to learn" (Council of Europe, 2001, p. 135)

1.2. Literature as a tool in the EFL classroom

Reading and literature are currently controversial themes in relation to teenagers. In fact, as shown by Riaño (2019), the Federación de Gremios de Editores de España (FGEE) has noticed that at the age of fifteen, Spanish teenagers' reading habits drop significantly in favour of their immersion in the world of social networks. Consequently, since their reading habits drop and they are exposed to a huge amount of fake news and impossible realities, teenagers' capacities of critical thinking decrease. For this reason, literature may be incorporated into the teaching syllabus, especially in subjects like English as a Foreign Language, as a way of giving the students another, and even more significant, window to the world and to culture, teaching them to think by themselves by creating long-lasting reading habits.

According to Collie and Slater (as cited in Hismanoglu, 2005, p. 54), there are four main reasons to include literature in the EFL classroom. Firstly, literary works are valuable authentic material, meaning that the majority of them are not originally intended for language teaching. Therefore, students learning through literature are exposed to authentic language. Besides, literature is seen as a way of cultural and language enrichment. On the one hand, cultural enrichment and literature are concepts which have always been connected, since literature shows cultural values and customs from which readers can learn. On the other hand, it is high quality material in terms of form and content, which means that literature enriches readers' vocabulary and understanding of grammatical constructions in the target language. Finally, through literature readers are personally involved while reading, since they can connect with the story and empathize with the characters.

As a powerful resource in language teaching, Hismanoglu (2005) presents some of the most significant characteristics that make literature important in teaching languages. In fact, Hismanoglu argues that literature is a great key to open the door of culture to the students at the same time that the learning of language skills takes place.

As Hismanoglu's claims, literature has some characteristics that enrich readers, and in this case students, in a variety of ways. It has a universal nature in the way that the experiences and feelings presented in literary works are common to the whole humanity, thus it wakes and enhances readers' empathy. In fact, readers can also empathize with the author's feelings and experiences, since literary works are normally based on themes and

topics important to authors or even on their personal experiences. Moreover, literature unites a great variety of topics and genres which can awake readers' interests.

Besides, one of the most important characteristics that makes literature a powerful resource in the EFL classroom is that it is suggestive. Indeed, literature makes readers think and cultivate their capacities of critical thinking, which are incredibly important in the era of fake news and massive communication. Besides, this suggestive characteristic leads us to the consideration that literature can be ambiguous. As readers develop their critical spirit, they can have different reactions to the same literary works. In fact, this characteristic gives a huge amount of opportunities in the teaching field, as it provokes an interaction among the students and consequently an exchange of ideas.

Apart from the previous characteristics, social richness may be taken into account, since literature exposes EFL learners to different sociolinguistic realities. Indeed, different characters or realities in literary works show different ways of communication depending on social background, region and situation. Consequently, students are exposed to this sociolinguistic diversity, which enriches their linguistic background in the target language.

As said before, literature can be a means to teach basic language skills, essentially reading and writing. In order to do so, reading activities based on literature are at first intended to the students' essential comprehension of the work and then to stimulate their thinking by the implementation of collaborative work. Besides, writing activities based on literature have different modalities, which lead to a sort of multiple types of tasks based on the literary work in itself or out of it. By this way, and as with reading activities based on literature, written activities dealing with the comprehension of the text typology and genre are clearly intended to the students' understanding of the text; and the ones dealing with the creation of new written texts lead to the development of imagination and critical thinking.

However, skills such as listening and speaking can also be developed through the use of literary works in the EFL classroom. In regards to the development of these skills, listening and speaking can be developed at the same time in activities which imply, for instance, reading out loud in order to correct pronunciation mistakes. Besides, as literary

works develop readers' potential capacities of thinking and especially of critical thinking, they can be used to create oral debates and discussions.

As teachers of English as a Foreign Language, we must take into account that using literature in the classroom does not imply that every literary work is appropriate. As a matter of fact, the literary works used in class should fit some standards. For instance, the works of literature used ought to suit the students' needs and their language level, since their motivation will vary if they find the work too difficult or too easy or even meaningless. In addition to these standards, the students' interests are important in order to choose an appropriate literary work to the EFL classroom, as well as the students' cultural background, even though the teacher may give them some cultural information if the work is set in a very different culture.

As it is shown, literature is a powerful resource for the EFL classroom, as a way to improve not only the students' skills in the target language, but as a way of creating a cultural baggage important to their development as human beings. As Hismanoglu claims, "Literature is not only a tool for developing the written and oral skills of the students in the target language but also is a window opening into the culture of the target language, building up a cultural competence in students" (2005, p. 65). In fact, the development of these cultural competences is extremely important in an increasingly globalized world where fake news and demagogy are in our daily lives.

2. History in the EFL classroom

2.1. History in the EFL syllabus

Generally, history has not been commonly used as a tool in EFL classrooms. However, nowadays there are several voices that vindicate the positive role of history when teaching languages. In fact, there are different institutional documents in which the development of history-based contents, not only in the History classroom in itself, is seen positively. Therefore, some of the most important governmental bodies of education have focused their attention on the value of history as a cross-curricular topic in other subjects. In the following paragraphs, some of the most important Spanish educational regulations are going to be analysed in order to prove that the inclusion of history in different subjects is positive for the students' development.

The *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato* establishes the objectives that secondary education students should fulfil. There are some that indirectly have the possibility of contributing to the inclusion of history-based contents in the EFL classroom. For instance, some vindicate the importance of equality among different cultural groups, sexes and religions. However, there is one of them that directly focuses its attention on the importance of history. In fact, objective “j) Conocer, valorar y respetar los aspectos básicos de la cultura y la historia propias y de los demás, así como el patrimonio artístico y cultural” determines the great importance of knowing, valuing, and respecting historical, artistic and cultural aspects of society for the students. Consequently, this objective may be considered to promote the development of history-based contents in the EFL classroom.

In addition to the aforementioned royal decree, the *Orden ECD/65/2015, de 21 de enero, por la que se describen las relaciones entre las competencias, los contenidos y los criterios de evaluación de la educación primaria, la educación secundaria obligatoria y el bachillerato* outlines the seven core competencies or “competencias clave” which ought to be developed during students' educational experience. In fact, there are two of them that may relate to the importance of the role history plays in the students' personal and academical development.

On the one hand, the “Competencias Sociales y Cívicas” are closely related to history. This competence is intended to acknowledge the importance of the values of democratic societies, which promote equality, solidarity, and justice. Besides, it aims to acknowledge interculturality as one of the most important basis of European nations.

Indeed, the importance of these values can be studied by teaching their development throughout time. In order to do so, teachers may focus on the fact that nowadays societies have developed in order to become better ones by respecting key values as equality, solidarity and justice, meaning democratic values. Besides, students should be aware of the complexity of these values and even their fragility, since there were periods in our history in which they were not respected. Therefore, by showing certain periods of history students can be more conscious of the nature of their own societies and can avoid previous mistakes.

On the other hand, the competence of “Conciencia y Expresiones Culturales” is directly related to the importance of valuing different cultural and historical heritage. Moreover, it aims to develop different thinking abilities, as well as ethical sense. Consequently, working on this core competence intends to cultivate students’ sensitivity towards cultural and historical expressions.

Finally, these regulations could find their meaning in the EFL classroom through the indications presented by *The Common European Framework of Reference for Languages: Learning, Teaching and Assessment* (Council of Europe, 2001). The Council of Europe states in this document that a greatly globalized society, like the one of nowadays, requires proficient language users. However, being “proficient” in a language does not only refer to mastering the four language skills. In fact, it is extremely important to have a well-settled knowledge about the cultural and historical values of the society in which a language is spoken.

Indeed, the approach adopted by this institution is action-oriented based, which means that “it views users and learners of a language primarily as social agents” (Council of Europe, 2001, p. 9). Therefore, the role of users and learners of a language is not only focused in communication as such, but also in intercultural interaction. The concept of intercultural interaction is based on the fact that users of a language need to know some specific characteristics of the society in which a language is spoken in order to accomplish

their purposes in communication. In fact, the main characteristics of a society that the users of a specific language should know are mainly its values and beliefs, its taboos and its history.

The result of getting to know some of the most important cultural and historical characteristics of a society is the achievement of plurilinguism and pluriculturalism. Both concepts are closely related since mastering a great variety of languages necessarily means mastering several different cultures. Therefore, knowing some of the most important cultural and, specially, historical aspects of a society will bring learners and users of a language closer to it and to its speaking community, which is actually a key element in globalized societies like ours.

2.2. History as a tool in the EFL classroom

As seen previously, history and culture can be seen as positive tools in the teaching of EFL. However, the inclusion of history-based contents in the EFL classroom may have greater purposes than being in the syllabus. In fact, history, as seen before, develops not only a more varied perspective of the world in which we live, but a conscience of the self. This means that history may move students' perspectives and thoughts in order to contribute to their development as human beings.

Even though the importance of history for the students' academic and personal development is essential and it can have its own room in the teaching of English as a Foreign Language, there are not many examples of the use of history as a tool in the EFL classroom. However, there is a key aspect that can be taught through the use of history that is considered in the EFL classroom: Peace education.

According to Duffy "peace education is concerned with helping learners develop an awareness of the processes and skills that are necessary for achieving understanding, tolerance, and good will in the world today" (as cited in Fujioka, 2012, p. 24). For that reason, peace education can be seen as a key element of nowadays education, which can be included in the classroom through history. Indeed, the main reason to include history in the EFL classroom as a tool for learning peace education is showing humans' past behaviour and actions to the students. By this way, learners examine the importance of specific values of our society which are crucial for avoiding future conflicts.

For that reason, as explained by Fujioka (2012), three main aspects may be differentiated in order to determine the main purposes of peace education in the classroom. Firstly, the inclusion of peace education in the EFL classroom through history leads to a discussion and examination of different cultural values and attitudes resulting into tolerance and acceptance of diversity. Besides, the development of communicative skills is extremely important to promote peaceful values and problem-solving skills. Finally, the acquisition of problem-solving skills leads students to having a critical perspective towards conflicts and violence. Therefore, the inclusion of peace education in the EFL classroom through history develops awareness of the importance of peace, communication, and critical thinking among the students. In fact, the acquisition of these values has the possibility of preparing students to become better citizens and to have better relations in their daily lives.

One of the most successful ways to include peace education through history in the EFL classroom is by distancing students from the text book. In fact, the use of non-fictional stories and novels has the possibility of transforming the class dynamics. As a result, the lessons would become more interesting for the learners.

In short, history can be a great tool to develop peace education in the EFL classroom and even a great cross curricular topic in itself. Since students are exposed to past experiences, their empathy, tolerance and critical thinking grow. Therefore, the inclusion of history through non fictional literature in the EFL classroom as a tool to develop peace education and cultural and historical values is extremely important for turning into better human beings and societies.

3. Comics in the EFL classroom: Graphic narratives

In general terms, comics have always been considered a childish genre; thus, they have not been regarded as serious or as high quality literary pieces. However, nowadays this conception has changed and there are several scholars who already consider comics and their subgenres as valuable literary works. Their complexity is such, that scholars like Hillary Chute (2008) examines the different terms used for their diverse subgenres and their definitions as it is going to be shown in the following paragraphs. Indeed, the classification made by Chute (2008) is going to be followed throughout this paper, since it is one of the most detailed.

Firstly, it is important to differentiate between cartoons and comics. On the one hand, according to Chute (2008), cartoons are single-panel images in which visual and verbal messages are transmitted. On the other hand, comics have multiple frames in which visual and verbal messages are encoded. Consequently, cartoons are simpler works than comics. In fact, comics can be divided into comic strips and comic books. The latter ones are a compilation of the former ones, meaning that comic strips can be part of comic books. Regarding comic books, Chute argues that a difference may be established between the ones dealing with fictional stories, called *graphic novels*, and the ones dealing with non-fiction, *graphic narratives*.

Even though comics, graphic novels and graphic narratives have gained a great popularity and the attention of multiple scholars, so far there is no agreement regarding terminology, since different authors have their own interpretation of the genre and of its multiple subgenres. Indeed, scholars' different interpretation of the genre, and consequently, their different definitions of terminology, is based on the use of different standards: the length of the work, themes, fictional character of the story, etc. However, the different terminology used is not a huge concern in the description of the value of this genre for teaching languages. Indeed, in this case, the focus will be located in the value of graphic narratives, for teaching English as a Foreign Language.

As Hecke depicts (2011), graphic narratives are incredibly valuable in the EFL classroom, since they share multiple characteristics with traditional literary works. In fact, graphic narratives deserve major attention since, as Hecke explains, their readers have to make a greater effort while reading them because of the combination of written text and

images. Consequently, the use of graphic narratives in the EFL classroom is highly recommended. Indeed, some of the most important reasons that make comic like literary texts, specially graphic narratives, suitable for an EFL classroom, according to Hecke, are going to be explained in the following paragraphs.

As a matter of fact, students have usually had previous positive experiences with comics, thus these experiences provoke an increase in their interest in the material used and they are more willing to participate in activities based on graphic narratives. Besides, this previous experience with comics awakes students' mental imagery, which has a great importance in the decoding of the message this type of works enclosures both in the written text and in the images presented in them.

In addition to this advantage, students who are exposed to material based on graphic narratives in the EFL classroom experiment an improvement in their cognitive and affective faculties thanks to the nature of this type of literary work. As previously said, graphic narratives encode messages not only in their written text, but also in their images.

On the one hand, students' knowledge of visual codes highly increases thanks to the use of comic-like pieces of literature', like graphic narratives, since they can be gathered in the so called "visual literacy" meaning that readers need to interpret text and images while reading. Consequently, reading this type of texts is harder and needs a more active reading than others. As reading graphic narratives is harder and more demanding, it can be considered not appropriate for EFL students. However, the images that compose this kind of texts give clues to the meaning of the most difficult vocabulary of their written parts making graphic narratives suitable for the majority of EFL students. This development of students' cognitive faculties provokes that, while reading comic-like literary works, students are engaged in the search for the meaning encoded in the written text and also in the images.

On the other hand, students' affective faculties are highly developed by reading graphic narratives. Indeed, as they have to understand the encoded messages presented within the written text and the images, they develop their capacities to understand people better, thus empathy. Besides, as their empathy increases their class performance

significantly progresses. In fact, they have more respect and acceptance towards their classmates. Consequently, the relations within the class group are reinforced.

As part of literature, graphic narratives contribute to intercultural learning. In fact, through this type of comic-like pieces of literature students can discover different cultures which are unknown for them or of which they have a misconception. For instance, it is remarkable the case presented by Golewski and Schmidt (2011) whose students were working in the graphic narrative *Persepolis* (2009), by the Iranian author Marjane Satrapi, in which she presents her teenage years in Iran. They concluded that thanks to reading and working on this graphic narrative, they know more about Iranian society and, even more important, this graphic narrative destroys some of the misconceptions they had about Iran and its people. Therefore, reading this type of works improves students' intercultural skills making them more prepared, thus more confident, for real-life intercultural interaction in the target language. Moreover, they are more aware of the stereotypes and prejudices society have towards some population groups.

Similarly, according to Fujioka (2012), non-fiction literature can be used in the EFL classroom in order to develop students' skills related to personal and democratic values. Indeed, non-fictional comic books, like graphic narratives, can act as a transmitting tool of those kind of values (Chute, 2008).

As discussed in previous sections of this paper, the inclusion of literature in the EFL classroom has great results, since students have the possibility of empathizing with the characters' experiences. For that reason, non-fictional literature is even more effective in those terms than other types of literature, since students have the possibility of empathizing with real characters and stories.

On the one hand, difficult experiences shown in non-fictional literature can be inspirational for the great majority of the students. Indeed, as learners empathize with the characters' difficult experiences they learn how to endure hard episodes in real life and to value the importance of maintaining peace. On the other hand, as the difficult situations presented are real ones, students realize that difficulties in life can come in any time and there is always a threat to peace continuing. Therefore, they could have the characters' behaviour as models of which actions are recommended to be done and which ones are clear mistakes.

Therefore, it can be assumed that graphic narratives are extremely valuable and useful in English as a Foreign Language classrooms, since they are one of the most complete literary pieces. Indeed the dual nature of the genre, as a container of written and visual production, provokes that students develop all their potential in the EFL classroom becoming proficient, thus native-like, speakers of the target language. Moreover, graphic narratives, comic-like pieces of literature dealing with non-fiction, may be considered even more valuable, since the use of this type of comic-like literary works also cultivate students' cultural and democratic values.

4. The complete Maus: A survivor's tale (1996)

4.1. Literary and historical value of *The complete Maus: A survivor's tale* (1996)

Art Spiegelman's Pulitzer Prize-winning work *The Complete Maus: A Survivor's Tale* (1996) is the combination of two volumes, "My Father Bleeds History" and "And Here My Troubles Began", published in *Raw magazine* between 1980 and 1991 and the comic *Prisoner of the Hell Planet* published in the anthology *Short Order Comix* in 1973.

Maus: A Survivor's Tale (1996) is the author's reconstruction of his parents', Vladek and Anja Spiegelman, experience as Polish Jews during the Second World War suffering the Holocaust and being sent to the concentration camp of Auschwitz. In this work, the author makes explicit the process of gathering the information he includes in it based on his father's memories and trauma. In fact, throughout this process, the reader can be aware of the problematic relation between father and son and how the traumatic experience of the Holocaust has influenced the lives of all the members of the family.

One of the main problems that critics and academics encountered when *The Complete Maus: A Survivor's Tale* (1996) was published was the genre in which this literary work can be classified. In fact, as explained by Doherty (1996) The Pulitzer Price Committee had problems to classify it into a category, since it can be seen as a biography in a comic-like form as well as a comic about past events. This problem in the genre of this work is based on the new way in which it represents the topic of the Holocaust. In fact, there are two aspects in which Spiegelman's representation of the Holocaust in this work is problematic: The form in which this topic is depicted and the historical accuracy of the story.

As explained by Doherty (1996), traditionally, literary works dealing with the Holocaust clearly differentiate the topic from the form. That means that a topic as prominent as the Holocaust has always prevailed over the form in which it is represented. For that reason, this vision of the Holocaust is confronted with the representation made in *Maus* (1996), since comic-like literary works have been seen as childish and trivial from a traditional point of view.

However, *Maus: A Survivor's Tale* (1996) is a groundbreaking example of a piece of literature dealing with the Holocaust. Indeed, in this literary work the topic and the form are closely bound, meaning that the comic-like form of this literary work does not trivialize the topic. In fact, the representation of the Holocaust made by Art Spiegelman through *Maus* (1996) is actually a state of his thoughts and opinions about Nazi art and ideology, as well as an appropriate artistic form to represent the Holocaust traumatic experience.

Regarding the Nazi artistic aesthetics, it is important to bear in mind that it was seen as a way of transmitting its ideology. In fact, as explained by Doherty (1996), Nazi artistic aesthetics were focused on showing the ideals of the Nazi ideology, like the importance of the Aryan race, meaning perfection. For that reason, artistic movements belonging to the avant-garde movements, such as Abstract Impressionism, Modernism and Expressionism, were seen as “degenerate art”. In fact, due to the fact that Nazi art and ideology were extremely bound, since one was the vehicle of transmission of the other, it was controlled and regulated by the Reichministry for Popular Enlightenment and Propaganda whose chief was Joseph Goebbles.

Some of the most important examples of the union between Nazi art and ideology are the films *Triumph of the Will* (1935) and *Olympia* (1938) by Leni Riefenstahl. The former one reproduces the Nazi Party Rally that took place in Nuremberg in 1934 and the later one is based on the eleventh Olympic Games, which took place in Berlin in 1936. In fact, both films praise the nationalistic sentiment of Nazi Germany as well as the power of the Nazi party and leader, Adolf Hitler, shown in an heroic way (Potter, 2016, p. 5).

As part of the Nazi artistic propaganda, it is important to bear in mind the role of cartoons and comic strips. Indeed, the comic-like works created in the Nazi era were not a realistic representation of life, but a caricature of it. As a result, cartoons were one of the greatest media to represent the discordant social groups according to the Nazi party, such as, Jews. As a result, Nazism usually represents Jews physically like rats in order to dehumanize them, and show them as a plague and vermin (Doherty, 2016). For instance, in anti-Semitic broadsheets like “Der Stürmer”, there were several cartoons in which Jews were represented directly like rats, as in Figure 1 (as cited in Doherty, 2016, p. 75), or with some animal-like traces imitating rodent features, as in Figure 2 (Bytwerk, 1998-2020).



Figure 2. Cartoon from *Der Stürmer* (March 1937). Figure 2. Cartoon from *Der Stürmer* (October 1937).

Therefore, *Maus: A Survivor's Tale* (1996) can be considered a deconstruction of the Nazi vision of Jews using the same physical stereotypes presented in Nazi propaganda. For that reason, Spiegelman continues to use the metaphor of Jews as rodents, but with a completely different meaning since the mice shown in Spiegelman's work are totally humanized. However, Spiegelman's use of Nazi stereotypes against Jewish people goes further, since in his work every character is a different animal depending on their nationality, religion or political ideas. For instance, Nazis are cats, Polish people are pigs, people from the United States are dogs, French people are frogs, etc.

The metaphorical use of animals is a literary resource used throughout time. For instance, in one of the best known works by George Orwell, *Animal Farm* (1945), animals such as pigs, horses, hens, etc. represent some of the most important figures of the Russian Revolution and the Soviet Union like Stalin or Trotsky. However, in the case of *Maus* (1996) different animals represent, as said before, people depending on their religion, political ideas or nationality. In fact, as explained by Kohli (2012), the use of animals as characters in Spiegelman's work is not banal, since it represents different relations among the different depicted groups.

In the case of the representation made by Spiegelman of Nazis and Jews, it has actually three main spheres of interpretation. Firstly, it can be interpreted as a power relation between Nazis – cats – and Jews – mice. Secondly, the depiction of Jewish people and Nazis made by Spiegelman tries to show the “predatory Nazi oppression” (Kohli, 2012, p. 10), since cats are the natural predators of mice. Finally, Nazi representation of Jews as rats, as said before, intended to dehumanize them. However, in Spiegelman’s representation of Jews, though they are animals, they have emotions and illusions. Besides, Spiegelman’s representation of Nazi as cats demonstrates their unhuman behaviour, nearly animalistic.

In addition to the metaphor as the main literary resource used in *Maus* (1996), the visual representation of some aspects is a predominant aspect in order to fully comprehend this comic-like piece of literature. Indeed, since the nature of Spiegelman’s work is written as well as visual, when reading *Maus: A Survivor’s Tale* (1996) the imagery aspects presented on it are extremely important. According to Doherty (1996), there are images in some strips that are connected with the characters’ life or even near future, thus historical future in this case, like the ones shown in Figures 3 and 4.



Figure 3. From *The Complete Maus: A Survivor's Tale* (1996, p. 14)



Figure 4. From *The Complete Maus: A Survivor's Tale* (1996, p. 127)

On the one hand, Figure 3 (as cited in Doherty, 1996, p. 76) represents one of the events that would have marked not only Vladek and Anja's lives, but the near future of their country, Poland: The Invasion of Poland by the Germans in 1939 as the beginning of the Second World War. On the other hand, the strip presented in Figure 4 (as cited in Doherty, 1996, p. 76) is placed at the beginning of Spiegelman's work and it shows for the first time Vladek's identification tattoo made by the Nazi when he entered the concentration camp of Auschwitz. In fact, this detail can give the reader some details about Vladek's past.

With regards to the historical accuracy of Spiegelman's work, as said before, it has been a controversial element. In fact, at first *Maus* (1996) was considered a fictional piece of literature (Doherty, 1996). The story presented in Spiegelman's work was created mainly out of the conversations with his father, a Holocaust survivor. Thus, this work is made based on Art's interpretation and organization of Vladek's horrifying memories. Indeed, the author does not hide this fact, since, as said before, he makes the creation process of his work explicit to the reader through some passages. Besides, throughout the explicitness of this process, the reader can be aware of the relation between Vladek and Art and how the terrible experiences of his parents have not only affected them, but Art's life. Therefore, this reinterpretation of Vladek's memories and the incursion of the past into the present, contribute to consider Spiegelman's work a postmemory¹ piece of literature.

According to Hirsch (2008), there is a connection between Holocaust survivors' experiences and their children. Even though they have not lived the horrors their parents have, their lives are marked by their parents' trauma. Therefore, they can be called the generation of postmemory. In fact, as it can be seen in *Maus* (1996), Art Spiegelman belongs to this generation, since he represents his parents' Holocaust experiences and how this trauma have influenced his present life.

¹ "Postmemory describes the relationship that the generation after those who witnessed cultural or collective trauma bears to the experiences of those who came before, experiences that they 'remember' only by means of the stories, images, and behaviors among which they grew up. But these experiences were transmitted to them so deeply and affectively as to seem to constitute memories in their own right." (Hirsch, 2008, p. 106-107)

However, this does not mean that Spiegelman's representation of his father's memories is full of imaginative elements, due to the reorganization and interpretation he made of them. In fact, as explained in Kohli (2012), in *Maus*, Spiegelman combines his father's memories with detailed information and descriptions of the most important places and situations in order to give the reader enough historical background. At the same time, Art Spiegelman undertook a historical research of his parents' experiences to verify them by consulting historical records, photograms and diagrams included in his work. By this way and together with the personal tone given by his father's testimony *Maus: A Survivor's Tale* (1996) is one of the most valuable Holocaust literature pieces. Indeed, memory and, as shown in Spiegelman's work, postmemory offer "alternative perspectives and insight to the 'official' or general outlook on a historical event" (Kohli, 2012, p. 20).

In addition, the comic-like form of Spiegelman's work is an advantage in terms of representing his parents' experiences. Indeed, the mixture between images and words is a great way of recalling Vladek and Anja's memories about horrifying experiences, since it is closer to them than words or images alone, as Art Spiegelman argues (as cited in Kohli, 2012, p. 12). Indeed readers' understanding and empathizing with Vladek's experiences and sentiments is ever deeper, thanks to the connection between words and images, which "keeps the reader mentally and physically engaged in connecting and understanding the relationship between the text and the images" (Kohli, 2012, p. 16). In fact, as mentioned by Kohli (2012), the comic-like form is one of the most prominent ways to represent the unimaginable reality of the Holocaust, since it is not only a written representation, but also visual.

Therefore, due to the comic-like form of *Maus: A Survivor's Tale* (1996) and its historical view of the Holocaust, it can be considered a graphic narrative, since it combines a non-fictional story with a comic-like form. This definition of Spiegelman's work represents the literary validity of comic-like works based on historical and predominant topics. Moreover, Spiegelman's work proves the historical importance of postmemory literary works to describe certain aspects of history and humanize its factual view, even more important with horrifying parts of it like the Holocaust.

4.2. Pedagogical value of *The complete Maus: A survivor's tale* (1996)

Spiegelman's *The Complete Maus: A Survivor's Tale* (1996) is one of the most prominent graphic narratives of the twentieth century, because of its literary and historical values. Indeed, a serious topic, as the Holocaust, is described from an intimate point of view through a visual channel which gives to this literary work an incredible value as a suitable literary piece for the EFL classroom.

According to Chun (2009), using *Maus* (1996) in the EFL classroom is a positive way of developing some of the most important students' capacities. Indeed, using *Maus* (1996) in the EFL classroom can lead to the students' academic and personal enrichment, since they can cultivate their interest in reading, visual capacities, and critical literacies. Indeed, the nature of Spiegelman's literary work as a multimodal text and as a different view of history makes it a valuable text for ESL learners.

Firstly, it is important to bear in mind that multimodal texts are essential for nowadays education. Indeed, students are currently exposed to a huge amount of information which is not only written, but visual. Consequently, graphic narratives, such as Spiegelman's *Maus* (1996), can be considered as multimodal pieces of writing, since they do not only address meaning in textual form, but in visual and spatial form. Indeed, in the case of *Maus* (1996) the characterization of Jews as mice and Nazis as cats is actually one of the most prominent visual metaphors that readers should decode while reading it. For that reason, using *Maus* (1996) in the EFL classroom gives the chance of developing the students' visual abilities, since they should cultivate their capacities of decoding visual metaphors and meanings.

In addition, the visual richness of Spiegelman's work makes it more accessible to EFL learners with an intermediate level. Indeed, the students can be more engaged and motivated to read it than to read traditional literary works. However, the accessibility of Spiegelman's text does not mean that it lacks literary and historical value and seriousness, as explained in other sections of this paper. For that reason, *Maus* (1996) can be a great way to introduce students to reading and a good background for reading more traditional texts, such as novels.

In regards to the development of students' critical literacies, *Maus* (1996) can be considered a good tool, since it represents history in a non-academic way. Indeed, the representation of Vladek and Anja's Holocaust experience gives a different perspective about this horrible historical event that can apparently be far from the students' lives. Besides, by comparing how history is presented in Spiegelman's work and how it is presented in other media, such as documentaries or History books, the students can use what is called "cross-modal critical analysis" (Chun, 2009, p. 147). Indeed, this type of analysis pursues a comparison between personal testimonies and academic History. Consequently, students reflect about the accuracy of both media in the transmission of historical events.

In relation to the different capacities and interests that students can cultivate when using *Maus* (1996) in the EFL classroom, Chun (2009) alludes to the multiliteracies approach as one of the most appropriate ways of using this graphic narrative in the educational environment. Indeed, this approach takes into consideration two main aspects of language use (Cloonan, 2008, p. 159). On the one hand, when using a language, diversity is one of the main aspects to take into consideration. Indeed, meaning can vary depending on the context, users of the language, situation, etc. On the other hand, it is important to bear in mind the role that technology has in nowadays communication. Therefore, EFL teachers may take into account these new aspects of communication in order to provide accurate contents and adapt their way of teaching.

Furthermore, according to Chun (2009), the multiliteracies approach is based on a structure of four different steps to which Spiegelman's graphic narrative can be adapted:

1. Situated Practice.
2. Overt Instruction.
3. Critical Framing.
4. Transformed Practice.

The first one, the "situated practice," is based on the reflection and the comparison of the students' personal experiences and the ones lived by the characters. In fact, due to the multicultural tendency that is presented in nowadays educational environment, there could be several migrant students or with foreign origins. Therefore, some of them could

relate to Vladek's experiences as a migrant in the United States and even with some of the difficult moments described in Spiegelman's work. Besides, some students can relate to some racist situations experienced by someone else or even by them.

In addition, the students would be given some background of the story as part of the "overt instruction". On the one hand, in regards to literature, they could learn about the complexity of the theme, the visual metaphors, the purpose of the author and the portrayal of the different characters. On the other hand, in terms of history learning, *Maus* (1996) can be, as said before, analysed in terms of the presentation that is made of historical events like the Holocaust. Therefore, this part of the multiliteracies approach would be focused on the learning of linguistic and non-linguistic devices that encode meaning in the story, as well as some important background to introduce the learners to the situation presented in it.

As for the third step, "critical framing", it is based on the analysis of the cultural and the social contexts presented on the story and the reflection that EFL students can make out of it. For instance, using *Maus* (1996), learners can be asked if they think that the circumstances that led to the Holocaust could be repeated in nowadays society. Consequently, students would reflect about the different extreme right parties that are arising in present Europe and in the United States. Besides, students could think about how some policies affect in a way different groups of society, like migrants. Indeed, they can reflect about the role of racism in society by analysing anti-Semitic elements and situations in Nazi society, as well as Vladek's racist behaviour in the United States.

In addition, students would think about the importance of knowing different languages and how people use them. On the one hand, they may be asked to analyse the importance of knowing different languages in some situations through the example of the character of Vladek. Indeed, he could survive in difficult situations, such as in their period in Auschwitz. On the other hand, they would see the importance of the way in which a language is used and how a violent language could lead to violent situations. For instance, in Spiegelman's work there are several instances in which Nazis use a violent language in order to dehumanize Jews.

Finally, through the “transformed practice” students can apply what they have learnt by reading, analysing and reflecting on *Maus* (1996). For instance, they could write their own or someone else’s experiences in a kind of dialogical graphic narrative, as Spiegelman did in *Maus* (1996). This way, Spiegelman’s work becomes a model for the EFL students in order to describe autobiographical or biographical experiences.

In short, apart from the great literary and historical value that *The Complete Maus: A Survivor’s Tale* (1996) has, it is also a valuable graphic narrative in itself for the EFL classroom. Indeed, its nature as a literary comic-like work about a historical event retold from a personal point of view gives numerous possibilities in the educational environment. Spiegelman’s work can cultivate the students’ interest in reading, as well as their visual and critical capacities, due to its comic-like form and its literary and historical values. Besides, this graphic narrative has the possibility of leading the students to an analytical and critical learning which is of a great importance nowadays. In fact, the rising diversity and the new ways of communication that are part of our societies need individuals who are able to manage in different cultures and with great amounts of information. Even though *Maus* (1996) topic can be apparently far from EFL students’ experiences, it can make students reflect about similar situations that are accurate nowadays.

5. Proposal for intervention

5.1 Introduction

Even in the twenty-first century, several conflicts are still present in our societies. Indeed, in countries that can be considered civilized and modern, there are still conflicts related to democratic and social values such as religion, race, political ideas, sexual orientation, etc. For instance, in March 2019 two mosques in New Zealand were attacked by a terrorist who retransmitted this massacre in which several people died. Therefore, it is important to reflect about the causes of these kind of attacks and conflicts in our societies. In fact, it is not easy to determine the reasons why certain people commit these type of cruel acts. However, there is something that may eradicate them: education.

The teenager years are fundamental for the development and consolidation of people's personality and personal values. For that reason, secondary education possibly has an essential role in the development of teenagers' personalities and the strengthening of the ethical values that will accompany them throughout their entire lives. Indeed, education may be the weapon with which fighting all the radical messages that bomb teenagers' social media every day and which in the end can influence them. Therefore, subjects like English as a Foreign Language have the possibility of showing the students how multiculturalism and cooperation among nations and people can create a better and more peaceful world.

Regarding this situation, the implementation of this proposal can be a great tool to show the horrible consequences of radicalization and violence. In fact, this proposal may have a great impact in students, since the activities that conform it are based on the graphic narrative *The Complete Maus: A Survivor's Tale* (1996) by Art Spiegelman. This graphic narrative can be considered a clear and accurate description of the Holocaust and how radicalization can lead to fatal consequences towards the oppressed ones. Indeed, the activities that conform this proposal for intervention aim to personally enrich the students and contribute to their communicative skills.

However, the implementation of contents based on Spiegelman's *Maus*, like this proposal for intervention, is not only beneficial in terms of its accuracy. Indeed, it may be considered a great choice for students of fourth of ESO, since it deals with the topics of World War II, Nazism and the Holocaust which are part of the syllabus of the subject

of History according to the *ORDER EDU/362/2015 de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo de la educación secundaria obligatoria en la Comunidad de Castilla y León*. For that reason, this proposal for intervention is intended to be implemented in a class of fourth of ESO students as part of the syllabus of English as a Foreign Language. In relation to the group in which this proposal could be implemented, it would be composed of approximately thirty students with the language level of A2 according to the Council of Europe (2001) at the end of the ESO stage they should reach an. Indeed, the comic-like form of Spiegelman's work makes it easier to understand its message, since drawings support students' comprehension of the written text.

This proposal is composed of twenty activities for six sessions. Therefore, it would be implemented during two weeks, since students of fourth grade of ESO have three hours of First Foreign Language, in this case English, per week.

Besides, this proposal can be adapted or even implemented in a class of first of Bachillerato, both of Humanities and Social Sciences, and Arts. In fact, in the *ORDEN EDU/363/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo del bachillerato en la Comunidad de Castilla y León* the topics of World War II, Nazism and the Holocaust are part of the contents that students of first of Bachillerato of Humanities and Social Sciences, and Arts may learn in the subject of History (Historia del mundo contemporáneo).

In brief, this proposal could contribute to the students' personal development as members of a multicultural society in which racism has no room. Besides, it is adapted to the students' interests and needs, since it addresses literature and history in a lighter way making possible that the students empathize with Vladek's real story.

5.2 Objectives

The objectives that are pursued by the implementation of this proposal for intervention are part of the ones that ESO students may reach in this education level, as they are presented in the *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato*. Indeed, in this proposal for intervention, there may be differentiated the main objectives from the secondary objectives.

Regarding the main objectives, the implementation of this proposal in an English as a Foreign Language class of fourth of ESO aims to achieve objectives i) and j). On the one hand, objective i) “Comprender y expresarse en una o más lenguas extranjeras de manera apropiada” is related to communicating in a foreign language, in this case, English. As this proposal for intervention is based on a communicative methodology and is composed of activities that aim to stimulate the students’ communicative capacities, this objective is essential.

On the other hand, objective j) “Conocer, valorar y respetar los aspectos básicos de la cultura y la historia propias y de los demás, así como el patrimonio artístico y cultural” refers to the knowledge and respect that ESO students may have for the culture, the history and the artistic heritage of other countries. Indeed, in a subject such as English as a Foreign Language, this may be a key purpose. In fact, in this proposal this objective is even more important, since it is based on the implementation of contents based on a graphic narrative, *Maus*, in which important historical events as World War II, Nazism and the Holocaust are represented. Therefore, it could be important for students to learn about these historical events and their global importance.

Regarding the secondary objectives of this proposal for intervention, it pursues mainly three of them: d) “Fortalecer sus capacidades afectivas en todos los ámbitos de la personalidad y en sus relaciones con los demás, así como rechazar la violencia, los prejuicios de cualquier tipo, los comportamientos sexistas y resolver pacíficamente los conflictos”, e) “Desarrollar destrezas básicas en la utilización de las fuentes de información para, con sentido crítico, adquirir nuevos conocimientos. Adquirir una preparación básica en el campo de las tecnologías, especialmente las de la información y la comunicación”, g) “Desarrollar el espíritu emprendedor y la confianza en sí mismo, la participación, el sentido crítico, la iniciativa personal y la capacidad para aprender a aprender, planificar, tomar decisiones y asumir responsabilidades”.

In relation to objective d), it is related to two differentiated spheres. On the one hand, this objective refers to the development of the students’ affective capacities. In the classroom sphere, this can mean that students may establish positive relations among them and with their teacher. On the other hand, the achievement of this purpose may reinforce the students’ values concerning the rejection of violence and prejudices. Both spheres have their own room in the development of this proposal, since by group work the

relationship among the students may improve. Moreover, the link between the teacher and the group of students may be more positive, as the teacher can present his or her experience and own knowledge about the topics of World War II, Nazism, and the Holocaust. For instance, the teacher can relate to exhibitions about these topics, visits to concentration camps, etc. By learning through Spiegelman's graphic narrative, students witness how racism and prejudices towards different groups of people can result in horrifying experiences that have occurred throughout history, such as the Holocaust, and can empathize with the victims.

As for objective e), it is related to the use of new technologies as a way of obtaining information about different topics and the importance of developing a critical view towards it. Indeed, in this proposal for intervention students may investigate about different historical figures and events by using new technologies. Therefore, it is important to develop students' capacities of searching for information and critical thinking, since in nowadays societies fake news and information are part of their daily lives.

Finally, objective g) can be related to the students' academic growth and how it affects their personal development. Indeed, it is connected to the students' development of their learning capacities and how this process contributes to their personal growth. This process implies the improvement of their critical thinking capacities and being aware of the way in which they learn. Therefore, as they are more conscious of their learning processes they become more independent. In relation to the activities that are part of this proposal, some of them may cultivate the students' independent learning, meaning that students search for information about different topics without taking the teacher -who becomes a monitor or guide- as a model.

In short, the main purposes of this proposal are related to the principal objectives of the subject of English as a Foreign Language: developing students' capacities to communicate in the foreign language and making them aware of the history and culture of a foreign country. Moreover, implementing this proposal of intervention has other objectives, secondary objectives, related to the development of students' capacities of working in groups, creating a positive atmosphere in the class, searching for information to get knowledge and develop critical thinking, and cultivating different ways to make the students learn how to learn and get knowledge about different topics.

5.3 Core competences

In order to establish the activities that are part of this proposal of intervention, it is important to take into account the different core competences or “competencias claves” presented in the *Orden ECD/65/2015, de 21 de enero, por la que se describen las relaciones entre las competencias, los contenidos y los criterios de evaluación de la educación primaria, la educación secundaria obligatoria y el bachillerato*. This proposal is intended to be developed in a class of English as a Foreign Language of fourth grade of ESO, for that reason the main core competence that should be developed is the one related to communication, “Comunicación Lingüística”. However, this core competence is not the only one developed by the implementation of this proposal. Indeed, as it combines different types of activities, several core competencies are developed by their implementation.

Firstly, as said before, the main core competence developed by the implementation of this proposal is the one connected to communication, “Comunicación Lingüística”. Indeed, this proposal is based on a communicative methodology, in which the communication among the students and between them and the teacher is essential for the learning process. Indeed, the students’ capacities of transmitting their ideas, opinions or information are even more than the grammatical correctness of the messages. Therefore, due to the methodology that is intended to be implemented in this proposal, the communicative approach, this core competence is a key aspect of the proposal.

Besides, this proposal develops the core competence of “Sentido de iniciativa y espíritu emprendedor”. Indeed, this core competence is connected to the one related to communication, since it is based on the students’ initiative to express their ideas and opinions and make them real. For that reason, this core competence is clearly developed in this proposal, since it aims to improve the students’ ways of communicating and expressing themselves.

In addition to the aforementioned core competences, the ones of “Competencias Sociales y Cívicas” and “Conciencia y Expresiones Culturales” may be developed by implementing this proposal of intervention. In relation to the former one, it is related to understanding the differences between societies and how they even change throughout time. Besides, it is related to respecting the democratic values that compose modern societies and searching for positive ways to solve conflicts. Therefore, the importance of

this core competence in the development of this proposal lays in the fact that *Maus* depicts different situations in which democratic and cultural values of specific groups of people are not respected and how these kind of situations leads to a horrible reality. Regarding the later one, it is focused on the appreciation of different cultural, historical and artistic elements of different societies. Indeed, the use of a graphic narrative, such as Spiegelman's *Maus*, as a way of learning history and the literary value of a comic-like piece of literature in a EFL classroom lead to the appreciation of this literary piece as such.

Another core competence that is developed in this proposal is the "Competencia Digital". Indeed, this core competence is related to the use of new technologies. In this case, the use of new technologies focuses on the Internet as a way of getting knowledge. Therefore, in this proposal of intervention new technologies are seeing as a tool for knowledge, thus the use of them is very restricted and may be monitored by the teacher as a way of teaching the students the use of new technologies and the Internet to get information about different topics.

In addition to the core competence just mentioned, there is another one related to it that is also developed in this proposal: "Aprender a aprender". They are connected in the way that the first one is the tool by which the students learn by themselves. Therefore, the core competence "Aprender a aprender" is related to the importance and development of students' self-learning by giving them little pieces of knowledge that they have to expand.

In brief, this proposal for intervention aims to develop the majority of the core competences established by the Spanish educational regulations, in order to make the students reach the main requirements of the ESO period.

5.4 General contents, evaluation criteria, and learning standards

According to the general contents, evaluation criteria and learning standards contained in *ORDEN EDU/362/2015 de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo de la educación secundaria obligatoria en la Comunidad de Castilla y León*, those indicated for the learning of the first foreign language for students in the fourth year of compulsory secondary education have been selected. Indeed, in this proposal the four blocks in which language learning

can be divided are taken into account: comprehension of oral texts, production of oral texts, comprehension of written texts and production of written texts.

The main criterium of selection of the general contents, evaluation criteria and language standards has been the development of communicative skills by the implementation of this proposal for intervention. Besides, all of them are oriented to the learning of historical features related to World War II, Nazism, the Holocaust and the reading and analysis of the graphic narrative *The Complete Maus: A Survivor's Tale* (1996).

In regards to the ones chosen from the first block, comprehension of oral texts, the selected contents for this proposal are related to the mobilization of previous knowledge to understand oral messages and the comprehension of the narration of past events. As for the proposed evaluation criteria from this block, they are connected to the comprehension of oral texts in which information related to specific topics, such as World War II, Nazism, the Holocaust and *Maus* is presented. Finally, in relation to the selected learning standards from the first block, in this proposal the identification of the main information in informal oral conversation is developed.

Contenidos	Criterios de evaluación	Estándares de aprendizaje evaluables
1. Estrategias de comprensión: 1.1 Movilización de información previa sobre tipo de tarea y tema. 3. Funciones comunicativas: 3.3 Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros.	1. Identificar el sentido general, la información esencial, los puntos principales y los detalles más relevantes en textos orales breves o de longitud media, claramente estructurados, y transmitidos de viva voz o por medios técnicos y articulados a una velocidad media, en un registro formal, informal o neutro, y que traten de aspectos concretos o abstractos de temas generales, sobre asuntos cotidianos en situaciones corrientes o menos habituales, o sobre los	3. Identifica las ideas principales y detalles relevantes de una conversación formal o informal de cierta duración entre dos o más interlocutores que tiene lugar en su presencia y en la que se tratan temas conocidos o de carácter general o cotidiano, cuando el discurso está articulado con claridad y en una variedad estándar de la lengua.

	<p>propios intereses en los ámbitos personal, público, educativo y ocupacional/laboral, siempre que las condiciones acústicas no distorsionen el mensaje y se pueda volver a escuchar lo dicho</p>	
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Table 1. General contents, evaluation criteria, and learning standards of block 1

As for the second block, production of oral texts, the contents are selected in terms of the prime purpose of language: communication. Therefore, the contents introduced in this proposal aim to compensate a possible lack of knowledge by paraphrasing or defining difficult terms and by creating different oral texts, such as narration of past events, descriptions of places or objects and creating hypotheses. In terms of the evaluation criteria selected from block 2, they are connected to the ones determined from block 1. Indeed, they relate to the identification of information concerning World War II, Nazism, the Holocaust and the graphic narrative *Maus*. The learning standards from the second block adopted in this proposal are related to the participation in an informal oral conversation that can take place in the educational environment.

Contenidos	Criterios de evaluación	Estándares de aprendizaje evaluables
<p>1. Estrategias de comprensión: 1.2 Ejecución 1.2.d Compensar las carencias lingüísticas mediante procedimientos lingüísticos, paralingüísticos o paratextuales: 1.2.d.1 Lingüísticos: Modificar palabras de significado</p>	<p>1. Producir textos breves o de longitud media, tanto en conversación cara a cara como por teléfono u otros medios técnicos, en un registro formal, neutro o informal, en los que se intercambian información, ideas y opiniones, se justifican de manera simple pero suficiente los motivos de acciones y planes, y se formulan hipótesis, aunque a veces haya titubeos para buscar</p>	<p>3. Participa adecuadamente en conversaciones informales cara a cara o por teléfono u otros medios técnicos, sobre asuntos cotidianos o menos habituales, en las que intercambia información y expresa y justifica brevemente opiniones y puntos de vista; narra y describe de forma coherente hechos ocurridos en el pasado o planes de futuro reales o</p>

<p>parecido. Definir o parafrasear un término o expresión</p> <p>3. Funciones comunicativas:</p> <p>3.2 Descripción de cualidades físicas y abstractas de personas, objetos, lugares y actividades.</p> <p>3.3 Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros.</p> <p>3.8 Formulación de sugerencias, deseos, condiciones e hipótesis.</p>	<p>expresiones, pausas para reformular y organizar el discurso y sea necesario repetir lo dicho para ayudar al interlocutor a comprender algunos detalles.</p>	<p>inventados; formula hipótesis; hace sugerencias; pide y da indicaciones o instrucciones con cierto detalle; expresa y justifica sentimientos, y describe aspectos concretos y abstractos de temas como, por ejemplo, la música, el cine, la literatura o los temas de actualidad.</p>
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Table 2. General contents, evaluation criteria, and learning standards of block 2

Since in this proposal for intervention the main material used is Spiegelman's graphic narrative *Maus*, the third block has a great importance as it is related to the comprehension of written texts. As for the contents selected for this proposal from block 3, they are mainly related to working with materials like *Maus*, a graphic narrative, since they are connected to the identification of the text typology, sociocultural aspects and non-verbal communication and the narration of past events. Therefore, these contents perfectly fit the comic-like nature of *Maus* and one of the main topics that is treated in this graphic narrative, World War II, Nazism and the Holocaust.

In relation to the evaluation criteria from the third block that are included in this proposal, they are related to the identification of information in webpages; the application of different strategies depending on the textual typology of the written text, in this case a comic-like piece of literature; and using sociocultural and sociolinguistic aspects to get a better understanding of the text, such as historical circumstances. As for the learning

standards from block 3 included in this proposal, they are concerned with the comprehension of written information in literary texts and in webpages.

Contenidos	Criterios de evaluación	Estándares de aprendizaje evaluables
<p>1. Estrategias de comprensión: 1.2 Identificación del tipo textual, adaptando la comprensión al mismo.</p> <p>2. Aspectos socioculturales y sociolingüísticos: convenciones sociales, normas de cortesía y registros; costumbres, valores, creencias y actitudes; lenguaje no verbal.</p> <p>3. Funciones comunicativas: 3.3 Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y expresión de sucesos futuros</p>	<p>1. Identificar la información esencial, los puntos más relevantes y detalles importantes en textos, tanto en formato impreso como en soporte digital, breves o de longitud media y bien estructurados, escritos en un registro formal, informal o neutro, que traten de asuntos cotidianos o menos habituales, de temas de interés o relevantes para los propios estudios, ocupación o trabajo y que contengan estructuras y un léxico de uso común, tanto de carácter general como más específico.</p> <p>2. Conocer y saber aplicar las estrategias más adecuadas para la comprensión del sentido general, la información esencial, los puntos e ideas principales o los detalles relevantes del texto.</p> <p>3. Conocer, y utilizar para la comprensión del texto, los aspectos sociolingüísticos relativos a la vida cotidiana (hábitos y actividades de estudio, trabajo y ocio), condiciones de vida (hábitat, estructura socioeconómica), relaciones interpersonales (generacionales, o en el ámbito educativo,</p>	<p>6. Entiende información específica de carácter concreto en páginas Web y otros materiales de referencia o consulta claramente estructurados (p. e. enciclopedias, diccionarios, monografías, presentaciones) sobre temas relativos a materias académicas o asuntos ocupacionales relacionados con su especialidad o con sus intereses.</p> <p>7. Comprende los aspectos generales y los detalles más relevantes de textos de ficción y textos literarios contemporáneos breves, bien estructurados y en una variante estándar de la lengua, en los que el argumento es lineal y puede seguirse sin dificultad, y los personajes y sus relaciones se describen de manera clara y sencilla.</p>

	ocupacional e institucional), y convenciones sociales (actitudes, valores), así como los aspectos culturales generales que permitan comprender información e ideas presentes en el texto (p.e. de carácter histórico o literario)	
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Table 3. General contents, evaluation criteria and learning standards of block 3

Finally, concerning block 4, production of written texts, the chosen contents for this proposal are related to the recalling of the students' own competencies to write texts and writing narrations of past events and predictions. In relation to the evaluation criteria from this block followed in this proposal, they mainly concern writing different types of texts, such as hypotheses or comics, about topics that can be interesting for the students and incorporating sociocultural and sociolinguistic aspects to the written production. Finally, the learning standards selected are related to writing conventional short texts to express the students' ideas and knowledge about a specific topic.

Contenidos	Criterios de evaluación	Estándares de aprendizaje evaluables
1. Estrategias de producción: 1.1 Planificación 1.1.a Movilizar y coordinar las propias competencias generales y comunicativas con el fin de realizar eficazmente la tarea (repasar qué se sabe sobre el tema, qué se puede o se quiere decir, etc.) 3. Funciones comunicativas: 3.3 Narración de acontecimientos pasados puntuales y habituales, descripción de estados y situaciones presentes, y	1. Escribir, en papel o en soporte electrónico, textos breves o de longitud media, coherentes y de estructura clara, sobre temas de interés personal, o asuntos cotidianos o menos habituales, en un registro formal, neutro o informal, utilizando adecuadamente los recursos de cohesión, las convenciones ortográficas y los signos de puntuación más comunes, y mostrando un control razonable de expresiones, estructuras y un léxico de uso frecuente, tanto de carácter general como más específico	5. Escribe, en un formato convencional, informes breves y sencillos en los que da información esencial sobre un tema académico, ocupacional, o menos habitual (p. e. un accidente), describiendo brevemente situaciones, personas, objetos y lugares; narrando acontecimientos en una clara secuencia lineal, y explicando de manera sencilla los motivos de ciertas acciones

<p>expresión de sucesos futuros. 3.8 Hacer predicciones y expresar intenciones. Expresar certeza y probabilidad.</p>	<p>dentro de la propia área de especialización o de interés. 3. Incorporar a la producción del texto escrito los conocimientos socioculturales y sociolingüísticos adquiridos relativos a relaciones interpersonales y convenciones sociales en los ámbitos personal, público, educativo y ocupacional/laboral, seleccionando y aportando información necesaria y pertinente, ajustando de manera adecuada la expresión al destinatario, al propósito comunicativo, al tema tratado y al soporte textual, y expresando opiniones y puntos de vista con la cortesía necesaria.</p>	
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Table 4. General contents, evaluation criteria and learning standards of block 4

In short, the general contents, evaluation criteria and learning standards selected in this proposal for intervention are mainly focused on developing the students' communicative skills concerning their capacities to express themselves in a correct way in terms of content. Thus, grammatical correctness may be disregarded in a way in favour of the main purpose of language: communication.

5.5. Methodology

The Communicative approach, whose main purpose is to cultivate the students' abilities to communicate in a foreign language, in this case English, will be followed in order to implement this proposal for intervention.

With the aim of developing the students' communicative competence, this proposal intends to make the learners aware of the importance of different items when using a language. Indeed, it is composed of activities in which the students are asked to describe different places, give their suggestions and hypotheses, etc. Therefore, they may

express themselves in different ways adapting their oral and written production to the text typology, interlocutors, or medium of transmission of the message.

Furthermore, in a great amount of the activities that compose this proposal students should work in groups or communicate with the rest of the class and the teacher focusing on their production and understanding of the messages transmitted. Therefore, students may be able to maintain communication, in spite of their language limitations. Indeed, students should learn about the topic on which the communication is based, in order to be able to communicate and understand accurate messages about the topic proposed. As students may focus on transmitting and receiving a message, mainly the meaning of it, and not on the grammatical correctness of it, in this proposal mistakes are seen as a natural part of the learning process.

Indeed, in this proposal, the learning process is seen as interactive and collaborative, meaning that learners and users should cooperate to reach meaning in communication as the result of a negotiation between them. Furthermore, the input in the target language and experimentation with new ways of communicating meaning are essential parts of the students' learning through this proposal. Indeed, students are exposed to authentic materials in the foreign language, since this proposal is based on the implementation of different activities related to a non-adapted version of the graphic narrative *Maus* (1996). Spiegelman's work is not adapted to the group in which this proposal would be implemented for two main reasons.

On the one hand, the comic-like nature of *Maus* (1996), composed of written text and drawings, makes it accessible to the learners' different learning styles and language levels. On the other hand, by using real materials in the EFL classroom students may be more motivated to learn about the target language and other important aspects of it like the culture in which it is spoken.

In relation to the way in which the activities that compose this proposal for intervention are implemented, group work is an essential tool for students' learning. Indeed, according to Azizinezhad, Hashemi and Darvishi (2013, p. 139), group work increases students' participation in the class dynamics, as well as, their use of the target language. Moreover, thanks to group work the learning environment is more positive. Indeed, this can be connected to the improvement of the students' relationship among

them and between them and the teacher, building a positive rapport among the class agents. As the class environment is more supportive, the students' anxiety towards leaning is reduced. Furthermore, these factors lead to a more meaningful learning, since students are more comfortable to participate in the learning process. Therefore, in this proposal, group work aims to cultivate the relation among the different agents of the classroom, students' motivation and self-confidence when interacting in the target language, and make their learning meaningful.

As for the students' and the teacher's role when implementing this proposal, it is the following:

On the one hand, the teacher has the role of facilitator and monitor of the students' learning process. Indeed, the teacher should facilitate some parts of the knowledge, in order to make the students be interested in the topic and search for information about it. In fact, several activities of this proposal are based on a monitored investigation.

On the other hand, the students' role is based on a more cooperative one, since learning takes place in group work or in class participative dynamics which lead to a more comfortable class environment. Indeed, as learners are not patient agents in the learning process, they are more responsible and aware of it. Therefore, in this proposal, the teacher monitors the students' process of learning in order to make it a meaningful experience.

Besides, so as to make the learning process meaningful for the students, the class environment should be positive. For that reason, the implementation of this proposal for intervention defends the use of positive feedback and transmission of some details of the teacher's personal experience and learning, as a way to construct a healthy relationship among the students and the teacher. Moreover, the students' relationships within the group are developed through the use of group work.

In short, throughout the implementation of this proposal, students are encouraged to communicate in a diversity of ways and to get the necessary knowledge about a specific topic to construct their hypotheses, opinions, etc. Moreover, working in groups and the development of communicative skills try to create a positive and supportive bond among the students and between them and the teacher, which would lead to a healthy class environment.

5.6 Assessment

The students' performance in this proposal for intervention is assessed based on different educational regulations, such as the *Real Decreto 310/2016, de 29 de julio, por el que se regulan las evaluaciones finales de Educación Secundaria Obligatoria y de Bachillerato* following what is stated in Article 2, Chapter I. Besides, the *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato* (Article 20, Chapter II) and *ORDEN EDU/362/2015, de 4 de mayo, por la que se establece el currículo y se regula la implantación, evaluación y desarrollo de la educación secundaria obligatoria en la Comunidad de Castilla y León* are considered for the assessment.

The continuous assessment of the students' performance is a key aspect in this proposal. Indeed, the main tool for accomplishing it is the direct observation. Besides, the teacher can elaborate a diary where different pieces of information can be noted. However, there are several items that may be taken into account when evaluating the students' performance. For that reason, the teacher would focus on specific students' capacities to produce and understand different types of messages. Besides, in order to assess the students in a correct way, the teacher's attention would be focalized in a specific group of students in each of the sessions. As the group may be composed of approximately thirty students, the teacher would focus his or her attention in six students per session and the final session would be intended to upgrade the mark of the students with more difficulties.

In order to organize the items of each of the skills that would be assessed in this proposal, four rubrics can be used. Rubric 1 (Table 5) can be used to evaluate the oral production. As for Rubric 2 (Table 6), it is intended to be used for the evaluation of the written production. Besides, Rubric 3 (Table 7) may be used for evaluating oral comprehension. Finally, Rubric 4 (Table 8) can be used for the evaluation of the written comprehension. Indeed, the aspects related to oral and written comprehension are going to be assessed based on the students' production. Besides, the activities that imply investigation are evaluated as part of the oral production, since the students' participation within their groups is assessed.

In relation to the final mark, the oral production and the written comprehension have a great weight, since in the majority of the activities the students are required to read

a fragment of *Maus* and orally produce. For that reason, the oral production and the written comprehension count a thirty percent of the final mark respectively and the written production and the oral comprehension a twenty percent each. In relation to the assessment of the written production (Activities 8, 11, 14, 17, and 20) each of the activities count a four percent out of the twenty percent.

Oral Production	10	Mark:
Participation	4	
Adequate contents: Clear ideas expressed in a simple way	2	
Different mechanisms to express ideas	1,5	
Variety of Vocabulary	1,5	
Grammar correctness	1	

Table 5. Rubric 1: oral production

Written Production	10	Mark:
Adequate contents: Clear ideas expressed in a simple way	4	
Clear organization (cohesion and text organization)	2	
Correctness and variety of vocabulary and expressions	1,5	
Careful presentation (proof-reading, accurate format)	1,5	
Grammar correctness	1	

Table 6. Rubric 2: written production

Oral Comprehension	10	Mark:
Active listening and concentration	5	
Understanding of the general meaning	2,5	
Understanding of details	2,5	

Table 7. Rubric 3: oral comprehension

Written Comprehension	10	Mark:
The questions about the written text are answered correctly	4	
Draw conclusions	2	

Determine the main idea and the details	1,5	
Support their comprehension with the comic convention (Format, drawings, etc.)	1,5	
Recall what happens in different fragments of the written text	1	

Table 8. Rubric 4: written comprehension

5.7 Diversity outreach

In order to take into account the variety of students that can compose a class, measures to ensure their learning and education should be considered. For that reason, educational regulations such as the *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y del Bachillerato* (Article 9, Chapter I) may be contemplated. Besides, the education centre in which this proposal is implemented may take into consideration its own institutional documents. Indeed, the Plan of measures of diversity outreach or “Plan de medidas de atención a la diversidad” is the institutional document in which education centres introduce the protocol implemented with students with special educational needs.

In addition to the regulations or institutional documents that could facilitate the adaptations required, this proposal for intervention can have the possibility to be adapted to the needs of the students who compose the group in which it is implemented. In fact, the teacher can put into action different measures in order to facilitate and contribute to the academic and personal development of the students with special educational needs. For instance, (1) the time considered for each activity can be extended or reduced; (2) the written text and images included in the materials can be adapted; (3) the teacher can adapt the methodology, introducing extra activities, etc.

Indeed, this proposal can be considered in itself inclusive and open to the students’ different ways of learning and educational needs. On the one hand, a great part of the activities proposed are intended for group work. Therefore, as students should work in group, their abilities and capacities are complemented with the ones of each member and vice versa. Besides, group work may have positive results with students with special educational needs in terms of their personal growth, since it can cultivate self-esteem. By

working in groups, these students feel included in the class group, as they participate and contribute in the activities they should do in a positive way. On the other hand, the main material used in this proposal is the graphic narrative *Maus*, whose comic-like form has the possibility to help the students' comprehension. Therefore, using a literary piece with such characteristics may be beneficial for students with more learning difficulties or with different learning styles.

6. Description of the proposal

6.1 General chart

Stage, level and course	General Aim(s)	Contents	Activities	
E.S.O. A2 4º	RD 1105/2014, Art. 11: i) j) d) e) g)	B1: 1.1 3.3	Session 1	1. Let's talk about Maus. 2. Let's talk about WWII, Nazism and the Holocaust. 3. Who is Vladek? 4. Maus: the beginning of Nazism in Europe.
			Session 2	5. The war broke up. 6. Into the ghetto. 7. Let's search. 8. Trapped.
		B2: 1.2.d.1 3.2 3.3 3.8	Session 3	9. Images of Auschwitz. 10. Auschwitz: Looking for information. 11. A tattoo for no one.
		B3: 1.2 2 3.3	Session 4	12. Bright lights- Maksymilian Kolbe. 13. Darkness-Dr. Joseph Mengele. 14. German or Jew?
		B4: 1.1.a 3.3 3.8	Session 5	15. Death Marches. 16. Comic creators. 17. At last.
			Session 6	18. Symposium-Pre-Auschwitz. 19. Symposium-Auschwitz and release 20. Final reflection
Time		Assessment Criteria	Assessable Learning Standards	

6 sessions (2 weeks, 3h/week)	B1: 1 B2: 1 B3: 1, 2, 3 B4: 1, 3	B1: 3 B2: 3 B3: 6, 7 B4: 5
Core Competences		
<ul style="list-style-type: none"> - Competence in Linguistic Communication. - Digital Competence. - Learning to learn. - Social and Civic Competence. - Entrepreneurship Competence. - Cultural awareness and expression Competence. 		

6.2 Session charts

Session 1: Introduction

Activities	Assessment Criteria
<ol style="list-style-type: none"> 1. Let's talk about <i>Maus</i> 2. Let's talk about WWII, Nazism, and the Holocaust 3. Who is Vladek? 4. <i>Maus</i>: The beginning of Nazism in Europe 	<p>B1: 1 B2: 1 B3: 2, 3</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> - Outline the main information of brief oral texts about the graphic narrative <i>Maus</i>. - Demonstrate understanding of the main information included in brief oral texts about World War II, Nazism, and the Holocaust. - Construct brief oral statements about the graphic narrative <i>Maus</i>. - Elaborate brief oral statements about World War II, Nazism, and the Holocaust. - Make use of the most useful strategies to infer the main information provided by the graphic narrative <i>Maus</i>. - Apply their historical knowledge about World War II, Nazism, and the Holocaust to understand the information included in the graphic narrative <i>Maus</i>.

Time	Contents
50'	B1: 1.1 B2: 1.2.d.1 B3: 1.2, 2
Learning Standards	
<p>The student:</p> <ul style="list-style-type: none"> - (B1: 3.1) Demonstrates comprehension of the main information in an informal oral conversation about the graphic narrative <i>Maus</i>. - (B1: 3. 2) Infers the main information in an informal oral conversation about World War II, Nazism, and the Holocaust. - (B2: 3.1) Builds oral statements to participate in an informal conversation about the graphic narrative <i>Maus</i>. - (B2: 3.2) Elaborates oral statements to participate in an informal conversation about World War II, Nazism and the Holocaust. - (B3: 7.1) Demonstrates understanding of the main information provided in the graphic narrative <i>Maus</i> related to its characters and their historical circumstance. 	

Session 2: Pre-Auschwitz.

Activities	Assessment Criteria
<p>5. The War broke up.</p> <p>6. Into the Ghetto.</p> <p>7. Let's search.</p> <p>8. Trapped.</p>	<p>B1: 1</p> <p>B2: 1</p> <p>B3: 1, 2, 3</p> <p>B4: 1</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> - Outline the main information of brief oral texts about the graphic narrative <i>Maus</i>. - Demonstrate understanding of the main information included in brief oral texts about World War II, Nazism, and the Holocaust. - Construct brief oral statements about the graphic narrative <i>Maus</i>. - Elaborate brief oral statements about World War II, Nazism, and the Holocaust. - Outline the main information of online texts about World War II, Nazism, and the Holocaust in a neutral register. - Make use of the most useful strategies to infer the main information provided by the graphic narrative <i>Maus</i>. - Apply their historical knowledge about World War II, Nazism, and the Holocaust to understand the information included in the graphic narrative <i>Maus</i>. - Compose brief written texts expressing predictions about the plot of the graphic narrative <i>Maus</i>.
Time	Contents
50'	<p>B1: 1.1, 3.3</p> <p>B2: 3.3, 3.8</p> <p>B3: 1.2, 3.3</p> <p>B4:3.8</p>
Learning Standards	
The Student:	

- (B1: 3.1) Demonstrates comprehension of the main information in an informal oral conversation about the graphic narrative *Maus*.
- (B1: 3.2) Infers the main information in an informal oral conversation about World War II, Nazism, and the Holocaust.
- (B2: 3.1) Builds oral statements to participate in an informal conversation about the graphic narrative *Maus*.
- (B2: 3.2) Elaborates oral statements to participate in an informal conversation about World War II, Nazism and the Holocaust.
- (B3: 6.1) Outlines the main information provided in web pages about World War II, Nazism and the Holocaust.
- (B3: 7.1) Demonstrates understanding of the main information provided in the graphic narrative *Maus* related to its characters and their historical circumstance.
- (B4: 5.1) Creates brief written texts describing a hypothetical future related to the graphic narrative *Maus*.

Session 3: In Auschwitz (part I)

Activities	Assessment Criteria
<p>9. Images of Auschwitz</p> <p>10. Auschwitz: Looking for information</p> <p>11. A tattoo for no one</p>	<p>B1: 1</p> <p>B2: 1</p> <p>B3: 1,3</p> <p>B4:3</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> - Outline the main information of brief oral texts about the graphic narrative <i>Maus</i>. - Demonstrate understanding of the main information included in brief oral texts about World War II, Nazism, and the Holocaust. - Elaborate brief oral statements about World War II, Nazism, and the Holocaust. - Outline the main information of online texts about World War II, Nazism, and the Holocaust in a neutral register.

	<ul style="list-style-type: none"> - Apply their historical knowledge about World War II, Nazism, and the Holocaust to understand the information included in the graphic narrative <i>Maus</i>. - Apply their sociocultural and historical knowledge about World War II, Nazism, and the Holocaust to construct brief written texts about the characters' feelings.
Time	Contents
50'	B1: 1.1 B2: 3.2, 3.3 B3: 1.2, 3.3 B4: 3.3
Learning Standards	
<p>The student:</p> <ul style="list-style-type: none"> - (B1: 3.1) Demonstrates comprehension of the main information in an informal oral conversation about the graphic narrative <i>Maus</i>. - (B1: 3.2) Infers the main information in an informal oral conversation about World War II, Nazism, and the Holocaust. - (B2: 3.2) Elaborates oral statements to participate in an informal conversation about World War II, Nazism and the Holocaust. - (B3: 6.1) Outlines the main information provided in web pages about World War II, Nazism and the Holocaust. - (B3: 7.1) Demonstrates understanding of the main information provided in the graphic narrative <i>Maus</i> related to its characters and their historical circumstance. - (B4: 5.2) Creates brief written texts reflecting on the main character's feelings of the graphic narrative <i>Maus</i>. 	

Session 4: In Auschwitz (part II)

Activities	Assessment Criteria
<p>12. Bright lights-Maksymilian Kolbe</p> <p>13. Darkness-Dr. Joseph Mengele</p> <p>14. German or Jew?</p>	<p>B1: 1</p> <p>B2: 1</p> <p>B3:1, 3</p> <p>B4: 3</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> - Outline the main information of brief oral texts about the graphic narrative <i>Maus</i>. - Demonstrate understanding of the main information included in brief oral texts about important figures of the World War II, Nazism, and the Holocaust. - Construct brief oral statements about the graphic narrative <i>Maus</i>. - Elaborate brief oral statements about important figures of World War II, Nazism, and the Holocaust. - Outline the main information of online texts about important figures of World War II, Nazism, and the Holocaust in a neutral register. - Apply their historical knowledge about World War II, Nazism, and the Holocaust to understand the information included in the graphic narrative <i>Maus</i>. - Apply their sociocultural and historical knowledge about World War II, Nazism, and the Holocaust to construct brief written texts.
Time	Contents
50'	B1: 1.1, 3.3

	<p>B2: 3.3</p> <p>B3: 1.2, 3.3</p> <p>B4: 1.1.a</p>
Learning Standards	
<p>The student:</p> <p>(B1: 3.1) Demonstrates comprehension of the main information in an informal oral conversation about the graphic narrative <i>Maus</i>.</p> <p>(B1: 3.3) Infers the main information in an informal oral conversation about important figure of World War II, Nazism, and the Holocaust</p> <p>(B2: 3.1) Builds oral statements to participate in an informal conversation about the graphic narrative <i>Maus</i>.</p> <p>(B2: 3.3) Elaborates oral statements to participate in an informal conversation about important figures of World War II, Nazism and the Holocaust.</p> <p>(B3: 6.1) Outlines the main information provided in web pages about important figures of World War II, Nazism and the Holocaust.</p> <p>(B3: 7.1) Demonstrates understanding of the main information provided in the graphic narrative <i>Maus</i> related to its characters and their historical circumstance.</p> <p>(B4: 5.3) Complete with written text a comic based on the information provided by the drawings included.</p>	

Session 5: The release

Activities	Assessment Criteria
<p>15. Death Marches</p> <p>16. Comic creators</p> <p>17. At last</p>	<p>B1: 1</p> <p>B2: 1</p> <p>B3: 1, 2</p> <p>B4: 1</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> - Outline the main information of brief oral texts about the graphic narrative <i>Maus</i>. - Demonstrate understanding of the main 3.3information

	<p>included in brief oral texts about World War II, Nazism, and the Holocaust.</p> <ul style="list-style-type: none"> - Construct brief oral statements about the graphic narrative <i>Maus</i>. - Elaborate brief oral statements about World War II, Nazism, and the Holocaust - Apply their historical knowledge about World War II, Nazism, and the Holocaust to understand the information included in the graphic narrative <i>Maus</i>. - Make use of the most useful strategies to infer the main information provided by the graphic narrative <i>Maus</i>. - Compose brief written texts expressing predictions about some of the characters of the graphic narrative <i>Maus</i>.
Time	Contents
50'	<p>B1: 1.1, 3.3 B2: 1.2.d.1, 3.3 B3: 3.3 B4: 3.8</p>
Learning Standards	
<p>The student:</p> <ul style="list-style-type: none"> - (B1: 3.1) Demonstrates comprehension of the main information in an informal oral conversation about the graphic narrative <i>Maus</i>. - (B1: 3. 2) Infers the main information in an informal oral conversation about World War II, Nazism, and the Holocaust. - (B2: 3.1) Builds oral statements to participate in an informal conversation about the graphic narrative <i>Maus</i>. - (B2: 3.2) Elaborates oral statements to participate in an informal conversation about World War II, Nazism and the Holocaust. - (B3: 7.1) Demonstrates understanding of the main information provided in the graphic narrative <i>Maus</i> related to its characters and their historical circumstance. 	

- (B4: 5.4) Creates comic-like texts expressing predictions about some of the characters of the graphic narrative *Maus*.

Session 6: Final reflection

Activities	Assessment Criteria	
18. Symposium- Pre- Auschwitz 19. Symposium- Auschwitz and release 20. Final reflection	B1: 1 B2: 1 B4: 3 - Outline the main information of brief oral texts about the graphic narrative <i>Maus</i> . - Demonstrate understanding of the main information included in brief oral texts about World War II, Nazism, and the Holocaust. - Interpret the main information included in brief oral texts about important figures of the World War II, Nazism, and the Holocaust. - Construct brief oral statements about the graphic narrative <i>Maus</i> . - Elaborate brief oral statements about World War II, Nazism, and the Holocaust. - Create brief oral statements about important figures of World War II, Nazism, and the Holocaust. - Apply their sociocultural and historical knowledge about World War II, Nazism, and the Holocaust to construct brief written texts.	
Time	Contents	
50'	B1: 1.1, 2, 3.3 B2: 1.2.d.1, 3.3 B4: 1.1.a.	

Learning Standards

The student:

- (B1: 3.1) Demonstrates comprehension of the main information in an informal oral conversation about the graphic narrative *Maus*.
- (B1: 3.2) Infers the main information in an informal oral conversation about World War II.
- (B1: 3.3) Infers the main information in an informal oral conversation about important figures of World War II, Nazism, and the Holocaust.
- (B2: 3.1) Builds oral statements to participate in an informal conversation about the graphic narrative *Maus*.
- (B2: 3.2) Elaborates oral statements to participate in an informal conversation about World War II, Nazism and the Holocaust.
- (B2: 3.3) Elaborates oral statements to participate in an informal conversation about important figures of World War II, Nazism and the Holocaust.
- (B4: 5.5) Creates brief written texts reflecting on different aspects concerning *Maus* and its historical setting.

6.3 Activity charts

Activity nº: 1		Session nº: 1	
Title: Let's talk about <i>Maus</i>	Type: Warm-up	Timing: 10'	
Classroom Management: Students work individually.		Resources: <ul style="list-style-type: none"> - Computer. - Digital whiteboard. - Projector. - Image of the cover of <i>Maus</i> OR <ul style="list-style-type: none"> - Print version of <i>Maus</i>. 	
Assessable Learning Standards: (B1: 3.1).			

(B2: 3.2).

Linguistic Input:

“Good morning, guys! How are you today? (...) Ok! Fine. Well, for the next week or so, we are going to work with a graphic narrative, that can be familiar to you [the teacher shows the image of the cover of *Maus* or the print version of the book] Do you know something about this book? (...) Ok! So, at the top of the cover, we have its title and at the bottom, we have its author, Art Spiegelman, and some information. Well, can you describe what is shown in the cover? (...) Yes! This is a swastika and there are two mice or rats, fantastic! And what is in the middle of the swastika? (...) Sure! It is a cat. Does this cat look like someone? (...) Ok! It looks like Hitler. So, with that information, what do you think this graphic narrative is about? (...) Ok! Very good suggestion! Anyone else? (...) Fantastic!”

Activity nº: 2		Session nº: 1	
Title: Let’s talk about WWII, Nazism, and the Holocaust.	Type: Warm-up	Timing: 10’	
Classroom Management: Students work individually.	Resources: <ul style="list-style-type: none">- Computer.- Digital whiteboard.- Projector.- Internet connection.		
Assessable Learning Standards: (B1: 3.2). (B2: 3.2).			
Linguistic Input: “Well, After having seen the cover, as some of you have infer, <i>Maus</i> is a graphic narrative related to someone’s Holocaust experience in World War II during Nazism. So, what do you know about World War II? (...) Fantastic! So, it began in 1939 and			

ended in 1945. Which countries were involved? (...) Yes! There were the Axis and the Allied. Can you remember an important figure related to this conflict? (...) Sure! Maybe the most prominent one was Hitler, do you know something about him? (...) ok! And what is Nazism? (...) Sure! They were anti-Semitic. So, what is the relationship among Nazism, Hitler and the Holocaust? (...)[the teacher can use the whiteboard to project images of some of the historical figures or events mentioned by the students] Fantastic! You know a lot about history, good job!”

Activity n°: 3		Session n°: 1	
Title: Who is Vladek?	Type: Reinforcement.	Timing: 15’	
Classroom Management: Students work in groups of approximately five members .		Resources: - Photocopies of <i>Maus</i> provided by the teacher (pp. 13 and 14).	
Assessable Learning Standards: (B1: 3.1). (B2: 3.1). (B3: 7.1).			
Linguistic Input: “So now that we know a little about the historical context in which this graphic narrative is set, we are going to read the first pages of it. Remember that it is a graphic narrative, so you have to pay attention to the text and to the drawings, because they will give you many clues related to the story. So, let’s read it and if you have any doubt, ask me! [The teacher gives the photocopies to the students and lets them read for some minutes]. Well, who are the characters presented? (...) Ok! So, we have Artie or Art, Vladek and Mala, perfect! Is there something in the drawings that can be a clue of the plot of this graphic narrative? (...) Yes, fantastic! Vladek has some numbers tattooed, which means that he is a Holocaust survivor who was in an extermination camp. So,			

now that you have more information about Art's book, what do you think the graphic narrative is about? (...) Good job! Now we are going to see. ”

Activity nº: 4		Session nº: 1	
Title: <i>Maus</i> : The beginning of Nazism in Europe.	Type: Reinforcement	Timing: 15'	
Classroom Management: Students work in groups of approximately five members.		Resources: Photocopies of <i>Maus</i> provided by the teacher (pp. 34 and 35).	
Assessable Learning Standards: (B1: 3.2). (B2: 3.2). (B3: 7.1).			
Linguistic Input: “So, now to finish the class of today, we are going to read a little bit more of <i>Maus</i> and then we are going to comment this passage [the teacher gives the photocopies to the students and lets them read for some minutes]. So, can you explain what is represented in this passage of <i>Maus</i> ? (...) Yes, they realize the importance of Nazism. In fact, this happens before World War II. Indeed, as you have told me, Nazism was in power before World War II, since 1933. Ok! And what else does this fragment depict? (...) Sure! Anti-Semitic attitudes. In relation to the representation of the characters, can you tell me something? (...) Perfect! Nazis are cats and Jews are mice. Finally, what do you think that Vladek felt at this moment? (...) Good job, guys!”			

Activity n°: 5		Session n°: 2	
Title: The war broke up.	Type: Introduction.	Timing: 10'	
Classroom Management: Students work in groups of approximately five members.		Resources: <ul style="list-style-type: none"> - Photocopies of <i>Maus</i> provided by the teacher (with and without the text) (p.40). - Computer. - Digital whiteboard. - Projector. - Map of occupied Poland included in <i>Maus</i>. 	
Assessable Learning Standards: (B1: 3.1). (B1: 3.2). (B2: 3.1). (B2: 3.2). (B3: 7.1).			
Linguistic Input: “Good morning, guys. How are you today? (...) Oh! Fine, thank you! So, today we are going to continue with Vladek’s story and his experience as a Jew during World War II. So, please, in groups, you are going to look at this page of <i>Maus</i> . You can see that it has no written text, only the drawings. So, you have to infer what is happening to Vladek. Then, we are going to share your deductions and then we are going to check them by reading the original page and commenting on it, ok? (...) Any doubt? (...) So, let’s start [the teacher gives the photocopies without the written text to the students and lets them discuss with their groups. Besides, the teacher goes around the different groups to monitor their work and participation to ensure that they talk in English]. Well, can any group explain what happens in this passage? (...) Yes! Another group? (...) Ok! So, we are going to see [the teacher shows the original page and lets them read].			

Vladek goes to the frontline, but against whom is he going to fight? (...) Sure, it is August 1939, so he is going to defend Poland from the Nazi invasion. Which consequences did this invasion have? (...) Yes! The Nazi invaded Poland and World War II started 1st September 1939. Indeed, I'm going to show you a map that Art included in *Maus* [the teacher shows a map of occupied Poland included in *Maus*]. ”

Activity n°: 6		Session n°: 2	
Title: Into the ghetto.	Type: Reinforcement.	Timing: 10'	
Classroom Management: Students work in groups of approximately five members.		Resources: - Photocopies of <i>Maus</i> provided by the teacher (p.84). - Questions about the reading.	
Assessable Learning Standards: (B1: 3.1). (B1: 3.2). (B2: 3.1). (B2: 3.2). (B3: 7.1).			
Linguistic Input: “So, let’s continue reading! We are going to read a brief passage, ok? (...) So, you are going to read it and try to answer the questions that are below the text. Then, you are going to share your answers with the rest of your group, ok? (...) Any doubt? (...) Remember! <i>Maus</i> is a graphic narrative, so the drawings are also important to understand the context in which the story takes place. Indeed, in Vladek’s story they			

are still more important, as it is a true story [the teacher gives the photocopies to the students and lets them read and work for some minutes]. So, now, it's time to share your answers with your group, come on! [The students discuss with the members of their group their different answers and the teacher goes around monitoring their participation to ensure that they speak in English] Well, as you have inferred, Vladek and his family are confined in a ghetto by the Nazis and Jews suffered multiple kinds of oppression by the Nazis. Indeed, you can see the signs in which it is shown some anti-Semitic politics. Do you know any other ghetto built during World War II? (...) Ok, maybe they are not so popular like extermination camps, but the living conditions there were also horrible. Any other comment? (...) Fantastic! Well done, guys!"

Activity nº: 7		Session nº: 2	
Title: Let's search.	Type: Reinforcement.	Timing: 15'	
Classroom Management: Students work in groups of approximately five members in a computers room.		Resources: - One or two computers for each group. - Guide questions.	
Assessable Learning Standards: (B2: 3.2). (B3: 6.1).			
Linguistic Input: "Thanks to <i>Maus</i> , we have seen that a ghetto was a way of repressing Jewish people by the Nazis. Now, I want you to look for information about ghettos in World War II. [The teacher gives the students some questions to guide their searching] You can answer these questions to guide your searching, but any other additional information would be fantastic! Remember, that you have to search for the information in serious websites. So, let's start! If you have any question, you can ask me. [The teacher let them work for some minutes and goes around the different groups to monitor their work and participation and to ensure that they find the information in serious webpages in			

English.] Ok! So, let's share the information. Please, group 1! [The speaker of each group shares the information they have found] Fantastic, guys! Now we know a little bit more about these places, which were horrifying, but not so far from the present time... ”

Activity nº: 8		Session nº: 2	
Title: Trapped.	Type: Reinforcement	Timing: 15'	
Classroom Management: Students work individually.		Resources: - Photocopies of <i>Maus</i> provided by the teacher (pp. 159). - Office supplies.	
Assessable Learning Standards: (B3: 7.1). (B4: 5.1).			
Linguistic Input: “To finish today’s session, we are going to read a fragment of <i>Maus</i> . Will Vladek and his wife Anja be safe? Let’s read to know it! [The teacher gives the photocopies to the students and lets them read for some minutes]. So, now we know that they will endure the horrors of Auschwitz... but, how do you think that Vladek and Anja will experience Auschwitz? I mean, do you think that they will encounter someone of their family or friends? Will both survive? In order to explain this hypothetical future, I want you to write it down. A short text will be enough, Ok? (...) Any doubt? (...) Please, remember that I want you to write texts with a clear message, so the content will be very important. So, let’s start! [The teacher lets them work for some minutes and goes around the class to answer the possible doubts. At the end of the class, the teacher collects the students’ papers]. Well done, guys! Bye, have a nice day!			

Activity nº: 9		Session nº: 3	
Title: Images of Auschwitz.	Type: Introduction.	Timing: 15'	

<p>Classroom Management: Students work individually.</p>	<p>Resources:</p> <ul style="list-style-type: none"> - Photos of Auschwitz (Real material). - Computer. - Digital whiteboard. - Projector.
<p>Assessable Learning Standards: (B1: 3.2). (B2: 3.2).</p>	
<p>Linguistic Input: “Good morning, guys! (...) How are you today? (...) Fantastic! So, I have read your predictions about Vladek and Anja’s experience in Auschwitz and I’ve found them very interesting. Good job! So, in today’s session we are going to continue with Vladek’s story [The teacher shows in the digital whiteboard some of the photos of Auschwitz I and Auschwitz II-Birkenau and of the gas chambers]. So, can anyone describe this picture? (...) Yes! And this one what can it represent? (...) ok! What can it be? (...) Yes, they seem to represent even a peaceful place, a place you can visit, but indeed, they represent a horrifying reality. These are photos that I have taken when I visited Auschwitz some years ago. So, they are real photos They were taken in Auschwitz I and Auschwitz II-Birkenau and this is the gas chamber of Auschwitz one, the only one which was not destroyed by the Nazis. ”</p>	

Activity n°: 10		Session n°: 3	
<p>Title: Auschwitz: Looking for information.</p>	<p>Type: Reinforcement.</p>	<p>Timing: 20’</p>	
<p>Classroom Management: Students work in groups of approximately five members in a computers room.</p>	<p>Resources:</p> <ul style="list-style-type: none"> - One or two computers for each group. - Worksheet with questions. - Photocopies of <i>Maus</i> provided by the teacher (p. 211) (pp. 210 and 231). 		
<p>Assessable Learning Standards: (B1: 3.2).</p>			

(B2: 3.2).

(B3: 6.1).

(B3: 7.1).

Linguistic Input:

“Now, in groups, we are going to read Vladek’s description of Auschwitz and the gas chambers and answer some of the questions about these places [The teacher gives the photocopies and a worksheet with some questions to the students]. For answering some of the questions, you will have to look for some information on the Internet, Besides, you can add any other that you consider interesting. So, let’s search! [The teacher lets them work for some minutes and goes around the different groups to monitor their work and participation and to ensure that they find the information in serious webpages in English]. Have you finished? (...) More or less? (...) Don’t worry, because if we don’t have some of the information, we can learn from the other groups [The speakers of each group share the information they have found] Ok! So now, we can know a little more Auschwitz, Birkenau and the gas chambers and how horrifying were and still are these places. Well done, guys!”

Activity n°: 11		Session n°: 3	
Title: A tattoo for no one.	Type: Reinforcement.	Timing: 15’	
Classroom Management: Students work individually.		Resources: Photocopies of <i>Maus</i> provided by the teacher (pp. 185 and 186).	
Assessable Learning Standards: (B3: 7.1). (B4: 5.2).			
Linguistic Input: “Well, now let’s finish this session by reflecting a little bit about Vladek’s first moments in Auschwitz. So, now you are going to read this fragment of <i>Maus</i> and write your thoughts about the meaning that these moments and, mainly, the moment in which he is tattooed have for him. You can write it under the guide questions. You can answer			

these guide questions, in order to write your reflection. If you have any doubt, feel free to ask me please [The teacher gives the guide questions and the photocopies to the students and lets them read for some minutes. After that, the students write their reflections and the teacher goes around to answer some questions]. Good job, guys. See you next day! ”

Activity n°: 12		Session n°: 4	
Title: Bright lights-Maksymilian Kolbe.	Type: Reinforcement.	Timing: 15’	
Classroom Management: Students work in groups of approximately five members in a computers room.		Resources: - Photocopies of <i>Maus</i> provided by the teacher (p. 188). - One or two computers for each group.	
Assessable Learning Standards: (B1: 3.1). (B1: 3.3). (B2: 3.2). (B2: 3.3). (B3: 6.1).			
Linguistic Input: “Good morning, guys! (...) How are you today? (...) Fine, thanks! Today we are going to continue learning about Auschwitz and Vladek’s experiences there. However, today we are going to focus on some figures that brought hope and horrors in the camp. Firstly, we are going to read the following fragment of <i>Maus</i> please [The teacher gives the photocopies to the students and lets them read for some minutes] Well, Can you explain what has happened in this fragment? (...) Perfect! Do you think that the priest gave hope to Vladek in such a difficult moment? (...) Yes! I think so. Any other comment? (...) Ok! Indeed, there were several catholic priests imprisoned in Auschwitz. Now I want you to do a quick search for some information about a very famous catholic priest who experienced the horrors of Auschwitz. You have some guide questions below the text to help you organize the information you find [The			

teacher lets them work for some minutes and goes around the different groups to monitor their work and participation and to ensure that they find the information in serious webpages in English]. So, group 3, what have you found? (...) Yes! Maksymilian Kolbe. Another group, why was he imprisoned? (...) Ok! And why is he famous? (...) Yes! He sacrificed his life for another prisoner of Auschwitz. Well, do you think that the priest that comforted Vladek was Kolbe? (...) Well, it could be. Good job!”

Activity n°: 13		Session n°: 4	
Title: Darkness- Dr. Joseph Mengele.	Type: Reinforcement.	Timing: 15’	
Classroom Management: Students work in groups of approximately five members in a computers room.		Resources: - Photocopies of <i>Maus</i> provided by the teacher (p. 218). - One or two computers for each group.	
Assessable Learning Standards: (B1: 3.1). (B1: 3.3). (B2: 3.2). (B2: 3.3). (B3: 6.1).			
Linguistic Input: “Now, we are going to continue with Vladek’s story by reading a little bit of it [The teacher gives the photocopies to the students and lets them read for some minutes]. So, can anyone explain what was a ‘selektion’? (...) Perfect! Do you know who is Dr. Mengele? (...) Ok! So now, we are going to search for information about Mengele, because he has a very important role in Auschwitz, and then we are going to share the information we have found. In order to do so, as in the previous activities, there are some questions at the bottom of the page to guide your searching [The teacher let them			

work for some minutes and goes around the different groups to monitor their work and participation and to ensure that they find the information in serious webpages in English]. Well, group 1, can you start sharing the information you have found? [The speaker of each group shares the information they have found] Fantastic, guys! So, now you are aware of one of the most important and cruelest figures of Nazism thanks to Vladek's story.”

Activity n°: 14		Session n°: 4	
Title: German or Jew?	Type: Reinforcement.	Timing: 20'	
Classroom Management: Students work individually.		Resources: - Photocopies of <i>Maus</i> provided by the teacher (with and without the written text) (p. 210). - Office supplies.	
Assessable Learning Standards: (B3: 7.1). (B4: 5.2).			
Linguistic Input: “Well, to finish with today's class, I want you to look at the following page of <i>Maus</i> [The teacher gives the photocopy without the written text to the students]. There is something missing, don't you think so? (...) Yes! There is no written text! So, this activity is similar to the one we did some days before, but you are going to write what you think that may be written/missing?. In order to do so, you can interpret the pictures: Which animal is each character, their clothes, their expressions, etc. Are you ready? (...) Let's start! [The teacher lets them work for some minutes and goes around them to answer their questions]. Now, that you have written what you think that the characters say and what happens, let's see what is actually written. [The teacher shows them the photocopy with the written text] Is it more or less what you have written? (...) Fantastic! Good job, guys. See you next day!”			

Activity n°: 15		Session n°: 5	
Title: Death Marches.	Type: Reinforcement.	Timing: 20'	
Classroom Management: Students work in groups of approximately five members.		Resources: <ul style="list-style-type: none"> - Photocopies of <i>Maus</i> provided by the teacher (with the frames disorganized and originally organized) (pp. 242-243). - Computer. - Projector. - Digital whiteboard. 	
Assessable Learning Standards: (B1: 3.2). (B2: 3.2). (B3: 7.1).			
Linguistic Input: <p>“Good morning, guys! (...) How are you today? (...) Oh, fine, thank you! So, today we are going to read the final parts of <i>Maus</i> in order to know how Vladek’s story ends. Well, first of all, in groups, I want you to take a look at these pages [the teacher gives the students the photocopies with the frames disorganized]. Well, as you can see, the story has no much sense, does it? (...) Sure! So, I want you to organize the different frames and then we are going to share our pages and explain what happens in the story. Ok? (...) Any doubt? (...) Perfect! If you have any doubt, please, ask me. [The teacher lets the students work for some minutes and walks around to monitor their participation and answer some questions]. Have you finished, guys? (...) Fantastic! So, let’s share/check how you have organized the different frames [the different groups share their organization of the frames and explanations of what happens] Well, you have done such interesting organizations of the frames! Many of you have organized them correctly and some of you have been very close to the correct one [the teacher shows in the digital whiteboard the original organization] Well done guys! You have understood the message! So, before reading this fragment of <i>Maus</i>, did you know something about these death marches? (...) Yes! Everyone knows about the horrors of</p>			

the concentration camps, but what came afterwards was also very tough... Well, from your point of view, for what purpose were they carried out? (...) Sure, they wanted to eliminate every Jew. Indeed, the gas chambers of Auschwitz worked until the previous day of the liberation of the camp. It is very sad how people who survived all the horrors of Auschwitz were killed in these Death Marches.”

Activity n°: 16		Session n°: 5	
Title: Comic creators.	Type: Reinforcement.	Timing: 20’	
Classroom Management: Students work in groups of approximately five members.		Resources: - Office supplies.	
Assessable Learning Standards: (B1: 3.1). (B2: 3.1). (B3: 7.1).			
Linguistic Input: “To finish today’s class, let’s think about Vladek and his family. Do you think that he could return with his family? (...) Well, most of them perished in concentration camps... But he entered Auschwitz with his wife, Anja; do you think that she could survive? (...) Well now you are going to discuss your different opinions with your group and create your own comic explaining whether Anja survived or not and if she did, the reunion between Vladek and her. It is not necessary that the drawings are perfect, ok? (...) Any doubt? (...) Remember, if you have any doubt, ask me please. [The teacher lets them work for some minutes and goes around the different groups to monitor their work and participation]. Let’s share your comics! [the teacher scan the different comics created by the students and projects them on the digital whiteboard. Then, each group reads the other groups’ comics].”			

Activity n°: 17		Session n°: 5	
Title: At last!	Type: Reinforcement.	Timing: 10'	
Classroom Management: Students work in groups of approximately five members.		Resources: - Photocopies of <i>Maus</i> provided by the teacher (p. 296).	
Assessable Learning Standards: (B1: 3.1). (B2: 3.1). (B3: 7.1).			
Linguistic Input: So, now let's read what really happened! [The teacher gives the photocopies to the students and lets them read for some minutes] So... (...) Yes! Both of them have survived! and could reunite at last! Do you like this ending? (...) Why? (...) Yes, many of their relatives have died...more or less a happy ending... Well, have a nice day, guys! Bye!"			

Activity n°: 18		Session n°: 6	
Title: Symposium-World War II, Nazism and the Holocaust.	Type: Reinforcement	Timing: 15'	
Classroom Management: Students work individually.		Resources: - Computers. - Internet connection. - Projector. - Digital whiteboard.	
Assessable Learning Standards: (B1: 3.2). (B1: 3.3). (B2: 3.2). (B2: 3.3).			
Linguistic Input:			

“Good morning, guys!(...) How are you? (...) Fantastic! So, today we are going to reflect all together on the different historical events and circumstances that are represented in *Maus*. Are you ready? (...) Wonderful! So, let’s start by analyzing and reflecting on the period before Auschwitz, ok? (...) So, who wants to start? (...) Ok! [the students share their reflections on World War II, Nazism and the Holocaust and the teacher monitors the students’ participation]. So, do you think that an ideology as Nazism can be established again in some European countries? (...) Ok! Well, there are several countries that have very restrictive politics in relation to, for instance, migration. Indeed, it is the responsibility of all of us that this kind of ideologies has no room in our society.”

Activity n°: 19		Session n°: 6	
Title: Symposium- <i>Maus</i> .	Type: Reinforcement.	Timing: 15’	
Classroom Management: Students work individually.		Resources: - Computers. - Internet connection. - Projector. - Digital whiteboard.	
Assessable Learning Standards: (B1: 3.1). (B2: 3.1).			
Linguistic Input: “Well, now we can reflect on <i>Maus</i> . Firstly, I want you to share your opinions about the book, whether you like it or not, feel free to express yourselves! (...) Ok! I’ m glad that Vladek’s story, at least, touched you in a way. Well, we have seen that different nationalities or religious groups are represented by different animals. Why do you think that the author has chosen mice for Jews and cats for Nazis? (...) Yes! Any other comment? (...) In fact, Nazis usually represented Jews as rats in their propaganda [the teacher can search on the internet and project some images of Nazi propaganda, as examples.] Well, what do you think about Vladek? (...) Of course! And after investigating on historical figures such as Dr. Mengele or Priest Kolbe, can you share			

some comments on them? (...) Also, we have investigated Auschwitz, the gas chambers, the death marches... Do you think that the story presented in *Maus* is accurate from a historical point of view? (...) Yes, so we can see that literature and history are connected in this graphic narrative. Good job, guys!”

Activity n°: 20		Session n°: 6	
Title: Final Reflection.	Type: Reinforcement.	Timing: 20’	
Classroom Management: Students work individually.		Resources: Office supplies.	
Assessable Learning Standards: (B4: 5.5).			
Linguistic Input: “To finish with today’s session, I want you to write a little paragraph which may contain your reflections on <i>Maus</i> . Indeed, I want you to share if you have liked this graphic narrative, if you would read it completely now that you know a little about it. Besides, I want you to share your thoughts about Vladek’s story and the importance it can have. If you have any doubt, feel free to ask me, please. Are you ready? (...) Let’s write! [The teacher let them work for some minutes and goes around to ask different questions] Well! I hope that reading this graphic narrative in class will encourage you to read other graphic narratives and novels in English and to discover more about Vladek’s story. Bye, guys!”			

Conclusions

This paper was intended to demonstrate through a proposal based on Spiegelman's graphic narrative *The Complete Maus: A Survivor's Tale* (1996) that comic-like literary works, specially graphic narratives due to their non-fictional character, are one of the best options to teach the four basic language skills, as well as literary, historical, cultural and democratic values to ESO students of English as a Foreign Language.

The benefits of using comic-like literary pieces, specially graphic narratives, in the EFL classroom are exemplified by some theoretical background that supports their use. Firstly, there are different educational regulations that may be considered to defend the introduction of literary and historical based contents in the EFL classroom. Besides, international bodies like The Council of Europe (2001) defend the introduction of these type of contents in the EFL classroom to complete the students' learning of a foreign language. Moreover, literature and history may be great tools for the learners' development of the four main language skills, as well as cultural and democratic values. For instance, history can be considered a great tool for teaching peace education.

Comic-like literary pieces can have their own pedagogical value, specially graphic narratives, due to their nature as literary pieces that combine written text and images. Indeed, through the proposal of intervention based on Spiegelman's *Maus* (1996) included in this paper, it can be seen that graphic narratives may be considered one of the most useful literary and historical resources in the EFL classroom. However, the value of *Maus* (1996) is not only reduced to its literary and historical elements. In fact, using *Maus* (1996) in the EFL classroom could make the students reflect about the importance of democratic values, freedom and peace for the development of societies.

It may be thought that the hypothesis presented in this paper may be influenced by current assumptions about language. In order to make the students able to communicate in a foreign language, nowadays it is considered that language teaching may attempt to develop students' language skills, as well as their social skills by the use of cultural pieces in the EFL classroom. Besides, it has to be emphasized that the proposal presented in this paper has not been implemented due to external circumstances. Consequently, there could be aspects in relation to the activities that compose it that would have to be adjusted to reality.

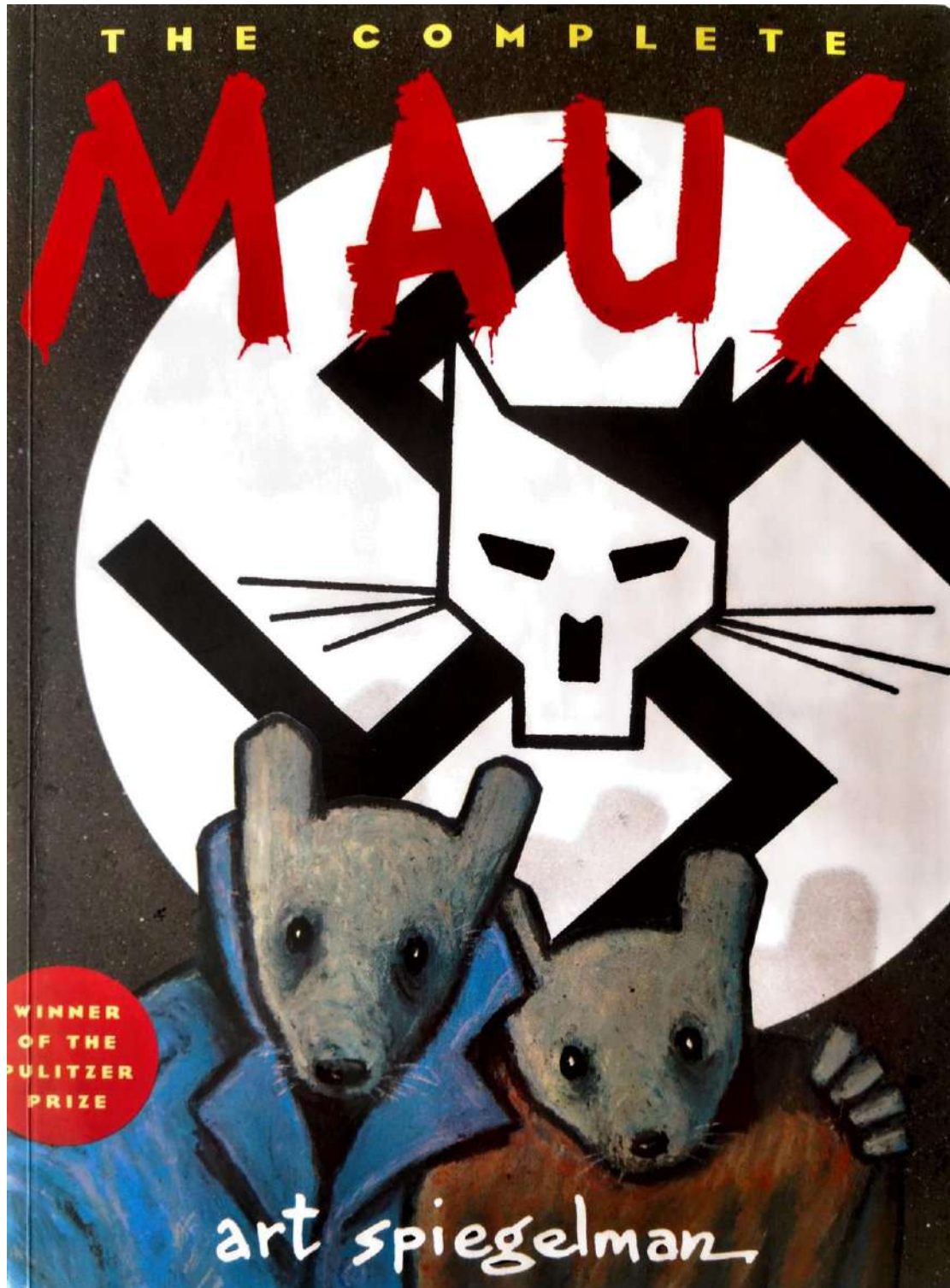
In spite of all of these circumstances, this paper demonstrates that comic-like literary pieces can be a great tool for teaching English as a Foreign Language, especially the graphic narrative *Maus* (1996) due to its historical, literary and pedagogical value. For that reason, teachers should be encouraged to use a proposal like the one presented in this paper and to go deeper in the introduction of this kind of literary pieces in the English as a Foreign Language classroom by further research and experimentation.

Appendix

I. Proposal for Intervention

Activity 1: Let's talk about *Maus*.

Cover of *The Complete Maus: A Survivor's Tale*



Activity 3: Who is Vladek?

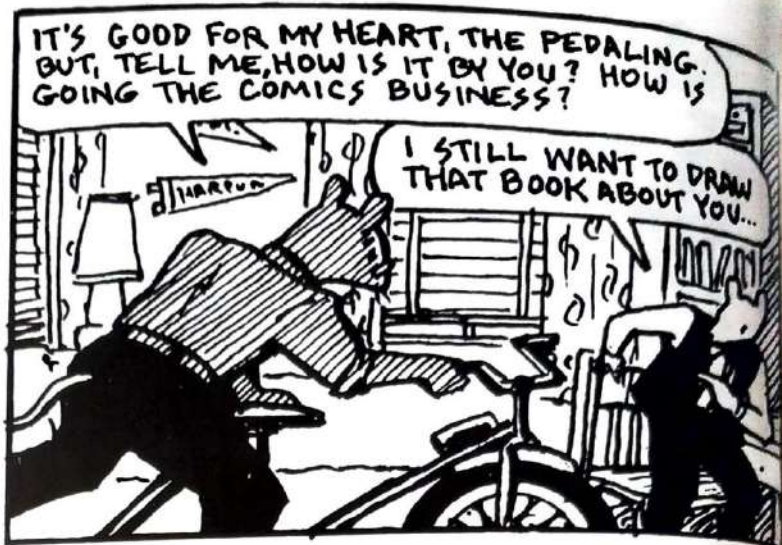
Pages 13 and 14 of *Maus*.





After dinner he took me into my old room...

COME-WE'LL TALK WHILE I PEDAL...



IT'S GOOD FOR MY HEART, THE PEDALING. BUT, TELL ME, HOW IS IT BY YOU? HOW IS GOING THE COMICS BUSINESS?

I STILL WANT TO DRAW THAT BOOK ABOUT YOU...



THE ONE I USED TO TALK TO YOU ABOUT..



ABOUT YOUR LIFE IN POLAND, AND THE WAR.



IT WOULD TAKE MANY BOOKS, MY LIFE, AND NO ONE WANTS ANYWAY TO HEAR SUCH STORIES.



I WANT TO HEAR IT. START WITH MOM... TELL ME HOW YOU MET.

BETTER YOU SHOULD SPEND YOUR TIME TO MAKE DRAWINGS WHAT WILL BRING YOU SOME MONEY...



BUT, IF YOU WANT, I CAN TELL YOU... I LIVED THEN IN CZESTCHOWA, A SMALL CITY NOT FAR FROM THE BORDER OF GERMANY...

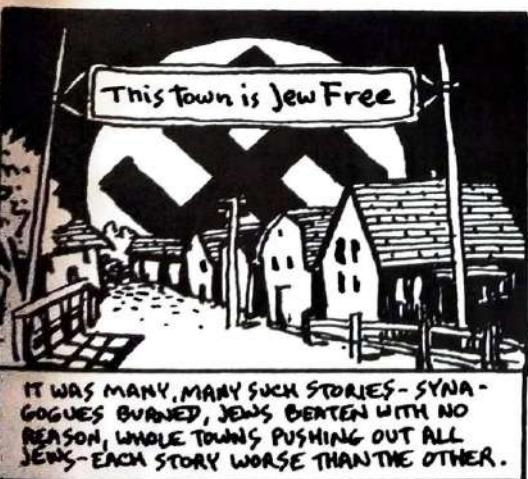


I WAS IN TEXTILES-BUYING AND SELLING-I DIDNT MAKE MUCH, BUT ALWAYS I COULD MAKE A LIVING.

Activity 4: *Maus*: The beginning of Nazism in Europe.

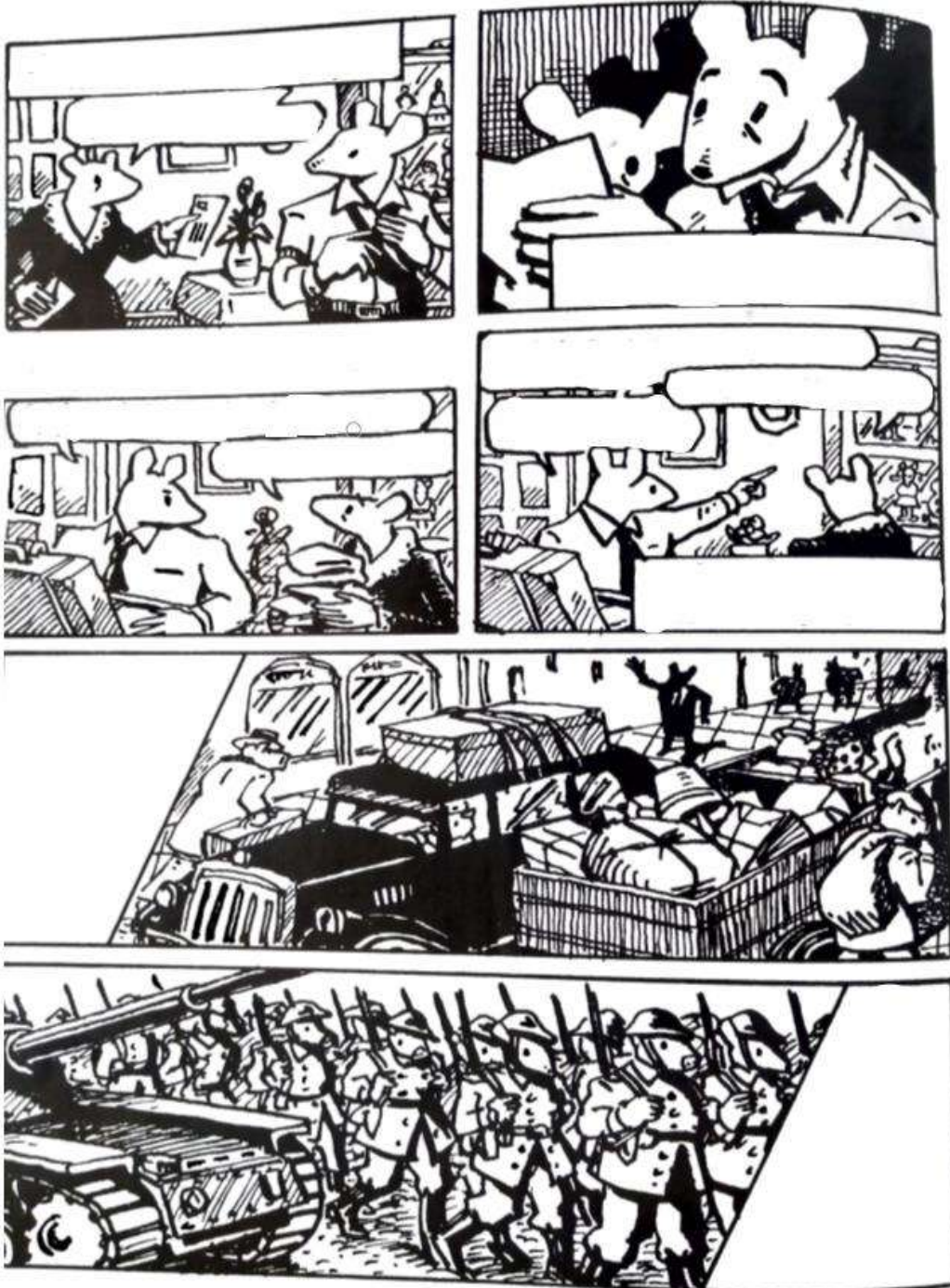
Pages 34 and 35 of *Maus*.





Activity 5: The war broke up.

Page 40 of *Maus*.





WE WERE VERY HAPPY, STILL, FOR OVER A YEAR - UNTIL AUGUST 24, 1939.

A LETTER - FROM THE GOVERNMENT!



A DRAFT NOTICE! I WAS IN THE POLISH RESERVE'S ARMY, AND SO I HAD TO GO RIGHT AWAY!



IT WAS A BIG CONFUSION... EVERYONE KNEW IT WOULD BE NOW A WAR...

QUICK! PACK EVERYTHING! YOUR FATHER WILL TAKE YOU TO SOSNOWIEC.

VLADEK, I'M AFRAID!



GRAB YOUR KNICK-KNACKS AND THE DOLL COLLECTION!

THEY'RE NOT IMPORTANT!

YOU'LL SEE. YOU MAY ENJOY THEM.

I WAS RIGHT. WHEN THINGS WENT WORSE LATER, SHE WAS ABLE TO SELL SUCH THINGS.



SO ANJA AND RICHIEU AND THE GOVERN-ESS WENT IN ONE WAY - TO SOSNOWIEC...



... AND I WENT THEN IN A DIFFERENT DIRECTION... TO THE FRONTIER AGAINST GERMANY.

Map of occupied Poland included in *Maus*.



Activity 6: Into the ghetto.

Page 80 of *Maus*.



- 1- What do you think that the order means?
- 2- A quarter in which a specific group of people is located is.....
- 3- Can you find any other example of Nazi repression towards Jews included in this passage?
- 4- Can you think about any other kind of Nazi repression towards the Jews?

Activity 7: Let's search.

Guide questions.

Ghettos in World War II

1. How many ghettos were there in Europe during World War II?
2. Where were some of the most important ones?
3. Which was the ghetto that lasted more?
4. How did people survive in the ghettos?
5. Was there any rebellion in any of the ghettos? In which one?



Activity 9: Images of Auschwitz

Photos taken in Auschwitz in 2018

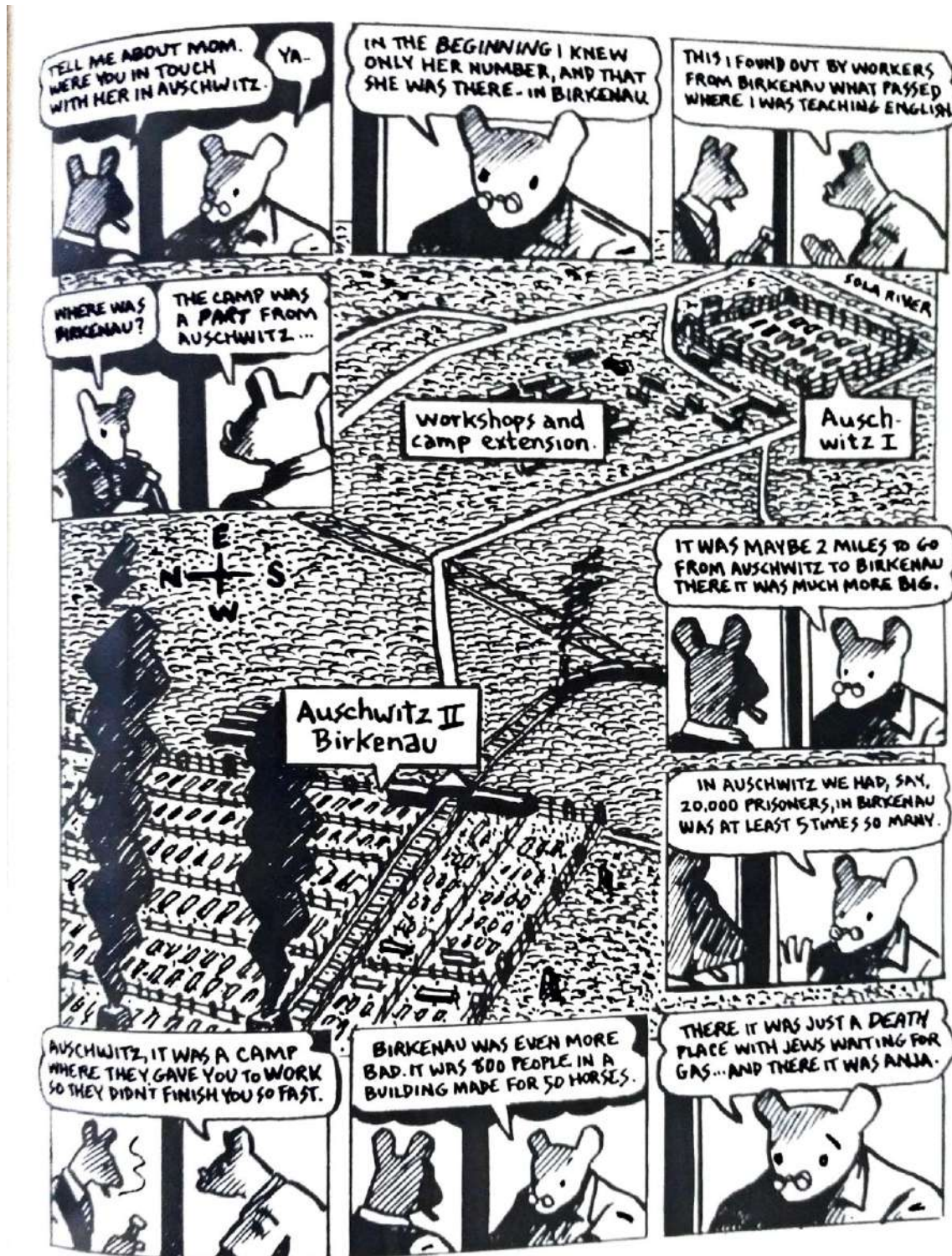


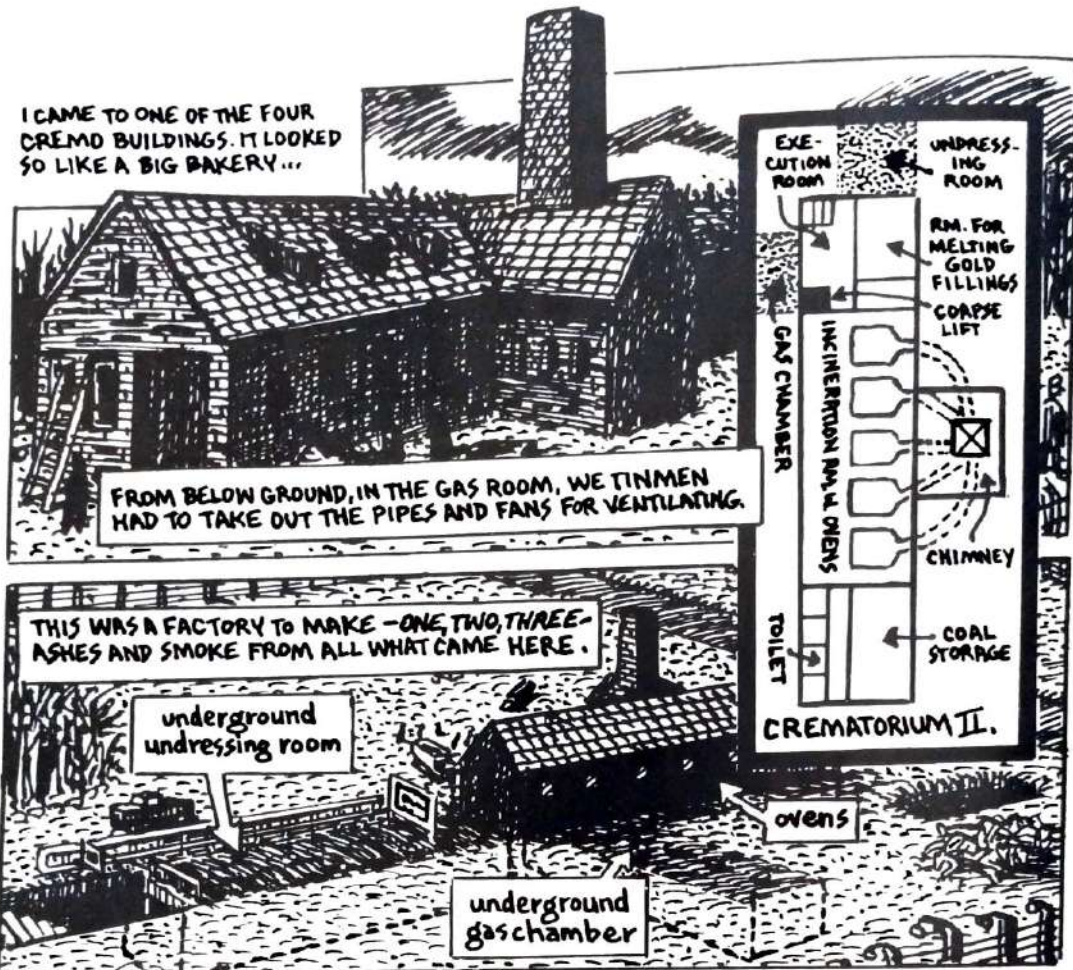


Activity 10: Auschwitz: Looking for information

Questions about Auschwitz and the Gas chambers

1. Where is Auschwitz located?
2. When was it constructed?
3. What did the prisoners do in Auschwitz? And in Birkenau?
4. At the time Vladek was imprisoned in Auschwitz, how many people were there?
And in Birkenau?
5. Which were the parts of a gas chamber?
6. What was written in the walls of the undressing room? Why do you think it was written?
7. Other facts about Auschwitz and Birkenau

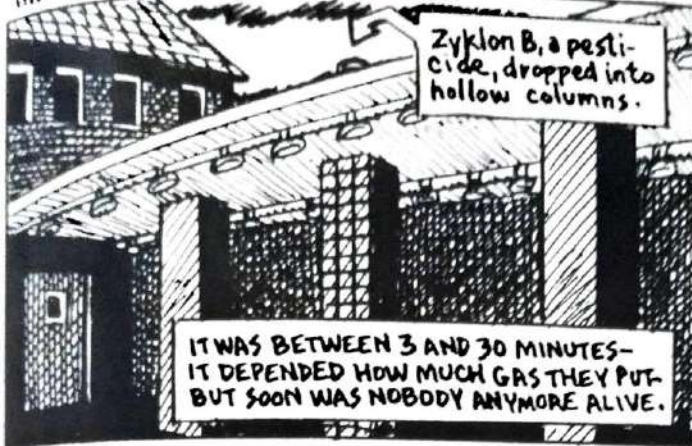




SPECIAL PRISONERS WORKED HERE SEPARATE. THEY GOT BETTER BREAD, BUT EACH FEW MONTHS THEY ALSO WERE SENT UP THE CHIMNEY. ONE FROM THEM SHOWED ME EVERYTHING HOW IT WAS.

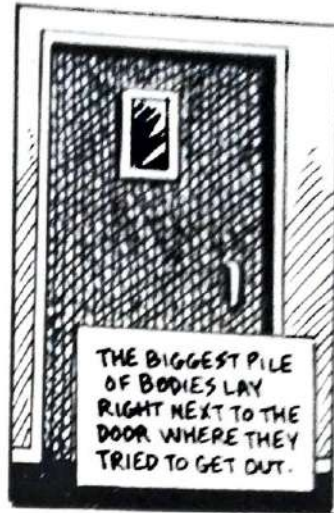


AND EVERYBODY CROWDED INSIDE INTO THE SHOWER ROOM, THE DOOR CLOSED HERMETIC, AND THE LIGHTS TURNED DARK.



Zyklon B, a pesticide, dropped into hollow columns.

IT WAS BETWEEN 3 AND 30 MINUTES—IT DEPENDED HOW MUCH GAS THEY PUT—BUT SOON WAS NOBODY ANYMORE ALIVE.



THE BIGGEST PILE OF BODIES LAY RIGHT NEXT TO THE DOOR WHERE THEY TRIED TO GET OUT.

THIS GUY WHO WORKED THERE, HE TOLD ME...

WE PULLED THE BODIES APART WITH HOOKS. BIG PILES, WITH THE STRONGEST ON TOP, OLDER ONES AND BABIES CRUSHED BELOW... OFTEN THE SKULLS WERE SMASHED ...



THEIR FINGERS WERE BROKEN FROM TRYING TO CLIMB UP THE WALLS... AND SOMETIMES THEIR ARMS WERE AS LONG AS THEIR BODIES, PULLED FROM THE SOCKETS.



ENOUGH!

I DIDN'T WANT MORE TO HEAR, BUT ANYWAY HE TOLD ME.

THEY PULLED THE BODIES WITH AN ELEVATOR UP TO THE OVENS—MANY OVENS—AND TO EACH ONE THEY BURNED 2 OR 3 AT A TIME.



TO SUCH A PLACE FINISHED MY FATHER, MY SISTERS, MY BROTHERS, SO MANY

Activity 11: A tattoo for no one

Pages 185 and 186 of *Maus*.

Reflection Task

These pages describe the first moments of Vladek in Auschwitz. Do you think that he and the rest of the prisoners were treated in a correct way? Were they treated like human beings? What do you think that the tattoo meant to Vladek?



EVERYWHERE WE HAD TO RUN - SO LIKE JOGGERS - AND THEY RAN US TO THE SAUNA ...



IT'S FREEZING!

JUST THANK
GOD IT'S NOT GAS!

HERE IT WAS THE LIVE SHOWERS, NOT THE DEAD
GAS SHOWERS WHAT WE HEARD SOMETIMES RUMORS.

IN THE SNOW THEY THREW TO US PRISONERS CLOTHINGS.



SCHNELL! SCHNELL! SCHNELL!

THEY NEVER EVEN LOOKED
ON WHAT SIZE THEY THREW.

ONE GUY TRIED TO EXCHANGE.



E-EXCUSE ME. THESE
SHOES ARE TOO SMALL



MAYBE NOW
THEY'LL FIT!

CRACK

THE SHOES WERE
WOOD SHOES!

I WAS A LUCKY ONE. EVERYTHING FITTED ME A LITTLE.
ONLY THE SHIRT WAS TORN AND TOO BIG FOR ME ...



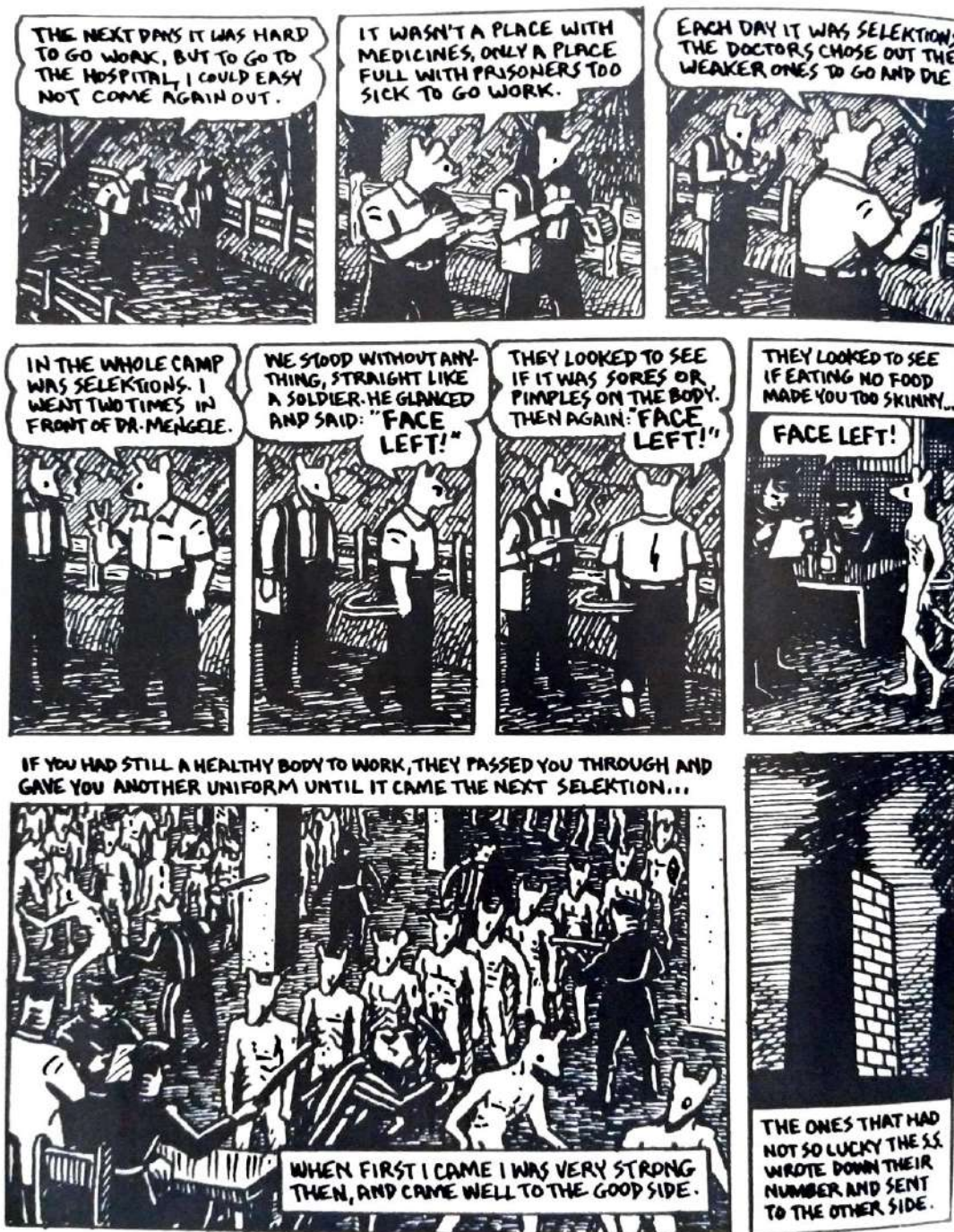
THEY REGISTERED US IN ...
THEY TOOK FROM US OUR NAMES.
AND HERE THEY PUT
ME MY NUMBER.

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Guide Questions for the online searching

1. Which was the name of a famous priest who was imprisoned in Auschwitz?
2. Why was he imprisoned?
3. Why is he famous?

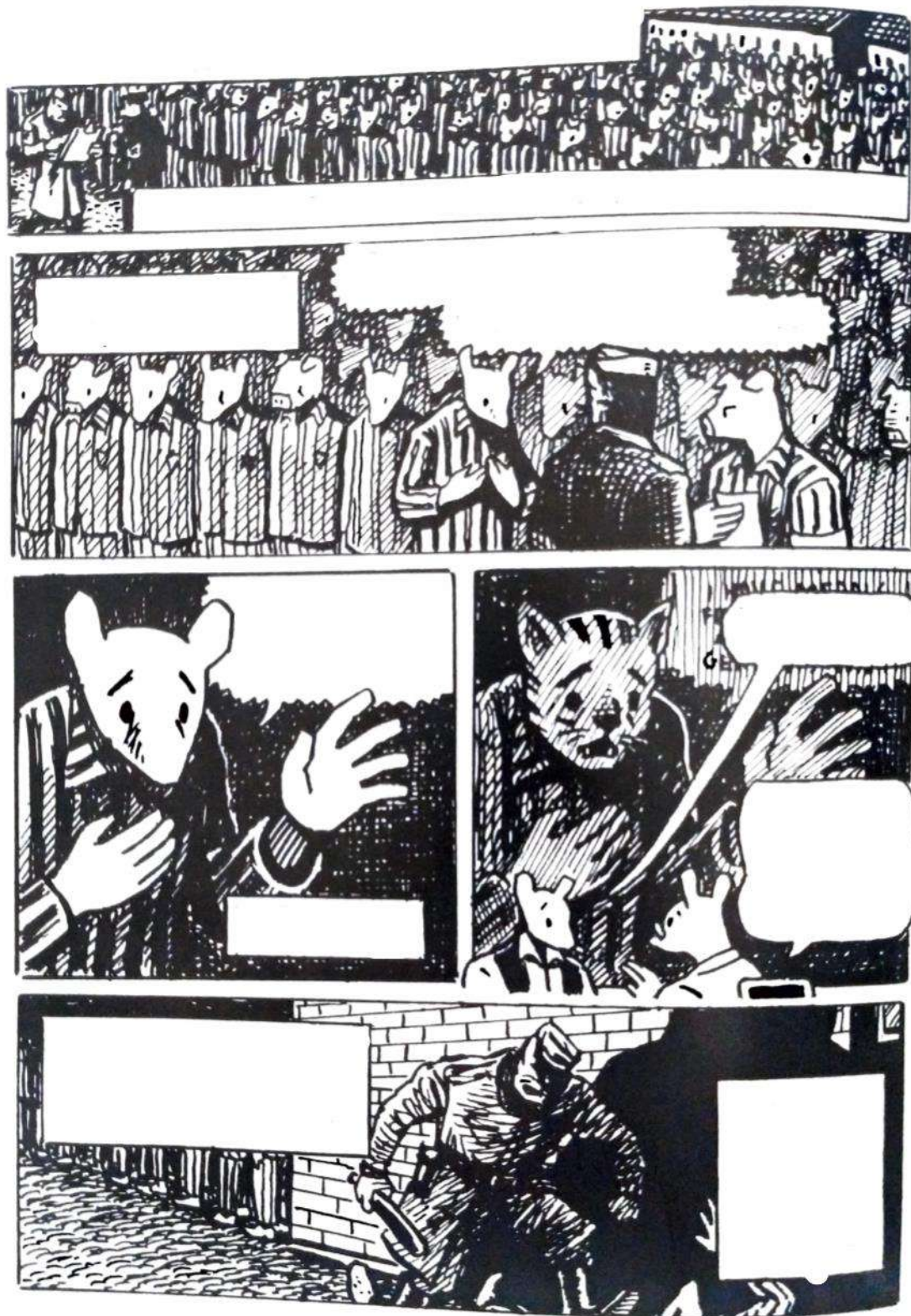


Guide Questions for the online searching

1. Who was Dr. Mengele?
2. Why was he famous?
3. What did he do when the war was over?

Activity 14: German or Jew?

Page 210 of *Maus*



EACH MORNING AND EVENING THEY MADE AN APPEL. THEY COUNTED THE LIVE ONES AND DEAD ONES TO SEE IT WASNT ANY MISSING ...



WE STOOD SOMETIMES THE WHOLE NIGHT WHILE THEY COUNTED AGAIN AND AGAIN.

ON OUR APPELS IT WAS ONE OLD GUY THERE, ALWAYS HE WAS COMPLAINING ...

I DON'T BELONG HERE WITH ALL THESE YIDS AND POLACKS! I'M A GERMAN LIKE YOU!



I HAVE MEDALS FROM THE KAISER. MY SON IS A GERMAN SOLDIER!

ONLY THEY HIT HIM AND THEY LAUGHED.



WAS HE REALLY A GERMAN?

WHO KNOWS... IT WAS GERMAN PRISONERS ALSO... BUT FOR THE GERMANS THIS GUY WAS JEWISH!



ON ONE APPEL HE DIDNT STAND SO STRAIGHT AND A GUARD DRAGGED HIM AWAY. I HEARD HE PUSHED HIM DOWN AND JUMPED HARD ON HIS NECK...

OR THEY SENT HIM TO THE GAS, I DON'T REMEMBER, BUT THEY FINISHED HIM AND HE NEVER ANYMORE COMPLAINED.



Activity 15: Death Marches

Pages 242-243 of *Maus* (disorganized).



THE DOG WAS ROLLING SO AROUND AND AROUND, KICKING, BEFORE HE LAY QUIET.



AT NIGHT WAS A COMMOTION. 4 OR 9 RAN OFF.



ALL NIGHT I HEARD SHOOTING. HE WHO GOT TIRED, WHO CAN'T WALK SO FAST, THEY SHOT.



ALL DAY LONG THEY WERE ARRANGING...



IT'S ALL SET, VLADEK. HELP PAY OFF THE GUARDS AND JOIN US.

ACH. HOW CAN YOU TRUST THE GERMANS?!

WHEN I WAS A BOY OUR NEIGHBOR HAD A DOG WHAT GOT MAD AND WAS BITING.



KPOW

THE NEIGHBOR CAME OUT WITH A RIFLE AND SHOT.



AND NOW I THOUGHT: "HOW AMAZING IT IS THAT A HUMAN BEING REACTS THE SAME LIKE THIS NEIGHBOR'S DOG."

AND IN THE DAYLIGHT, FAR AHEAD, I SAW IT.



KRAK

SOMEBODY IS JUMPING, TURNING, ROLLING 25 OR 35 TIMES AROUND. AND STOPS.



"OH," I SAID. "THEY MAYBE KILLED THERE A DOG."



SO THE MARCH WAS GOING AND GOING. FOREVER WE MARCHED. AND THE ONES WHAT DIDN'T FALL DOWN, WE MARCHED



AND IN THE DAYLIGHT, FAR AHEAD, I SAW IT.



SOMEBODY IS JUMPING, TURNING, ROLLING 25 OR 35 TIMES AROUND. AND STOPS.



WHEN I WAS A BOY OUR NEIGHBOR HAD A DOG WHAT GOT MAD AND WAS BITING.



THE DOG WAS ROLLING SO AROUND AND AROUND, KICKING, BEFORE HE LAY QUIET.



ONE OF THE BOYS WHAT WE WERE IN THE ATTIC TOGETHER, TALKED OVER TO THE GUARD..





- art spiegelman - 1978-1991

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