

Manga in Education

A Proposal and Practical Guide



Bachelor Thesis English Language and Culture
Faculty of Humanities, Utrecht University
First Reader: Roselinde Supheert
Second Reader: Barnita Bachi
Words: 15366

Demi de Quay
4115058
June 2016



Universiteit Utrecht

Abstract

Current literature teaching in the Netherlands has been suggested to cause a lack of interest and reading pleasure in students, because it places too much focus on canonical works and the material generally used is not sufficiently accessible for students. The genre of manga might offer a solution these problems as a supplement to traditional literature teaching: manga could be used to spark more enthusiasm in students and stimulate budding interest in literature. The genre is quite popular in the Western world and is more accessible to students than traditional literary works. Four lessons revolving around manga and Shakespeare were developed. The target audience was the upper grades of the pre-university level (VWO). An experiment was conducted in which the lessons were taught. A questionnaire was devised to measure students' attitudes towards Shakespeare and the use of manga in the classroom. Although no significant changes in attitudes towards Shakespeare were found, the results showed that manga and use thereof in the lessons about *Macbeth* was received very well. The results from putting the lesson plan into practice suggest that manga might be a valuable addition to the current curriculum and that it could be used to improve literary education in the Netherlands (with regard to the subject of English).

Preface

This thesis is submitted approximately three months later than planned, due to unwanted but very much needed surgery. Everyone who has helped me get through recovery: thank you. I would also like to thank Roselinde for being so lenient and helpful as my tutor. I'd like to mention two people who helped me out with the statistical analyses: Emma, Michelle, thank you so much for taking the time to sit down with me and walk me through SPSS. My mother and boyfriend, too, deserve a thank-you, for they have often listened to my ramblings about this thesis and helped me structure my thoughts. They have been tremendously supportive. Finally, I would like to thank my former English teacher. In letting me borrow her students for two hours (even after I missed the first appointment!), she has been incredibly helpful. She has offered me a chance not only to conduct this experiment but also to have my first taste of being a teacher - which, to add, I liked very much. In this way, this thesis has confirmed for me what I want to become as a profession: a teacher. As my boyfriend put it after I bombarded him with enthusiastic words about teaching the lessons I developed myself: "Seems like you've found your calling." And so it seems indeed.

Table of contents

Introduction	4
Chapter 1: Manga in literature teaching	6
Manga	6
Literature teaching in the Netherlands	8
Solution	11
Chapter 2: Preparations for the lessons	14
Search for manga	14
Rationale	15
Chapter 3: Manga-Shakespeare <i>Macbeth</i>	18
Characters	18
Image	19
Text	19
Chapter 4: The lessons	22
Page numbers	23
Lesson 1	24
Lesson 2	30
Lesson 3	35
Lesson 4	39
Chapter 5: Teaching the lessons	47
Evaluation	47
Discussion	51
Chapter 6: Summary and conclusion	55
Appendices	57
Works Cited	61

Introduction

In 2012, 90% of the Dutch population indicated they were able to have a conversation in English (European Commission 21). This figure is perhaps unsurprising when the educational setting and the attitudes towards the English language are considered. Attitudes towards the English language are quite positive among Dutch people: 95% of the Dutch respondents for the Eurobarometer questionnaire in 2012 think that English is one of the two most useful languages for personal development (European Commission 72), the other language being German. One possible reason for this lies in the status of Dutch. Generally, the Dutch language is perceived as a small language, although Dutch is a bigger language with more prestige than is believed. This attitude might explain why there is such a focus on teaching and learning English (Van den Doel).

In addition, the Netherlands is one of the thirteen countries in Europe in which English is mandatory in secondary school (Eurydice 47). Regardless of the type of education, all students in secondary school have to take English as a subject. The Common European Framework of Reference (EFR) provides an indication of what level should be reached by students depending on the type of education. For the pre-university level, this is B2 for listening, speaking and writing, and C1 for reading ("Wat is het ERK?"). However, literature is not mentioned by the EFR. For this domain, Stichting Leerplanontwikkeling (SLO) at the request of the Ministry of Education, Culture and Science has designed general aims. Although these are national aims, every school is free to decide how to reach them.

In recent years, literary education in the Netherlands has received some criticism. It has been suggested that there is too much focus on canonical works (Weijts, n.p.), students are not offered enough guidance (Dirksen, n.p.), and reading pleasure among students has suffered significantly (De Moor). Although points of criticism are aimed specifically at the teaching of Dutch literature, it might be posited this applies to the modern foreign languages

as well: the guidelines as devised by SLO show many similarities between the native and foreign languages.

In this context, this thesis introduces the genre of manga¹. Manga are, in a nutshell, comics from Japan: they are produced by and for Japanese people, in Japan (Poitras 49; Masuchika and Boldt 511). Apart from origin, they differ on more points from American comics: while the latter show a more balanced use of image and text, Rommens (qtd. in Cohn 15) observes that manga uses less text and relies more on visuals to convey the story. This makes the genre more accessible than American comics: the amount of text is unlikely to be a hindrance to understanding the story. This is one reason why manga would be a good addition to the current curriculum: it has the advantage of less text.

This thesis examines the possible use of manga in the classroom and answers the question whether and, if so, how manga could be employed to improve the teaching of literature in secondary school education in the Netherlands. To do so, this thesis focuses on a manga adaptation of Shakespeare's play *Macbeth*. The adaptation is analysed in light of its usability for teaching English literature. Moreover, lesson plans for 5-VWO, centred around this particular work, are developed.

The first chapter provides a theoretical background, containing more detailed information on manga. Additionally, it gives an in-depth explanation of the arguments in favour of using manga. The second chapter revolves around analysing the manga adaptation of *Macbeth*. The third chapter contains the rationale for the developed lessons, explaining certain principles and concepts that have been used. The fourth chapter, then, presents the lesson plans. The fifth chapter follows up on this and discusses putting the lesson plan into practice. Moreover, it discusses the results of a questionnaire to measure students' opinion on the lessons. The final chapter provides a summary and draws a conclusion.

¹ Manga is both singular and plural, as well as countable and uncountable. If the term refers to the genre as a whole, it is referred to as a singular, uncountable word, like money. If the term refers to specific series or volumes, it is referred to as plural and countable.

Chapter 1: Manga in literature teaching

Manga

The term manga denotes graphic novels originating from Japan, written by and for Japanese people (Masuchika & Boldt 511; Ito 456; Poitras 49). The genre is ubiquitous in Japanese society and it targets a wide range of audiences (Ito, 473; Murakami & Bryce 49; Dudley 4). The many different types of manga demonstrate this: there are manga for boys, for girls, and there are manga specifically tailored to adults in general or women in particular (Schwartz & Rubinstein-Avila 44).

Its country of origin is one of the characteristics of manga, although manga do not necessarily take place in Japan: many manga feature an alternative world created by the author, comparable to, for example, J.R.R. Tolkien's Middle-Earth or G.R.R. Martin's Westeros. There are more characteristics, apart from origin, that set manga apart from its American counterpart. Firstly, the reading order of manga is reversed: as opposed to Western graphic novels or comics, manga is read from right to left. Secondly, Dudley explains that manga tends to rely to a smaller extent on text in comparison with American comics: "[P]ages are meant to be scanned quickly, and most of the story is told through the images" (10). Another difference is of a stylistic nature: American comics are realistically drawn with much colour and detail, whereas manga are black-and-white and often employ a minimalistic, unrealistic style (Dudley 10). A side-note to this concerns the first chapter of a manga, which is often coloured. This is done to capture people's attention more quickly. Once the manga becomes successful enough, the manga returns to its black-and-white colour scheme. The Japanese genre has its own style, generally including "the stereotypical big eyes, big hair, small mouth, and pointed chins" (Cohn 3). Moreover, manga and American comics use different formatting: where American comics mainly make use of a standard rectangular

format, manga often deviates from this convention. The genre employs forms such as circles, pentagons and trapezoids and has overlapping frames. It is important to remember, however, that in spite of these general characteristics, each artist has her own style. The images below demonstrate the abovementioned differences.



Figure 1 American comics. A page from "The Flash", from Francis Manapul and Brian Buccellato, "The Flash."; www.readcomics.net; Nov. 2012; Web; 7 June 2016, and a page from "The Amazing Spiderman", from Dann Slott et al., "The Amazing Spiderman"; www.readcomics.net; 22 June 2012; Web; 7 June 2016.



Figure 2 Manga. A page from "Elfenlied", from Lynn Okamoto, "Elfenlied"; www.mangareader.net; 2002; Web; 7 June 2016, and a page from "The Familiar of Zero", from Nana Mochizuki and Noboru Yamaguchi, "The Familiar of Zero"; www.mangareader.net; 2006; Web; 7 June 2016.

Figure 1 contains two examples of American comics. It shows the rectangular format, the use of colour, and very detailed and realistic drawings, and the pages read from left to right. The examples of manga (fig. 2) demonstrate the use of overlapping and deviantly-shaped panels, the minimalistic and unrealistic art style (big eyes, pointy chin, small mouth), and the black-and-white colour scheme.

Lastly, there is a difference in terms of storytelling. Nearly all manga are a single tale told over several volumes, whereas American comics mainly relate one story per issue (Poitras 49). Dudley compares manga to long-running television shows, with an opening chapter to set the scene. If the chapter is a success, the manga artist continues the story (10). The way in which manga are published ties in with this. In Japan, manga are published one chapter at the time. There are several manga-magazines in which these chapters appear. The biggest one, *Shonen Jump*, is published weekly; smaller ones are published biweekly or monthly. Editions contain one chapter for a wide range of different manga: for example, a *Shonen Jump*-edition could show one chapter of *Naruto*, one of *One Piece*, and one of *Bleach* (the three best-selling manga in Japan). Once a manga has become successful, separate chapters are bundled into volumes which can then be sold in stores.

A final remark about adopting the style of the genre is in place: some Western artists show influence of manga in their work. However, technically, their work is no manga, even though it might show the general characteristics described above. It would be more appropriate to call their work manga-style comics. This term honours the particular style that has been employed but simultaneously makes clear that it is not in truth a comic made by and for Japanese people in Japan.

Literature teaching in the Netherlands

In 1998, the new programme for education was introduced in the Netherlands by Stichting Leerplan Ontwikkeling (SLO). This programme is called the Second Phase and was revised in

2007. According to *Moderne Vreemde Talen*, SLO has designed three end-terms with regard to literature for the modern foreign languages of German, French, and English. The end-terms indicate what students are expected to be able to do after they have graduated. For the pre-university (VWO) level, the first end-term states that students should be able to report on their reading experiences, using arguments to support their claims. They must have read at least three literary works. The second end-term is that students can recognise and distinguish different kinds of literary text and can use literary terms when interpreting literary texts. Lastly, the third end-term indicates that students can give an overview of the outlines of the history of literature and can place the read literary works in this historical perspective (*Moderne Vreemde Talen* 55).

SLO's publication explicitly states that *Moderne Vreemde Talen* offers support for reaching these end-terms (and for other skills, such as listening and speaking) and that it is non-prescriptive (5). Schools can choose whatever approach they deem appropriate to reach these aims, as mentioned in the introduction. This means it is difficult to establish what is normally done in terms of literature in each year of the upper grades, because this differs per school. For example, school A could opt to have students read all three literary works in one year, whereas school B might choose to spread it out over several years.

Some discontent with the Second Phase-programme has been voiced over the years. The main point of criticism is students' lack of interest and enthusiasm, which the programme is unable to stimulate properly. Although Dutch literature is primarily discussed, there is no reason to assume the criticism does not apply to the English literature: the end-terms for the Dutch language are nearly identical to the ones for English. The main difference lies in the number of literary works students have to read. For English, this is three, while this is twelve for Dutch at the pre-university level (*Handreiking schoolexamen Nederlands havo/vwo* 50). Moreover, of these twelve works, three should be from before 1880 (*ibid.* 51). This

requirement is not present in the English end-terms. Even so, for both languages, students are expected to have general knowledge of literature history and to be able to put read works in historical perspective.

It has been suggested that one of the underlying causes for the lack of interest and reading pleasure is the focus on canonical works. Christiaan Weijts put it rather bluntly when he published a column titled “Fuck de canon” for the newspaper *NRC*. The tone of the column borders on the aggressive: Weijts compares the books students have to read with mental circumcisions (n.p.). In medical terms, the operation removes a man’s foreskin. Weijts’ use of the metaphor implies that the books prescribed to students function as an operation that cuts off their interest. The piece is short but has a very clear message: the focus on canonical works causes students to lose interest in reading.

Joop Dirksen similarly mentions students' lack of interest and reading pleasure. The explanation he offers revolves around lack of knowledge. According on him, the cause of this phenomenon is students’ not having the knowledge and the insight to choose books suited to their tastes and needs, and teachers’ often lacking the ability to help them choose. Because of this, students read books that are too complicated or unappealing to them, and, as a result, they lose any budding interest in literature altogether (n.p.).

Another cause that underlies students’ lack of interest and reading pleasure is the problem of accessibility of the material generally offered. Accessibility refers to the extent to which students can relate to a literary work and the degree of complexity of the work in question. Theo Witte describes the curriculum as being accessible to students only marginally (68). He says: "Literary education [in the Netherlands] has been struggling for quite a while with structural problems that can often be traced back to the lack of connection between students' competences on the one hand and what literary education has to offer on the other hand" (68, my translation).

On the surface, there is the issue of students' lacking interest and pleasure in reading and literature. These problems stem from the focus on canon and the insufficient accessibility of the material generally used in literature teaching.

Solution

This thesis looks at a possible solution for the problems mentioned above and suggests this can be found in manga. There are several reasons for this. First, it is important to mention that there are other, additional mediums as well, aside from manga, such as film and western comics. Manga has a few advantages over both these mediums. In the case of film, it is more difficult to split it up in multiple parts, as it is meant to be watched in one sitting, whereas a manga is not. Thus, manga is more suitable for lessons that are spread out over several weeks, as opposed to film, which is better suited for an isolated lesson. Furthermore, film presents students with spoken speech. This might not be ideal: students might have trouble understanding the actors, e.g. because of possible accents and dialects, and pace of speaking. Low quality of acting could distract from the story as well. In the case of western comics, manga is more suitable because of the higher accessibility of the genre. With a minimal amount of text and focus on image (Rommens qtd. in Cohn 15), manga fits better into the world of the modern-day student, who is used to short fragments of text that do not require much time to read. The same does not apply as much to western comics. This is illustrated by means of a comparison between a manga-style adaptation and a comic of *Macbeth*. For 2.2, the manga-style adaptation by Richard Appignanesi and Robert Deas uses eight pages with a total of 344 words. The comic of *Macbeth* by Classical Comics uses five pages with a total of 618 words for this scene. On average, the comic uses more than twice as many words per page (123) than the manga-style adaptation (43). In the manga-style adaptation, elaborate descriptions in a text are no longer parts students skim or skip altogether, because they have been replaced by landscapes and locations and characters students can take in at a glance. In

this way, manga allows them to focus more on the events that take place. Although both genres (comic and manga) tell a story faster than in the traditional medium of text, manga tells it much faster than comics. Moreover, one source lists several studies that have shown that manga's combination of verbal and visual help promotes readers' effective learning (Murakami and Bryce 50). To sum up, manga (or manga-style adaptations) is very accessible to students, more so than comics.

Secondly, manga has become increasingly popular in the Western world. Glenn Masuchika and Gail Boldt claim that "Japanese manga in translation has a significant presence in American popular culture" (516). Schwartz and Rubenstein-Ávila speak of "a manga hype among youth adults, which has swept through the United States for the past few years" (40). The genre has spread to Europe, too: in the UK, France and Belgium, for example, many bookshops have specific sections for (translated) manga. Moreover, there are yearly conventions such as Animecon and Tomocon in the Netherlands. These conventions revolve around manga and anime, the cartoon-version of manga. Utrecht even has a manga library. These initiatives attract mostly youth adults and teenagers. Manga enjoys a certain popularity in the Netherlands and appeals to many secondary school students.

Combining manga with canonical works might have a positive effect on students' attitudes towards literature. In this regard, a comparison with broccoli and cheese sauce is evoked. Broccoli is similar to traditional or canonical literature in the sense that it is the main part of the dish or programme. Even so, it is not enjoyed greatly. It excites only a slight minority. Topping the broccoli – literature – with cheese sauce – manga – might make it more alluring and persuade people to give it a chance. Much like a parent covers broccoli in cheese sauce for a reluctant child, teachers and schools could opt to make it more appealing and interesting for them by adding manga, instead of imposing literature on students. As such, this thesis proposes that manga could function as a supplement to canonical works and examines

how manga could be incorporated into modern-day English literature teaching in the Netherlands.

For the students who are not familiar with manga and thus are not necessarily more enthusiastic about literature when the genre is involved, manga could still elicit interest in literature. Students might perceive manga, originating from Japan, as exotic and therefore more interesting. Secondly, manga does not have a stigma of being tedious and boring to children who have never or rarely heard of the genre. This might create a more open and more accepting mindset towards literature. Then teachers can focus more on teaching the material rather than spending much time and effort on interesting students in the first place.

Chapter 2: Preparations for the lessons

This chapter discusses the preparations that preceded designing the lesson plans. Before the lessons in question are presented in chapter 4, this chapter presents a short overview of the research into manga suitable for use in education. Additionally, some principles of education that have been employed while designing the lesson plan are explained.

Search for manga

Since this thesis argues that manga could be a useful medium in education, the concrete, practical possibilities for the application of manga should be investigated. Unfortunately, the findings are rather disappointing. There are not many manga dealing with classic English literature. The following titles are available: *Alice in Wonderland* (Lewis Carroll), *The Tempest*, *Hamlet*, *Romeo & Juliet* (three plays by Shakespeare), *Sherlock Holmes* (Arthur Conan Doyle), *Frankenstein* (Mary Shelley), *Heart of Darkness* (Joseph Conrad) and *The Black Cat* (Edgar Allan Poe). When the magnitude of the English canon is considered, this collection represents only a small part. Moreover, some of these manga are not (easily) accessible online or as hard copies. For example, *Who Fighter: With Heart of Darkness* by Seizo Takizawa and *The Black Cat* by Yukari Itou are not found on www.mangareader.net, www.mangafox.me, or www.mangastream.com, the most commonly-used websites to read manga for free and in an English translation. Possibly, some of these manga are readily available in Japanese but this, of course, is not useful for the education of English in the Netherlands.

However, the available manga are unlikely to be suitable for the purpose of teaching English literature in the Netherlands. One reason for this is that most adaptations are only very loosely based on the original work: other than roughly the same storyline or setting, there are no similarities. The essence of the original work has often not been preserved. The

adaptation and original work are too far removed from one another, which makes the manga unsuitable for use in education. It could confuse students instead of help them come to a closer understanding of the original work. Additionally, the online English translations are often not of a good quality. Grammatical errors and misspellings are common. The reason behind this is the lack of professional translators. Often, manga are translated by fans of the series, whose command of English is, apparently, far from perfect. For the Netherlands, where there is a focus on native-speaker norms for English, this is far from ideal.

Luckily, there are publishers who have adapted English classics as manga-style comic. The term manga-style comic here is used to indicate that the work in question is technically not a manga because it is not from Japan, although it imitates the general characteristics of the genre. One such publisher is Self Made Hero, which is specialised in graphic novels. It has produced a series of Shakespeare plays made into manga-style adaptations. The adapted versions use the original texts, although all adaptations are set in different worlds than Shakespeare's Elizabethan England. Because of the lack of suitable manga, these manga-style adaptations are a valid compromise. Chapter 3 explores why the adaptations by Self Made Hero are suitable for use in the classroom.

Rationale

The following section moves away from manga and discusses the kind of preparation that deals with certain general educational aspects. One such aspect is the lesson structure. All designed lessons start with activating prior knowledge. For the first lesson, this entails students thinking of what they already know of the subject. For the other three lessons, this means that the teacher, together with the students, looks back to the previous lessons.

Although this part is generally rather brief, it is nevertheless of great importance. The reason for this is explained by an approach towards learning known as constructivism.

Constructivism is based on the assumption that knowledge acquisition is an active process in

which learners try to make sense of their experiences (Woolfolk, Hughes, and Walkup 407). New information is linked to prior knowledge (Janssen). To paraphrase, because learning happens through new knowledge being placed in the context of old knowledge, it is important to recall this old knowledge. Activating learners' prior knowledge helps them better understand the new knowledge and it aids in integrating this with the knowledge they already possess. Therefore, the lessons start with activating prior knowledge through certain assignments (lesson 1) or looking back to the previous lessons (lesson 2 through 4).

In addition, all lessons end by summarising the lesson. The goal is to give students an overview of what they have discussed and learned. Claudia Pesce explains the importance of a proper ending: "If you just let students work on an activity till it's time to go home, you are not only giving them a sudden and abrupt ending to the lesson, you may also come across as disorganized and improvised" (n.p.). In other words, reviewing the lesson has two functions: on the one hand, it serves as a way to provide closure to the students. On the other hand, it ensures that teachers come across as professional and competent.

Finally, all lessons make use of small lesson components. This is important for three reasons. First of all, it ensures variety and therefore prevents boredom, which is essential if a teacher is aiming for motivated students. Second of all, short components create a higher level of information transfer. Many secondary school students do not have a very long attention span. Partly, this has to do with age. Another factor might be the omnipresence of social media and electronic devices: students are easily distracted and are accustomed to short fragments of information. If a component is too long, students are unlikely to process information well at the end of it. Short components ensure this does not happen. Lastly, a wide range of different components gives teachers the opportunity to incorporate assignments that keep students actively engaged with the lesson and the material. This active participation ties in with the constructivist perspective that knowledge is actively constructed: learners

should do more than be receivers of knowledge.

When presenting new knowledge, teachers are advised to make use of visual support. This could take the form of a PowerPoint or a Prezi presentation, a video clip, or anything else that contains images. Research has demonstrated that a combination of pictures and text improves learning and recall of new information (Mayer and Gallini, qtd. in Woolfolk, Hughes, and Walkup 318). The study by Mayer and Gallini investigated the effects of three instructional methods: one that used only text, one that used only pictures, and one that used both. Their findings show that the instructional method of combining pictures and texts yielded the best results. With this principle in mind, the lessons were designed to be taught with the use of visual support. For the first lessons, a ready-for-use Prezi presentation has been created.

Chapter 3: Manga-Shakespeare *Macbeth*

As mentioned in chapter 2, Mangashakespeare is a series of Shakespeare plays made into a manga-style adaptation, produced by Self Made Hero, a British publisher specialising in graphic novels. The series consists of fourteen plays in total, featuring the most well-known plays, such as *Romeo & Juliet*, *Othello*, *Hamlet*, and *The Tempest*. *Macbeth*, the play on which this thesis focuses, was adapted by Robert Appignanesi, illustrated by Robert Deas, and published in 2008. To be accurate, the Mangashakespeare adaptations are all manga-style comics: the adaptations were not produced by and for Japanese in Japan. Moreover, the adaptations are read from left to right, as is usual in the Western world. This chapter examines the suitability of this particular adaptation of *Macbeth* for use in the classroom.

An important reason why Self Made Hero's version is a valid adaptation of *Macbeth* is because it retains largely the same characters, story lines, language, and themes as in Shakespeare. All the vital elements are still present. In other words, the essence of the play has been preserved in the manga. However, the manga also shows simplification and clarification of Shakespeare's play. The combination of these two features is precisely what makes the manga a valid adaptation to be used in the classroom. Simplification and clarification has been accomplished by three process: omitting characters, adding image, and omitting text. Below, each process is discussed in further detail.

Characters

Certain characters have been filtered from the *Macbeth* manga, such as the Porter, Hecate, and the Old Man with whom Ross interacts in 2.4. Additionally, Seyton is present but never named: in the manga, he is a nameless servant of Macbeth. The removal of several characters may have been done to avoid confusion: these characters now do not distract attention from the main story line of Macbeth's demise. Furthermore, the story is shortened.

Image

Appignanesi and Deas have used a medium to which image is inherent. The characters, the setting, and the actions (executed by the characters) have all been visualised in the adaptation. The effect of visualisation is threefold. First of all, the story is better conveyed to readers (who are presumed to be secondary school students). This is because the actions and events are no longer told or described, but shown to the students. Since students can see what happens and do not have to deduce this from the monologues and dialogues, they can understand the story more easily. Additionally, characters and surroundings are brought to life. Instead of reading a certain name followed by what that person says, students are now provided with the opportunity to observe a character's physical appearance, facial expressions and body language. This adds a dimension to the story, which possibly renders the story more interesting and easier to relate to for students.

Third of all, visualisation renders the transitions between scenes clearer and easier to follow. New scenes are often characterised by including a different location and different characters from the previous scene. Because of the addition of image, students can see at a glance whether there has been a change of location and characters. In other words, the medium allows students to keep track of transitions between scenes.

Text

Although image is central to the concept of manga, text remains an important aspect of the genre. Generally, Shakespeare's text is used in the manga, although there are some differences. For examples, Shakespeare's play contains references to real, unimagined places such as England and Ireland. However, in the manga, such references have been removed. The reason for this is, presumably, that the adaptation takes place in a different world: the setting might be a different dimension or planet. References to the western world would shatter the illusion of the story taking place somewhere else. Because of this, they have been

omitted from the text.

Moreover, many speeches have been shortened. For instance, when the Captain relates the story of Macbeth on the battlefield to Duncan, he says the following in Shakespeare's text:

[B]ut all's too weak;
For brave Macbeth (well he deserves that name),
Disdaining Fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like Valour's minion, carv'd out his passage,
Till he fac'd the slave (1.2.15-20)

In Appaignanesi and Deas, this is reduced to: "But all's too weak, for brave Macbeth with brandished steel carved out his passage till he faced the slave" (15). The text has been adapted to convey the core of the message. Although at times this undermines the beauty of Shakespeare's language, it makes sense: much of a scene is now captured in pictures, so Shakespeare's elaborate descriptions have become redundant to some extent. Soliloquies show this as well: in the manga, they are often much shortened and divided over multiple panels. The famous dagger soliloquy, for example, which is over 30 lines in Shakespeare's text, has been transformed into seven sentences and two pages of drawings.



Figure 3 The dagger soliloquy in *Macbeth*, from Richard Appignanesi and Richard Deas, *Macbeth*. Print. 2015.

Even so, the manga is very effective in conveying Macbeth's soliloquy: the text combined with the pictures show Macbeth's emotions and decision-making. This effectiveness is present throughout the manga. Omitting certain texts works quite well to diminish any distracting parts and to focus on the story. It is the combination of adapted text in and added images what makes this adaptation so suitable for use in the classroom. The changes made to the original work serve to make the manga more accessible and appealing to secondary school students.

Chapter 4: The lessons

This lesson plan incorporates the idea that the target language is the language used in class as much as possible². This means that these lessons assume that any communication takes place in English as much as possible. It is the teacher's responsibility to ensure this. Second of all, for these lessons, it is assumed that the school at which they are taught is quite traditional, in the sense that there are no electronic devices allowed in general (excepting the Smartboard). , There are schools that prefer their students to work with tablets, laptops, etc. If this is the case, the pens, pencils and paper can easily be replaced with electronics.

Additionally, as mentioned, the manga adaptation of *Macbeth* is technically not a manga. Technically, the adaptation is a manga-style comic adaptation of *Macbeth*. However, because this is quite a mouthful, the lessons refer to the Macbeth-manga.³ Furthermore, the acts and scenes from Shakespeare correspond with the acts and scenes from the Macbeth-manga; however, the Macbeth-manga does not indicate, like Shakespeare's play, when a new act or scene begins. On page 23, the page numbers for every act are provided to solve this.

Finally, this lesson plan is designed for a 5-VWO class (the one but last year of the pre-university level in the Netherlands) consisting of 30 students. All lessons are 50 minutes long. It depends on the school curriculum how many weeks are advisable to teach the lessons but generally, at least four weeks is recommended, so that one lesson can be taught per week. A class of average level is presumed. In the case that the teacher feels her class is below or above this level, it is possible to adapt the lessons as desired. This could be done in several ways, such as using five or six lessons if students are struggling with the material. Other suggestions are making the assignments longer or shorter in terms of word count, teaching the lessons over a longer (e.g. six weeks) or shorter (e.g. two weeks) period of time. In the former

²This principle is called "doeltaal = voertaal" by the SLO (Concretisering van de kerndoelen van Engels 28).

³ The manga can be ordered online through the website of the publisher: <http://mangashakespeare.com/>. Other options include ordering through www.bol.com or <http://www.libris.nl/broese>.

case, students are given more time to finish the required preparations (assignments, reading) for the lessons. The latter case applies to a class that can handle a higher pace.

Page numbers

- Act 1: 12 - 69
 - 1.1: 12 - 13
 - 1.2: 14 - 25
 - 1.3: 26 - 39
 - 1.4: 40 - 43
 - 1.5: 44 - 53
 - 1.6: 54 - 57
 - 1.7: 58 - 69
- Act 2: 70 - 97
 - 2.1: 70 - 75
 - 2.2: 76 - 85
 - 2.3: 86 - 95
 - 2.4: 96 - 97
- Act 3: 98 - 121
 - 3.1: 98 - 105
 - 3.2: 106 - 107
 - 3.3: 108 - 109
 - 3.4: 110 - 121
- Act 4: 122 - 153
 - 4.1: 122 - 133
 - 4.2: 134 - 139
 - 4.3: 140 - 153
- Act 5: 154 - 205
 - 5.1: 154 - 159
 - 5.2: 160 - 163
 - 5.3: 164 - 173
 - 5.4: 174 - 175
 - 5.5: 176 - 185
 - 5.6: 186 - 187
 - 5.7: 188 - 193
 - 5.8: 194 - 199
 - 5.9: 200 - 205

Lesson 1

Introducing manga and Shakespeare

Key words: manga, Shakespeare

Aim: Introduce manga; introduce Shakespeare and his work

Lesson objectives: After this lesson, students can answer the following questions:

- Who was Shakespeare and what do we know about him?
- How did Elizabethan drama develop?
- What kind of plays did Shakespeare write?
- What was theatre like in Shakespeare's time?
- In what ways is Elizabethan theatre different from modern-day theatre?
- What is manga?
- What is the (brief) history of manga?
- What is the place of manga in Japanese society?

Duration: 45 minutes

Resources: Smartboard, pen, paper, 30 hand-outs, Powerpoint-presentation

Assumed prior knowledge: Students are only vaguely familiar with Shakespeare and manga, i.e. some may have heard of the subjects.

Planning

Below, there is a short overview of the different parts, with the estimated time they take included. This overview is followed by a grid with a more detailed. Lastly, there is a more elaborate description of each part.

- | | | |
|----|--|------------|
| 1. | Opening: capturing students' attention | 5 minutes |
| 2. | Activate prior knowledge regarding manga | 10 minutes |
| 3. | Provide information about manga | 10 minutes |
| 4. | Activate prior knowledge regarding Shakespeare | 10 minutes |
| 5. | Provide information about Shakespeare and end the lesson | 10 minutes |

Overview

Part	Time	Teacher Activity	Student Activity ⁴	Resources
1	5 minutes	<ul style="list-style-type: none"> - Show image of <i>The Lion King</i> and Shakespeare - Engage students 	<ul style="list-style-type: none"> - Discuss the question in pairs 	<ul style="list-style-type: none"> - Smartboard

⁴ Ass. = assignment

2	10 minutes	- Divide students up in pairs	- Ass. A: In pairs, discuss what they know about manga - Write this down in at most 10 key words or phrases	- Pen, paper -Smartboard
		- Discuss students' answers - Write answers down on whiteboard	- Give some of the key words or phrases (hand raised or asked directly)	
3	10 minutes	- Tell students about manga	- Watch and listen - Ass. B: Take notes of the lecture	- Prezi - Pen, paper
4	10 minutes	- Divide students up in pairs	- Ass. C: In pairs, discuss what they know about Shakespeare - Write this down in at most 10 key words or phrases	- Pen, paper
		- Discuss students' answers - Write answers down on whiteboard	- Give some of the key words or phrases (hand raised or asked directly)	- Smartboard
5	10 minutes	- Tell students about Shakespeare	- Watch and listen - Ass. B: Take notes of the lecture	- Prezi - Pen, paper
		- Wrap up lesson - Discuss four key words or phrases on the word (two for Shakespeare, two for manga) - Ask for and receive the students' work from part 2 and - State homework	- Ass. D: In pairs, evaluate whether what they wrote down about manga and Shakespeare is true or false and add new knowledge to their existing key words or phrases - Hand in work	- Notes from part 2 and 4

Details

1. The opening proposed here revolves around linking Shakespeare to a modern-day phenomenon, in this case the Disney film *The Lion King*. The teacher shows a still from the film and a portrait of Shakespeare on the Smartboard and asks students what the movie and Shakespeare have in common. Students are given a few minutes to discuss this among themselves; when time is up, the teacher asks what students think. If it is not guessed, the teacher tells the class that *The Lion King's* plot is based on Shakespeare's play *Hamlet*. This statement is followed by a brief explanation as to why that is. This new knowledge is intended to increase students' interest in learning about Shakespeare. Moreover, this removes the stigma of being tedious and old from Shakespeare. Furthermore, by seeing Shakespeare

linked to their modern-day world, students realise that Shakespeare's work is still relevant.

2. The second component of the lesson is concerned with activating students' prior knowledge about manga. This is done by means of assignment A. After this, the teacher discusses the students' replies in class, writing the answers somewhere the entire class can see them. The teacher should ask about five pairs to give him (a few of) their answers. By doing so, she is provided with an overview of the class's knowledge. Meanwhile, the students are actively engaged and benefit from exchanging knowledge with each other. In total, activating prior knowledge should take up about ten minutes.

3. The third part deals with providing the information deemed necessary to introduce students to and familiarise them with manga. The information that should be provided is written out in full under *material*. Moreover, the Prezi designed to present this information can be found here as well. Before she begins, the teacher asks students to take notes (assignment B). This part should take roughly ten minutes. The teacher should ensure she does not go over this time, as this might disrupt the flow of students' active engagement in the lesson too much. Moreover, students might lose interest, which results in a weakened transfer of knowledge from teacher to student.

4. The fourth part is similar to part two, except that part four deals with Shakespeare and his work instead of manga. Assignment C can be used for this.

5. The fifth part is similar to part 3. Assignment B can be employed with a small adjustment. Additionally, in this part, it would be good to have physical copies of manga to pass around in class. Moreover, part five differs from all the other components in that it is the last one and is therefore meant to wrap up the lesson. This lesson plan suggests assignment D to do so.

Material

Resources

Below, the instruments for each part of the lesson are listed. A 'T' indicates the teacher should provide the instrument, an 'S' indicates the students should have it.

Part	Resources	In teacher's or students' possession
1	Still from <i>The Lion King</i> Smartboard	Teacher Teacher
2	Pen, paper Smartboard	Students Teacher
3	Prezi Pen, paper	Teacher Students
4	Pen, paper Smartboard	Students Teacher
5.	Prezi Pen, paper	Teacher Students

Notes from part 2 and 4	From students to teacher
-------------------------	--------------------------

Assignments

Assignment A: Students work in pairs, quietly talking with each other. Each pair writes down anything they know about or associate with manga, to a maximum of ten key words or phrases.

Note: Students are not allowed to use the Internet or consult other sources.

Assignment B: Students take notes of the teacher's lecture.

Assignment C: Students work in pairs, quietly talking with each other. Each pair writes down anything they know about or associate with Shakespeare, to a maximum of ten key words or phrases.

Note: Students are not allowed to use the Internet or consult other sources.

Assignment D: Students work on the list of key words or phrases they made in part two and four, evaluating whether what they wrote down is true or false and adding what they have learned in the last 45 minutes to what they already knew. They hand in their work at the end of the lesson.

Information

The following information is to be presented at parts 3 and 5 respectively. A Prezi was designed to provide visual support with this information. The Prezi can be found here: http://prezi.com/m5pzjxx1k7o5/?utm_campaign=share&utm_medium=copy&rc=ex0share

Manga

Manga are graphic novels or comics from Japan, written by and for Japanese people. The history of manga goes a long way back, although the term wasn't used until far into the 19th century. It is not 100% certain how manga developed, but one popular theory is that they began as *kibyoshi* and *ukiyoe*. *Kibyoshi* refers to books with yellow jackets, which contained pictures for children, and later revolved around jokes, satire and cartoons for adults. *Ukiyoe* are folk pictures, depicting actors, sumo wrestlers, famous beauties, landscapes, birds, and historical events. Initially, they were paintings, but this changed to woodblock-printing version. Katsushika Hokusai was a famous *ukiyoe* artist who published a fifteen-volume book called *Hokusai Manga*. This is how we got the term manga eventually.

During World War Two, manga played a significant role in Japan. It was used for several purposes. First off, it was used as a way of getting into touch with the public: soldiers drew reports in the form of manga to inform the people at home of the situation. Secondly, manga functioned as propaganda to favour the government. On top of this, manga artists also created erotic manga to drop to the Western troops. The idea was that it would lower the Western soldiers' spirits by making them worry about the faithfulness of their wives back home. Lastly, there was a kind of manga called *Zosan*, which was used to promote the workers' willingness to increase industrial production.

After the war, manga no longer had such practical purposes, but it continued to be a popular medium in Japan. In fact, it is read by everyone in Japanese society. This shows in all the different type of manga: for instance, there are manga specifically target at boys, called shonen, at girls, which are shojo, at adults, called seinen, and at women, called rediisu, to name a few.

Nowadays, manga is very popular outside Japan, too. Have you ever watched Pokemon or Dragon Ball Z? And you've probably heard of Hello Kitty, and maybe Sailor Moon. Those series are actually called anime, Japanese cartoons. Anime are usually based on manga, so if you've ever watched Pokemon or Dragon Ball Z, you've already come into contact with manga!

Manga has not just appealed to a Western audience in terms of the people who read it, or, in the case of anime, watch it: it has also influenced Western artists. It's important to keep in mind that, even though Western artists might imitate the stylistics of manga, the products they create are not truly manga. Something is only manga if it has been made by and for Japanese people. If a work has been created by a Western drawing artist, intended for a Western audience, but that looks like a manga, it should be called manga-style.

Manga has a really specific art-style. Obviously, styles still differ among artists, but there are some common characteristics they share: pointy chin, big eyes, reading from right to left, black-and-white, not drawn realistically, and overlapping and deviant frames.

With regard to black-and-white, it needs to be said that usually, when a manga is released for the first time, the first chapter, or first few pages thereof, are in fact coloured. This is meant to make the manga stand out more, so it is more eye-catching in order to make more people notice and read it. After the first chapter or first few pages, the manga returns to its usual black-and-white colour theme.

Shakespeare

Shakespeare's exact birthday is not known: in his time, people's birthdays were not recorded. However, we do know that he was baptised on the 26th of April in the year 1564. For several reasons, the most common belief is that his actual date of birth is three days earlier, so on the 23th of April. He was born in Stratford-upon-Avon in England. Shakespeare's parents were John and Mary Shakespeare, who had a family of eight. Unfortunately, two siblings died before Shakespeare was born, and one sister died at the age of eight.

Shakespeare's father was a member of the borough council. A borough council still exists in the UK today. Typically, such a council covers a small area, for example a small town, and is responsible for services like rubbish collection, recycling, and housing. As the son of someone in the council, it is likely that Shakespeare went to the local grammar school, where he learned to read and write. After grammar school, not much is known about what Shakespeare was up to: the first period of the so-called "lost years". This period covers four years, from 1578 when he left school to 1582, when he married Anne Hathaway. The next three years he spends in his hometown, where he starts a family with his family. Then, from 1585 onwards, there is a second period of lost years, until he resurfaces as an established actor

and playwright in 1592, seven years later. Since it is unclear what Shakespeare was doing in those years, we don't know for certain how he ended up in the world of theatre.

The roots of Elizabethan theatre can be traced back to the middle ages, when so-called 'mystery' or 'miracle plays' were performed. Originally, these plays imitated a Biblical story. It was a way of bringing the Bible to the lower classes, who were illiterate. Obviously, watching a play didn't require any reading or writing, so the mystery plays were very well suited to convey the stories of the Bible.

Halfway through the 16th century, plays were performed by acting companies who travelled around the country, trying to earn a living. However, although the townspeople and villagers generally welcomed the troubadours, the authorities were not so fond of them, often with good reason. Many companies were lower-class people, viewed by the authorities as troublemakers, low-lives and thugs. They feared the actors and the plays they performed might threaten the morals, health, and safety of the towns. In 1572, Elizabeth the First took measures to solve this problem by compelling all companies to find a patron to support them. Without a patron, they would be banned. As a result, the 'bad' companies were disbanded because they couldn't find a patron.

Only a few years later, the first theatre was built in London, by actor James Burbage, in 1576. London was the beating heart of England at this point, and the citizens desired a form of entertainment. In spite of the popularity of theatre, authorities were opposed to locating playhouses in the city. Since there were so many people packed together, they formed a health hazard with regard to the Bubonic Plague; moreover, the crowd frequenting the playhouses was seen as lawless and rowdy, something the authorities didn't want within the city. Because of this, all new playhouses were built on the other side of the river: technically, this was no longer under rule of London authorities, while it was still easily accessible to London's inhabitants.

Elizabethan theatre venues were often outdoors. There was a central yard, into which the stage partly stuck out, and around it was the area where people could be seated with a roof over their heads. These spots were more expensive than the standing places in the yard. Behind the stage, there was a tiring house where actors could dress and wait for their cues to come on.

Theatres were visited by almost everyone in London society, from the workers to the upper classes. The audience was often loud: they didn't sit still and watch silently like we do now. Instead, they booed and clapped and cheered. They could also buy food and drinks at floor level.

Lastly, there is the matter of genres within Shakespeare's work. His work is commonly divided into three genres (in terms of drama): comedies, tragedies, and history plays. Comedies are typically plays which have a happy ending and in which humour is very important. Tragedies, on the other hand, never end well. Themes like revenge, deception, and fall-from-grace are often central to the story. A common feature of comedies and tragedies is

that both are fictional, as opposed to historical plays: these have non-fictional characters and follow events that really took place. Obviously, the exact conversations the characters have are fictional, as Shakespeare could never have known what historical figures actually said. Still, the historical plays take events which really happened and people that really existed as their starting point.

Homework

To prepare for the next lesson, students should:

- study their notes again. There will be a short quiz (ungraded) on the information provided in this lesson.
- read scenes 1.1, 1.2, and 1.3 of the manga-style adaptation of *Macbeth*

Lesson 2

The first act

Key words: Shakespeare, manga, act two, act three

Aim: Discuss the second and third act of *Macbeth*

Lesson objectives: After this lesson, students can answer the following questions:

- What happens in the first act of *Macbeth*?
- Who are the most important characters in *Macbeth* (in act 1)?
- Where is the manga-style adaptation of *Macbeth* set?

Moreover, students learn to reflect critically and creatively on characters and plotlines. Furthermore, their analytical thinking is trained.

Duration: 45 minutes

Resources: Smartboard, Prezi, pen and paper, *Macbeth*-manga

Assumed prior knowledge: Students may have heard of *Macbeth* but do not know any details with regard to the plot, characters and setting. Students are familiar with the literary terms *plot*, *character* and *setting*. Students have been introduced to the genre of manga; students have been introduced to Shakespeare and his work.

Planning

Below is a list of the different parts, with the estimated time they take. This is followed by an overview in the form of a grid with a more detailed planning. Lastly, there is a more elaborate description of each part.

- | | |
|-------------------------------|-----------|
| 1. Opening: have a short quiz | 5 minutes |
| 2. Clarify and summarise | 5 minutes |

- | | |
|-----------------------|------------|
| 3. Predict | 5 minutes |
| 4. Explain act 1 | 10 minutes |
| 5. In-depth questions | 15 minutes |
| 6. End the lesson | 5 minutes |

Overview

Part	Time	Teacher Activity	Student Activity	Resources
1	5 minutes	- Display the quiz - Collect written homework	- Take the quiz	- Smartboard - Personal electronic devices
2	5 minutes	- Clarify briefly what happens in scenes 1.1, 1.2, and 1.3	- Watch and listen	- Prezi
3	5 minutes	- Divide students in pairs - Mention there is a small reward - Collect predictions	- Ass. A: In pairs, predict what is going to happen in the rest of act 1 and write predictions down	- Pen, paper
4	10 minutes	- Explain the rest of act 1	- Watch and listen - Ass. B: Take notes	- Smartboard - Prezi
5	15 minutes	- Present the in-depth questions - Divide the students up in groups - Assign a question to each group - Join a few group discussions	Ass. C: In groups, discuss answers to this question and take notes of discussion	- Pen, paper - Smartboard
6	5 minutes	- Announce the winner of the prediction-competition and give reward	- Receive reward	- Predictions from part 3 - Small reward
		- Discuss what students have learned - Summarise this in keywords somewhere the class can see - State homework	- Participate in class discussion	- Smartboard

Details

1. The opening proposed here focuses on recalling the material from the previous lesson and gaining insight in what the students did or did not understand about acts 1.1, 1.2, and 1.3. Both goals can be achieved by having students take a short quiz (see *materials*). The questions in this quiz test the general knowledge on Shakespeare and manga they were taught in the first lesson as well as their understanding of *Macbeth* so far. The quiz can be taken digitally or on paper. For the sake of the environment, the preferred method is digitally. To this end, there are many applications and websites online to be used. The suggested website is

www.socrative.com because it is user-friendly, has an attractive design, and allows the teacher to see the results.

2. The second part of the lesson is devoted to clarifying what happens in scenes 1.1 through 1.3. The information for this is provided under *materials*. The estimated time depends on the level of the class: if it is clear students have understood most, this part might last less than five minutes, whereas it might take longer if students indicate their understanding of *Macbeth* is lacking. Visual support is recommended, as students might have difficulty distinguishing the different characters.

3. The third component revolves around having students think creatively and critically about *Macbeth*, specifically the plotlines and characters. This is done by means of assignment A. Before students start working on the assignment, the teacher should mention there is a small reward for whoever suggests the predictions that most closely resemble the actual plot. Moreover, the teacher stresses that students should write down their names on the piece of paper they will hand in, so she can verify the winners. When students have finished assignment A, the teacher collects their predictions.

4. The fourth part is concerned with telling the students what happens in the rest of act 1; this information is provided under *materials*. It is recommended that the teacher uses some panels from the *Macbeth-manga* for this. Students do assignment B during this part. To stimulate students to perform this task well and with care, the teacher should make clear that they will not have access to a summary of act 1 for the assignment that follows.

5. The fifth part deals with analysis, and critical and creative thinking. The teacher presents three questions (see *material; assignment C*) to the students and divides the class in groups of four. To save time, the teacher assigns each group one of the three questions. Moreover, the teacher explains assignment D. Firstly, in this way, she will not have to do this at the end of class when students might not be as attentive anymore. Secondly, the teacher makes clear that the notes of the group discussion are required for assignment D *before* engaging in group discussion. Thirdly, the notes are a source of information students can consult when doing assignment D. The students then proceed to do assignment C. They can consult their notes from part 4.

6. The sixth component is the last part of this lesson. The teacher begins this part by announcing the winner of the prediction-contest and awarding them their prize. Next, she engages in a discussion with the class what they have learned and summarises this in keywords on the board (or somewhere else the entire class can see). Lastly, she tells the students what homework they are expected to do.

Material

Resources

Below, the instruments for each part of the lesson are listed. A *T* indicates the teacher should provide the instrument, an *S* indicates the students should have it.

Part	Resources	In teacher's or students' possession
1	Smartboard	Teacher
	Personal electronic devices (e.g. tablet, laptop, mobile phone)	Students
2	Prezi	Teacher
3	Pen and paper	Students
4	Smartboard	Teacher
	Prezi	Teacher
5.	Pen and paper	Students
	Smartboard	Teacher
6	Small reward (e.g. a bar of candy)	Teacher
	Predections from part 3	Teacher
	Smartboard	Teacher

Assignments

Quiz: Below are the questions of the quiz. The correct answers are bold.

The order in which the question are listed here is intended to create an overview of what knowledge the quiz tests. However, when having students take the quiz, it is recommended to mix the questions and use a random order.

1. Assumedly, Shakespeare was born in...

A Stratford-upon-Avon on the 26th of April

B Stratford-upon-Avon on the 23th of April

C London on the 23th of April

2. How did the "bad" acting companies come to disappear?

A Queen Elizabeth introduced a law that all acting companies needed to have a patron.

B The bad reputation of these companies caused people to stop hiring them to stage a play.

C The companies were too poor to pay the rent for the playhouses in which they could perform

3. Why are Shakespeare's "lost years" called "lost"?

A Because Shakespeare had amnesia in those periods and couldn't remember what had happened

B Because some plays written in those periods were lost as a result of a fire

C Because it is unknown where Shakespeare was and what he did in those periods

4. The different genres of Shakespeare's play are distinguished by three aspects. One of those aspects is the use or absence of humour in the play. The other two are:

A A happy versus a bad ending and setting in England versus abroad

B Fictional versus real characters and happy versus a bad ending

C Setting in England versus abroad fictional versus real characters

5. Manga was used in the Second World War for various purposes. Two of those purposes were lowering the Western soldiers' spirits, and increasing industrial production. On top of this, manga was used as...

- A a means of communication and a means of entertainment
- B a means of propaganda and a means of entertainment
- C a means of communication and a means of propaganda**

6. The main difference between kibyoshi and ukiyoe was that...

- A Kibyoshi contained humorous, satirical stories, whereas ukiyoe contained paintings**
- B Kibyoshi were made only by men, whereas ukiyoe were made only by women
- C Kibyoshi had coloured pictures, whereas ukiyoe had black-and-white pictures

7. Manga has a very specific art-style. What are some characteristics of this style?

- A Unrealistic drawings and reversed reading order**
- B Regular, rectangular frames and black-and-white
- C Characters with pointy chins and small eyes

Assignment A: Students work in pairs. They discuss what they think will happen in the rest of act 1. Each pair writes down their predictions in a maximum of three sentences.

Assignment B: Students take notes of the teacher's lecture.

Note: this assignment is preparation for assignment C.

Assignment C: Students work in groups of four. Each group is given one of the in-depth questions (see below) and discusses it. All students should take notes of the group discussion individually.

Note: this assignment is preparation for assignment D.

In-depth questions

1. How would you describe the relationship between Macbeth and Lady Macbeth?
2. What can you tell about the characters of Macbeth of Banquo based on their different reactions to the witches' prophecy?
3. How is Duncan portrayed (smart, brave, dumb, cowardly, etc.)?

Assignment D: Each student individually writes an answer to the given question of approximately 150 words, explains or defends it, and, if possible, uses examples from the Macbeth-manga. Student hand this in the next lesson, including the notes of assignment C.

Information

Scenes 1.1, 1.2, and 1.3

- 1.1: The witches visit the battlefield and predict their encounter with Macbeth.
- 1.2: A captain of the army reports to King Duncan Macbeth's and Banquo's heroic deeds on the battlefield: the pair managed to drive off the rebels. Then, Ross tells Duncan that the thane of Cawdor, who turned out to be a traitor as he

had joined forces with the army of Norway, has been defeated. Duncan decides the thane of Cawdor should be put to death and that his title and lands should be given to Macbeth.

- 1.3: Macbeth and Banquo meet the three witches. The witches make two prophecies: that Macbeth will be Thane of Cawdor and that he will be King. To Banquo, they say that he will be father of kings, although he will never be king himself. The witches then disappear into thin air. The two warriors then meet Ross, who tells Macbeth he is now Thane of Cawdor. The scene ends with the group departing the battlefield and Macbeth asking Banquo if they can speak in private later on.

Scenes 1.4, 1.5, 1.6, and 1.7

- 1.4: Macbeth and Banquo meet with Duncan, who thanks them heartily for their efforts in battle. Duncan proclaims Malcolm his heir to the throne. The King also makes plans to visit Macbeth's castle.
- 1.5: Lady Macbeth receives Macbeth's news of the witches' prophecy and Duncan's visit. When husband and wife meet, Lady Macbeth reminds her partner that his face should not betray his emotions and their plans.
- 1.6: Lady Macbeth welcomes Duncan into their home. Meanwhile, Macbeth is plagued by doubts about the conspired assassination of Duncan. In the end, he decides the conspiracy is off and tells Lady Macbeth not to go through with the plan. Lady Macbeth will have none of it, however, and she convinces Macbeth to proceed with the murder. She then informs him of her plan to drug the guards, leaving Duncan vulnerable.

Homework

To prepare for the next lesson, students should:

- read act 2 of the Macbeth-manga.
- study their notes of assignment B again. Students should prepare in such a way they are able to relate what happens in act 1 without having to consult their notes.
- do assignment D.

Lesson 3

The second and third act

Key words: Shakespeare, manga, act two, act three

Aim: Discuss the second and third act of *Macbeth*

Lesson objectives: After this lesson, students can answer the following questions:

- What happens in the second and third act of *Macbeth*?
- Who are the most important characters in *Macbeth*? Are these still the same as in act 1?

Moreover, students can reflect creatively and critically on *Macbeth* and they gain in-depth knowledge about *Macbeth* in terms of symbolism and motives.

Duration: 45 minutes

Resources: Smartboard, pen and paper, Macbeth-manga

Assumed prior knowledge: Students know what symbolism, motives, and themes are; students have been introduced to the genre of manga; students have been introduced to Shakespeare and his work; students have read and discussed the first act of *Macbeth* and are now familiar with the setting and the majority of the characters;

Planning

Below is a list of the different parts, with the estimated time they take. This is followed by an overview in the form of a grid with a more detailed planning. Lastly, there is an elaborate description of each part.

- | | |
|---|------------|
| 1. Opening: review the material from lesson 2 | 5 minutes |
| 2. Discuss act 2 | 10 minutes |
| 3. Predict | 5 minutes |
| 4. Explain act 3 | 5 minutes |
| 5. In-depth questions | 15 minutes |
| 6. End the lesson | 5 minutes |

Overview

Part	Time	Teacher activity	Student activity	Resources
1	5 minutes	- Engage the class - Discuss previous lesson	- Participate in class discussion	- Smartboard
2	5 minutes	- Divide students in groups of four - Present panels of events	- Ass. A: Describe each panel and put events in chronological order	- Panels from Macbeth-manga
	5 minutes	- Ask answers and provide feedback	- Provide answers	
3	5 minutes	- Walk around classroom - Collect homework	- Ass. B: Write predictions down	- Pen and paper
4	5 minutes	- Explain	- Watch and listen - Take notes	- Smartboard - Panels from Macbeth-manga
5	15 minutes	- Present in-depth questions - Walk around classroom	- Ass. C: Pick and discuss one question - Present ideas to class	- Smartboard
6	5 minutes	- Discuss progression of the story	- Participate in class discussion	

Details

1. The first part is the opening of the lesson. In this stage, the teacher, together with the students, looks back to what they have learned the previous lesson by asking what has happened in act 1. This is done in the form of a class discussion: the teacher does not provide students with the answers but asks questions that prompt the students to speak up and contribute to the discussion. The teacher should write down the answers somewhere everyone can see them (the Smartboard, for example). She then asks the students to put the events in chronological order, drawing a timeline to provide a clear overview.

For the key events students should name, see *materials*.

2. The second component focuses on remembering, understanding and re-creating the second act. This is done by means of assignment A. Through assignment A, students are forced to recall the events of the act 2 and find the connections between them. The teacher walks around the classroom, answering questions and providing feedback, both in the form of clues or hints: the students are never directly provided with the correct answer. After five minutes, the teacher asks group 1 to explain what the first event is and why (so students discuss the wh-questions), then asks group 2 to do the same for the second event, etc., until the entire act has been discussed.

3. The third part of the lesson revolves around predicting what will happen in the third act. Since students have recalled act 2 only a moment ago, they should have a clear grasp of the progression of the plot. However, instead of asking the students what they think will happen generally, the teacher asks them very specifically who they think will die in act 3, how their death will occur and how Macbeth will react to this. This is intended to increase tension and thereby keep students interested in the rest of the play. Students write their predictions down (assignment B).

The teacher can opt to make a competition out of the predictions, similar to lesson 2.

4. The fourth part revolves around informing students what happens in the third act (and refuting or proving their predictions about it by extension); this information can be found under *materials*. The teacher explains what happens in the third act, with panels of Macbeth-manga as visual support. Students are encouraged but not obliged to take notes.

5. The fifth component of the lesson deals with higher cognitive functions, such as analysing and creating. This is done through assignment C. During this assignment, the teacher walks around the classroom to listen in on group discussions and provide students, if necessary, with hints and clues to bring the discussion to a deeper level or steer it in the right direction. After ten minutes, one member (selected by the teacher) of each group presents the answers, ideas, interpretations, etc. to the group's chosen question.

6. The sixth part is the last part of this lesson. The teacher discusses the progression of the story: what has happened so far? She quickly summarises act 1 again and then opens a class discussion, in which students mention what happens in the second and third act. The teacher summarises this on the board, possibly improving the timeline from part 1. Lastly, she tells the students what homework they are expected to do.

Material

Resources

Part	Resources	In teacher's or students' possession
1	Smartboard	Teacher
2	Panels of the key events of act 2, taken from the Macbeth-manga	Teacher
	Smartboard	Teacher
3	Pen and paper	Students
4	Panels of the events of act 3, taken from the Macbeth-manga	Teacher
	Smartboard	Teacher
5	Smartboard	Teacher
6	Smartboard	Teacher

Assignments

Assignment A: Students are presented with pictures from the Macbeth-manga, each depicting one key scene of act 2. In groups of four, they have to describe each event by answering the questions of what, who, when, where, and how. Lastly, students put the events in the chronological order.

Assignment B: In pairs, students predict who will die, how their death will occur and how Macbeth will react to this (in act 3).

Assignment C: In groups of four, students pick one of the presented in-depth questions and discuss it. After fifteen minutes, the teacher chooses one member of the group who presents the group's answers, ideas, interpretations, etc., to the rest of the class.

In-depth questions

1. What does (the scene with) the dagger mean?
2. What does blood symbolise?
3. Why is Banquo's ghost only visible to Macbeth?
4. How has the role of Lady Macbeth in the conspiracy changed?

Information

Key events of act 1

- The witches appear on the battlefield
- Duncan decides the title and lands of the Thane of Cawdor should go to Macbeth
- Macbeth and Banquo hear the witches' prophecies
- Macbeth and Lady Macbeth plot Duncan's murder
- Duncan visits Macbeth's castle
- Lady Macbeth persuades Macbeth to proceed with the plan to kill Duncan

Key events of act 2

- Macbeth murders Duncan
- Macduff discovers Duncan's corpse and informs the others of the King's death
- Macbeth murders the chamber servants
- Malcolm and Donalbain flee

Pages from manga: 81, 88-89, 91, 95

Summary of act 3

Macbeth exits the castle dressed in the king's garments: a cape, shoulder pads, an armoured waistcoat, and two swords. Macbeth asks Banquo if he will join the supper held in Macbeth's honour tonight, to which Banquo replies he won't because he is leaving this afternoon. After Banquo has ridden off, accompanied by his son Fleance, Macbeth meets with two assassins and orders them to kill Banquo and his son.

Lady Macbeth finds her husband alone and Macbeth tells her they have only driven away the threat (of Banquo) for a while, not permanently. Lady Macbeth attempts to reassure him and asks him what he will do about Banquo. He replies it is best she does not know until it is done.

The assassins gather and they succeed in killing Banquo, although Fleance manages to escape. The assassins inform Macbeth of this, who thanks them and then sends them away. Macbeth then joins the lords at the banquet, held in honour of his coronation. It is no peaceful dinner, however: Banquo's ghost appears and Macbeth, being the only one who sees it, becomes distressed. Lady Macbeth, afraid someone might suspect their conspiracy, sends the lords away and then reprimands her husband for behaving in such a manner. Macbeth announces he will visit the witches tomorrow, then the couple goes to bed.

Pages from manga: 98, 104, 106, 109, 113

Homework

To prepare for the next lesson, students should:

- read act 4.
- read act 5.
- make a summary of both acts (250-350 words in total) and send this to the teacher before the next lesson.

Lesson 4

The fourth and fifth act

Key words: Shakespeare, manga, act four, act five

Aim: Discuss the fourth and fifth act; discuss *Macbeth* in its entirety

Lesson objectives: After this lesson, students can answer the following questions:

- What happens in the fourth and fifth act?
 - How does the story end?
 - Who is crowned king at the end?
- Who dies in the fourth and fifth act?

Moreover, students can describe motives and themes and give examples of symbolism in *Macbeth*, for which they can provide an explanation. They have a clear grasp of who the most important characters in *Macbeth* are. They understand and can explain why *Macbeth* belongs to the genre of tragedy. They can reflect creatively and critically on *Macbeth*.

Duration: 45 minutes.

Resources: Smartboard, pen, pencil and paper, hand-outs

Assumed prior knowledge: Students know what symbolism, motives, and themes are; students have been introduced to the genre of manga; students have been introduced to Shakespeare and his work; students have read and discussed the first, second and third act of *Macbeth* and are now familiar with the setting and the majority of the characters.

Planning

Below is a list of the different parts of the lesson, with the estimated time they take. This is followed by an overview in the form of a grid with a more detailed planning. Lastly, there is an elaborate description of each part.

- | | |
|------------------------|------------|
| 1. Opening | 5 minutes |
| 2. Discuss act 4 | 5 minutes |
| 3. Discuss act 5 | 10 minutes |
| 4. Discuss entire play | 20 minutes |
| 5. End lesson | 5 minutes |

Overview

Part	Time	Teacher activity	Student activity	Resources
1	5 minutes	- Engage the class - Discuss previous lesson	- Participate in class discussion	- Smartboard
2	5 minutes	- Explain assignment A	- Ass. A: Draw a comic of four panels	- Pen, pencil, paper
3	10 minutes	- Explain assignment B - Give students hand-out for assignment B	- Ass. B: Fill in the grid	- Pen - Hand-out
4	20 minutes	- Explain assignment C - Explain assignment D - Divide students in pairs	- Do assignment C: answer question - In pairs, discuss answers <i>Optional: start on assignment D</i>	- Smartboard - Pen and paper

5	5 minutes	- Review <i>Macbeth</i>	- Participate in class discussion	- Smartboard
---	-----------	-------------------------	-----------------------------------	--------------

Details

1. The first part is the opening of the lesson. In this stage, the teacher, together with the students, looks back to what they have learned the previous lesson by asking what has happened in act 2 and 3. This is done in the form of a class discussion: the teacher does not provide students with the answers but asks questions that prompt the students to speak up and contribute to the discussion. The teacher should write down the answers somewhere everyone can see them (the Smartboard, for example). She then asks the students to put the events in chronological order, drawing a timeline to provide a clear overview.

For the key events students should name, see *material*.

2. The second part deals with act 4 from *Macbeth*. This is done by means of assignment A, in which students re-create the fourth act in the form of a comic. Since they have already read act 4 at home and have already sent in a summary of it (and act 5), they are not provided with any clues from the teacher apart from the hint that their comic should contain four panels (meaning there are four key events; see *material*).

3. The third component of the lesson focuses on act 5. This is achieved through assignment B: students are shown a character, followed by a picture of an object or action, and then have to explain what the relationship between these two is. The teacher should mention the combinations (of character and picture) are not in any particular order: after the students have explained the relationships, they put the events these relationships describe in chronological order. See *material* for the combinations and the key to this assignment.

4. The one-but-last part is concerned with looking back to and reviewing the entire play of *Macbeth*. This is done through two assignments: C and D, of which C should be executed in the lesson in any case. Assignment C examines students' interpretations of *Macbeth* by asking three questions: one about the theme, one about motives, and one about characters (see *material*). The teacher displays these questions on the Smartboard. It is important students answer these questions carefully, as they will need the answers for the final assignment (assignment D). Moreover, students will have to hand in the answers together with the final assignment. After students have finished assignment C, they form pairs and discuss and explain their answers to each other.

The final assignment deals with *Macbeth* in its entirety and focuses on students' ability to reflect on the play creatively and critically. As this assignment is relatively big when compared to the previous assignments in this entire lesson plan, it should be duly noted that assignment D is a take-home project: students are not expected to finish it this lesson. Before the lesson ends, the teacher should ensure that students have formed pairs, that she has explained the assignment clearly, and that students have understood these instructions well. Dependent on the level of the class, the teacher decides on the deadline of this assignment; for a class of average level of English, three weeks is recommended. Moreover, it is recommended to grade this assignment in some way, either as a stand-alone or as a means to

obtain bonus points for another test. The teacher should make it very clear that students are assessed on use of English (vocabulary, grammar, complex sentences, etc.) and creativity and critical thinking, as well as the overall performance of this assignment (lay-out, neatness, handed in on time, etc.).

5. The last part of the lesson briefly reviews the entire play. The teacher engages the students by asking several of them what their opinion about Macbeth is, now that they know how it ends: do they agree with the ending? Do they think the ending makes sense? What would they have changed about the plot? Finally, she reminds the students of the hand-in date of the final assignment.

Material

Resources

Part	Resources	In teacher's or students' possession
1	Smartboard	Teacher
2	Pen, pencil, paper	Students
3	Hand-out of assignment B, with the combinations of characters and pictures	Teacher
4	Smartboard	Teacher
	Pen, paper	Students
5	Smartboard	Teacher

Assignments

Assignment A: Individually, students draw a comic of act 4. They are only allowed to use four panels and are given the hint that there are four key events in act 4.

Assignment B: Individually, students explain (in writing) the relationship between a character from Macbeth and the given picture. Then they put the events these relationships describe in chronological order.


Note: see page 42 for the hand-out for this assignment. It is recommended to print it out in this format.








Assignment C: Individually, students answer the following questions according to their interpretation:

- What is the theme of Macbeth? Explain your answer.
- Which motives are present in Macbeth? Name at least four; for two, explain your answer.
- With which character do you identify the most? Explain your answer.
- Which character do you like least? Explain your answer.

Note: assignment C is preparation for assignment D.

In the grid below, there are seven combinations of characters and a picture. Explain in writing the relationship between these two, answering as many of the wh-questions as possible. Moreover, you should indicate in what order the events occur by numbering them.

Example: Macbeth and  . Macbeth sees a bloody dagger in act 2, scene 1, floating in the air. Macbeth wonders if it is a hallucination. In any case, the handle is directed towards his hand. He grabs the dagger, which becomes physically manifest at his touch, and sets out on his mission to kill the king.

Lady Macbeth	and		
Malcolm	and		
Lady Macbeth	and		
Macduff	and	 Hint: Caesere an section = keizersn ede	
Macbeth	and		
The army	and		
Lady Macbeth	and		

Assignment D: In pairs, students adapt one act of *Macbeth* **or** the entire play to another piece of writing. The options for the different pieces of writing are: a fairy tale, a screen play, a news article, a diary entry, and an interview. Regardless of type, students should write between 400 and 500 words in total. For each type of writing, students are given the following instructions:

- Fairy tale

There are some common elements in fairy tales that are characteristic of the genre.

Fairy tales...

- do **not** need to include fairies.
- use certain phrases, such as ‘Once upon a time’ and ‘They lived happily ever after’.
- are set in the past.
- include fantasy, supernatural or make-believe aspects.
- typically incorporate clearly defined good and clearly defined evil characters.
- involve magic elements.
- may include objects, people, or events in three or sevens.
- focus the plot on a problem or conflict that needs to be solved.
- often have happy endings
- usually teach a lesson.

For this assignment, turn one act or the entire play into a fairy tale of 400-500 words. Make the setting medieval Europe. The **theme** of *Macbeth* should be used as the lesson your fairy tale teaches. Begin your fairy tale with the words ‘Once upon a time, there was/were’ and should have a happy ending.

- Screen play

A screen play is a script written for a film, documentary or television series. It lists which character says what and in what order and often includes directions which state how a character should say something (for example, angrily) or what a character does in a scene (for example, get up from a chair, walk across the room).

For this assignment, write a screenplay of 400-500 words for one act (or, if you are up for a challenge, the entire play). Make the setting the modern-day world, so from the 1990s until now. You should name at least three actors/actresses you would want to cast for your production and explain which character you would have them play. Moreover, you should bring one of the four **motives** from the previous assignment forward.

- News article

A news article typically has a headline, a by-line, and a lead paragraph. The headline is the title of the article and should be short yet interesting, so it captures readers’ attention. The by-line indicates by whom the article was written. The lead paragraph is a very short summary of the article, answering the WH-questions (what, who, when, where, and how). The lead paragraph is followed by a bigger body of text which

reports on the event in more detail. Finally, a news article is often accompanied by visual material, i.e. a photograph, a still from a video, an infographic or a chart.

For this assignment, write a news article of 400-500 words about one act (or, if you are up for a challenge, the entire play). Make sure you include a headline, a by-line, a lead paragraph, a bigger body of text, and visual material. For visual material, you can use the manga as a source, although this is not obligatory. Finally, in some way, bring forward the **theme** you thought of in the article.

- **Diary entry**

People often use a diary to describe their day-to-day life and their emotions. Diaries are very private matters, as people write down their feelings and possibly secrets in it. Most people note the date of each diary entry and begin by addressing the diary ('Dear diary'). Diaries are always written from a first-person point of view.

For this assignment, choose two characters from *Macbeth* and write a diary entry for each, 400-500 words in total. Have the characters write about the same event: this could be an entire act, a specific scene or a particular event within a scene. The characters do not have to know each other (very well), for example Lady Macbeth and Fleance, or one of the witches and Duncan. Bring forward one of the four **motives** you mentioned in the preparation assignment.

- **Interview**

In an interview, one person or a group is asked questions by a reporter, a journalist, etc. An interview can be about a very specific topic but it can also be a means to get to know someone. The interviewer usually prepares questions beforehand. In print, an interview is formatted as questions (often in bold or italics or underlined) and the answers to those questions. It often has an introduction briefly explaining who the interviewee is (age, name, profession, hometown, etc.). Moreover, a printed interview is often accompanied by a picture of the interviewee (the one being interviewed).

For this assignment, imagine yourself as an interviewer. Your interviewee is one character from *Macbeth* (you can decide which). Think of some interesting questions you could ask him or her and then think of the answers your interviewee would give. Make sure to ask your interviewee some questions about at least one of the **motives** you mentioned in the preparation assignment. Furthermore, your questions could be about one particular act or scene or about the entire play.

Information

Key events of act 2

- Macbeth murders Duncan
- Macduff discovers Duncan's corpse and informs the others of the King's death
- Macbeth murders the chamber servants

- Malcolm and Donalbain flee

Key events of act 3

- Macbeth emerges from the castle dressed as king
- Macbeth meets with the assassins
- The assassins kills Banquo, but Fleance flees
- Banquo's ghost appears at the banquet
- Macbeth announces he will visit the witches tomorrow

Key events of act 4

- Macbeth visits the witches
- Lady Macduff and her son are killed
- Macduff visits Malcolm in exile
- Macduff receives news of his wife and son's deaths

Key events of act 5

- Lady Macbeth sleepwalks, compulsively washing her hands
- The army marching upon Macbeth covers itself in branches to hide from sight
- Lady Macbeth commits suicide
- The army attacks
- Macduff kills Macbeth
- Malcolm is crowned king

Homework

This is the last lesson of the lesson plan; therefore, there is no more homework to prepare for the following lesson. The only homework students need to do is finish assignment D and hand this in on the date of the deadline, chosen by the teacher (two weeks to finish the assignment is recommended).

Chapter 5: Teaching the lessons

Through contacts with her former English teacher (referred to as Ms C⁵), the author was given the opportunity to teach some of the lessons to a class of 5-VWO students. The school in question is St.Bonifatiuscollege in Utrecht, a HAVO/VWO school which the author herself attended. The class in question is remarkable in that the students take an exam for a Cambridge Certificate at the end of the year. Students were specifically selected for the Cambridge Class, for which there are only thirty places every year. This class, therefore, contained students who all have an above-average level of and interest in the English language and culture.

Ms C is the regular teacher of the class and has over twenty years of experience. The lessons were taught on the 19th of May 2016. Due to time constraints, the lesson plan had to be reduced to two lessons (of 50 minutes). There was a break of thirty minutes between the two lessons. Moreover, as Ms C did not want to add to students' work load, homework was not a possibility. Because of this, the lesson plan had to be adjusted slightly to fit the time available. The discussion below will elaborate on this.

Ms C did not leave the classroom during the lessons at any time. Instead, she sat in the back of the class and made notes of her observations, which were presented to the author afterwards.

Evaluation

Teacher feedback

One means of evaluating the lessons is the experienced teacher's feedback. Some feedback was given orally after the lessons, and some was provided in writing. The feedback in writing,

⁵ For the sake of anonymity, the teacher's real name is not given here.

however, focuses on the didactic capabilities of the author and not so much on the content of the lessons. Because of this, the written feedback has been omitted.

The oral feedback was very positive. For instance, during the break between the two lessons, Ms C said she could tell "the students like[d] it". She also mentioned that "it is going to be tough to inspire them tomorrow as much as you [the author] did today." Finally, she described the lessons as excellent.

Questionnaire

Another means of evaluating the lessons is a questionnaire that focuses on the students' experiences. The questions can be found in appendix A (in Dutch) and B 9 (in English). The actual questionnaire can be found in appendix C: this shows the order of the items and other information that were presented to participants.

Participants

The participants were 24 and 26 students attending St. Bonifatiuscollege. The number of participants depended on the moment of measurement, of which there were two. There were two students who joined the lessons at a later time. As a result, they did not fill in the first questionnaire but did participate in the lessons and thus completed the second questionnaire. All students were in the fifth year of pre-university education (5-VWO) in the Cambridge Class. For the post-test, there were 14 girls and 11 boys. The average age was 16.5, with a range of 15 to 18. All participants did 5-VWO for the first time and two of them indicated they had dyslexia. The majority had Dutch as their native language. One participant had German as his or her mother tongue. Three participants indicated having Spanish (two) and Arabic (one) as native languages. Participants were not randomly selected and volunteered to take part in this experiment: the lessons were not mandatory for them, so they attended voluntarily.

Materials

A questionnaire was constructed to ask students about their attitudes towards Shakespeare as well as their impression of the lessons revolving around *Macbeth* and manga. For attitudes towards Shakespeare, the questionnaire tested three constructs: knowledge and understanding, value, and pleasure (see appendix [X] for the particular questions). The questionnaire uses a Likert-scale, from 1 (strongly agree) to 5 (strongly disagree). The questionnaire was in Dutch, as English is not the students' native language.

Every construct had an equal amount of questions, which were split into negatively and positively formulated questions. This was done to ensure balance and reliability: when participants indicated they strongly agreed with the statement "I find Shakespeare interesting," they should strongly disagree with "I think Shakespeare is boring" as well. The exception is the construct that measured the effect of manga, which consisted of five questions: by accident, one question was removed.

Constructs were tested on their internal consistency (or: reliability) by means of a Cronbach's Alpha coefficient. A number above 0.70 is considered acceptable (UCLA; Voorbeeld Cronbach's Alpha). For all constructs Cronbach's Alpha was above this threshold: see table 1.

Construct	Number of questions	Cronbach's Alpha
Pleasure	8	0,791
Value	4	0,738
Knowledge and understanding	6	0,792
Effect manga	5	0,779

Table 1 The Cronbach's Alpha coefficient for each construct

The questionnaire was developed online by means of the website www.thesistools.com.

Procedure

Participants were asked to fill in questionnaires before and after the lessons. They completed the questionnaire on their mobile phones, while they were seated in the classroom. The author and Ms C were both present. In the pre-test before the lessons, only their attitude towards Shakespeare was tested, as the lessons had not yet been taught. In the post-test immediately after the lessons ended, participants completed the second questionnaire, in which their impressions of the lessons were also tested.

Analysis

A Wilcoxon Signed-Rank Test was used to investigate whether the intervention had a significant effect on the attitudes measured: pleasure, value, and knowledge and understanding. A Wilcoxon-test was used instead of a dependent t-test because the data were not normally distributed.

A Wilcoxon One-Sample Test was used to examine whether the participants had filled in a value significantly different from 3 (which indicates neither agreement nor disagreement). In other words, a Wilcoxon-test was used to research if participants believed manga had made a difference in teaching *Macbeth*. Again, a Wilcoxon-test was chosen instead of a one-sample t-test because the data were not normally distributed.

For both the pre- and the post-test, one participant had filled in a 1 (strongly agree) for every single item and had failed to provide any personal details. Presumably, this indicates the participant did not take the questionnaire seriously, which would distort the results. Because of this, this participant has been removed from any statistical analyses.

Results

A Wilcoxon Signed-Rank Test showed that a two-hour lesson about *Macbeth* using manga did not elicit a statistically different attitude towards Shakespeare in terms of pleasure ($Z = -0,107, p = 0,915$), value ($Z = -0,803, p = 0,422$) and knowledge and understanding ($Z = -$

1,270, $p = 0,204$). This signifies that the intervention has not significantly changed the participants' attitudes.

A Wilcoxon One Sample Test showed that participants' responses significantly differed from the hypothesised value 3 for four of the five statements: see table [x].

Statement	Means	P
Manga made reading <i>Macbeth</i> more interesting.	2.48	0.010
Manga made reading <i>Macbeth</i> more enjoyable.	2.36	0.002
Manga helped me understand <i>Macbeth</i> .	2.52	0.005
Manga did not add anything to the lessons about <i>Macbeth</i> .	3.32	0.124
Manga has not made a difference for me in learning about <i>Macbeth</i> .	3.48	0.019

Table 2 The means and results from the Wilcoxon One Sample Test

Participants agreed with the statements that described manga as making *Macbeth* more interesting ($p = 0.10$, $\alpha = 0.05$), more enjoyable ($p = 0.002$, $\alpha = 0.05$), and easier to understand ($p = 0.005$, $\alpha = 0.05$). Moreover, students significantly disagreed with the statement that manga did not make a difference in teaching *Macbeth* ($p = 0.019$, $\alpha = 0.05$). Only for the statement that manga did not add anything to teaching *Macbeth* did students not significantly agree or disagree ($p = 0.124$, $\alpha = 0.05$).

Discussion

The questionnaire measured students' attitudes towards Shakespeare in general in terms of pleasure, value, and knowledge and understanding. Although the Wilcoxon-test did not find a statistically significant change in participants' attitudes towards Shakespeare, there are several factors that might have influenced this finding. Next to general attitudes, the questionnaire measured students' beliefs about the influence of manga. This was done through five questions. For four of the questions, students significantly believed manga to have had a

positive influence on teaching *Macbeth*. It is important to emphasise that the items in the questionnaire that concern the manga measure the self-perceived effect of manga by students. In other words, the questionnaire measures to what extent students *think* the implementation of manga has made a difference in teaching *Macbeth*. It does not actually measure whether incorporating manga has improved students' attitude towards the play. Unfortunately, there was no time or room to do so in this thesis, but it could offer a starting point for further research.

For general attitudes towards Shakespeare, the results are not as expected: students were expected to view Shakespeare more positively after they had been taught with the help of manga. There are some factors that might account for the unexpected results. Firstly, the sample is relatively small: there are only 24 participants for the pre-test and 26 for the post-test. A significant effect might have been found if the sample had been larger. However, for this thesis, this was not feasible: the author was completely dependent on her connections, which were not able to provide a bigger sample.

Secondly, there is the matter of the teacher of the lessons. The author herself taught the lessons on *Macbeth*. Although Ms C praised her teaching ability, the researcher is not an experienced teacher. Students might have had a change in attitudes if Ms C, an experienced teacher, had given the lessons. Moreover, students were now taught by someone unknown to them, which possibly influenced the results. Since Ms C and the students have a good relationship, Ms C teaching the lessons might have resulted in more positive findings.

Thirdly, the lessons were slightly adapted to suit the needs of the teacher who offered the author two hours to teach. The originally lesson plans contain four hours of teaching and include homework. For the lessons at the St. Bonifatiuscollege, the lessons had to be reduced to two hours, without any homework. As a result, the lessons taught are not completely representative of the lesson plan itself. Perhaps students' attitudes change when the entire

lesson plan is taught. Further research is needed to decide on this.

Finally, the questionnaire measured the general attitudes towards Shakespeare. Perhaps this formulation was too broad and too abstract: the lessons, after all, focused on one of Shakespeare's play and did not discuss his entire oeuvre. Possibly, students' attitudes about *Macbeth* in particular but not about Shakespeare in general were changed.

For believed influence of manga, the results were as expected: students expressed positive attitudes towards the use of manga in the classroom. This finding is confirmed by the author's own reflection. The author found the students attentive, cheerful, and enthusiastic. Their behavior suggests they enjoyed the lessons. Moreover, Ms C's feedback points in the same direction: her response expressed that the lessons had been received very positively. In conclusion, the results from the questionnaire, the author's reflection and the experienced teacher's feedback on the lessons are reason to believe that manga has had a positive influence on teaching *Macbeth*. The items of the questionnaire did not inquire about reasons for why students thought manga had a positive influence on teaching literature. Therefore, it is impossible, at this point, to indicate whether manga was viewed in such positive light because of its accessibility and its popularity, as this thesis posits.

This does, however, offer a starting point for further research: a qualitative study could be conducted to investigate why manga appeals to students. This could be achieved through in-depth interviews with secondary school students. The results could then be used for further development of lessons revolving around manga. Another possibility for further research is an experiment with two groups, in which one group would be taught *Macbeth* traditionally and the other group would receive lessons incorporating manga. Afterwards, the attitudes of both groups could be assessed. The hypothesis would be that the group that received manga lessons would show improvement for pleasure, value, and knowledge and understanding. A follow-up study on this would include a larger sample and would be longitudinal, looking at the long-

term effects of teaching with the help of manga. Another proposal would be to increase the exposure to manga: in such an experiment, not only Shakespeare would be taught by means of manga, but other British literature would be included as well. This would indicate whether manga is broadly applicable. If results are promising, studies could even be extended to other subjects, such as Dutch, German or French.

Chapter 6: Summary and conclusion

This thesis looked into manga and its usability in the classroom. To do so, it determined what problems there are in the current literature teaching in the Netherlands with regard to the subject of English. Based on a literature review, the following problems were found: there is too much focus on canonical works, students show a lack of reading pleasure, and the material generally used is insufficiently accessible. The genre of manga was proposed as a possible solution. There were several reasons to do so. Firstly, manga is quite popular in the Western world. The genre's popularity could appeal to students who are familiar with the genre. For students who are not, the genre might be associated with being exotic and therefore more interesting, eliciting more interest in literature when manga is involved. Secondly, manga is much more accessible to students than literary texts. This is because of its focus on visuals instead of text and the quicker pace of the story.

At the moment, no manga are available to enrich the curriculum. There are not many manga that take a Western story as their starting point; the few that exist have not retained the essence of their source work. As result, these manga are not suited for teaching the source material. Some manga do not have an English translation of good quality, and others have not been translated to English at all. Finally, some manga adaptations of source material are not easily available (online).

However, there are publishers who have adapted English classics as a manga-style comic. The term manga-style comic here was used one such publisher is Self Made Hero, which is specialised in graphic novels. This publisher's adaptation of *Macbeth* was used in designing the lesson plan.

The lesson plan aimed for the upper grades of the pre-university level in secondary school. It consisted of four lessons in total and included a brief introduction to the genre of manga and the works and life of Shakespeare. The lessons focus on reading the manga-style

adaptation of *Macbeth* and discussing the play in-depth. Various assignments were developed for this.

A questionnaire was devised to measure students' attitudes towards Shakespeare and the use of manga in the classroom. Although no significant changes in attitudes towards Shakespeare were found, the results showed that manga and use thereof in the lessons about *Macbeth* was received very well. This finding was confirmed by the teacher's feedback and the students' response during class.

The results from putting the lesson plan into practice suggest that manga might be a valuable addition to the current curriculum and that it could be used to improve literary education in the Netherlands (with regard to the subject of English); however, further research is required to confirm this. For now, the first findings seem promising.

Appendix A

Vragenlijst

- Inhoudelijke vragen

Plezier

- Ik vind Shakespeare saai.
- Ik vind Shakespeare vervelend.
- Ik vind Shakespeare boeiend.
- Ik vind Shakespeare interessant.
- Shakespeare spreekt mij aan.
- Shakespeare laat me onverschillig.
- Ik zou graag over Shakespeare leren.
- Ik heb geen behoefte om over Shakespeare te leren.

Waarde

- Ik vind het belangrijk om over Shakespeare te leren.
- Ik hecht er veel waarde aan om over Shakespeare te leren.
- Ik zie het nut niet in van over Shakespeare leren.
- Ik ervaar het als zinloos om over Shakespeare te leren.

Kennis & begrip

- Ik weet veel over Shakespeare.
- Ik weet weinig over Shakespeare.
- Mijn kennis over Shakespeare is groot.
- Mijn kennis over Shakespeare is klein.

- Ik vind Shakespeare moeilijk.
- Ik vind Shakespeare ingewikkeld.
- Ik vind Shakespeare gemakkelijk.
- Ik vind Shakespeare eenvoudig.

- Persoonlijke vragen
 - Ik ben man/vrouw.
 - Mijn moedertaal is Nederlands/Engels/Duits/anders.
 - Ik ben 16/17/18/19.
 - Ik ben dyslectisch, ja/nee.
 - Ik doe 5-VWO voor de eerste/tweede keer.
 - In mijn vrije tijd lees ik zeer regelmatig/regelmatig/soms/af en toe/zeer af en toe (of: zeer veel...zeer weinig)
 - Ik weet wat manga is, ja/nee
 - Ik ben bekend met Shakespeare en zijn toneelstukken (Likert-schaal)

Appendix B

Questionnaire

- Questions concerning content

Pleasure

- I think Shakespeare is boring.
- I think Shakespeare is annoying.
- I think Shakespeare is captivating.
- I think Shakespeare is interesting.
- Shakespeare appeals to me.
- I am indifferent towards Shakespeare.
- I would like to learn about Shakespeare.
- I don't feel the need to learn about Shakespeare.

Waarde

- I think it is important to learn about Shakespeare.
- I attach much value to learning about Shakespeare.
- I don't see the use in learning about Shakespeare.
- I think it is meaningless to learn about Shakespeare.

Kennis & begrip

- I know much about Shakespeare.
 - I know little about Shakespeare.
 - My knowledge of Shakespeare is large.
 - My knowledge of Shakespeare is small.

 - I find Shakespeare difficult.
 - I find Shakespeare complicated.
 - I find Shakespeare easy.
 - I find Shakespeare simple.
- Persoonlijke vragen
 - I am male/female.
 - My native language is Dutch/English/German/other.
 - I am 16/17/18/19 years old.
 - I have dyslexia, yes/no.
 - I am in the fifth grade of the pre-university level for the 1st/2nd time.
 - In my spare time, I read very regularly/regularly/sometimes/occasionally/
very occasionally
 - I know what manga is, Likert-scale.
 - I am familiar with Shakespeare and his plays, Likert-scale.

Appendix C

De volgende stellingen gaan over de toneelstukken van Shakespeare en jouw algemene indruk hiervan: dit betreft zowel inhoud (verhaal, personages, setting, etc.) als taalgebruik (Engels, rijm, etc.).			
Construct Plezier			
1	Ik vind Shakespeare saai.	4	
2	Ik vind Shakespeare boeiend.	12	
3	Ik vind Shakespeare vervelend.	10	
4	Ik vind Shakespeare interessant.	7	
5	Shakespeare spreekt mij aan.	1	
6	Shakespeare laat me onverschillig.	15	
7	Ik zou graag over Shakespeare leren.	5	
8	Ik heb geen behoefte om over Shakespeare te leren.	18	
Construct Waarde			
9	Ik vind het belangrijk om over Shakespeare te leren.	8	
10	Ik zie het nut niet in van over Shakespeare leren.	2	
11	Ik hecht er veel waarde aan om over Shakespeare te leren.	16	
12	Ik ervaar het als zinloos om over Shakespeare te leren.	13	
Construct Kennis & begrip			
13	Ik weet veel over Shakespeare	3	
14	Ik weet weinig over Shakespeare.	11	
15	Ik vind Shakespeare moeilijk.	6	
16	Ik vind Shakespeare ingewikkeld.	14	
17	Ik vind Shakespeare gemakkelijk.	17	
18	Ik vind Shakespeare eenvoudig.	9	
Persoonlijke vragen			
19	Ik ben man/vrouw.	24	
20	Mijn moedertaal is Nederlands/Engels/Duits/anders.	25	
21	Ik ben 16/17/18/19.	26	
22	Ik ben dyslectisch, ja/nee.	27	
23	Ik doe 5-VWO voor de eerste/tweede keer.	28	
De volgende stelling gaat over het lezen van boeken (fictie en non-fictie), dus niet over kranten/tijdschriften/etc.			
24	In mijn vrije tijd voor mijn plezier lees ik elke dag/bijna elke dag/een keer per week/een keer per twee weken/een keer per maand/een keer per jaar.	29	
De volgende stelling gaat over het lezen van kranten/tijdschriften/etc., dus niet over boeken (fictie en non-fictie).			
25	In mijn vrije tijd voor mijn plezier lees ik elke dag/bijna elke dag/een keer per week/een keer per twee weken/een keer per maand/een keer per jaar.	30	
Geef aan wat het beste op jou van toepassing is.			
26	- Ik heb nog nooit van manga gehoord. - Ik heb wel eens van manga gehoord. - Ik heb wel eens manga gelezen. - Ik lees (veel) manga in mijn vrije tijd voor mijn plezier.	31	
27	- Ik heb nog nooit van Shakespeare en zijn toneelstukken gehoord. - Ik heb wel eens van Shakespeare en zijn toneelstukken gehoord.	32	

	- Ik heb wel eens een toneelstuk van Shakespeare gelezen. - Ik lees (veel) toneelstukken van Shakespeare in mijn vrije tijd.		
Meetmoment na de les:			
28	Manga heeft mij geholpen om <i>Macbeth</i> te begrijpen.	21	
29	Manga maakte het lezen van <i>Macbeth</i> leuker.	23	
30	Manga maakte het lezen van <i>Macbeth</i> interessanter	19	
31	Manga voegde niets toe aan de lessen over <i>Macbeth</i> .	22	
32	Manga heeft voor mij geen verschil gemaakt bij het leren over <i>Macbeth</i> .	20	

Works Cited

- Appignanesi, Richard, and Robert Deas. *Macbeth*. London: Self Made Hero, 2015. Print.
- Cohn, Neil. "Japanese visual language: The structure of manga." *Manga: An anthology of global and cultural perspectives* (2010): 187-203. Web. 9 June 2016.
- De Moor, Wam. "Leerlingen, literatuur en literatuuronderwijs." *Spiegel der letteren* 34.3-4 (1992): 305-32. Web. 12 Nov. 2015.
- Dirksen, Joop. "Leerlingen, literatuur en literatuuronderwijs." *Taalunieversum*. 4 July 2013. Web. 13 Nov. 2015.
- Dudley, Joanna. "Manga as Cross-cultural Literature: The Effects of Translation on Cultural Perceptions." Diss. Haverford College, 2012. Web. 10 Nov. 2015.
- European Commission. Dept. of Communication. "Special Eurobarometer 386: Europeans and Their Languages." *European Commission*. European Comm. Dept. of Communication, 2012. Web. 5 June 2016.
- Eurydice. Education, Audiovisual and Culture Executive Agency. "Key Data on Teaching Languages at School in Europe." *European Commission*, 2012. Web. 5 June 2016.
- Fasoglio, Daniela, and Dick Meijer. 2007. Enschede: Stichting leerplanontwikkeling, 2007. *Handreiking schoolexamen moderne vreemde talen havo/vwo: Duits, Engels, Frans*. 2007. Web. 10 Dec. 2015.
- Ito, Kinko. "A History of Manga in the Context of Japanese Culture and Society." *The Journal of Popular Culture* 38.3 (2005): 456-475. Web. 18 Nov. 2015.
- Janssen, Jeroen. "Constructivisme en samenwerking." Utrecht University. 11 Oct. 2015. Lecture.

- Manapul, Francis, and Brian Buccellato. "The Flash." Comic strip. *DC Comics* Nov. 2012: Issue 0. Web. 7 June 2016.
- Masuchika, Glenn, and Gail Boldt. "Japanese Manga in Translation and American Graphic Novels: A Preliminary Examination of the Collections in 44 Academic Libraries." *The Journal of Academic Librarianship* 36.6 (2010): 511-517. Web. 9 June 2016.
- Mochizuki, Nana, and Noboru Yamaguchi. "The Familiar of Zero." Comic strip [manga]. N.p. 2006: Chapter 1. Web. 7 June 2016.
- Murakami, Satsuki, and Mio Bryce. "Manga as an Educational Medium." *The International Journal of the Humanities* 7.10 (2009): 47-55. Web. 18 Nov. 2015.
- Okamoto, Lynn. "Elfenlied." Comic strip [manga]. N.p. 2002: Chapter 11. Web. 7 June 2016.
- Pesce, Claudia. "7 Best Ways to End a Lesson." *Busy Teacher*. N.d. Web. 7 June 2016.
- Poitras, Gilles. "What is Manga?." *Knowledge Quest* 36.3 (2008): 49. Web. 11 Nov. 2015.
- Schulze, Patricia. "Common Elements of Fairy Tales." *ReadWriteThink*. NCTE. N.d. Web. 24 Mar. 2016.
- Schwartz, Adam, and Eliane Rubinstein-Ávila. "Understanding the manga hype: Uncovering the multimodality of comic-book literacies." *Journal of Adolescent & Adult Literacy* 50.1 (2006): 40-49. Web. 9 June 2016.
- Shakespeare, William. "Macbeth." *The Arden Shakespeare Complete Works*. Eds. Richard Proudfoot, Ann Thompson, and David Scott Kastan. Rev. ed. London: Bloomsbury Publishing Plc, 2002. 773-799. Print.
- Slott, Dann., et al. "The Amazing Spiderman." *Marvel* 2012: Issue 691. Web. 7 June 2016.

UCLA: Statistical Consulting Group. "SPSS FAQ: What does Cronbach's alpha mean?" *Idre:*

The Institute for Digital Research and Education. N.d. Web. 20 June 2016.

Van den Doel, Rias. "Teaching English in Europe and the Intercultural Context: Week 1."

Utrecht University. 26 Apr. 2016. Lecture.

"Voorbeeld Cronbach's Alpha." *SPSS Handboek*. N.d. Web. 20 June 2016.

"Wat is het ERK?" *Europees Referentiekader Talen*. N.d. Web. 6 June 2016.

Weijts, Christiaan. "Die boekenlijst is misdadig, fuck de canon." *NRC*. NRC, 14 Jan. 2016.

Web. 9 June 2016.

"What Makes a Fairy Tale a Fairy Tale? Learning about the Genre of Fairy Tales." *Ms*

Jacoby. N.d. Web. 24 Mar. 2016.

Witte, Theo. "Literaire ontwikkelingen in het studiehuis." *Cultuur + Educatie* 14 (2005): 68-

89. Web. 9 June 2016.

Woolfolk, Anita, Malcolm Hughes, and Vivienne Walkup. *Psychology in Education*. 2nd ed.

Edinburgh: Pearson Education Limited, 2013. Print.