ArtsforLearning Online Curriculum

| Unit 2 **Graphic Story Adventures** | Part 1 Learning |

Unit 2: Lesson 3

Preview Graphic Stories, Instruct Graphic Story Elements

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LITERACY OBJECTIVE

By the end of this lesson students will be able to show their understanding of the story using graphic story elements.

LITERACY "I CAN" STATEMENTS

"I can show my understanding of the story using graphic story elements."

LESSON OVERVIEW

STEPS	PACING: 60 MINUTES
Step 1: Introduce Lesson 3 **Step 2:** Begin Graphic Story Instruction Using *Meanwhile*, by Jules Feiffer, and Instruct on Graphic Story Element-Panel **Step 3:** Instruct on Graphic Story Element-Point of View	**30 Minutes**
Step 4: Introduce Author's Choice & Guide Students to Use Panel and Point of View to Sketch the Dragon	**30**

Step 5: Close Lesson 3-Treasure Pile of Books	**Minutes**

STANDARDS ALIGNMENT

TARGETED CCSS

Reading: Literature
RL 3.1: Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.
RL 3.3: Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
RL 3.7: Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting)
RL 3.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 2–3 text complexity band independently and proficiently.
RL 4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
RL 4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).
RL 4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
RL 4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.
RL 5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
RL 5.7: Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
RL 5.10: By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.

SECONDARY CCSS

Reading: Literature
RL 3.9: Compare and contrast the themes, settings, and plots of stories written by the same author about the same or similar characters (e.g., in books from a series)
RL 4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.
RL 5.9: Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.

Speaking & Listening
SL 3.1b: Follow agreed-upon rules for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).
SL 3.1c: Ask questions to check understanding of information presented, stay on topic, and link their comments to the remarks of others.
SL 3.1d: Explain their own ideas and understanding in light of the discussion.
SL 3.2: Determine the main ideas and supporting details of a text read aloud or information presented

in diverse media and formats, including visually, quantitatively, and orally.

SL 3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

SL 3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification. SL 4.1b: Follow agreed-upon rules for discussions and carry out assigned roles.

SL 4.1c: Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.

SL 4.1d: Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.

SL 4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL 4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL 4.6: Differentiate between contexts that call for formal English (e.g., presenting ideas) and situations where informal discourse is appropriate (e.g., small-group discussion); use formal English when appropriate to task and situation.

SL 5.1b: Follow agreed-upon rules for discussions and carry out assigned roles.

SL 5.1c: Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

SL 5.1d: Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL 5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

SL 5.4: Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

SL 5.6: Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

TEACHING RESOURCES

TEXTS

-*Meanwhile* by Jules Fieffer

A4L STUDENT NOTEBOOKS

-Graphic Elements Point of View Examples
-Sketch the Dragon 2
-Panel Tracing Templates, pg 15 & 17

CLASSROOM CHARTS

Graphic Story Elements Chart

SAMPLES & TEMPLATES

Image Resources

ART MATERIALS

Pencils

LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

-Reflective thinking
-Creative problem-solving
-Critical and analytic thinking
-Collaboration Communication

DIFFERENTIATION OPTIONS

Differentiation Options will appear throughout the unit to suggest ways to scaffold or challenge student learning. Use the number of helping hands to select the level of differentiation that best supports student learning.

Highest level of scaffolding. Select this option if students are learning strategies for the first time, if the text is challenging for them, or if students require more guidance during activities. The Unit is written for the highest level of scaffolding.

Moderate scaffolding. Select this option if students require some support comprehending the text or navigating the activity.

Least amount of scaffolding/Extending the instruction. Select this option if students are ready to work more independently, move more quickly through the material, or are ready for additional challenge.

ELL SUPPORT: COMPREHENSIBLE INPUT

To help ELL connect with the graphic story elements, panel and point of view, display examples of graphic novels in students' native language and provide opportunities for students to practice their understanding of panel and point of view by identifying and sharing both elements with peers.

LM

LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with ⬇LM . Smaller leveraging moments also occur throughout the lessons.

STEP 1: INTRODUCE LESSON 3

Process: Give an overview of the lesson objectives. Preview and discuss graphic stories, instruct on the graphic story elements of panel and point of view and apply those elements to sketching the dragon.

☀ **Differentiation Options: Instructing On Graphic Story Elements**

☀☀☀ If students have little exposure to graphic stories, follow the Suggested Dialogue.

☀☀ If students have some familiarity with graphic stories, invite them to participate in the initial "reading" of Meanwhile and ask them to explain the use of panels and point of view.

☀ If students have experiences both reading and creating graphic stories, ask them to "teach" the class how to read graphic stories. This can be done as a class or in small groups.

Connecting Literacy & Art: Panels & Literacy Connection

Panels support both reading comprehension and the generative process of writing by framing the thinking process. When students make choices about the size, shape, and placement of panels, they are actively engaged in identifying and selecting the key elements needed to communicate their story.

Suggested Dialogue

Introduction To Graphic Story Elements

"Now that you have learned drawing techniques to help you sketch your visualizations, it is time to become graphic artists. Today we will learn how to read graphic stories and use graphic story elements to sketch our visualization of the dragon."

"By the end of today's lesson, you will be able to say, 'I can show my understanding of the story using graphic story elements.'"

STEP 2: BEGIN GRAPHIC STORY INSTRUCTION USING MEANWHILE, BY JULES FEIFFER, & INSTRUCT ON GRAPHIC STORY ELEMENT-PANEL

Process: Tell students that as the unit progresses they will become graphic artists by learning about the key elements graphic artists use when creating their stories. Provide students with a formal definition of graphic stories. Engage class in a discussion about graphic stories using the text Meanwhile. Then, use Meanwhile to instruct on graphic story elements of panel and point of view. Record the Graphic Story Elements on a chart to serve as a permanent resource during the unit. Continue reading Meanwhile to the class during read aloud time. Expose students to a variety of graphic stories to show the range of styles and techniques graphic artists use to tell their stories.

This unit instructs on the graphic story elements of panel size and shape, point of view, and text type.

- Panel--A box with a scene or a close-up image inside that shows what is happening in the story. There are many different sizes and shapes of panels.
- Point of View--How a graphic artist shows the reader what's inside the panel using bird's-eye view, landscape view, and close-up view.
- Text types--Handwritten or typed text used to tell the story along with the images in the panel. The four text types are voice bubble, thought bubble, embedded text, and narrative text.

Suggested Dialogue

Transition To Graphic Stories

"Now that you've learned some drawing techniques, it's time to begin learning how to apply those techniques to graphic stories. Instead of just drawing on the page, we'll sketch our visualizations using the graphic story format."

Define Graphic Stories

"To refresh, graphic stories are like comics. They use illustrated panels that include text and images to tell the story. Graphic stories require readers to think actively and critically about how the images and text work together to tell the story to a reader. For graphic artists, it is very important that their readers understand the story."

Preview Graphic Story-- *Meanwhile*

"Let's take a look at a graphic story called *Meanwhile*, by Jules Feiffer." (Show page on document camera.) "The word 'meanwhile' is often used by graphic story artists to transition to something happening in another place. In this story, Raymond, trying to avoid his mother, writes 'meanwhile' on his bedroom wall and is transported on a series of adventures. What do you see on this page? How is Feiffer telling the story? Pair-share."

 (Students pair-share.)

"Let's have a whole class discussion on what you see." (Students share observations. If students notice the use of text, tell them that graphic artists use text differently than authors who write traditional stories and that they will learn how to use text like graphic artists in a later lesson.)

Introduce Graphic Story Element--Panel

"On this page each of these pictures is in a box. This box is called a panel." (Record "panel" on chart.) "'Panel' is the first graphic story element we'll work with. When you are reading a graphic story, you "read" the panels on the page left to right, top to bottom. You also read left to right, top to bottom within each panel. Let me show you."

(Read the page aloud to demonstrate the order.)

"Notice there are three panels on this page. The panels are different sizes and shapes. The panel at the top is a horizontal rectangle. The two panels on the bottom are smaller--one is a square and the other is a vertical rectangle. Graphic artists like Feiffer make decisions about panel shape and size depending on how they want to tell the story. For example, in the top panel Feiffer is showing the whole room to let the reader know where the character is. The bottom two panels are smaller and slowly focus in on what the character is doing, which is reading a comic. You will get to make choices about panel shape and size when you create your graphic stories."

STEP 3: INSTRUCT ON GRAPHIC STORY ELEMENT--POINT OF VIEW

Process: Introduce students to the graphic element called "point of view," and the tool called "zooming." Define point of view and then show examples in *Meanwhile*.

Definition: Point Of View

"The other graphic story element we will learn today is called point of view." (Define each point of

view)

Point of View: How the viewer, or reader, sees what is inside the panel.

Bird's eye view: Viewing something as if you were a bird flying in the air looking down from above.

Landscape view: Viewing something at or near the horizon line in a large space--as if you are on the same level.

Close-up view: Viewing something close up.

Teaching Tip Zooming

Guide students to practice using zooming to see each point of view.

"Now I am going to introduce a tool called zooming that can help you make choices about point of view. Zooming means closing in on, or out from, a character or setting, just like the zoom lens on a digital camera. When graphic artists use a bird's-eye view or landscape, they are zoomed out. When they use close-up, they are zoomed in. Hold up your hands and follow my instructions."

Step 1: "Hold up both your hands and make 'Ls' with your thumb and index finger."

Step 2: "Turn your left hand 90 degrees."

Step 3: "Bring the 'Ls' together to create a view-finder frame.

To get a landscape view, close one eye and hold your view-finder frame close to your open eye. What is in your frame?" (Students respond.) "Now, 'zoom in' by moving your view-finder frame away from your face keeping one eye closed. What do you see?"

(Students respond.)

Examine point of view using *Meanwhile.*

Suggested Dialogue

Introduce Graphic Story Element - Point Of View

"The other graphic story element we will learn today is called point of view.(Record "point of view" on large Post-it(TM) or white board.) Point of view is how the viewer, or reader, sees what is in the panel. There are three viewpoints that we'll use as graphic artists to communicate our stories to our readers: bird's-eye view, landscape view, and close-up view."

"Bird's-eye view means that you are looking down, as if you were a bird flying in the air. Landscape view is the way most people draw. The viewer is at the same level as what is being looked at, or the viewer is looking at something on the horizon line. The third viewpoint is close-up view, which is looking at something close up." (Record "bird's-eye view, landscape view, and close-up view" underneath "point of view.")

INTRODUCE ZOOMING

"Now I am going to introduce a tool called zooming that can help you make choices about point of view. Zooming means closing in on, or out from, a character or setting, just like the zoom lens on a digital camera. When graphic artists use a bird's-eye view or landscape, they are zoomed out. When they use close-up, they are zoomed in. Hold up your hands and follow my instructions." (See menu about Zooming below.)

"Step 1: Hold up both your hands and make "Ls" with your thumb and index finger."
"Step 2: Turn your left hand 90 degrees."
"Step 3: Bring the "Ls" together to create a view-finder frame."

"To get a landscape view, close one eye and hold your view-finder frame close to your open eye. What is in your frame? (Students respond.) Now, "zoom in" by moving your view-finder frame away from your face keeping one eye closed. What do you see?" (Students respond.)

Examine Point Of View Using Meanwhile

"Let's look at examples of each of these in Meanwhile. Open your A4L Student Notebook to pages 10-12. Can anyone find a bird's-eye view, a landscape view, or a close-up view? Why do you think Feiffer uses these viewpoints?" (Students respond.)

Use The First Three Pages Of Meanwhile To Illustrate The Three Viewpoints

"In the blank spaces by each panel, write which point of view Feiffer is showing. (Students fill in the appropriate point of view in the blank by each panel.) Let's talk about your choices." (Whole class discusses.)

"When a graphic artist wants his or her reader to focus in on something important, like a character's face or what that character is doing, he can progressively zoom in across several panels. Next, we will practice using the graphic story elements of panel and point of view to show what's happening for the dragon. This time you will do the sketching yourselves as I guide you."

STEP 4: INTRODUCE AUTHOR'S CHOICE AND GUIDE STUDENTS TO USE PANEL AND POINT OF VIEW TO SKETCH THE DRAGON

Process: Introduce author's choice. Guide students to think like graphic artists and make choices about panel shape and size and point of view to communicate what's happening to the reader. Students create a single panel of the dragon on page 13 in their A4L Student Notebooks and share their work with a partner. Feel free to make extra copies of the Panel Tracing Templates on pages 15 and 17 for each student.

Timing for sketching the dragon is 20 minutes.

Teaching Tip: Directions For Using Panel Tracing Templates

1) Place the page of tracing templates under the sketchbook page. The templates will show through the paper.
2) Trace the panel onto the page.
3) Keep tracing templates in a folder for later use.
Later in the unit, when students need more than one panel on a page, add the following direction:
4) When using two to three panels on a page, make sure to place them so they do not overlap.

Teaching Tip: Feedback Language For Graphic Stories

Use this language to support your students' creative work without judgment.
These are prompts to engage in a conversation about the conceptual thinking of the artistic work.

1) Tell me about what's inside your panel.
2) This seems to be (bird's eye, landscape, close-up). Why did you choose that?
3) Tell me about your panel shape and size.
4) How did you decide what kind of text to add?
5) Is this panel reading left to right, top to bottom?
6) Are there any revisions you can make to clarify your idea?

Teaching Tip: Image Resources

Images of the main creatures in My Father's Dragon are available for showing or tracing in Resources.

Some art educators believe that using these or other images prior to students' own sketching inhibits their ability to visualize and imagine. Others support the use of images to help students notice salient features of creatures they may not be familiar with drawing.

Suggested Dialogue

Think Like A Graphic Artist.

"Now you are going to practice thinking like graphic artists and apply what you've just learned about panels and point of view to what's happening for the dragon. Think about what you want to communicate to the reader of your graphic story panel —you have important choices to make.

We will use the term author's choice to describe the decision-making process that authors go through when creating a story. As a graphic artist, you make choices about the story you're going to tell and how you'll tell it using graphic story elements.

Right now, in drawing the dragon, you have choices to make about point of view. Do you want to use a bird's-eye view to show where the dragon is on Wild Island, including the river and the ocean in your sketch? Do you want to use a landscape view to show the dragon tied to the tree so the reader can see the dragon's problem? Or, do you might want to zoom in on the dragon's face or the rope around his neck to show the reader how sad he is? There is no right answer. Share your ideas with a partner."

(Students pair-share. Distribute extra copies of tracing templates or tear them out of A4L Student Notebooks. Assist students as needed.)

"Now that you have an idea of what you want to show, let's make choices about the panel shape and size.

Open your A4L Student Notebooks to the tracing templates on pages 15 and 17. Select a panel that you think will best fit with what you want to communicate. Turn to page 13 in your A4L Student Notebooks. Trace your panel and then sketch the dragon inside. If it helps, look back at your original sketch of the dragon. Remember to draw lightly at first and then, when you have your drawing the way you want it, go back over and make the lines darker. Think of the basic shapes you know how to draw and use those to sketch your image. Then, add value to show the contrast between different things like colors, setting details, etc."

(Students create panels of the dragon. Circulate to support students. See sidebar for Feedback Language.)

"Share your work with a partner. Compare the choices you made about panel shape and size and point of view." (Students share.)

"Let's hear from a few students." (2–3 students share work on document camera and explain the choices they made.)

STEP 5: CLOSE LESSON 3—TREASURE PILE OF BOOKS

Process: Conclude the lesson by introducing the Treasure Pile of books. The Treasure Pile has many examples of graphic stories and adventure tales. Invite students to read the books during silent reading time and check them out to read at home. Out of School Reading is essential for students to become successful readers.

Close the lesson with a look forward describing the next lesson and an optional closing ritual.

Treasure Pile Of Books

- Prior to the unit, confer with your school librarian about your students' reading levels and personal interests. If possible, include in your book selections those that have a multicultural perspective.
- Collect as many graphic novels and fantasy-adventure stories as possible that are good fits with those reading levels and interests and that invite character study.
- Drop hints and comments aimed at making students curious about these books, and allow students to take them home for outside-of-school reading.

Suggested Dialogue

The Future Of The Graphic Story

"We are living in an exciting time for graphic stories—there are so many out there we can learn from. Graphic stories are becoming so popular that sometimes publishers will now take a regular book that's already been published and hire people to make a graphic story version of it."

"In our Treasure Pile, we have lots of graphic stories we can learn from. And we also have some adventure stories, like My Father's Dragon, that aren't graphic stories—yet! Maybe one of them will inspire you to take that story, enjoy it, and then turn it into a graphic story."

"Remember that good stories—whether graphic or not—make us, the readers, feel things like excitement, suspense, sadness, or just plain silly laughter. Let's help each other find good stories and good graphics by looking for books in the Treasure Pile that make us feel things strongly."

"When you find something that you think we can all learn from, whether it's a way of drawing or a story that really makes you feel a certain way, let's put up a notice on our Reader's Board. You can write a card that says something like, 'If you like to feel scared, be sure to read this book!' And then write the title. Or if you find a way of drawing that really makes you feel a certain way about what's happening in the story, put a sticky note there and write your name and what you like about it on the note. Then put a card on the Reader's Board that says something like 'Look for my sticky note in this book! Great drawing!' And give us the title."

"When you find a book that makes you feel like you just have to find out what happens next, be sure to

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sign it out!" (Explain sign-out procedures.) "Read the rest at home and let us know on the Reader's Board about anything else good that you discover in it."

"I'd also be really excited if any of you decide to make your own graphic versions of a regular story in one of these books—even if it's just part of the book. So if you do that at home, I hope you'll bring it in to show us."

Looking Forward

"In our next lesson we'll read another chapter from *My Father's Dragon* and practice sketching what we read."

Performing The Closing Ritual (Optional)

"To close our theater lessons, we'll appreciate our work and each other with a unified clap.
On three we'll all clap once and say, 'Huh!' 1-2-3 (clap) Huh!"

CONGRATULATIONS ON COMPLETING LESSON 3! YOU ARE NOW READY TO MOVE ONTO LESSON 4 OF UNIT 2.

Is this Lesson Public or Members only?:
Members Only