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## **Different, Versatile, Layered: Canadian Graphic Novels Have Evolved Into a Staple for Young Readers**

**Beverley Brenna, Jing Jin, Shaune Koshinsky & Jeff Burton**

**\*\*introduction from article provided below**

The graphic novel is currently evolving into a solid resource for Canadian children, based on a number of attributes. It has the potential to demonstrate multiple genres. It can support the teaching and learning of multiple comprehension strategies. It can delight readers with multimodal messages. Initially considered a book for struggling or reluctant readers, and pigeonholed as a resource for those learning English as an additional language or a resource to support male readers, the graphic novel has the potential to be a staple in the reading diets of many of our nation's young people.

The evolution of graphic novels in terms of popularity should not come as a surprise. Anime and manga have been part of the North American and European markets since the 1980s, and sales continue to rise. Their influence has resulted in a number of variations which can all be grouped under the heading of *sequential art narratives*, a term coined by James Bucky Carter. Graphic novels can be found in homes and online contexts as well as schools in addition to areas of bookstores and public libraries that are commonly clearly delineated. Youth have embraced graphic novels as more than a temporary fascination, deriving both information and enjoyment from their pages. Contemporary content, including increased attention to First Nations, Metis

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and Inuit characters, is now available (e.g., Drew Hayden Taylor's *The Night Wanderer: A Graphic Novel*; David Robertson's *Seven Generations: A Plains Cree Saga* series).