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MANGAS AS A STRATEGIC RESOURCE IN ENGLISH LANGUAGE TEACHING

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ABSTRACT

The presents work is about the importance of the manga as strategic resource in English language teaching. This work is based on a qualitative and exploratory research approach. The research was carried out based on documents analyzed on the Google Docs and Scielo digital platforms, in Portuguese and English. The objective in this work is the use of manga in the classroom as a resource strategy, will be analyzes aspects such as the historicity, the characteristics, its relevance in society, the reason to study manga in school is to show the importance of Manga for education, and the use of manga as a didactic alternative in English language classes, stimulating reading and allowing interdisciplinary themes to be worked on, and we will see the importance of manga for motivation, memorization and how it would be interesting to approach transversal themes through its narratives.

Keywords: manga, education, classroom, history.

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1 INTRODUCTION

In all literate societies of our time, people declare themselves officially influenced, to a lesser or greater degree, by comic books. (LUYTEN,1995).

The use of manga as didactic material is of an interdisciplinary dimension, since the strategy of this resource as a proposal for teaching in the classroom, can guide the teacher to approach transversal themes contained in the PCNs, such as ethics, criticism, and citizenship reflection.

However, we know that the act of reading involves multiple cognitive processes, in an interactive activity between the reader and the text, in which the reader uses prior knowledge to build the meaning of the text (KLEIMAN, 2000).

It is important to know about the student's views and expectations on the subject, so we must know the opinion of the teenagers, and the first step to identify themselves is their attraction to the manga.

The 1996 date is an important milestone in the trajectory of acceptance of comic books as a pedagogical tool in Brazil (SANTOS; VERGUEIRO, 2012). That year, the Law of Guidelines and Bases of National Education (LDB) was enacted, which, in a way, proposed a pact between this media cultural product and formal education. The manga goes beyond success and curiosity, it also contains a vast and long history filled with cultural meanings.

"The content is not in the reader, nor the community, but in the text itself. Meaning is simply constructed through a process of extraction" (LEFFA, 1999, p. 18). Therefore, the use of texts in the classroom must be made to inform, provide knowledge, build meanings, provoke opinions, and not to identify a single sense, legitimated by the textbook or by the teacher, not allowing other considerations by the part of student-readers (CORACINI, 2010). "...we can work on texts that deal with aspects that are common to the daily lives of students". (CARVALHAES, 2013).

2 HISTORY

The history of manga began in the 12th century when there was an engraving, called emaki-mono, which was about ten meters long, in which it presented a narrative with the scroll unfolding. This print consists of one of the oldest visual stories in the world. However, the manga only gained strength in Japan at the end of the feudal era, in the middle of the 19th century, so its history came to be confused with Japan's history.

The first steps towards what would influence the creation of manga in the future occurred at the end of the feudal era through Oricom Shohatsu, which was a theater that toured several villages telling stories with puppets. How to pass from time in the 1920s, some publishers started making publications, but it was only in the 1940s that the high mass of publications and consumption expanded due to the fame of manga. During the second war, the manga went through yet another crisis and was only resumed in 1945.

“With the Marshall Plan as its propellant, since part of the funds of that plan were destined for Japanese books. The practice of reading manga increased considerably during this period since with the war few cultural attractions remained. It was at this time that what we can call “Japanese Walt Disney Japanese” appeared, Osamu Tezuka, creator of the most striking features of the manga: Big and expressive eyes.” (MANGÁ, 2020).

Over the years, manga has shown its strength of influence with one of the most important means of attraction for the general public. With great impact, many mangas were and still are adapted in the form of animes, presenting varied stories, expressive characters, and high resolution of episodes. Some manga had great influence, and left its mark as great inspirations for so many others, like "Dragon Ball, Yu Gi Oh, One Piece, and Naruto."

Anime and manga, which initially were local products in Japan, have become international consumer products, as the stories dealt with universal themes such as friendship, loyalty, perseverance, courage, and love. In this way, they ended up fitting into different countries of any ethnicity. (SANTONI, 2017). Before the death of Emperor Hirohito, he finally became known to the Japanese public through his manga-shaped biography. (LUYTEN,1995).

Manga had its roots in Japan until today the consumption of this product is a phenomenon of great social and economic importance for the country. As previously stated, the manga is not restricted to just young people and teenagers, but also university students, executives, even the elderly, and housewives. The manga is practically all over the place. "About 50% of the paper consumed across Japan is destined to manufacture what is currently one of the most popular forms of communication." (O mangá no Brasil, pag.19).

Manga's popularity has not always enjoyed high achievements, but it has also seen difficulties in reaching the level of relevance it is today. About this, according to the publication, The manga in Brazil states that:

Only at the end of the 19th century did the manga begin to take definitive form, not simply due to the ancient culture of the archipelago, but mainly due to the convergence of this culture with the new horizons brought by European ships and their crew, as the manga perhaps being the first example of expression for many years carried the country economic policy: "foreign knowledge, Japanese spirit."

3 THE CHARACTERISTICS OF MANGA

Manga has become a great worldwide success reaching all ages, especially teenagers in whom interest, admiration, and curiosity in this literary genre with such peculiar characteristics arouses. According to SEGREDO DOS MUNDOS (2020) "Manga is the name given to Japanese comic books. Although similar to western comics, the media has some very particular characteristics". For the SEGREDO DOS MUNDOS (2020), the word manga is found in two words, man = involuntary and ga = drawing/image, we conclude that manga means involuntary.

It is noticeable in many mangas that certain balloons or types of dialogs and texts come in a different font. In the manga, there are several visual marks to draw readers' attention and one of them is the variety of typographic fonts in the texts, Carvalhaes(2013).

Typographic fonts are typical fonts created by the Japanese, commonly used in shounen and shoujo. Depending on the author of the manga, sources can reach

20 or more in a children's work, as said (TSCHICHOLD, 1991) "The possibilities of its use and abuse are potent and innumerable".

In general, manga uses much more onomatopoeias and sound effects (on'yu). Therefore, the first feature easily noticeable of the onomatopoeias in the manga is that they mix with the scenes forming a symbiosis between the image and the sound that represents it, (LUYTEN, 2002). Luyten cites the following information about the onomatopoeia seen in comic books:

Onomatopoeias are part of the collection of metalinguistic elements, that is, the set of information that comic books use to represent or incite certain emotions, communicating without necessarily using dialogues to do so. In the case of onomatopoeias themselves as a resource, they are used with the basic purpose of graphically representing the sounds in the scenes for the reader, and may have a main narrative impact, or just a complementary one. (Luyten, 1995).

[..]The layout of the stories and the graphic features use techniques very similar to those of cinema, in terms of editing, cuts, shots, dramatic tension, and use of light. (S.M.MEIRELES, 2003). In *A History of Manga* we see the following information:

[...] While the main compositional element in cinema is the cut (or montage), in the manga this function is fulfilled by the comic or Koma. The syntax of the arrangement of comics is highly sophisticated, making uninterrupted viewing of the narrative [...]. In Japanese manga the theme presents itself through the character's words and actions, so that reader can experience the theme through a process of psychological identification with the protagonists. The success of this method is responsible for the extraordinary popularity of the manga genre. (*A History of Manga*, 1998).

As mangas move from the category, the hype gets smaller like in seines, which is brought more to life and simplistic, with well-developed backdrops against thematic backgrounds.

4 WHY WORK MANGA IN SCHOOL?

Regarding the material to be used in English classes for specific purposes, it is necessary to highlight the choice to work with materials that naturally make use of the language, that is, that exemplify real-world situations and not circumstances created to facilitate didactics. (RAMOS, 2009).

Why not work with manga in the classroom? This will not take the textbook out of the classroom, and of course, this is not my intention as has been said, the intention

is to have one more tool in the classroom. If, on the one hand, the reading of great classics has decreased and this is an inestimable loss, on the other hand, a reading that is not even made by us has begun to be used, for the most part, it comes from abroad. How about using this manga to tease the student readers, such as looking for what could be a fact that happened in history, that which was created by the author? If any manga reader is asked if that's a comic book, it's good to prepare for the fight, you should never make this comparison, but that doesn't make it not fit in the classification, if I may call it that, of the story in comics, manga is considered by many to be the greatest phenomenon of Japanese mass visual (Luyten,2005).

The word manga itself means not only a comic book but also a comic book, caricature, cartoon, and even cartoon. A huge mass culture phenomenon, manga is everywhere, from school to advertising, to the weekly magazine, even in the hands of seniors and executives. Like Hollywood cinema for Westerners, manga is a moral mirror that represents and guides Japanese daily life. The reading of the manga will always be done, from left to right from top to bottom, starting with what would be the end of a "normal" book, as we can see in the image below.

According to authors such as Sonia Bibe Luyten, in her book *Mangá* the power of Japanese comics, it can be noted that the consumption of manga by Westerners is much higher than the consumption of comics by the Japanese population, and the author also considers well-known comics and popular worldwide as is the case of Batman and Superman that are part of the popular culture of the 20th century. Perhaps one of the biggest reasons why Japanese comics outperform comics would be the traces made by the authors. In the manga, for example, we can notice that the characters' eyes are always large, the explanation (LUYTEN, 2019), for this is that, in this way, the character can demonstrate his feelings such as anger, sadness, joy, and so on, even in the way of narrating the story draws a lot of attention to the characters. According to Sonia Luyten (2019), the manga industry moves billions not only because of publications but also because of the number of by-products that are sold, such as, for example, bumper stickers and even the way Japanese people dress. It should be considered that, in the most manga, beauty stands out, the physical strength present in sports, discipline, among other things.

Currently, you can even have many books working on Japanese comic books, but the problem is that the vast majority are still in Japanese: "Furthermore, the vast

majority follow a more informative than an explanatory line on the cause-effect relationship of a phenomenon". (SANTOS,2012). This ends up creating a barrier to such matters even today. But since the 1950s, comic books have been receiving a little more attention, because "Comic books started to be included in mass communication research and established as the art of the 20th century". Another factor that leads to this problem of lack of research on this topic may be a language barrier or even the lack of knowledge of the subjects covered in the manga by Westerners.

An examination of the content and historical phases of Japanese comics can serve as a parameter to better understand the contrasting realities of Japan, which today has become a model of technological efficiency, business system, equitable income sharing, high safety, and low crime. All this combined with the ancient history of the people, the figure of the samurai, the grandeur of temples and castles, associated of robots and computers (SANTOS, 2012).

Before World War II, Japanese comics had already established themselves in popular taste, as, from the 1920s onwards, Japanese designers established their independence from Western productions and less and less in the Brazilian market. This is because, once allied to their tradition of illustration in the format of Western comics, the Japanese knew how to adapt, in other words, "Japanese" the content of the stories to the local taste (KLEIMAN,2012).

This boom can be seen in the number of manga publications, which in the 1980s reached 27% of the total publications of books and magazines, as can be seen in the following excerpt: "in the field of magazines and books, in 1980, it reached if the volume of 4.3 billion books and magazines produced, of which 27 percent of this total, that is, 1.6 billion, was destined to publications of comic books, the mangas". It can be noted that there are a large number of mangas that use the sport to show the technical, responsible, and disciplined side of the Japanese, and of course, as a large number of manga in this category emerged in the post-war period, they also served to take away that feeling of defeat.

One of the main reasons for this rebirth was the fact that the Japanese people, once defeated, wanted to erase as quickly as possible the traces of validity of other ideals. The post-war manga did not explore the theme of warfare, as it has done in other countries, for one reason only. Japan today is the only major nation in the world

to have a clause in its constitution waiving war forever and prohibiting the maintenance of air, naval, or ground combat forces.

In addition to those already mentioned, another factor that led to the great consumption of these comics was the low purchase price. Even today the price of manga revolves around the price of the subway ticket, while here in Brazil prices vary, they can reach cost from BRL 6.99 to BRL 16.90, save those that can be cheaper or more expensive than those mentioned. Much of the manga is “discarded” on subway benches, buses, squares... This is because of the low purchase price and the reduced space in the houses to store such objects.

The intention is not to replace the textbook, nor to create new teaching material, but to give the possibility of working in the classroom with that reality experienced by the student outside of school, as some show movies, others show music, why not reading of a manga that can very well be passed on as a complement to the materials already used by the teacher. The countless manga has a historical background and content that can be found in textbooks easily. Thus, we have in our hands another great tool to be explored in the classroom.

5 MANGA AS A TEACHING STRATEGY

It has been observed lately, in different public places, that many Brazilians have been consuming Japanese comic books (comics), the mangas translations of the originals edited in Japan, in a short time are already on newsstands in Brazil, [...] it turned out that the comics find a strong echo among Brazilians, being the most read genre among men and the seventh most listed by women. Specifically, among students up to the fourth grade, the comics are the third most mentioned item. (ESPÍRITO SANTO, 2012)

Even in the fictional manga, there is, on certain pages, an explanation by the editor or translator, to clarify possible doubts from readers regarding the content of the material read. Some of these explanations are already in the original, but others are only necessary for the translation, which is considerable in learning to read for students. Nowadays the student must live with different languages to produce their knowledge linked to the contents studied. (NEVES, 2012, pg. 16)

The multitude of topics covered, linguistic styles, and people who enjoy this reading led us to consider manga as an alternative material for teaching English, although it is little used in the classroom. But, then, how would manga be inserted into classrooms, and what would be its relevance to this teaching?

According to Goh (2012, apud ALMEIDA-BRAWERMAN-ALBINI, 2019), “emphasizes the importance of working on learning strategies in the classroom as a way to make up for what students do not yet know. Also considers that the use of strategies helps learners reach their potential and makes them users flexible and independent of the language, more reflective, and engaged in the teaching-learning process”.

Orozco-Gomes (2011), reflecting on the application of new informational technologies in educational processes, identifies the importance of the rationality of relevance in the application of the learning. Within this rationality, the main objective would not be in teaching, but in learning, learning understood here not only as a result of certain inputs but as a process carried out in specific situations that openly seek to stimulate it. (OROZCO-GOMES, 2011)

For this reason [...] the student will demonstrate more interest if a class related to real everyday situations as well as cultural expressions in this language. (SOUSA, 2013). Manga is very easy to connect with the voter through the narratives told, as it is a genre that covers various contexts of society, this would be a good cause to attract the attention of the student. The ease of reading and quick capture of information passed in a story helps and even encourages reading. (Catho Comunicação, 2020)

According to Santos (2001), quoted by Neves (2012, pg. 11) " the comic book is a transmitter of ideology and, therefore, affects the education of its readership. Reproducing cultural contexts and values, providing opportunities for children broaden their knowledge of the social world".

Manga influences the reader's imagination, because of its richness of details. The appropriation of this language can expand the educational process and favors the construction and consolidation of a lot of knowledge in which it is associated the image with the written text, easy to understand, articulating themes of the daily. (NEVES, 2012)

As comics are a very comprehensive means of mass communication (LUYTEN, 1985), [...] and due to the use of non-abstract and sequential images, their decoding

is facilitated (E.GUIMARÃES, 2006). The drawing favors the reading performance of any person. and in addition to drawing, his production involves colors, strokes, shapes that attract the public.

Comics are an artistic expression that uses drawing and painting to take the reader to follow their adventures, or rather, their narratives. Establishes a simple communication, used context, manages to build, a scientific dialogue through situations that contemplate their natural curiosity. (NEVES, 2012)

Figure 2: My Hero Academy Manga



Source: Google

Manga is ingrained in society, being part of the culture of contemporary society. Because of his good popular acceptance, can be a very useful classroom learning resource. (NEVES, 2012)

Through its iconicity, manga can offer to the reader elements that the literary text only describes or does not present, for example as we can see in the adaptation of the manga "My Hero Academy" (Figure 2) the emotions of the characters that accompany the emotions of speech, facial expressions, objects compared to human reality.

We can realize that all those elements that involve manga can emerge as a motivation strategy for students. Thus educators, [...] seek a more playful approach that can facilitate the construction of meaningful learning. (NEVES, 2012)

Since the time of Japanese immigration here in Brazil, the manga was already used as teaching material and as a means of communication for new information [...] (LUYTEN, 1991).

Currently, it is very common to publish textbooks, in practically all areas, which make extensive use of stories in comics to broadcast their content. In Brazil, mainly after the evaluation carried out by the Ministry of Education from mid-in the 1990s, many textbook authors began to diversify the language with regard to informative texts and activities presented as complementary to students, incorporating the language of comics in their productions. (RAMA. VERGUEIRO, 2012, pg. 14)

This didactic aspect of comic books has been observed for some time, and authors such as Calazans (2004) and Luyten (1984) propose several activities in the classroom. The comic book can be an instrument that contemplates these axes of learning, for the ease with which it transmits information in an attractive way, fun, and makes it easy to memorize. (NEVES, 2012)

With this resource as a form of strategy, some activities can be developed in the classroom, for example contextualizing an introduction of content. (NEVES, 2012). With the contextualization of a topic through manga, students could have the chance to create their own thinking about the topic.

Below we have the renowned anime "Attack on Titan", which has several of the most known and practical elements of anime, but still brings many different things within a narrative considered immersed in the eastern molds, because it deals with transversal themes such as peace in the world, human existence, friendship, and others. Subjects like these make it possible to apply certain proposals in the classroom so that students' curiosity about the subject is aroused along with a visual image in the resource.

Figure 3: Attack on Titan



Source: Google.

6 FINAL CONSIDERATIONS

When a teacher inserts a game, a manga, or uses any material other than the textbook, that teacher has the power to expand the vocabulary of that child, has the "strength" to develop the student's logical reasoning, and stimulating his student to develop his ability to associate. There need to be educators who know how to select what to work on, how to work with their students using yet another "didactic" material in the classroom. And maybe because of that, there aren't so many educators willing to include one more thing in their long life in the classroom, which is already made up of tests, correction of them, use of school material, dominate the classroom, prepare your class and be able to work on what was prepared for the class. Even with a considerable workload, I believe that one of our great duties as educators is to provide a search for knowledge that goes beyond the textbook, we have the power to make these students reach higher education, with an education that doesn't harm them and don't leave them to the point of giving up a degree because of an outdated education. Many enter university not knowing things they could have learned in elementary or high school. This work is not intended to create a new way of teaching, but to show that there is one more tool to contribute to the development of students and future professionals.

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