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**From Page to Panel: Graphic Novel Adaptations as a Tool for
Engagement in the EFL Classroom**

Irene Calderón Pastor

Tutora: Marta Revilla Rivas

Departamento de Filología Inglesa

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ABSTRACT

The following dissertation explores a proposal for incorporating graphic novels into the English Foreign Language (EFL) to foster reading habits and increase young adults' motivation for literary engagement. Recent findings from the *Barómetro de hábitos de lectura y compra de libros en España* (Ministerio de Cultura, 2023) show that individuals aged 14 to 24 are the country's most regular readers (75.3%). Moreover, they are highly familiar with hybrid formats that combine text and image. In light of this, the study introduces a didactic proposal based on the graphic novel adaptation of *The Hobbit* (J.R.R. Tolkien, 1937), *The Hobbit: A Graphic Novel* (Dixon & Wenzel, 1989), structured as a sequence of activities throughout any trimester of the year and culminating in a final project. The expected outcome is that integrating graphic novels will enhance students' motivation, engagement with literature, and linguistic competence in the EFL classroom.

Keywords: didactic proposal, reading motivation, graphic novels, EFL, literary engagement, language competence

RESUMEN

En el siguiente Trabajo de Fin de Máster, se presenta una propuesta para la incorporación de novelas gráficas en la enseñanza del inglés como Lengua Extranjera, con el objetivo de fomentar los hábitos de lectura y aumentar la motivación de los jóvenes hacia la literatura.

Los últimos resultados del *Barómetro de hábitos de lectura y compra de libros en España* (Ministerio de Cultura, 2023) muestran que el grupo de 14 a 24 años constituye el segmento de lectores habituales más numeroso del país (75,3%). Además, este grupo está altamente familiarizado con formatos híbridos que combinan texto e imagen. En este contexto, el estudio presenta una propuesta didáctica basada en la adaptación gráfica de *The Hobbit* (J.R.R. Tolkien, 1937), *The Hobbit: A Graphic Novel*, estructurada como una secuencia de actividades a lo largo de un trimestre académico y culminando en un proyecto final. Se espera que la integración de novelas gráficas incremente la motivación del alumnado, su implicación con los textos literarios y su competencia lingüística en el aula de inglés como lengua extranjera.

Palabras clave: propuesta didáctica, motivación lectora, novela gráfica, LE, compromiso literario, competencia lingüística.

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1 INTRODUCTION

In recent years, the educational landscape has witnessed an increasing interest in the pedagogical potential of graphic novels, particularly regarding their capacity to enhance student motivation and foster deeper engagement with reading practices. While traditional novels have long been regarded as fundamental to education, they are frequently perceived by students as linguistically challenging or culturally distant, resulting in diminished motivation and disengagement from reading.

In contrast, graphic novels offer a multimodal approach that combines visual and textual elements, aligning more effectively with the digital practices and visual consumption habits which students are accustomed to (Kwon, 2020). The concise nature of the text within each panel, combined with the dynamic synergy between image and narrative, may have the potential to reduce cognitive and affective barriers, thereby rendering canonical literature more accessible to reluctant or struggling readers (Seyfried, 2008; Choo et al., 2023).

Numerous studies (Smyth, 2022; Sigrist and Prusse, 2024) have demonstrated function as an effective pedagogical tool, not only by facilitating the reading to reluctant readers, but also by fostering the skills such as critical thinking, textual analysis and multiliteracy competencies (Smyth, 2022; Sigrist & Prusse, 2024). The adaptation of classic novels into graphic novels enables students to engage with complex themes and narratives through a medium that is simultaneously relatable and approachable, thereby enhancing their readiness to participate in literary analysis and discussion (Galera Puga, 2023; Gultom et al., 2022).

Furthermore, the use of graphic novels in the classroom has been associated with improvements in language acquisition, speaking fluency, and heightened reading motivation, especially in English as a Foreign Language (EFL) context (Gultom et al., 2022; Sigrist & Prusse, 2024).

At the same time, Seyfried (2008) warns of the risk of infantilizing students by providing overly simplistic or thematically disconnected content, which may contribute to their disengagement. This is echoed in the work of Ismail et al. (2022), who underscore the importance of critical and careful selection of graphic novels educational context. Their research on the implementation of Shakespearean graphic adaptations in Malaysian secondary classrooms highlights that, while such resources can be valuable for reading

engagement, and address topics such as gender representation, educators must ensure that materials are both culturally sensitive and intellectually challenging to foster meaningful learning outcomes.

Additionally, Seyfried (2008) observes that early adolescents are often ready to engage with literature that explores complex affective experiences— particularly those they themselves may be experiencing on their own journeys— provided that the content is appropriately tailored to their developmental stage. His observations suggest that students are appealed by stories that reflect their own personal realities, delivered through accessible language, with humor and comprehensible metaphorical elements. Within this context, graphic novels emerge as effective and meaningful at a time when traditional prose might become a significant barrier—due to its length, lexical complexity, and style. As one student remarked, “We didn’t just read the story; we read the story behind the story” (Seyfried, 2008, p. 47).

This dissertation aims to illustrate how the graphic novel adaptation of *The Hobbit* provides an effective tool for fostering student engagement and motivation, while bridging the gap to more demanding literary texts. By designing a series of activities aimed at promoting this effect on students, this study attempts to encourage students to appreciate reading and recognize graphic novels as creative and enriching forms of storytelling.

2 THEORETICAL FRAMEWORK

2.1 Origin of the graphic novel



McCloud, Scott, 1960-. (1994). *Understanding comics: the invisible art*. New York: Harper Perennial

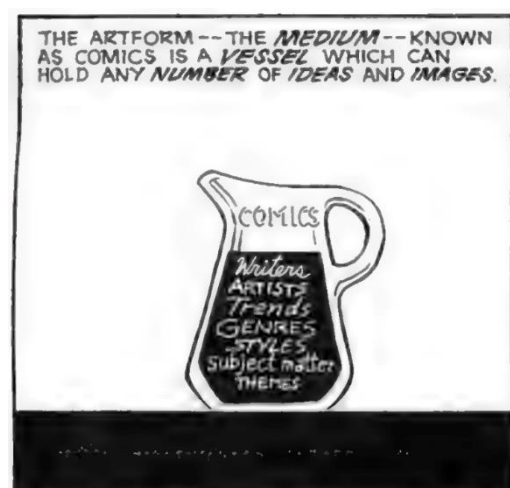
In 1978, Will Eisner published *A Contract with God and Other Tenement Stories*, a landmark publication that significantly contributed to the popularization of the term “graphic novel”. While Eisner did not invent the term, his use of “graphic novel” to describe a series of comic books who were arranged in book format was fundamental in legitimizing the format as a serious literary medium distinct from traditional comic books (Eisner, 1978; Baetens & Frey, 2015).

From the artistic narratives of ancient Egyptian hieroglyphs to the codices of pre-Columbian Mesoamerican cultures, societies have long relied on sequential images to communicate complex ideas, stories, and cultural values (McCloud, 1994). McCloud (1994) explains that the fundamental features of contemporary comics and graphic novels—such as the sequential arrangement of visual elements—can be traced back to these ancient forms of visual communication.

2.2 Characteristics of the graphic novel

Graphic novels represent a complex literary and artistic medium, distinguished by their integration of sequential visual art and written narrative. Unlike conventional prose, the narrative progresses through a series of panels arranged in sequence, requiring readers to construct meaning from simultaneously the images and the text (Eisner, 1978; Baetens & Frey, 2015). This dynamic between visual and verbal elements is essential, as it demands interpretation from the explicit and the implicit cues embedded in the artwork—such as character expressions, spatial composition, and visual metaphors—which enrich narrative comprehension (Kwon, 2020; Smyth, 2022).

Example of a metaphor. McCloud, Scott, 1960-. (1994). Understanding comics: the invisible art. New York: Harper Perennial



From a structural perspective, graphic novels are defined by their book-length and self-contained format. Graphic novels present a defined narrative—with a clear beginning, middle and end—often published as a single volume, which allows the complexity of the characters' development and thematic exploration. Therefore, it positions graphic novels as a legitimate and serious literary form (Baetens & Frey, 2015; Britannica, 2025). The genre has a wide range of topics and genres—including autobiographies, fantasy, historical fiction and social criticism—and the capacity of addressing mature and challenging issues that extend beyond the scope of traditional comics for children (Seyfried, 2008).



McCloud, Scott, 1960-. (1994). *Understanding comics: the invisible art*. New York: Harper Perennial

Furthermore, readers are required to interpret information inferring meaning from the arrangement of panels, the interaction between narration and dialogue, and the visual cues (Kwon, 2020). By requiring students to engage with both textual and visual information, this format fosters advanced thinking and inferential skills (Smyth, 2022; Sigrist & Prusse, 2024). Its artistic diversity further enhances their narrative potential.

The growing recognition of graphic novels has gained critical validation through works such as *Maus* and *Persepolis*, noted for their narrative and artistic achievements (Eisner, 1978; Baetens & Frey, 2015). In educational contexts, graphic novels support the development of critical thinking and engagement with complex texts (Seyfried, 2008; Smyth, 2022; Galera Puga, 2023). Their visual appeal makes them effective for motivating reluctant readers and facilitating access to more challenging literature (Choo et al., 2023; Sigrist & Prusse, 2024).

To sum up, graphic novels are characterized by their extended, sequential visual format; the interplay of text and image; and their capacity to foster both narrative and thematic complexity. These features not only distinguish graphic novels from other forms of literature but also highlight their pedagogical potential as a valuable resource for literary engagement and educational application.

2.3 Traditional novels turned into graphic novels

The adaptation of traditional novels into graphic novels represents a significant development in literary culture, combining the narrative depth of canonical texts with the accessibility and immediacy of visual storytelling. This trend, which has gained momentum in recent decades, efforts to make classic literature more approachable for contemporary readers, particularly younger audiences or those who may be reluctant to engage with lengthy prose (Seyfried, 2008; Choo et al., 2023; EBSCO, 2025). Early initiatives such as the *Classics Illustrated* series (1941–1971) pioneered this approach by adapting works like *The Three Musketeers* and *Moby-Dick*, using sequential art to distill complex narratives while striving for fidelity to the original texts. As Baetens & Frey (2015) argue, “the graphic novel adaptation is not simply a translation of words into images, but a reimagining of the source material through a new artistic and narrative lens” (p.112).

Contemporary graphic novel adaptations exemplify a nuanced approach that goes beyond mere simplification. Notable examples include *The Great Gatsby* (Fordham & Morton), which brings the opulence of the parties of Gatsby to life, integrating the original language of Fitzgerald while adding visual context. It also includes a cast page to clarify character identities and its complex social structures. Similarly, *The Hobbit: A Graphic Novel Adaptation* (Dixon, Deming & Wenzel), closely follows the original narrative of Tolkien, providing maps and vivid artistic visuals that make the journey of Bilbo more accessible and engaging, especially for readers who struggle to visualize the landscapes described in prose. In *The Secret Garden*—adapted by Maria Marsden—a whimsical illustrative style to immerse readers in the lush environment of the storytelling of Burnett, enabling even adults to reconnect with the sense of wonder proper of childhood.

Other adaptations, such as *Frankenstein*—adapted by Jason Cobley—, *Les Misérables*—adapted by Luciano Saracino—, and *The Odyssey*—adapted by Gareth Hinds—, illustrate the capacity of graphic novels to capture both the emotional and historical or mythological contexts of classic work. For example, the adaptation of *1984* by Fido Nesti offers an artistic immersive interpretation of the dystopia of Orwell providing a visual translation of the abstract notions such as doublespeak and its mechanisms of surveillance.

Similarly, even the daunting expansive narratives such as *War and Peace*—adapted by Poltorak—are presented more approachable through condensing narratives and illustrating historical figures yet preserving the essence of the original of Tolstoi. Likewise, the adaptation of Dono Sanchez Almara from *A Christmas Carol* remains faithful to the original of Dickens, capturing the eerie atmosphere and heartwarming moments, thereby engaging younger readers without risking losing its moral nuance.

Furthermore, the interplay of visual and textual elements in these adaptations introduces new forms of analysis, as readers interpret symbolism, narrative pacing and character portrayal in addition to original narrative (Kwon, 2020; Baetens & Frey 2015). As Kwon (2020) observes, “graphic novels require readers to negotiate meaning through both visual and textual cues, fostering a more active and participatory reading experience” (p.18). Academically, graphic novels can be understood not only as pedagogical tools, but also as literary criticism. Scholars suggest that these reinterpretations make the canonical literature more accessible, while simultaneously inviting critical engagement by reframing the original material through a contemporary lens (Becce, 2018; Dunst, 2023). According to Becce (2018), “while adaptations are sometimes dismissed as inferior, they can function as visual literary criticism, drawing attention to narrative strategies and thematic elements that might otherwise be overlooked” (p.5).

In educational contexts, the use of graphic novel adaptations has been proven to foster motivation, facilitating students to access more complex texts, and develop multiliteracy skills (Seyfried, 2008; Smyth, 2022; Galera Puga, 2023). By adapting canonical literature into visually appealing formats that align with the visual culture of the students, educators can foster more engagement and cultivate a deeper appreciation for literature’s creative potential (Choo et al., 2023; Sigrist & Prusse, 2024). Seyfried (2008) observes that “graphic novels provided [students] with a rich and rewarding literary experience at a time when the duration, vocabulary, and style of prose masterpieces cannot” (p.44). This

aligns with the findings of Galera Puga (2023), who notes that “using graphic novels in the EFL classroom boosts students’ critical thinking and motivates them to engage with other literary formats” (p.27).

In sum, graphic novels adaptations of classic literature should be considered not as substitutes, but as complementary interpretations that enrich literary engagement, critical analysis, and enhance pedagogical practice. As Baetens & Frey (2015) argue, “the graphic novel opens up new avenues for readers to experience, question, and reinterpret canonical works” (p. 113), thereby contributing to both classroom learning and literary studies. The expanding range of high-quality adaptations—across genres, cultures, and historical periods—demonstrates the enduring relevance of classic literature and the power of visual storytelling to renew its appeal for new generations.

2.4 Literature and graphic novels as a potential motivational resource

Motivation, within the educational context, is widely understood as the internal mechanism that initiates, directs, and maintains behaviors oriented toward achieving specific goals, such as reading or learning (Baker & Wigfield, 1999; Guthrie et al., 2006). Within the arts context, motivation is often described as the intrinsic drive that compels individuals to participate in creative or aesthetic activities for the inherent pleasure and satisfaction they provide, rather than for external rewards (Varella et al., 2021). This distinction between intrinsic and extrinsic motivation is essential, as research consistently demonstrates that intrinsic motivation-grounded in genuine interest and enjoyment leads to deeper engagement and more enduring learning outcomes.

In the classroom, motivation plays a critical role in shaping student’s engagement, persistence, and academic achievement. Learners who are intrinsically motivated are more likely to invest consistent effort, experience satisfaction in their learning, and develop positive attitudes toward educational tasks (Baker & Wigfield, 1999; Guthrie et al., 2006). In the specific context of reading, motivation can be significantly enhanced by providing texts that are relevant, approachable, and stimulating—qualities frequently absent from traditional literature, which many adolescents may find dense.

The integration of literature into the EFL classroom is widely recognized as a powerful motivational tool, offering authentic language exposure and fostering linguistic and cultural development. Literature aligns with Krashen's Input Hypothesis by offering comprehensible, meaningful and engaging input that supports language acquisition (Hill, 1990; Lazar, 1993). Unlike artificial dialogues found in textbooks or some graded readers, literature exposes students to genuine language in use, raising learners' awareness of stylistic and pragmatic aspects of communication (McKay, 1986; Paran, 2008). Moreover, literature acts as a vehicle for transmitting cultural insights, promoting intercultural competence and critical thinking on both target and native cultures (González Rodríguez & Borham Puyal, 2012; Bobkina & Domínguez, 2014). Its emotional and imaginative appeal not only enhances intrinsic motivation, but also supports the holistic education of learners, fostering values, analytical thinking and emotional intelligence (Lazar, 1993; Paran, 2008).

Recent empirical research highlights the efficacy of graphic novels in enhancing reading motivation among secondary students. Flymén and Hedin (2023) demonstrated that integrating graphic novels into secondary classrooms led to heightened student motivation, largely because these texts mirror the multimodal communication styles common in the daily lives of the students, such as those encountered on social media. Students reported greater enjoyment and connection with the texts, attributing this to the synergy of visual and textual storytelling, which made narratives more accessible and personally meaningful. Similarly, Choo et al. (2023) observed that the visual appeal and contemporary relevance of graphic novels can foster a shift from passive reading to an interactive and participative experience.

Furthermore, research by Wood (2015) and Smetana et al. (2009, as cited in Flymén & Hedin, 2023) emphasizes the supporting function of graphic novels in facilitating reading for struggling or reluctant readers. The visual context provided by illustrations not only supports comprehension, but also reduces the cognitive demand associated with decoding complex prose, thereby reducing barriers to literary access and fostering a sense of accomplishment. Such benefits are particularly relevant for students who may feel alienated by traditional literary texts; graphic novels offer alternative pathways to literary engagement by connecting with students' personal interests, cultural contexts, and lived experiences (Seyfried, 2008; Sigrist & Prusse, 2024).

Significantly, the motivational benefits of graphic novels are not confined to the classroom. Several studies suggest that engagement with graphic novels can stimulate voluntary, self-directed reading outside of school, thereby contributing to the development of reading habits over time (Galera Puga, 2023; Smetana et al., 2009). This continued interest is supported by the multimodal, visually dynamic qualities of graphic novels, which aligns with the visual literacy skills that are increasingly essential in the twenty-first century (Kwon, 2020; Smyth, 2022).

In summary, both psychological and artistic frameworks converge on the importance of intrinsic motivation and meaningful engagement in fostering effective learning. Emerging research suggests that graphic novels, by leveraging students' visual literacy and offering compelling, multimodal narratives, can significantly enhance motivation to read. This, in turn, supports not only improved literacy outcomes but also the development of positive, enduring attitudes toward literature in secondary education.

2.5 Literature and graphic novels as a potential demotivational resource

Although graphic novels are frequently praised for their potential to engage reluctant readers and provide accessible pathways into reading, they are not inherently motivating for all learners. For some students, graphic novels may also function as a resource of disengagement. For instance, if the visual and narrative content of graphic novels does not align with students' interests, cultural backgrounds, or developmental stages, these texts may fail to foster engagement or could even reinforce existing negative attitudes toward reading (Promoting a Desire to Read with Graphic Novels, 2010).

Moreover, certain students may perceive graphic novels as lacking academic credibility or intellectual rigor, particularly in environments where traditional literature is valued. This perception can lead to a sense of embarrassment or reluctance to be seen reading graphic novels, especially among older students or those who are sensitive to peer opinions (Promoting a Desire to Read with Graphic Novels, 2017). Additionally, if graphic novels are not thoughtfully integrated into the curriculum, or if they are used as a remedial tool—meaning they are primarily assigned to students who face difficulties with reading traditional texts—rather than as legitimate literature, students may interpret their use as indicative of academic weakness rather than as an opportunity for enrichment

(Brozo & Mayville, 2012, as cited in *Teachers' Perceptions of the Use of Graphic Novels to Teach*, 2017).

In sum, while literature and graphic novels each possess the potential to motivate student readers, both can also be sources of demotivation under certain conditions. As Schaffner and Schiefele (2019) observe, "the reading of classic literature was a negative predictor of intrinsic situational reading motivation" (p. 6), and as Worthy (1996) notes, "it is difficult to find material that is interesting and fosters success for students who have grown to dislike reading" (as cited in *Promoting a Desire to Read with Graphic Novels*, 2017, p. 206). These findings highlight the need for a nuanced, student-centered approach to text selection and guided design, one that recognizes the multiple needs, preferences, and experiences of learners.

2.6 Literature in LOMLOE

With the enactment of *Ley Orgánica 3/2020, de 29 de diciembre*, known as *LOMLOE*, Spain's educational landscape experienced a significant transformation. This law, which amends the previous *Ley Orgánica 2/2006* and repeals the *LOMCE*, establishes a new pedagogical direction for all educational stages, from early childhood to Bachillerato. The *LOMLOE's* provisions have been implemented progressively, with full application expected from the 2023/2024 academic year onwards.

In Castilla y León, the *Decreto 39/2022, de 29 de septiembre* articulates the specific organization and curriculum for compulsory secondary education (ESO). This regional directive specifies the organization of educational content, emphasizes key competences, and delineates the pedagogical function of literature in the subject of Foreign language and the role that the curriculum assigns to literature in Foreign Language teaching.

A defining feature of the *LOMLOE* and its regional implementations is the emphasis on literature as a means of developing key competences, particularly in the field of Foreign Language teaching. The curriculum positions literary texts as a vehicle for fostering linguistic proficiency, cultural awareness, and artistic sensibility, thereby contributing directly to the competence in cultural awareness and expression:

“En la materia se aborda el reconocimiento, comprensión y aprecio de la diversidad lingüística, cultural y artística propia de países donde se habla la lengua extranjera contribuyendo directamente al desarrollo de esta competencia, y a la autoexpresión y al enriquecimiento intercultural.” (Decreto 39/2022, p. 49248).

Additionally, specific competence 6 in the subject of English indicates the importance of cultural and artistic plurality, emphasizing the acceptance and appreciation of linguistic, literary, and cultural diversity as a source of personal enrichment and as a foundation for democratic values and sustainability:

“6.2 Aceptar la diversidad lingüística, literaria, cultural y artística propia de países donde se habla la lengua extranjera, reconociéndola como fuente de enriquecimiento personal y mostrando interés por compartir elementos culturales y lingüísticos que fomenten la sostenibilidad y la democracia.” (Decreto 39/2022, p. 49257).

“6.3 Aplicar, de forma guiada, estrategias para explicar y apreciar la diversidad lingüística, literaria, cultural y artística, atendiendo a valores democráticos y respetando el principio de igualdad.” (p.49257)

Furthermore, the curriculum is structured and divides the contents of English into three main areas: communication, interculturality, and mediation. Both communication and intercultural components highlight the importance of literature:

- Communication: “Lecturas graduadas de textos literarios o de temática adecuada a la edad del alumnado como fuente de enriquecimiento lingüístico.”
- Interculturality: “Lecturas graduadas específicas para el aprendizaje de la lengua extranjera o basadas en obras literarias significativas que reflejen la idiosincrasia y la cultura de los países y territorios donde se habla.”

The *LOMLOE* and *Decreto 39/2022* not only support the integration of literature into the curriculum, but also advocate for the use of a wide variety of texts that are appropriate for students’ ages and culturally relevant, positioning them as valuable tools for both language acquisition and intercultural understanding. This approach supports the integration of innovative materials, such as graphic novel adaptations of classic works. Graphic novels, by blending visual and verbal elements, engage students who may be disengaged from traditional literature, thereby enhancing accessibility and appeal.

Furthermore, the interplay of images and narrative fosters essential linguistic, digital, and intercultural competencies outlined in the *LOMLOE*. The diverse formats and narratives

found in graphic novels also promote inclusive teaching practices, ensuring that learners with varying needs and backgrounds are supported, which is a fundamental aspect of the current educational framework.

Additionally, by presenting students with a range of perspectives and cultural experiences, literature—especially in the form of graphic novels—encourages the development of critical thinking, empathy, and democratic values, fostering the growth of students as reflective and socially responsible individuals, values essential to holistic education.

Historically, the teaching of foreign languages in Spain has evolved from a focus on grammar and translation to a more communicative and intercultural approach. The *LOMLOE* represents a further step in this evolution, placing literature and culture at the heart of language learning. Through exposure to literary texts, students not only acquire vocabulary and grammatical structures but also gain insights into the cultural and artistic diversity of the English-speaking world.

To sum up, the *LOMLOE* and *Decreto 39/2022* establish a curricular and legislative framework that not only supports but promotes the incorporation of literary texts—including graphic novels—within the English language classroom. These texts function as effective tools for enhancing linguistic competence, fostering intercultural awareness, and developing crucial educational competences, in full alignment with national and regional pedagogical goals. By integrating graphic novels and other literary resources, educators can create motivating, inclusive, and culturally rich learning environments that prepare students for the challenges of a globalized, diverse, and democratic society.

3 DIDACTIC PROPOSAL: GRAPHIC ADVENTURES

3.1 Introduction

This didactic proposal centers on the implementation of *The Hobbit: A Graphic Novel* by Dixon & Wenzel, adapted from the renowned work of J.R.R. Tolkien, into the EFL classroom. The primary objective of this proposal is to investigate how graphic novels,

as multimodal literacy resources, can enhance student motivation and engagement, while simultaneously supporting the development of linguistic and literary competencies.

The Hobbit: A Graphic Novel presents a visually rich and narratively compelling adaptation of Tolkien's classic fantasy novel. The story follows the journey of Bilbo Baggins, a seemingly ordinary hobbit, who is convinced to join an epic quest alongside a company of dwarves and the wizard Gandalf. Throughout their quest to reclaim lost treasure, Bilbo's journey is filled with adventure, tension, and humor, all vividly depicted through detailed illustrations. This adaptation is particularly suitable for students aged 13 to 17, as its themes of bravery, friendship, and personal development strongly resonate with this age group.

The graphic novel format offers several pedagogical advantages in the EFL context. The interplay between text and image provides essential visual support, which supports understanding and helps clarify meaning for students with different language abilities. The focus of the story on dialogue, enhanced by vivid artwork, makes it easier for learners to grasp intricate storylines and character dynamics. Additionally, the adaptation's straightforward language, featuring simple sentence structures and accessible vocabulary, is well-suited for those who might struggle with the complexity of the original novel.

Regarding classroom use, the manageable length and episodic organization of *The Hobbit: A Graphic Novel* enables teachers to structure lessons flexibly. Assigning chapters in stages keeps reading assignments reasonable and creates opportunities for in-depth discussion, analysis, and creative projects. Moreover, the novel's imaginative world and universal themes lend themselves to interdisciplinary learning, inviting connections to subjects such as mythology, ethics, and cultural studies.

One of the main reasons for choosing this graphic novel is its potential to foster both language development and broader educational values. The narrative's focus on overcoming adversity, embracing difference, and working collaboratively aligns with cross-cutting themes such as resilience, empathy, and respect for diversity. By engaging with the text and its illustrations, students are encouraged not only to improve their language skills but also to reflect on important social and personal issues.

In conclusion, this didactic proposal seeks to demonstrate how *The Hobbit: A Graphic Novel* can serve as an effective and motivating tool in the EFL classroom, fostering both

linguistic proficiency and holistic educational growth. The next sections will detail the learning goals, suggested classroom activities, and evaluation methods designed to maximize the pedagogical benefits of this literary resource.

3.2 Context and Temporalization

The target group for this didactic proposal has been designed is the third year of *Educación Secundaria Obligatoria* (3ºESO). This didactic proposal can be implemented in any public school in Castilla y León. Nonetheless, the socio-economic background of the students should be carefully considered prior to implementing this proposal in a particular school, as the cost of purchasing graphic novels may present a challenge for some students. Furthermore, some of the proposed activities require that students have mobile phones. In addition, the availability of school resources should be considered another key factor to assess before introducing this didactic proposal, as the teacher will require access to a computer, a projector, a screen, and a reliable Internet connection for each session. This consideration is one of the reasons why the final task will be completed using physical papers and drawing materials, rather than digital software such as Krita. By adopting this approach, students are provided with greater flexibility to complete the assignment at home if necessary.

Regarding scheduling, the implementation of this didactic proposal is planned to take place during the same semester. The proposal is structured into six sessions and there will be one session conducted each week, resulting in a total duration of six weeks. This weekly structure has been chosen to provide students with adequate time between sessions to read the next chapters of the graphic novel. According to *Anexo V. Organización de Materias y Distribución del Horario Semanal* from *DECRETO 39/2022, de 29 de septiembre*, students in 3ºESO receive three hours per week for the subject *Primera Lengua Extranjera*. Accordingly, one of these three weekly hours will be dedicated to work on the graphic novel. Each session will have a duration of 50 minutes, which corresponds to the standard lesson length in public schools in Castilla y León. Finally, although this didactic proposal may be implemented in either semester, its relatively extended duration should be considered to prevent potential overlap with examination periods.

3.3 Objectives of the Proposal

This didactic proposal aims at several objectives, including enhancing students' proficiency in the foreign language and encouraging the development of reading habits. The primary aims of this didactic proposal are outlined below:

- a. To enhance the students' proficiency in the foreign language by engaging them in tasks that develop the four linguistic skills (listening, speaking, reading and writing).
- b. To strengthen students' communicative competence through activities that engage students in peer interaction and authentic language use.
- c. To encourage students to read an authentic literary work (specifically *The Hobbit*) in the target language.
- d. To promote reading for pleasure and to cultivate consistent reading habits among students.
- e. To improve students' critical thinking.
- f. To foster students' creative potential by assigning tasks that stimulate imagination and innovative thinking.

Moreover, the planning of this didactic proposal has been carried out in accordance with the objectives for *Educación Secundaria Obligatoria* as defined in *Decreto 39/2022, de 29 de septiembre*, which establishes the organization and curriculum of *Educación Secundaria Obligatoria* in Castilla y León.

3.4 Legal Framework and Curricular Elements

This didactic proposal has been designed following the curriculum for the third year of *Educación Secundaria Obligatoria* established in *DECRETO 39/2022, de 29 de septiembre, por el que se establece la ordenación y el currículo de la educación secundaria obligatoria en la Comunidad de Castilla y León*. Therefore, this didactic proposal, in accordance with the LOMLOE framework, addresses the specific English

language competences and how they contribute to the development of the key competences established in the curriculum. The following table outlines the specific curricular elements that have guided the planification of this didactic proposal:

Specific competence	Assessment Criteria		Contents	
Specific competence 1	1.1.	Extract and analyze the overall meaning and main ideas, and select relevant information from oral, written, and multimodal texts on everyday topics, personal relevance, or public interest that are familiar to students, expressed clearly and in standard language across various media.	A. Communication	Self-confidence and initiative. Error as an integral part of the learning process.
	1.2.	Interpret and evaluate the content and discourse features of increasingly complex texts related to interpersonal relationships, social media, and learning, as well as literary texts appropriate to the students' level of maturity.		Common strategies for planning, carrying out, monitoring, and improving comprehension and production of oral, written, and multimodal texts.
	1.3.	Select, organize, and apply the most appropriate strategies and knowledge in each communicative situation to understand the general meaning, essential information, and key details of texts; infer meanings and interpret non-verbal elements; and search for, select, and manage accurate information.		Knowledge, skills, and attitudes that enable mediation activities in everyday situations.

Specific Competence 2	2.1.	Orally express simple, structured, coherent, and appropriate texts on familiar, personal, or public topics relevant to students' experience, for purposes such as describing, narrating, arguing, and informing, using various media, verbal and non-verbal resources, and strategies like planning, monitoring, compensation, and cooperation.		Key communicative functions: greeting, describing, requesting, instructing, expressing, narrating, and summarizing.
	2.2.	Write and share medium-length texts with acceptable clarity, coherence, cohesion, accuracy, and appropriateness to the communicative situation, text type, and tools used on familiar, personal, or public topics relevant to students' experience, respecting intellectual property and avoiding plagiarism.		Common genres and contexts for brief, simple texts: recognizing participants, situation, and organizing structure by genre and function.
	2.3.	Select, organize, and apply knowledge and strategies to plan, produce, revise, and collaborate on coherent, cohesive, and appropriate texts according to communicative intentions, context, sociocultural aspects, and text type, using the most suitable physical or digital resources for the task and the intended audience.		Common strategies for managing conversation, turn-taking, clarification, and collaboration (synchronous/asynchronous).
Specific Competence 3	3.1.	Plan, participate in, and actively collaborate—using various media—in interactive situations on everyday, personal, or public topics relevant to students' experiences, demonstrating initiative, empathy, and respect for linguistic courtesy, digital etiquette, and the diverse needs, ideas, concerns, initiatives, and motivations of others.		Information search tools (dictionaries, digital resources).

	3.2.	Select, organize, and use appropriate strategies to initiate, maintain, and end communication; take and yield turns; request and provide clarifications and explanations; reformulate, compare and contrast, summarize, collaborate, debate, solve problems, and manage challenging situations.		Tools for text creation/collaboration (analog, digital, virtual platforms).
Specific Competence 4	4.1.	Infer and explain brief, simple texts, concepts, and communications in situations requiring attention to diversity, showing respect and empathy for others and the languages used, and participating in resolving issues of mutual understanding, using various resources and media.	B. Plurilingualism	Strategies and techniques to respond effectively and increasingly fluently and accurately to specific communicative needs, despite language proficiency limitations.
	4.2.	Apply strategies that build bridges, facilitate communication, and help explain and simplify texts, concepts, and messages, adapt to communicative intentions, context, and text type, and using physical or digital resources as needed.		Common expressions and specialized vocabulary for discussing communication, language, learning, and communication and learning tools (metalanguage)
Specific Competence 5				
Specific Competence 6	6.1.	Act appropriately, empathetically, and respectfully in intercultural situations by building connections between different languages and cultures, rejecting all forms of discrimination, prejudice, and stereotypes in everyday communicative contexts, and proposing solutions to sociocultural factors that hinder communication.	C. Interculturality	The foreign language as a means of interpersonal and international communication, a source of information, and a tool for social participation and personal growth.

	6.2.	Critically value and adapt to the linguistic, cultural, and artistic diversity of countries where the foreign language is spoken, in relation to human rights, fostering the development of a shared culture and active citizenship committed to sustainability and democratic values.		Interest and initiative in engaging in communicative exchanges through various media with speakers or learners of the foreign language.
	6.3.	Apply strategies to defend and appreciate linguistic, cultural, and artistic diversity, upholding ecosocial and democratic values and respecting the principles of justice, equity, and equality.		

This didactic proposal enables students to develop most of the key competences outlined in Article 2.2 of *Real Decreto 39/2022, de 29 de septiembre*, which regulates the organization and curriculum of *Educación Secundaria Obligatoria* in *Castilla y León*. In relation to literacy and multilingual competences, the primary aim of this proposal is to enhance students' communicative competence in the foreign language. Students will be consistently exposed to input in the target language and will be required to use the foreign language actively to complete all the activities. Additionally, the four language skills play a major role to the structure of each session, allowing students to further develop their listening, speaking, reading, and writing proficiency in the L2.

Regarding digital competence, students will be required to utilize information and communication technologies (ICTs) for a significant portion of the activities. Initially, students will participate in two tasks involving online brainstorming platforms, specifically padlet.com and mentimeter.com. Additionally, students will participate in a digital game, Kahoot, and will use an AI image generator to visualize the outcome from their descriptions, so that they assess how accurately the image reflects their intended portrayal. Moreover, students will engage with authentic online materials in the target language. Through these experiences, students will recognize the value of ICTs as effective tools of learning.

Moreover, the proposal fosters the development of personal, social, and learning-to-learn competences, as most activities are designed to be completed in pairs or small groups. This collaborative approach will enable students to acquire teamwork skills. Furthermore, the didactic proposal encourages students to take an active role in their learning process, as the teacher's function will primarily be that of a facilitator and guide, while students themselves will be responsible for conducting the tasks themselves. Consequently, students will also develop autonomy and independence.

3.5 Methodology

This didactic proposal has been developed based on two distinct methodological frameworks, which are the Task-Based Approach and the Communicative Approach. The Communicative Approach adopts a functional perspective on language and primarily aims to enhance students' communicative competence. In alignment with this perspective, all activities included in this proposal are designed to offer students opportunities to use the foreign language in meaningful, authentic communicative contexts. Firstly, students will undergo comprehensive linguistic immersion, as they are expected to use the L2 for all assigned tasks. Secondly, oral communication is a central component of this didactic proposal, given that many activities involve group discussions. Moreover, most tasks are designed to be completed in pairs or small groups, which require students to communicate and collaborate effectively among students. Lastly, the graphic novel, along with all supplementary materials and resources employed throughout the sessions, are authentic and expose students to examples of language used in real-life contexts.

Regarding the Task-Based Approach, it is a learning and teaching methodology based on the completion of tasks performed to obtain specific knowledge and improve language acquisition. Moreover, it is claimed that “learners master the target language more powerfully when being exposed to meaningful task-based activities in a natural way” (Hismanoglu & Hismanoglu, 2011, p. 46), which results in real language practice.

Tasks, in this context, refer to activities with a clear objective that require the use of communicative language for their completion. This didactic proposal consists of a series

of interrelated and scaffolded tasks, which collectively enable students to develop the essential knowledge and skills required to successfully complete the final task.

3.6 Sessions and Activities

As outlined previously, this didactic proposal is structured into six sessions. The initial two sessions focus on the content of the graphic novel, as well as examining the author and his background. Sessions 3 and 4 are designed to explore the structural and stylistic conventions of the graphic novel and analyze the main characters. In the concluding sessions, 5 and 6, students engage in a group-based final task, in which they create and present an alternative ending to the graphic novel. Moreover, this project encourages the incorporation of any additional elements or characters considered relevant. Before providing a detailed description of each session and its corresponding activities, a table summarizing the overall structure of the proposal is presented below:

DIDACTIC PROPOSAL: GRAPHIC ADVENTURES		
SESSION 1	ACTIVITY 1	MAPPING THE ADVENTURE
	ACTIVITY 2	WHAT IS THE GRAPHIC NOVEL ABOUT?
	ACTIVITY 3	GUESS WHO IS VISITING
	ACTIVITY 4	ROLE PLAY TIME!
	ACTIVITY 5	GUESS WHO IS THE FINAL BOSS
SESSION 2	ACTIVITY 1	INTERPRETING PANELS
	ACTIVITY 2	TALKING ABOUT TOLKIEN
	ACTIVITY 3	DISCUSSION ABOUT TOLKIEN
SESSION 3	ACTIVITY 1	KAHOOT QUIZ
	ACTIVITY 2	BE A MARVELOUS WRITER

	ACTIVITY 3	READING BETWEEN THE PANELS
SESSION 4	ACTIVITY 1	THE ADVENTURE REVISITED: A DISCUSSION
	ACTIVITY 2	A JOURNEY THROUGH TWO SCENES
	ACTIVITY 3	REIMAGINING BILBO'S ENCOUNTER WITH SMAUG
SESSION 5	ACTIVITY 1	CREATURE COUNTDOWN
	ACTIVITY 2	COMIC CREATION CHALLENGE
SESSION 6	ACTIVITY 1	THE ALTERNATIVE ENDING PRESENTATIONS
	ACTIVITY 2	THE GOLDEN PANEL AWARDS

SESSION 1 (50 minutes)

During this session, students will engage in various pre-reading activities designed to encourage them to make predictions about the graphic novel. Additionally, they will have some time to start reading selected passages from *The Hobbit* in the classroom. Consequently, the main goal for this session is for students to formulate and revise their hypotheses concerning the graphic novel.

Activity 1 (10 minutes): Mapping the adventure

Aim: To become familiar with the graphic novel *The Hobbit*.

Classroom management: Whole class.

Type: Introductory activity.

Resources: Canva presentation, a computer, a digital whiteboard or projector, Internet access, Paddle.

Description: Guided brainstorming through Padlet will be done to introduce students to the graphic novel. It will begin with a map of the story, and they will be asked questions such as what is before them; what would they use a map for; do they recognize those languages; where do they think this map leads, etc. Students will be asked what they would take on such an adventure, and once they answer, they will be shown what the protagonist of our story would take.

Activity 2 (10 minutes): What is the graphic novel about?

Aim: To commence reading the graphic novel and make assumptions about the characters and the plot.

Classroom management: Whole class.

Type: Warm-up activity.

Resources: Canva presentation (see Appendix 1), a computer, a digital whiteboard or projector, Internet access.

Description: The teacher will read out loud the first text —unless there is a volunteer—, and will guide a brainstorming about students' perceptions of the house of the hobbit, and the hobbit himself. Once finished, they will continue reading the description of the hobbit, together with analyzing the image to verify how close they were.

Activity 3 (10 minutes): Guess who is visiting

Aim: To make assumptions about the characters and the topic by analyzing the beginning.

Classroom management: Students will work in groups of five or six students.

Type: Reinforcement activity.

Resources: Canva presentation, a computer, a digital whiteboard or projector, Internet access.

Description: Students will be divided in groups of 5 or 6. After reading the selected excerpt of the graphic novel, they will be invited to discuss it in groups and propose who the visitor or visitors might be, as well as their aim of the visit. Afterwards, the different possibilities will be shared orally.

Activity 4 (15 minutes): Role play time!

Aim: To make assumptions about the characters and the topic by analyzing the beginning.

Classroom management: Students will work in groups of five or six students.

Type: Reinforcement activity.

Resources: Character cards with their objective (see Appendix 2), a computer, a digital whiteboard or projector, Internet access.

Description: Students will be divided into groups of 5 or 6 students. Character cards will be given, so that they know which role they will be playing, as well as their objective. Instructions will be delivered as well, such as the location and how they should act according to their character, but the purpose is for them to improvise and communicate.

Activity 5 (10 minutes): Guess who the final boss is

Aim: To make assumptions about the plot and continue reading specific excerpts of the graphic novel.

Classroom management: Whole class.

Type: Closure activity.

Resources: A computer, a digital whiteboard or projector, Internet access, Canva presentation, Mentimeter.

Description: The teacher will read out loud the selected text —unless there is a volunteer— and will guide a brainstorming through Mentimeter about students' hypothesis of who the main characters will have to face, where and with what aim.

SESSION 2 (50 minutes)

In this session, students will explore the author's context and the motivations behind the story by listening to selected extracts addressing this topic, followed by a class discussion to critically examine the material presented. The session aims to enhance students' familiarity with the author while encouraging critical thinking through reflection and debate.

Activity 1 (10 minutes): Interpreting panels

Aim: To familiarize with graphic novel format and give their own personal interpretation of it.

Classroom management: Whole class.

Type: Warm-up activity.

Resources: A computer, a projector, a screen and the context four-panel templates (see Appendix 3).

Description: A four-panel template will be projected, and students will share their own interpretations in their printed copy, just by writing simple sentences. Then, it will be put in common orally.

Activity 2 (25 minutes): Talking about Tolkien

Aim: To listen to chat about the influences in Tolkien's work, especially his personal life and the Great War,

Classroom management: Whole class, and then individually.

Type: Reinforcement activity.

Resources: A computer, a projector or a screen, Internet access, the video from the podcast *Gente Muerta* (18:48-23:06) (see Appendix 4).

Description: Students will listen to a group of women discussing the influences the author had when writing the story of *The Hobbit*. After that, each student will prepare the script for the Whatsapp audio each student will send for his/her English-speaking friend, explaining what they have just listened to in a Spanish podcast and recommend it to his/her friend, including why he/she should listen to it.

Activity 3 (15 minutes): Discussion about Tolkien

Aim: To reflect and discuss the topics of the previous listening activity.

Classroom management: Students will work in groups of five.

Type: Reinforcement activity.

Resources: A5 pieces of paper for each group, questions for the guided discussion.

Discussion questions:

- Do you know any Spanish-speaking writers who wrote stories inspired by their experiences in war?
- Why do you think experiencing war might inspire someone to write books or create music and art?
- We have listened to how the soldiers in the trenches were turned into orcs, or Sam representing all the soldiers. Can you spot other ways war has influenced stories or art?

- Has anyone told you stories just as Tolkien did for his kids? Would you like to listen to stories like that, or maybe even tell your own?

Description: Students will be presented with several questions about the listening, and they will be asked to get together in groups of five so they can discuss the questions and write down their conclusions. Afterwards, each group will be asked to share their opinions and thoughts with the rest of the class.

SESSION 3 (50 minutes)

For this session, students are expected to have read at least the initial five chapters of the graphic novel. To assess their reading comprehension, they will participate in a Kahoot quiz, followed by two while-reading activities. The primary aim of this session is to facilitate students' comprehension of the text while introducing and developing their writing skills.

Activity 1 (10 minutes): Kahoot quiz

Aim: To consolidate what they have read and recall specific details of the story.

Classroom management: Individually.

Type: Warm-up activity.

Resources: A computer, a projector, a screen and Internet access, [a Kahoot quiz](#).

Description: Students will be asked to participate in a Kahoot quiz. The teacher will provide guidance on the format, clarifying that each question presents four possible answers for which students must select the correct option. They will be recommended the quicker responses, the higher points.

Activity 2 (20 minutes): Be a MARVELous writer

Aim: To write a dialogue which fits the speech balloons by interpreting the illustrations.

Classroom management: Individually, then in pairs.

Type: Reinforcement activity.

Resources: Printed comic strips taken from the scene of the underground lake in which the original dialogue has been removed will be needed (see Appendix 5).

Description: Students will be given a printed copy of the *Riddles in the Dark* section of the graphic novel, in which the original dialogue has been erased. They will be asked to create their own dialogue to fill the speech bubbles, based on the interpretation they make of the images. Following this activity, students will collaborate in pairs to review each other's work and suggest possible enhancements.

Activity 3 (20 minutes): Reading between the panels

Aim: To foster reading comprehension and visual interpretation skills, encouraging students to consider aspects such as colour choice and the facial expressions of the characters in their analysis.

Classroom management: Individually.

Type: Reinforcement activity.

Resources: Printed sections of the Smaug section and the welcoming scene (see Appendix 6) will be needed.

Guidance questions:

- If you could step into this scene, how would you describe the mood just by looking at the characters' faces and body language? What details stand out for you?
- Imagine the colors in this section are like a film soundtrack. How do they set the tone of the scene? If you could change one color, what would it be and why?
- Think about what might be happening between the panels that we cannot see. If you could add a secret thought bubble or a hidden action, what would it be? Explain your choice!

Description: Students will be given a printed excerpt from the Smaug section and the welcoming scene from the beginning of the graphic novel. They will analyze, individually, the panels by answering guiding questions. Students will focus on interpreting characters' facial expressions, body language, and color choices to infer emotions, intentions and topics, thereby strengthening their reading comprehension and visual analysis skills.

SESSION 4 (50 minutes)

For this session, students should have finished reading the graphic novel. The aim of this session is to deepen students' analytical reading and writing skills by engaging in close reading and creative tasks based on the entire graphic novel and original novel.

Activity 1 (10 minutes): The adventure revisited: a discussion

Aim: To encourage students to reflect on the graphic novel as a whole and identify key topics, significant events, and artistic choices.

Classroom management: Whole class.

Type: Warm-up activity.

Resources: A whiteboard and markers.

Description: A brief discussion about the graphic novel is presented, where students are asked to share their favorite scene or event and why it appeals to them; a character they found most interesting or relatable; one way the artwork helped them understand or enjoy the story more. Key points will be recorded on the board to highlight the diversity of interpretations.

Activity 2 (20 minutes): A Journey through two scenes

Aim: To practice close reading and comparative analysis by examining how two essential scenes are depicted visually and textually.

Classroom management: Individually, then pairs.

Type: Reinforcement activity.

Resources: Printed copies of two contrasting scenes —Bilbo's first encounter with Gollum and Bilbo's first conversation with Smaug— and guiding questions (see Appendix 7).

Guidance questions:

- What new aspects do you find about Bilbo in each scene? How and why does he act differently?
- How does each scene make you feel? Identify visual or written details that create this mood.

- How do the images add or change your understanding of what is happening?

Description: Printed copies of the selected scenes from the graphic novel will be distributed so that students will analyze both scenes, focusing on the use of language and dialogue, how emotions and tension are conveyed through images; differences in color, panel layout, and visual style between the two scenes. After ten minutes, students compare their observations in pairs and discuss how the graphic novel's art and text work together in both scenes.

Activity 3 (20 minutes): Reimagining Bilbo's Encounter with Smaug

Aim: To develop students' understanding of descriptive language and encourage creative engagement with the original text.

Classroom management: Students will be divided into groups of four.

Type: Reinforcement activity.

Resources: Printed excerpts from the original novel (see Appendix 8) with gaps for adjectives and adverbs.

Description: Students are provided with the adapted excerpt from The Hobbit with gaps. They will fill in the blanks with their own descriptive words, based on their interpretations and their understanding of the situation, aiming to avoid retelling the original story, and instead providing a personal interpretation.

SESSION 5

Activity 1 (10 minutes): Creature Countdown

Aim: To help students recall what they already know about mythological creatures and prepare them for the next activity.

Classroom management: Whole class, and groups of four students.

Type: Warm-up activity.

Resources: A whiteboard, markers, computers, and an AI-generated image app.

Description: First, a quick brainstorm with the heading "Mythological Creatures". Students will be asked to mention as many mythological creatures as they can think of,

and their answers will be written on the board. In groups of four, they will choose a creature, and quickly discuss and describe their characteristics, which will be written in prompts to the AI generated image app. Afterwards, each group will share their AI generated images and the prompts used.

Activity 2 (40 minutes): Comic Creation Challenge

Aim: To design an alternative ending to the graphic novel in the corresponding format, featuring the original characters. They could add any of the previous creatures as the antagonist.

Classroom management: Students will work in groups of three.

Type: Final task.

Resources: Hard copies of The Hobbit, blank panels templates, pencils, markers or colour pencils.

Description: Students will be asked to start inventing their alternative ending and will begin imagining and illustrating their story. They will be instructed to use the whole panel template provided, which would be both sides of a piece of paper. In addition, the teacher will suggest they brainstorm and outline what will happen in their alternative ending; sketch a draft of the panels and scenes they would like to include; finally, write the dialogue for their story.

Moreover, students will be informed that, in order to avoid rushing and compromise the quality of their work, they may complete the illustrations at home and submit the final version in the following class. However, both the dialogue and the draft must be finished during this session.

SESSION 6 (50 minutes)

In this session, students will present their alternative endings, which will then be voted on by the whole class. Consequently, this session functions as the concluding activity for the didactic proposal.

Activity 1 (40 minutes): The Alternative Ending Presentations

Aim: To orally present their alternative endings and describe the sequence of events in their stories.

Classroom management: Students will work in groups of three, following the previous groups formed for the final task.

Type: Final task.

Resources: A computer, a projector, a screen and Internet access will be required. The teacher will have previously scanned the comic templates so that they can be displayed for the entire class.

Description: The teacher will project the comic of each group on the screen, asking those students to give a brief oral presentation explaining the events and creative choices in their alternative ending.

Activity 2 (10 minutes): The Golden Panel Awards

Aim: To make a decision in a final vote, selecting the most outstanding comic strips based on their personal evaluations.

Classroom management: Whole class activity.

Type: Concluding activity.

Resources: small pieces of paper, a box for collecting votes, a whiteboard, markers or the app [Poll Everywhere](#).

Description: Students will be asked to write their vote on a small piece of paper, which will be collected by the teacher. Once all the votes have been submitted, two volunteers will assist the teacher: one will read out the votes, while the second one will take good note of the votes on the whiteboard. Had the presentation been longer than expected, the app Poll Everywhere could be used, since students could vote directly from their phones, and therefore directly projected on the screen. Finally, the group with the highest number of votes will be recognized and cheered.

3.7 Assessment

Throughout the implementation of this didactic proposal, students will be assessed continuously through observation of both their individual and collaborative work. Given the interconnection of the activities, close attention will be paid to monitoring the ongoing progress of the students to assess whether they are successfully developing and integrating new knowledge. Furthermore, instead of a final exam on the graphic novel, most of the book-related tasks will function as formative assessments to monitor students' reading and comprehension. This approach allows the teacher to identify students who may not be engaging with the graphic novel or who are experiencing difficulties in understanding it, thereby facilitating the implementation of targeted strategies to ensure the involvement and progress of all learners.

Specific competence	Assessment Criteria		Assessment Instrument	Percentage %	
Specific competence 1	1.1.	Extract and analyze the overall meaning and main ideas, and select relevant information from oral, written, and multimodal texts on everyday topics, personal relevance, or public interest that are familiar to students, expressed clearly and in standard language across various media.	Anecdotal record	25%	8%
	1.2.	Interpret and evaluate the content and discourse features of increasingly complex texts related to interpersonal relationships, social media, and learning, as well as literary texts appropriate to the students' level of maturity.	Anecdotal record		10%
	1.3.	Select, organize, and apply the most appropriate strategies and knowledge in each communicative situation to understand the general meaning, essential information, and key details of texts; infer meanings and interpret non-verbal elements; and search for, select, and manage accurate information.	Anecdotal record		7%

Specific Competence 2	2.1.	Orally express simple, structured, coherent, and appropriate texts on familiar, personal, or public topics relevant to students' experience, for purposes such as describing, narrating, arguing, and informing, using various media, verbal and non-verbal resources, and strategies like planning, monitoring, compensation, and cooperation.	Rubric and anecdotal record	25%	9%
	2.2.	Write and share medium-length texts with acceptable clarity, coherence, cohesion, accuracy, and appropriateness to the communicative situation, text type, and tools used on familiar, personal, or public topics relevant to students' experience, respecting intellectual property and avoiding plagiarism.	Rubric and anecdotal record		8%
	2.3.	Select, organize, and apply knowledge and strategies to plan, produce, revise, and collaborate on coherent, cohesive, and appropriate texts according to communicative intentions, context, sociocultural aspects, and text type, using the most suitable physical or digital resources for the task and the intended audience.	Anecdotal record		8%
Specific Competence 3	3.1.	Plan, participate in, and actively collaborate—using various media—in interactive situations on everyday, personal, or public topics relevant to students' experiences, demonstrating initiative, empathy, and respect for linguistic courtesy, digital etiquette, and the diverse needs, ideas, concerns, initiatives, and motivations of others.	Anecdotal record	10%	5%
	3.2.	Select, organize, and use appropriate strategies to initiate, maintain, and end communication; take and yield turns; request and provide clarifications and explanations; reformulate, compare and contrast, summarize, collaborate, debate, solve problems, and manage challenging situations.	Anecdotal record and debate		5%

Specific Competence 4	4.1.	Infer and explain brief, simple texts, concepts, and communications in situations requiring attention to diversity, showing respect and empathy for others and the languages used, and participating in resolving issues of mutual understanding, using various resources and media.	Anecdotal record and debate	20%	10%
	4.2.	Apply strategies that build bridges, facilitate communication, and help explain and simplify texts, concepts, and messages, adapt to communicative intentions, context, and text type, and using physical or digital resources as needed.	Anecdotal record and debate		10%
Specific Competence 6	6.1.	Act appropriately, empathetically, and respectfully in intercultural situations by building connections between different languages and cultures, rejecting all forms of discrimination, prejudice, and stereotypes in everyday communicative contexts, and proposing solutions to sociocultural factors that hinder communication.	Anecdotal record and rubric	20%	7%
	6.2.	Critically value and adapt to the linguistic, cultural, and artistic diversity of countries where the foreign language is spoken, in relation to human rights, fostering the development of a shared culture and active citizenship committed to sustainability and democratic values.	Anecdotal record and rubric		7%
	6.3.	Apply strategies to defend and appreciate linguistic, cultural, and artistic diversity, upholding ecosocial and democratic values and respecting the principles of justice, equity, and equality.	Anecdotal record and rubric		6%

Moreover, since the final task consists of an oral presentation based on the creative and written project completed previously, assessment will necessarily address both aspects. Accordingly, two analytic rubrics will be employed: one to evaluate the quality and creativity of the final outcome, and another to assess the effectiveness of the oral presentation. This approach ensures that both the written and spoken components of the

assignment are fairly and comprehensively evaluated. Both rubrics are provided on the following pages: firstly, the comic rubric; secondly, the oral presentation rubric.

Criteria	Excellent (4)	Good (3)	Not so good (2)	Insufficient (1)
Vocabulary	Demonstrates a wide range of vocabulary and consistently accurate. Errors, if any, are rare and do not impede communication.	Shows an appropriate range of vocabulary. Occasional inaccuracies may occur, but overall meaning is clear.	Uses a limited range of vocabulary, with frequent repetition and some errors that may occasionally obscure meaning.	Uses very basic and repetitive vocabulary, with frequent errors that often impede understanding.
Grammar	Shows consistent control of a range of grammatical structures, including both simple and some complex forms. Errors are rare and do not affect communication.	Generate accurate use of simple structures, and occasional errors in grammar or verb conjugation (1–3), but meaning remains clear.	Relies mainly on simple structures, with several errors in grammar or verb conjugation (4–5), sometimes impeding clarity.	Frequent and serious errors in both simple and complex forms, regularly affecting clarity.
Storyline	The alternative ending aligns well with the original narrative and is cohesive and coherent throughout.	The alternative ending generally fits the storyline, with minor lapses in cohesion or coherence.	The alternative ending shows partial alignment with the storyline; cohesion and coherence are inconsistent.	The alternative ending does not align with the original narrative and lacks cohesion and coherence.
Creativity and Presentation	The comic is highly original, visually engaging, and shows exceptional creativity in both concept and execution.	The comic shows creativity and is neatly presented, though some aspects may be conventional or less engaging.	The comic is simple or lacks originality, the presentation is basic but understandable.	The comic lacks creativity and is poorly presented, making it difficult to engage with or understand.

Criteria	Excellent (4)	Good (3)	Not so good (2)	Insufficient (1)
Vocabulary	Demonstrates a wide range of vocabulary and consistently accurate. Errors, if any, are rare and do not impede communication.	Shows an appropriate range of vocabulary. Occasional inaccuracies may occur, but overall meaning is clear.	Uses a limited range of vocabulary, with frequent repetition and some errors that may occasionally obscure meaning.	Uses very basic and repetitive vocabulary, with frequent errors that often impede understanding.
Grammar	Shows consistent control of a range of grammatical structures, including both simple and some complex forms. Errors are rare and do not affect communication.	Generate accurate use of simple structures, and occasional errors in grammar or verb conjugation (1–3), but meaning remains clear.	Relies mainly on simple structures, with several errors in grammar or verb conjugation (4–5), sometimes impeding clarity.	Frequent and serious errors in both simple and complex forms, regularly affecting clarity.
Organization and structure	The presentation is logically organized and well-structured, with effective use of a variety of connectors.	Presentation is generally well-organized, using an adequate range of connectors; minor lapses in structure may occur.	Presentation is unevenly organized, with limited use of connectors; structure may be unclear at times.	Presentation lacks clear organization and structure, with no use of connectors.
Pronunciation and body language	Maintains steady eye contact and displays confidence, with no signs of nervousness.	Students lose eye contact with some lapses, minor signs of nervousness may be present, but do not distract from the presentation.	Eye contact is inconsistent, and several signs of nervousness are noticeable, affecting delivery.	Rarely maintains eye contact and displays numerous signs of nervousness, significantly affecting delivery.

4 CONCLUSION

This dissertation has explored how graphic novel adaptations can serve as powerful tools in EFL classroom, particularly in making canonical literature more accessible and engaging among reluctant or struggling readers. Through a critical examination of existing literature and the graphic novel adaptation of *The Hobbit*, this study presents a hypothetical proposal for the inclusion of graphic novels in the curriculum to foster more literary engagement and support language acquisition.

Although the proposed approach has not yet been implemented in an actual classroom setting, existing research indicates that it may offer considerable advantages. It is anticipated that the use of graphic novels would increase student motivation and participation, especially among learners who struggle with traditional texts. The combination of visual and written elements in graphic novels may make complex narratives more comprehensible, contribute to the development of multiliteracy skills, and promote increased linguistic and cultural awareness.

The success of this approach, however, would depend on the thoughtful selection of appropriate graphic novels and their careful integration into the curriculum. If implemented, it is hypothesized that students would not only find literary texts more approachable but also develop stronger critical thinking, analytical, and communicative abilities.

In summary, although this dissertation presents a theoretical framework rather than empirical classroom results, it highlights the promising role of graphic novels in contemporary language education. Further studies and practical applications in educational settings will be necessary to confirm these assumptions and to fully explore the potential of graphic novel adaptations in supporting student engagement and literacy development.

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6 APPENDIXES

Appendix 1. Presentation canva (Session 1 - Activities 1-5):

https://www.canva.com/design/DAGgNI7wcW0/hqCas50l0HH X AOsFf2sQ/edit?utm_content=DAGgNI7wcW0&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton

Appendix 2. Character Cards (Session 1 - Activity 4 Role play!)

<i>BILBO BAGGINS</i>	
DESCRIPTION:	A SMALL HOBBIT WHO ENJOYS HIS QUIET HOME, GOOD FOOD AND HOSPITALITY. BILBO IS POLITE AND PREFERS ROUTINE OVER ADVENTURE, BUT HE IS A LITTLE CURIOUS.
MAIN OBJECTIVE:	POLITELY RESIST THE IDEA OF GOING ON AN ADVENTURE AND TRY TO BE A GOOD HOST TO YOUR GUESTS.

<i>GANDALF</i>	
DESCRIPTION:	A WISE AND MYSTERIOUS WIZARD WHO BELIEVES IN BILBO AND WANTS HIM TO JOIN THE DWARVES ADVENTURES.
MAIN OBJECTIVE:	PERSUADE BILBO THAT HE IS CAPABLE OF MUCH MORE THAN HE THINKS AND SHOULD JOIN THE DWARVES' ADVENTURE.

<i>THORIN</i>	
DESCRIPTION:	THE PROUD AND DETERMINED LEADER OF THE DWARVES, HE INTENDS ON RECLAIMING HIS HOMELAND AND TREASURE.
MAIN OBJECTIVE:	CONVINCE BILBO THAT THE MISSION IS IMPORTANT AND THAT HIS HELP IS NEEDED FOR THEIR SUCCESS.

<i>BALIN</i>	
DESCRIPTION:	AN OLDER AND KIND DWARF WHO IS DIPLOMATIC AND SUPPORTIVE, OFTEN A PEACEMAKER.
MAIN OBJECTIVE:	GENTLY ENCOURAGES BILBO TO JOIN THE ADVENTURE BY MAKING HIM FEEL VALUED AND WELCOME.

<i>FILI</i>	
DESCRIPTION:	A YOUNG, ENERGETIC DWARF WHO IS ENTHUSIASTIC ABOUT THE JOURNEY AND EAGER FOR EXCITEMENT.
MAIN OBJECTIVE:	MAKE THE ADVENTURE SOUND FUN AND APPEALING TO BILBO, EMPHASIZING THE EXCITEMENT AND GOOD TEAM.

<i>BOMBUR</i>	
DESCRIPTION:	THE LARGEST AND MOST FOOD-LOVING DWARF, ALWAYS THINKING ABOUT HIS NEXT MEAL.
MAIN OBJECTIVE:	WHILE SUPPORTING THE TEAM, FOCUS ON FINDING AND EATING AS MUCH OF BILBO'S FOOD AS POSSIBLE DURING THE VISIT.

Appendix 3. Panels to be interpreted (Session 2 - Activity 1 Interpreting panels)



Appendix 4. Dialogue about Tolkien (Session 2 - Activity 2 Talking about Tolkien)

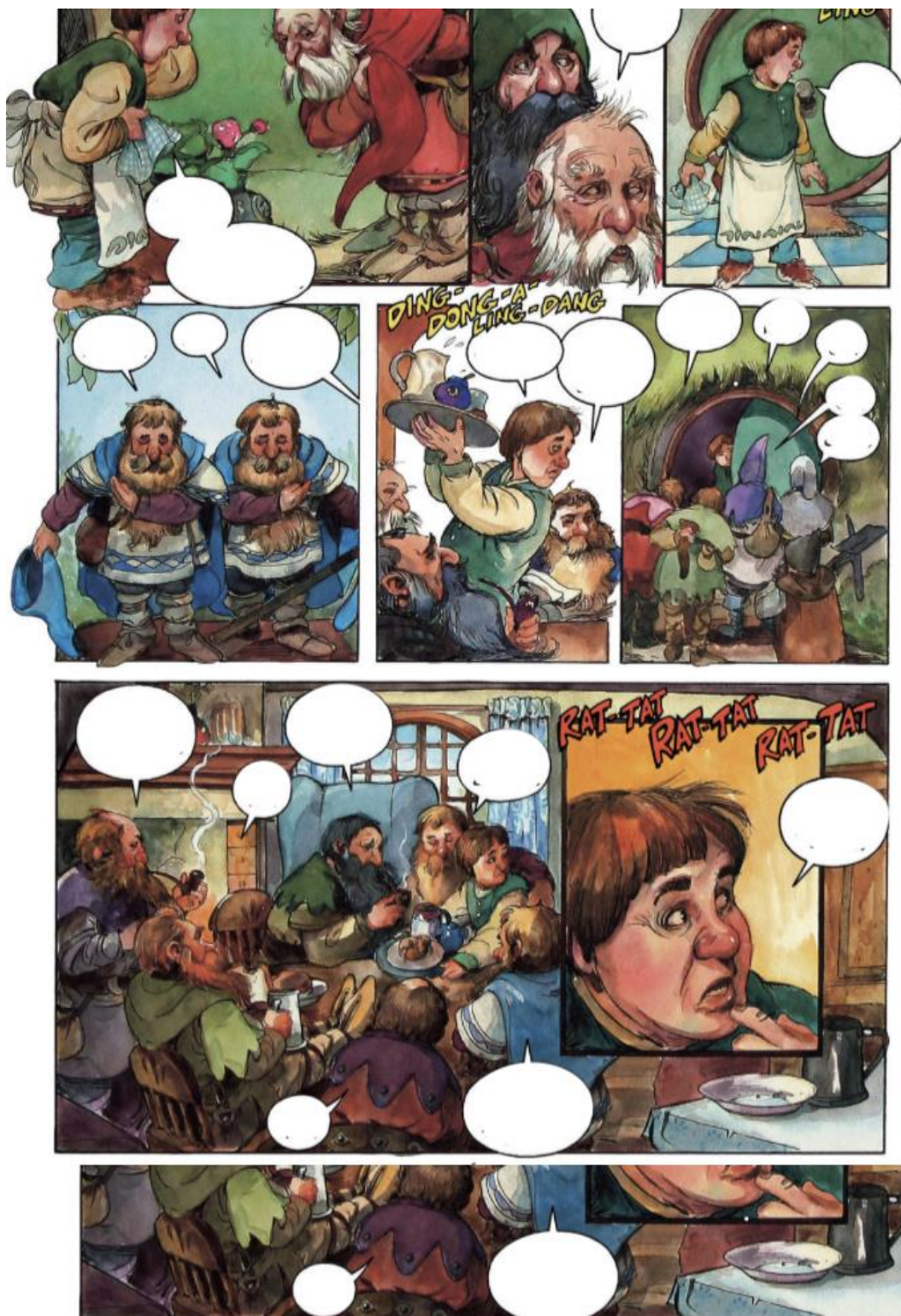
Pixelskaya, M. (Presentadora). (2024, 19 de julio). *J.R.R. Tolkien con Alesya Makarov y Elia Míriel* (2x09) [Episodio de pódcast de audio]. En *Gente Muerta*. Agencia de Genyas para Podimo.

<https://share.podimo.com/episode/b631710d-bce2-4599-91da-ce1fe6a1f68c?creatorId=547705cf-b211-41b9-922c-43bee2d18f65&key=oi2720qq3s&source=lx&from=webplayer>

El enlace para el vídeo a utilizar es el siguiente:

https://drive.google.com/file/d/1yvn5SEzmk0YNtO_Qh5U7XHmerM-Gmfde/view?usp=share_link

Appendix 5. Wordless comic (Session 3 - Activity 2 Be a MARVELous writer)



Tolkien, J. R. R., Dixon, C. (Adapt.), & Wenzel, D. (Illus.). (2012). The Hobbit: A Graphic Novel (p. 13). HarperCollins.

Appendix 6. Comparison between panels (Session 3 - Activity 3 Reading between the panels)



Tolkien, J. R. R., Dixon, C. (Adapt.), & Wenzel, D. (Illus.). (2012). *The Hobbit: A Graphic Novel* (p. 7). HarperCollins.

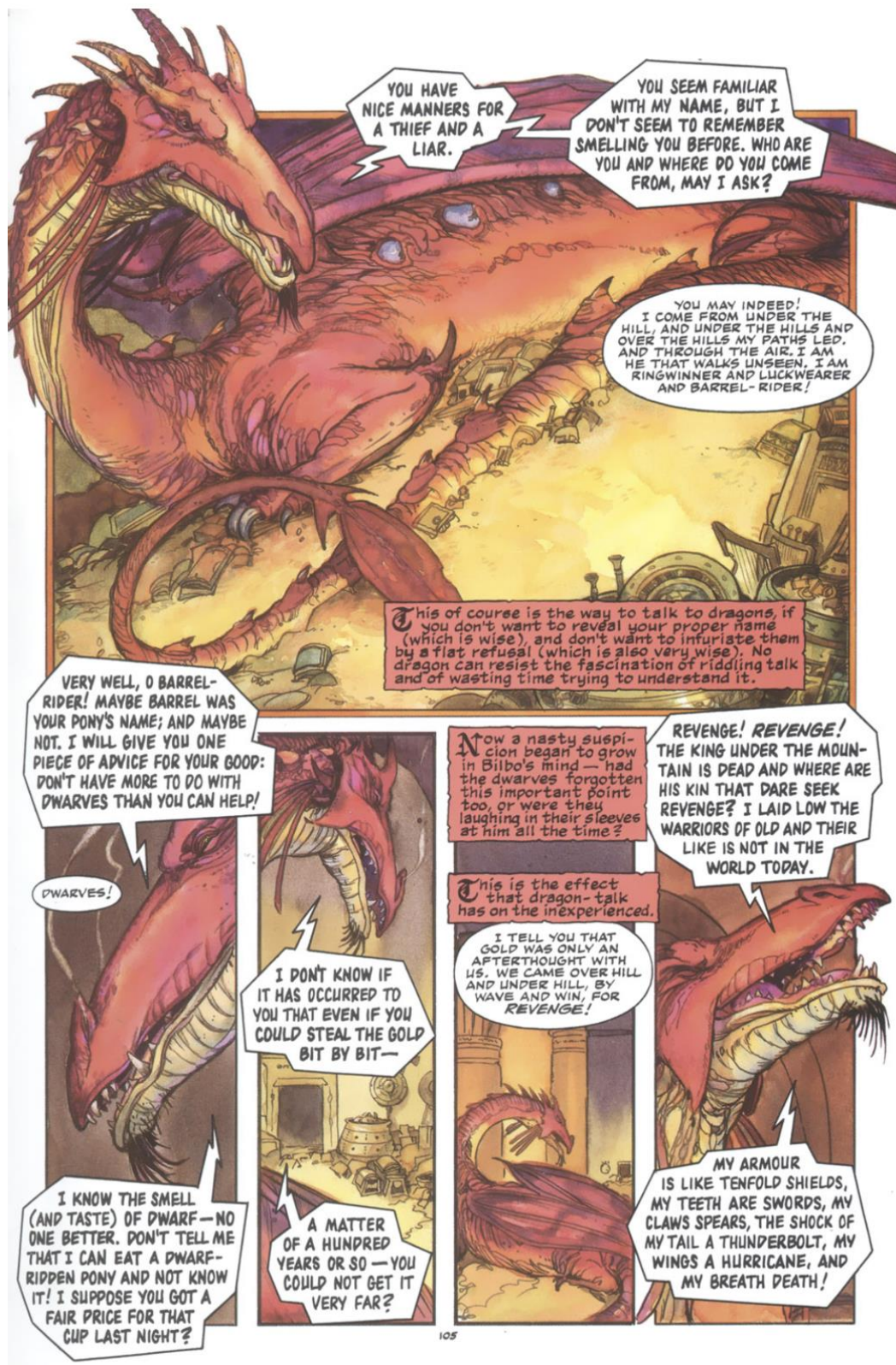


Tolkien, J. R. R., Dixon, C. (Adapt.), & Wenzel, D. (Illus.). (2012). *The Hobbit: A Graphic Novel* (p. 62). HarperCollins.

Appendix 7. Comparison of encounters (Session 4 - Activity 2: Journey through two scenes)



Tolkien, J. R. R., Dixon, C. (Adapt.), & Wenzel, D. (Illus.). (2012). The Hobbit: A Graphic Novel (p. 49). HarperCollins.



Tolkien, J. R. R., Dixon, C. (Adapt.), & Wenzel, D. (Illus.). (2012). *The Hobbit: A Graphic Novel* (p. 105). HarperCollins.

Appendix 8. Adapted excerpt from the original novel *The Hobbit* (Session 4 - Activity 3 Reimagining Bilbo's Encounter with Smaug)

Fill in the blanks with adjectives and adverbs that you think best describe the scene. Try to use words that match the mood and tension of Bilbo's encounter with Smaug.

“There he lay, a _____ dragon, _____ asleep; a _____ glow came from his _____ scales, and the _____ light flickered on the _____ piles of treasure. Bilbo crept _____ forward, his heart beating _____. The dragon's _____ eyes were closed, but Bilbo felt _____ as he moved _____ across the floor. Suddenly, Smaug stirred and opened one _____ eye, fixing Bilbo with a _____ stare.”