

SPECIAL FEATURE

Not Just for Kids, Not Just for Fun – Graphic Novel Update



Since the 'Grappling with Graphic Novels' article in *Fiction Focus Volume 19 (2) 2005*¹, graphic novels have become more commonplace in school libraries and have gained greater acceptance as useful classroom resources.

The sudden popularity of this format has seen a flood of new titles become available bringing with them associated concerns about selection criteria, age appropriateness of content, perceived literary or educational merit (or lack thereof) and perhaps most basic of all, what exactly constitutes a graphic novel? [See Defining Graphic Novel – below]

This article aims to provide information about resources that address some of these issues. When considering resources for inclusion in their library collection readers are urged to make use of the CMIS School Library Support: Selecting Materials webpages: www.det.wa.edu.au/education/cmis/librarysupport/selecting.htm

DEFINING GRAPHIC NOVEL

SCIS uses the following definition when cataloguing a resource as a graphic novel:

Graphic novels are narrative works of fiction or non-fiction in comic-strip/panel form which have a greater number of pages and a more substantial binding than comics. Graphic novels may be new works or collections of works previously published as comics.



¹ Available online: [www.det.wa.edu.au/education/cmis/eval/WffjW`i a #li V\]WUjcbg# jWjcb: cW g#UfhWYg`l ra](http://www.det.wa.edu.au/education/cmis/eval/WffjW`i a #li V]WUjcbg# jWjcb: cW g#UfhWYg`l ra)

Similarly, Neil Gaiman, renowned graphic novelist, in his address to the Children's Book Council Conference in Melbourne in May 2008, described the graphic novel as sequential art used to tell a story. He explained that comics are short, often only an episode of a story to be continued in following issues and the pages of comics are stapled, whereas graphic novels are longer and published in book format. Graphic novels may be a complete narrative or several episodes of a story in one volume. Gaiman stressed that the term 'graphic novel' should not be considered as a genre; rather it is a medium for telling a story and can be a memoir or non-fiction as well as fiction. Art Spiegelman, according to Gaiman, defines graphic novels simply as 'comics that need a bookmark'.

NON-FICTION GRAPHIC NOVELS

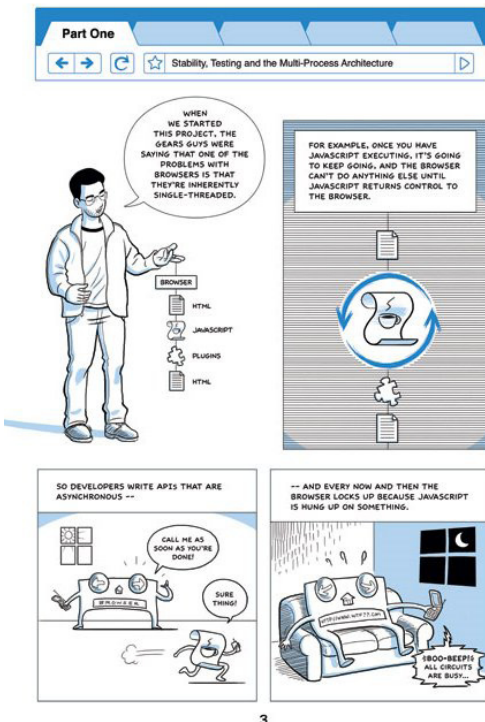
The following recent examples of the use of the graphic medium to instruct and communicate complex factual information demonstrate the changing acceptance of the graphic novel format and validate the place of graphic novels as an alternative means of presenting educational materials.

- **The Google Chrome Comic**

Early in 2008 Scott McCloud, author of *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels* created a comic book for Google explaining the inner workings of their new web browser, Chrome. Designed as a print comic with a limited print run being made available to bloggers and journalists to coincide with the release of the new browser, the comic has been released under a

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Creative Commons licence and is available online at www.google.com/googlebooks/chrome/index.html



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Words by the Google Chrome team, comics adaptation by Scott McCloud. This work is licensed under the Creative Commons Attribution-Noncommercial-No Derivative Works 2.5 License.

McCloud's thirty-eight page comic replaced the usual 'white-paper' produced to educate industry customers about new products.

In this article, 'Interview with Scott McCloud, artist behind Google Chrome comic' by Patrick Montero, September 8th 2008, McCloud discusses the process of creating the comic and how this is a big step forward in comics, saying:

'...the bottom line is have we demonstrated that comics can convey complex information successfully, that comics can bridge gaps that maybe prose would have had a harder time bridging? I think, so far, we did score that victory.'

Interview available online at: www.nydailynews.com/money/2008/09/07/2008-09-07_interview_with_scott_mccloud_artist_behi.html?page=0

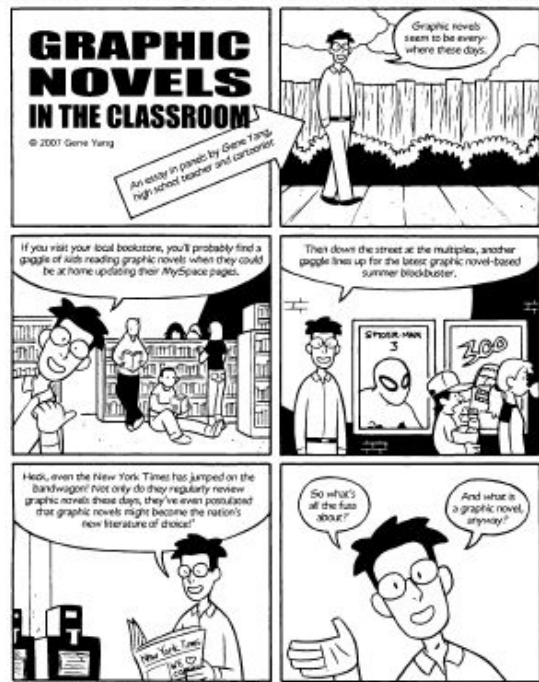


- **Graphic Novels in the Classroom** by Gene Yang in *Language Arts*; Jan 2008; 85, 3; *ProQuest Education Journals*

Gene Yang

Graphic Novels in the Classroom

In this article, in what is one of the first-ever journal articles in graphic novel format, educator and graphic novel author Gene Yang makes a case for using graphic novels in classrooms.



*Check out Chrome's first-ever article 'Not Funny', published July 9, 2007

This eight-page article was created by Gene Yang, author of *American Born Chinese*, the first graphic novel to win the American Library Association's Printz Award. It explores the case for including graphic novels in the classroom and is one of the first-ever journal articles in graphic novel format.

Included are bibliographic details for classroom-appropriate graphic novels, suggested resources to support teaching with graphic novels and a selection of useful websites.

The complete article is available for viewing online at:

www.ecu.edu/cs-lib/trc/upload/Gene_Yang_article.pdf



WEB-BASED RESOURCES

The increasing popularity of graphic novels, as both recreational and educational resources, has seen a corresponding proliferation of websites concerned with their use and promotion. A simple

Google search using the keyword search term 'graphic+novel' returned 7,310,000 hits (October 3rd 2008). Where do you start?

The following CMIS selected websites provide useful entry points for teachers and librarians who are beginning to explore graphic novels in an educational setting. For a longer more detailed list of online resources read the next section of this article: *Making the most of Delicious*.

- **Graphic Novels: Enticing Teenagers into the Library**

www.alia.org.au/~csnow/research/index.html



Clare Snowball is a librarian, most recently working in Young Peoples Services in public libraries in metropolitan Perth, Western Australia. This website, part of her PhD at Curtin University of Technology, investigates the use of graphic novels by teenagers and graphic novel collections in public libraries in Australia.

- **Internet Public Library: Teenspace: Procrastinator: Graphic Novels**

www.ipl.org/div/procrast/graphicnovels



This easy-to-navigate website includes extensive links to relevant websites and print resources for four major sections: History and Basics; Importance of Japanese Comics; In Schools and Libraries and Web Comics, Great Links & More Resources.

- **Literacy – Graphic Novels in the Curriculum**

www.ltscotland.org.uk/literacy/findresources/graphicnovels



This new literacy resource from Learning and Teaching (Scotland) has been developed to highlight how graphic novels can engage pupils and how they can be used throughout the curriculum.



- **the original no flying, no tights blog – graphic novel reviews**

www.noflyingnotights.com/index2.html



The original '*no flying, no tights*' website features an extensive annotated list of graphic novels organised by genre. Resources are also indexed by creator, title and publisher. The site includes core lists. The site is maintained by Robin E Brenner, Teen Librarian in Brookline, MA.

- **no flying, no tights – sidekicks – graphic novel reviews for kids**

www.noflyingnotights.com/sidekicks/index.html



This site, associated with the *no flying, no tights* website, 'is specifically devoted to presenting graphic novel reviews for younger readers and those who work with them, including librarians, teachers, and parents.'

- **No flying, no tights – the lair – graphic novel reviews**

www.noflyingnotights.com/lair/index.html



'This page, as a companion site to its inspiration *no flying no tights*, is here to help distinguish between those graphic novels and comics that walk the line between teenage appeal and more adult content. So, here you will find an array of titles, all of which will certainly appeal to adolescent readers but are in fact aimed more at an adult audience. Thus, a bit more explicitness, a bit more language, and so on.'

- **Comics in Education**

www.humblecomics.com/comicsedu



This site is the online version of the final project proposal for Gene Yang's Masters of Education degree at California State University at Hayward. (The project itself, *Factoring with Mr. Yang*, is linked in the lower right-hand corner of this page.) The educational potential of the comics medium has been largely ignored by the educational establishment. Comics in Education is Gene Yang's effort to rectify this oversight.

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MAKING THE MOST OF DELICIOUS

The short-lived nature and complex structure of many websites often means that resources disappear, move location or are buried deep within a website making them hard to locate. To improve access to specific web pages suited to classroom use CMIS has been exploring the social bookmarking service, Delicious (<http://delicious.com>) which allows users to tag, save, manage and share web pages from a centralised source. Key websites will continue to be catalogued and made available through the CMIS Resource Bank but links to very specific pages will be tagged in the CMIS_EVAL Delicious account.

A simple introduction to using Delicious is available online at TeacherTube (www.teachertube.com) – use the Search Box to locate the video ‘Social Bookmarking in Plain English’)

To access the CMIS Evaluation Delicious bookmarks for graphic novels:

- Go to the CMIS delicious homepage - http://delicious.com/CMIS_EVAL
- Click on either of the tags for ‘**graphic_novels**’ to narrow your results to show just those resources we have tagged with the words ‘graphic_novels’.



The screenshot shows the Delicious website interface. At the top, there's a navigation bar with 'Home', 'Bookmarks', 'People', and 'Tags'. The user is signed in as 'CMIS_EVAL'. Below the navigation, the user's profile 'CMIS_EVAL's Bookmarks' is displayed, showing 391 bookmarks. A list of bookmarks is shown, sorted alphabetically. The first bookmark is '17 Sensational, Free and Downloadable Graphic Novels' with 585 tags. Other bookmarks include '2008 CBCA Notable : Picture Books - Catalog Listing', '2008 CBCA Notable : Early Childhood - Catalog Listing', '2008 CBCA Notable : Older Readers - Catalog Listing', '2008 Fuel Your Mind Children's Book Week theme.pdf', and '21st Century Literacies: Tools for Reading the World'. On the right side, there's a 'Tags' section with 'Top 10 Tags' and 'All Tags'. The 'Top 10 Tags' list includes 'bookweek2008', 'graphic_novels', 'books authors', 'YearOfSanitation', 'EarlyChildhood', 'MiddleChildhood', 'minibeasts', and 'interactive animals'. The 'All Tags' list includes a wide variety of tags, with 'graphic_novels' circled in red.

These sites were tagged during September and October 2008 to provide links to resources supporting teachers, teacher librarians and library staff involved in the selection and integration of graphic novels in classroom programs and school library collections.

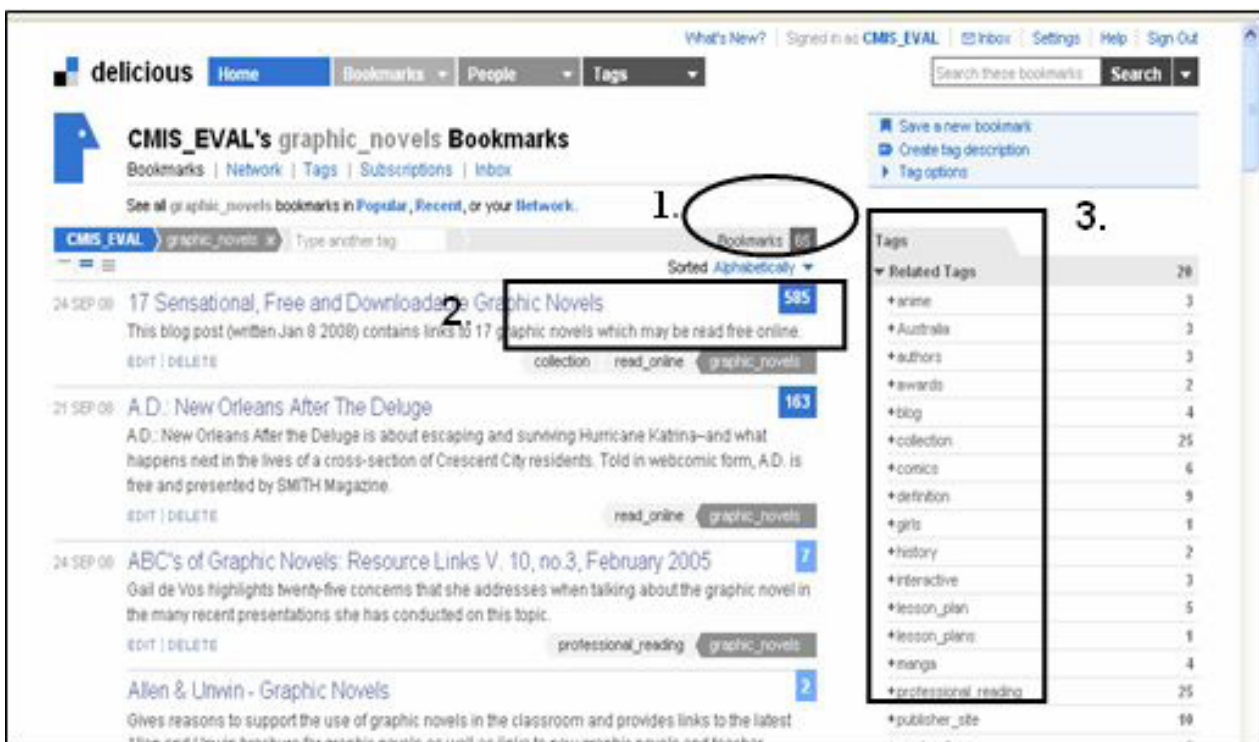
- The new page that loads should show:
 1. How many sites have been bookmarked
 2. The tags that have been used for each resource
 3. The related tags for all the resources which have been given the graphic_novel tag. [Clicking on the + sign next to the related tag will narrow your search. For example clicking on the + sign next to the related tag 'girls' will take you to the only site which has both these tags: Minx – Your Life. Your Books. How Novel.]
- Using this method you should be able to locate the CMIS tagged resources most relevant to your needs.
- Useful tag combinations are:
 - graphic_novels+collection. This will bring up a selection of websites which contain reviews, annotated lists and bibliographic details for young adult

graphic novels. Many of these lists are intended as public information and the reviewed resources may not be suitable for school library collections. Users are advised to personally review and evaluate all young adult graphic novel titles to ensure they conform to their library's selection policy.

- graphic_novels+read_online. This will bring up a selection of websites which allow users to read graphic novels online for free.
- graphic_novels+professional_reading. This will bring up a selection of websites ranging from brief introductions to graphic novel concepts through to more academic articles.

PREVIOUSLY REVIEWED PRINT RESOURCES

To locate reviews of resources for the CMIS Topic Graphic Novels go to the CMIS Resource Bank (<http://amlib.det.wa.edu.au>) and complete a CMIS Topic Search using 'graphic novels' as your search term. This is a smaller selection of resources than offered in the CMIS_EVAL Delicious tag list.

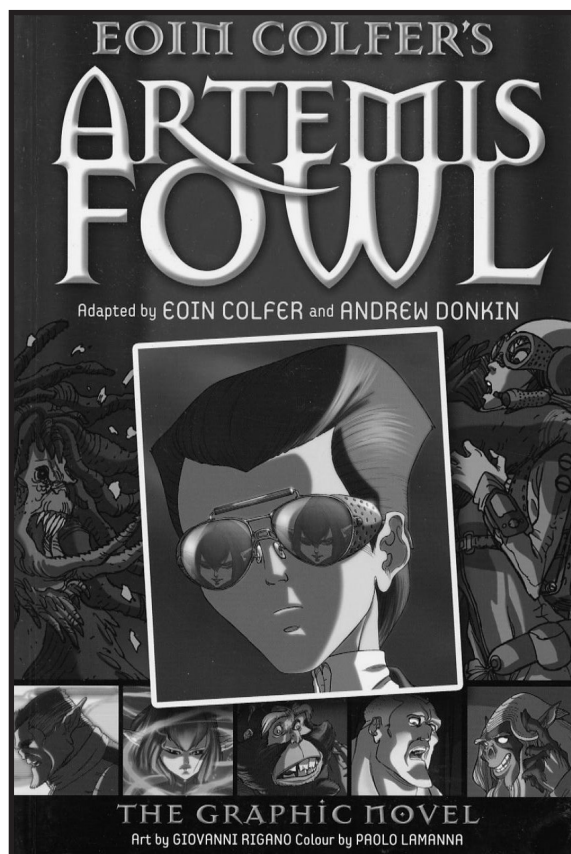


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GRAPHIC NOVELS: NEW REVIEWS

COLFER, Eoin and DONKIN, Andrew. Eoin Colfer's Artemis Fowl: the Graphic Novel. Art by Giovanni Rigano. London : Puffin, 2007. 110 p. ISBN 978 0 141 32296 4 pbk \$19.95
SCIS No: 1339713

Graphic Novel Fantasy Adventure Humour. Age 10+ In 2001 Eoin Colfer exploded his twelve-year-old criminal mastermind, *Artemis Fowl* onto the literary world. It was a phenomenal success with over seven million copies sold in the USA alone. He has now adapted his novel with Andrew Donkin, a well-established comic-book writer, to create a high quality, engaging graphic version.



After his father disappears, young Artemis Fowl kidnaps an elf in order to control a vast sum of fairy gold and recover the family's fortune. However, this proves more difficult than Artemis anticipates when he uncovers a world below ground filled with inhabitants who are not as kindly as folklore leads us to believe. Trolls, armed fairies with crack SWAT teams, paranoid centaurs and rogue creatures are daunting opponents.

Colfer and Donkin maintain the spirit of the original text and use the format of the graphic novel to great

effect. The illustrations by artists Giovanni Rigano and Paolo Lamanna are world class. A bonus is a short video on Colfer's website that shows the work involved in creating one of the detailed sketches, providing a fantastic immersion tool for students. Many readers of the original novel will be interested in comparing their interpretation of the characters with those depicted by Rigano and Lamanna.

This is an excellent adaptation and the new format adds value rather than detracts from the original work, mainly due to the high calibre of the visuals and the creative talents of the team employed to work in collaboration with Colfer. With this companion volume, the novel has become even more accessible to both younger readers and to older reluctant readers. Overall, *Eoin Colfer's Artemis Fowl: the Graphic Novel* is a worthwhile class text and a great addition to school libraries.

Donna Gardiner (WA)

Video Clip: Artemis Fowl: The Making of the Graphic Novel: www.eoincolfer.com/news/artemis/artemis-fowl-the-making-of-the-graphic-novel/34

GRANT, Alan. Robert Louis Stevenson's Kidnapped. Adapted text, Alan Grant ; illustrations, Cam Kennedy. Edinburgh : Barrington Stoke, 2007. 64 p. ISBN 978 1 84299 501 3 pbk \$22.95
SCIS No: 1325785

Graphic Novel Classic Adventure. Age 12+ I will reveal my age by saying that I first read many classics in this same comic-strip format, in the weekly English girls magazines of my childhood. The condensing of Stevenson's novel in this modern edition similarly leaves the reader of today with the bones of the story and a fair understanding of the central theme of loyalty — to family, nation and political causes.

After his father's death, David Balfour learns that he has an uncle with property. Visiting the gloomy, secretive Ebenezer Balfour, he discovers more about his family history and survives an attempt on his life. During a trip to Edinburgh, David accepts an invitation to board a strange ship — and finds himself kidnapped and sailing westwards. In the course of this unhappy voyage, the crew also takes on Alan Breck Stewart, a shipwrecked Jacobite. A brief but bloody battle with the crew follows as David stands beside Alan and fights. Their allegiance is

forged and through subsequent near-drowning, exile, flight from the King's troops and exposure of David's uncle's role in his kidnap, they shadow and support each other, revealing all-too-human weaknesses at times.

I read the full text online at www.gutenberg.org and Alan Grant has retained the pivotal points in his adaptation's simplified speech bubbles. After a fierce fight on board the ship when Breck has killed four men with his sword, while David covers him with pistols, he exclaims (in both versions) 'I love you like a brother!' The first person narration from the original is expressed in yellow text boxes above the framed strips while the characters' speech bubbles are in white, which helps the reader follow the narrative. The pictured characters are not distinctively different — both heroes are square-jawed, strapping men-of-action and the villains are stooped craven cowards. The violence is evident but, comic style, people die without the gory details revealed. An excellent map in sepia tones is a wonderful introduction to the book.

The story may stimulate young readers' interest in the Highland clearances, an early documented example of ethnic cleansing. The novel has an indefinite end, which is also appropriate to the format, but the lasting triumph of the book is its exploration of friendship through trial and tribulation. Long John Silver and Jekyll and Hyde are the better known characters created by Stevenson in our time, but both David and Alan linger in the mind long after reading. Recommended.

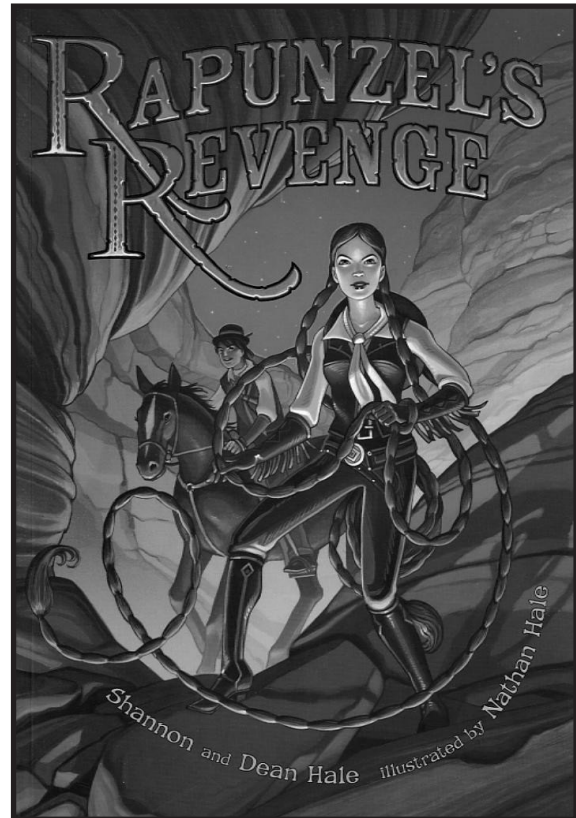
A cover note says that Edinburgh, UNESCO City of Literature, chose *Kidnapped* as their 'One Book — One Edinburgh' reading project. I wonder if, now that Melbourne is a new holder of this title, Stevenson's contemporary Fergus Hume's *Mystery of a Hansom Cab* will be appearing in this format.

Margaret Kett (WA)

HALE, Shannon and HALE, Dean. Rapunzel's Revenge. Illustrated by Nathan Hale. London : Bloomsbury, 2008. 144p. pbk \$22.95
ISBN 978 0 7475 8743 9
SCIS No: 1382634

Graphic Novel Retelling. Age 10+ *Rapunzel's Revenge* is a rollicking retelling of the classic fairytale but with a heroine whose spirited approach

to life sees her rescuing herself from the tower, teaming up with Jack (of Beanstalk fame), saving a kidnapped child, fighting off Heck Burnbottom's gang, defeating wild coyotes and a sea serpent and finally freeing the world from the grip of Mother Gothel, all with the help of her whip-cracking twenty-foot-long braids.



Witty dialogue combines with interesting contrasts between the text-based and visual presentations to produce a narrative that will appeal to both visual and verbal learners. For example, when Rapunzel frees herself from her tower-tree prison the text boxes describe how she:

'...managed to lasso the tree...swing gracefully from my prison...climb down the tree branches... and land triumphantly on the forest floor.'

while the illustrations, over a series of frames, show her anything-but-graceful descent from the tower and resulting encounter with a wild boar.

No proper fairytale can end without a touch of romance; the story is nicely completed with the rescue of Rapunzel's real mother, the defeat of the evil Mother Gothel and the country's resulting return to prosperity and, of course the magic kiss that Goldy the Goose (of golden-egg fame) was waiting for.

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Rapunzel's Revenge will appeal to both male and female readers as recreational reading. It would also be a useful resource to support units of work exploring stereotypes and fractured fairytales.

Jean Anning (CMIS)

Author's Website for Rapunzel's Revenge:
www.squeetus.com/stage/books_rap.html

Flight. Volume Five. Edited by Kazu Kibuishi.
New York : Random House, 2008. 363 p.
ISBN 978 0 345 50589 7 pbk \$49.99
SCIS No: 1385109



Graphic Novel Anthology. Age 11+ **Flight. Volume Five**, the fifth annual comic anthology edited by Kazu Kibuishi continues the format established in the earlier four volumes: no single theme or style connects the individual stories, a wide range of genres is included and the artistic presentation for each piece varies greatly reflecting the disparate genres featured in the collection.

Flight opens with Michael Gagné's piece, *The Broken Path*, resuming the adventures of the fox-like creature, which featured in **Flight. Volume Two**. This thirty-three page, wordless story is part

of a larger project for Gagné; his work-in-progress graphic novel **The Saga of Rex**. Details of this project, along with links to biographical information, an extensive gallery of Michael's work, his blog and comprehensive links to related resources are available at Gagné International: www.gagneint.com.

The second entry, *The Aqueduct*, demonstrates the juxtaposition of styles and genres that continues through the text. Tony Cliff's 'Tale of Adventure and Peril told in a series of illustrated plates' features 'Deliah Dirk, International Mistress of Swordsmanship' whose flying boat is downed by a flight of burning arrows. She and her companion, Selim, jump ship and find themselves stranded at the bottom of the aqueduct facing 'The Evil Army of Sulamein The Irascible'.

Simply by flicking through this anthology readers will appreciate the diversity of artistic styles featured in the twenty-one entries: from Sarah Mesinga's almost mono-chromatic *Changeling*, to the vibrantly colourful, comic-book images in Dave Roman's *The Chosen One* and the gently, evocative *Voyage*, which could be seen as a statement about environmental devastation or as an allegorical personal journey.

Brief information about each of the contributors is included at the end of the anthology. It is interesting to note that only one of the twenty-four entries does not include a link to a website or blog, demonstrating very clearly the strong connection that exists between the creators and consumers of this literary format and the online environment.

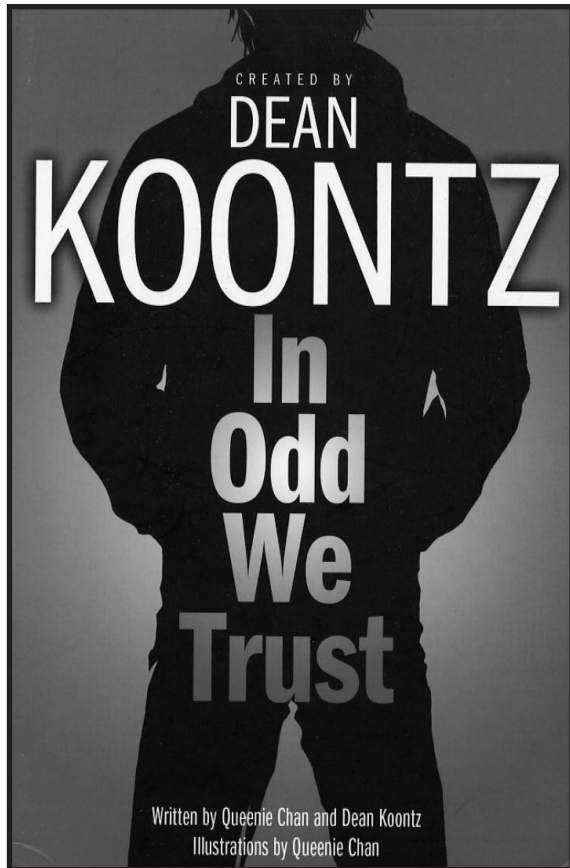
The eclectic content of this anthology makes it well suited to school library collections: there will be something here to appeal to everyone.

Jean Anning (CMIS)

Flight Website: www.flightcomics.com
Kazu Kibuishi's Website: www.boltcity.com
Interview with Kazu Kibuishi:
www.newsarama.com/comics/080703-Flightv5.html

KOONTZ, Dean. In Odd We Trust. Written by Queenie Chan and Dean Koontz ; illustrations by Queenie Chan. London : HarperCollins, 2008. 204 p.
ISBN 978 0 00 723696 1 pbk \$24.99
SCIS No: 1384302

Graphic Novel Crime Mystery/Suspense. Age 12+ *In Odd We Trust* is a prequel to Dean Koontz's *Odd Thomas* series. Readers who have enjoyed the adventures of Odd Thomas, a short-order cook who lives in the town of Pico Mundo, California will be aware that Odd's name is not the only odd thing about him: Odd has a secret — he can see the dead.



Details of the town of Pico Mundo, Odd's history, including his strange ability to see the dead, and the bare-bones beginning of the plot are cleverly revealed in the first pages of the novel. No dialogue is used; readers are able to piece together the plot outline using visual clues combined with text-box information to understand that Odd is being visited by seven-year-old Joey who has been murdered in a brutal home invasion. Odd, his pistol-packing girlfriend, Stormy and her friend Sherry, who just happens to be the housekeeper/nanny who discovered young Joey's body, are drawn into the police investigation.

In Odd We Trust has been co-written by Dean Koontz and Queenie Chan, a Manga writer and artist well known for her ability to engage readers with her distinctive visual story-telling style. The Artist's Sketchbook included at the end of the book contains Chan's preliminary sketches and comments

explaining the creative process used to arrive at a visual representation for each character.

It took me less than an hour to read *In Odd We Trust*. Intended for a younger audience than the *Odd Thomas* novels, it will appeal to reluctant readers, possibly serving as an introduction to manga style in graphic novels and to Queenie Chan's longer books including *The Dreaming* series, as well as being an entry point to Koontz's other works.

Jean Anning (CMIS)

Author's Website: www.deankoontz.com
Odd Thomas Website: <http://oddthomas.deankoontz.com>. Includes interviews, video trailers, podcasts and Teacher's Guide
Illustrator's Website: www.queeniechan.com

MAHER, David. Medusa 3000. Milton, Qld : Jacaranda, 2008. 88 p.
 ISBN 978 0 7314 0697 5 pbk \$19.95
SCIS No: 1365621

Graphic Novel Retelling Myth. Age 13+ An explosion of colour awaits inside the pages of *Medusa 3000*, a graphic novel, which will appeal particularly to teenage boys. Girls too, who like superheroes, action, villains and a good quest story will find *Medusa 3000* an entertaining read. At eighty-eight pages this book is also appealing to reluctant readers who prefer visual material. David Maher's art is superior with grotesque, startling, vivid and confronting characters. He says:

The story for my tale has grown out of my love for the mythical heroes of ancient Greece, science fiction and comic book superheroes ...In this graphic novel, though, I have been able to take the characters I created, give them my own words to tell their story, and pencil and ink their adventure.

The title relates to the Greek myth: anyone who looks upon the face of the Gorgon, Medusa, is turned to stone. Now, in a computer-generated virtual world there is a new Medusa — a cyberspace creature who infects her opponents with a deadly virus, causing them to be permanently deleted from the game — and from reality.

Readers will appreciate the informative pages at the back about creating graphics. Art teachers will be excited about the process of drawing — from

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the development of an initial idea to preliminary sketches to completed coloured images. For English teachers this book is a useful resource for a Myths and Legends unit.

Many hours of labour have gone into the creation of this stylised comic. As a display in the library the cover of **Medusa 3000** will instantly attract readers. This graphic novel with its digital fonts, captions, box-word balloons and dynamic drawings is most enjoyable.

Margaret Gibbs (QLD)

MODAN, Rutu. Exit Wounds. London : Jonathan Cape, 2007. 172 p.

ISBN 978 0 224 08166 5

hbk \$45.00

SCIS No: 1383001

Awards: *Eisner Award for Best New Graphic Novel in 2008*

Graphic Novel Family Realistic Romance. Age 16+ **Exit Wounds** will be a controversial inclusion for many school libraries. Set in modern-day Tel Aviv it tells the story of Koby Franco, a young man working as a taxi driver for his Aunt Ruthie and Uncle Aryeh. Koby is contacted by Numi, a girl who has been dating Koby's estranged father, Gabriel. Numi suspects that Gabriel has been killed in a suicide-bombing attack and asks for Koby's help in identifying the body. As the two piece together clues Koby discovers his father's complex life-story and explores his own relationships. The plot is complicated and the tension between the characters is palpable; all is not as straight-forward as it seems.

Some swearing, depictions of sex, nudity and violence, in the story and the pictures, make **Exit Wounds** a book for older, mature readers. Though used in context some schools may find this content inappropriate because of the impact of the visual medium.

Jean Anning (CMIS)

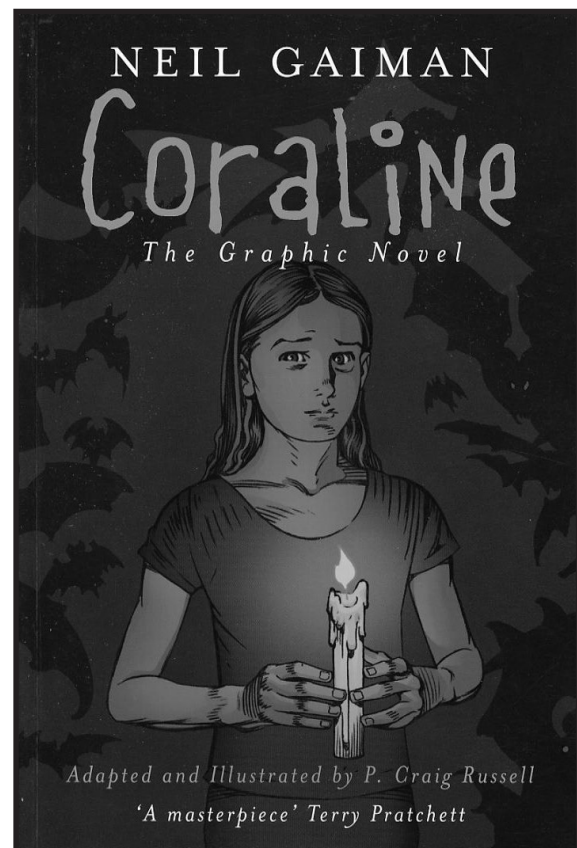
RUSSELL, P. Craig. Coraline. Based on the novel by Neil Gaiman ; adapted and illustrated by P. Craig Russell. London : Bloomsbury Children's, 2008. 186 p.

ISBN 978 0 7475 9406 2

pbk \$24.95

SCIS No: 1368849

Graphic Novel Horror. Age 11+ Neil Gaiman's original, dark and scary novel, **Coraline** is most suited to the graphic novel format. Coraline and her parents move house and Coraline discovers a door that, when unlocked, firstly opens to a brick wall but later leads into the other side of their dual share building. Her 'other' mother and father, with their macabre big black-button eyes, are waiting for her there. In contrast to her own busy but loving parents, they almost suffocate her with attention before incarcerating her real parents inside a snow dome.



The visual nature of this story is ideal for retelling using sequential, coloured panels. Suspense is suggested when Coraline first explores the flat. Four standard square frames slow the pace by showing detail on page 10, before our gaze is drawn to the 'big, carved, brown wooden door at the far corner of the dining room'. Students could be asked to describe the effect of this and the following page where a narrow panel shows a close shot of the dangling key. This forms parts of an almost filmic episode while the door is unlocked. A similar effect is created when Coraline goes through the doorway on pages 28 and 29.

Conversely, towards the end of the book where Coraline is escaping from her other mother and the

wraiths, a sense of chaos and speed is created by the diagonal lines of the door as Coraline runs back through it. This momentum continues in the close connection with the adjacent panel where Coraline bangs the door shut. The pacing is then slowed again by the five small panels showing detail at the bottom of the page.

After studying these techniques and also the sinister use of shadows and silhouettes, students could perhaps draw a sequence of panels themselves.

Joy Lawn (QLD)

Editor's Note: *Coraline* will appear on the cinema screen early in 2009; the support website at www.filminfocus.com/focusfeatures/film/coraline provides a range of interactive resources, which could be used as an alternative introduction to the text.

SMITH, Jeff. *Eyes of the Storm.* London : HarperCollins Children's, 2007. 189 p. (Bone ; 3) ISBN 978 0 00 724478 2 pbk \$14.99
SCIS No: 1357074

Graphic Novel Humour. Age 11+ *Eyes of the Storm* is the third graphic novel in the *Bone* series by the talented Jeff Smith. This must-purchase resource is beautifully produced. The captivating pictures are simply superb and will appeal to all age groups. Reluctant readers will find it easy to read.

The story continues the adventures of the Bone cousins — Fone, Phoney and Smiley and their troubles in a peaceful valley. It commences with Fone reciting the narrative from the novel *Moby Dick* to Thorn. Fone is falling in love but he's discovering this is not without pain. Through Phone and Thorn's linked dreams they discover the truth about Thorn's past. Grandma has kept secrets from Thorn to protect her but realises it's time to tell the truth. Danger is just around the corner and they must make a move as Thorn's life is at risk. Phoney makes a bet on the Barrelhaven Inn and there are unpleasant consequences if he loses.

This sequel includes all the old characters — Kingdok and the Hairy Men. Dreams and discussions about poetry are featured throughout the book.



With its humour, suspense, danger and lovable characters *Eyes of the Storm* is a fantastic read.

Val Mancini (WA)

Author Blog: www.boneville.com

OTHER TITLES AVAILABLE:

ABADZIS, Nick. *Laika.* New York : Roaring Brook Press, 2007. 205 p. ISBN 978 1 59643 101 0 pbk \$35.95
SCIS No: 1364474

Graphic Novel Historical Animal. Age 12+ Although the plot of *Laika* centres around the events leading to the launch of the Russian satellite, Sputnik II, in October 1957 the story encompasses much larger themes. Nick Abadis combines factual information with personal narrative to create an unforgettable account of this pivotal moment in modern history. Recommended.

Interview with Nick Abadzis: <http://forum.newsarama.com/showthread.php?t=129972>

CASTELLUCCI, Cecil and RUGG, Jim. *Janes in Love.* New York : Minx, 2008. 147 p. ISBN 978 1 4012 1387 9 pbk \$21.45
SCIS No: 1386837

Graphic Novel Romance Family. Age 13+ This sequel to *The Plain Janes*, the debut volume of the Minx graphic novel imprint continues the story of the Janes, a group of high school girls, each named Jane. The girls are members of P.L.A.I.N. (People Loving Art In Neighborhoods), a group seeking to beautify their small town through public art projects.

Though far-removed from the reality of the lives of most of its intended audience, *Janes in Love* will provide an opportunity to discuss issues related to art and creativity, friendship, self-identity and rebellion.

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