



ArtsforLearning Online Curriculum

Unit 2 Graphic Story Adventures

PURPOSE

Use the visual art and literary genre of graphic stories to ignite students' imaginations and motivation to read and write. Students use the strategy of visualization and apply their understanding of story elements to comprehend text and create their own graphic adventures stories.

UNIT DESCRIPTION

In this unit, students create a graphic novel sequel to the fantasy adventure *My Father's Dragon*, a 1949 Newberry Honor winner by Ruth Stiles Gannett. To prepare, students deeply engage in the literacy strategies and skills of visualization and story elements through guided reading and sketching. Then, students apply their knowledge of the literacy strategies, drawing techniques and graphic story elements to imaginatively create their own sequel to *My Father's Dragon*. As a culminating event, the graphic story sequels are published and shared with an invited audience. This unit promotes critically important 21st century skills that include deep understanding and transfer of knowledge and skills in the context of the original text, which students then apply to a new problem or context.

COMMON CORE STATE STANDARDS

Arts for Learning is aligned with the Common Core State Standards for Reading, Writing, Speaking and Listening, and Language. This Overview describes the scope of the standards and this Quick Reference Guide provides each of the standards fully or partially met within this A4L Unit, followed by the charts that specifically identify the standards addressed in each lesson and step in the Unit. The standards are also coded and listed at the beginning of each lesson in the unit. Arts for Learning also provides a comprehensive student assessment program in each unit. This A4L Assessment Toolkit Quick Reference Chart indicates an overview of the locations of the tasks to be scored in the unit.

Each A4L unit is developed on a common framework and contains a 3-part sequence of instruction that educational research suggests will help students become more self-directed, independent learners. There is a gradual hand-off of responsibility--from teacher to students--that is supported by assessment and teacher help as needed. Throughout A4L units the arts serve as motive and means to advance reading for meaning and writing thoughtfully.

Unit 2 Graphic Story Adventures

Part 1 Learning

Unit 2: Lesson 1

Introduce the Unit, Instruct on Visualization & the Drawing Techniques of Line, Shape, Value, & Depth

Unit 2: Lesson 1

Introduce The Unit, Instruct On Visualization & The Drawing Techniques Of Line, Shape, Value, & Depth**LITERACY OBJECTIVE**

By the end of this lesson students will be able to use visualization to understand the story.

LITERACY "I CAN" STATEMENT

"I can use visualization to help me understand the story."

LESSON OVERVIEW

Steps

Pacing: 60

	Minutes
<p>Step 1: Introduce the Unit</p> <p>Step 2: Introduce Lesson 1</p> <p>Step 3: Pre-reading Discussion of <i>My Father's Dragon</i> by Ruth Stiles Gannett</p> <p>Step 4: Read Aloud Chapter 1, Excerpt 1 and Discuss</p> <p>Step 5: Instruct on Visualization</p> <p>Step 6: Read Aloud Chapter 1, Excerpt 2 and Discuss</p>	30 Minutes
<p>Step 7: Instruct on Drawing Techniques--Line, Shape, Value, & Depth</p> <p>Step 8: Sketch Visualization of Wild Island & Tangerina Using Drawing</p> <p>Step 9: Close Lesson 1</p>	30 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 3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

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 4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a 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 5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

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.

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.

Speaking & Listening

SL 3.6: Speak in complete sentences when appropriate to task and situation in order to provide requested detail or clarification.

SECONDARY CCSS

Reading: Literature

RL 3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

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 4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

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 5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

RL 5.6: Describe how a narrator’s or speaker’s point of view influences how events are described.

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).

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 3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

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 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 4.3: Identify the reasons and evidence a speaker provides to support particular points.

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. (See grade 4 Language standards 1 here for specific expectations.)

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 5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

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

CLASSROOM CHARTS

-Unit Overview for Students

TEXTS

-Chapter 1

A4L STUDENT NOTEBOOKS

-Five Main Shapes & Things We See

-Value with a Pencil

-Practice Adding Value

-Sketch Tangerina & Wild Island

LIFE & LEARNING SKILLS

Unit 2 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

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click for a sample lesson plan. Vocabulary Snapshots are in the students' Unit Texts before each reading.

Recommended vocabulary from *My Father's Dragon* to pre-teach with Vocabulary Snapshots for LESSON 1:

Cellar -- Saucer -- Furnace

Weep -- Alley Cat

Click for Vocabulary Snapshot activities for Lesson 1 using visual icons for students. Teachers should read through this resource document.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE THE UNIT

Process: Start the Graphic Story Adventures! unit by talking with students about graphic novels. Then explain the purpose and activities of the unit by walking students through the Unit Overview for Students, which will help them know where they are in the learning process. Hand out the A4L Student Notebooks and Unit 2 Texts.

Suggested Dialogue

INTRODUCE UNIT AND DISTRIBUTE MATERIALS

"We are beginning an Arts for Learning unit called Graphic Story Adventures! In Arts for Learning units, you combine reading and the arts to get even better at both. In this unit, we'll combine reading fantasy-adventure stories with drawing techniques and graphic story elements. Graphic stories are similar to comic strips, but published as a book. What do you know about graphic stories and comics? What graphic stories or comics have you read? What makes them fun to read?" (Students respond.)

(Show Unit Overview for Students and highlight each part.)

"This is the Unit Overview for Students, which will help us know where we're going as the unit progresses. We'll read a fantasy-adventure story and practice visualizing, which means we'll make mental pictures of what we read. We'll learn some drawing techniques, and learn how to tell stories like graphic artists. Then we'll create our own graphic stories using all the skills and techniques we've learned. The unit will culminate with a presentation of our published work for an invited audience

(school peers, friends, and family).

"These are our A4L Student Notebooks and Unit 2 Texts, which we'll use to draw, write, and process what we read." (Pass out A4L Student Notebooks and Unit 2 Texts.)

STEP 2: INTRODUCE LESSON 1

Process: Give an overview of the lesson objectives. Read chapter 1 of *My Father's Dragon*, by Ruth Stiles Gannett, learn how to visualize using clues from the text, and learn the drawing techniques of line, shape, value, and depth.

Suggested Dialogue

INTRODUCE LESSON 1

"Today we are going to begin an adventure story called *My Father's Dragon*, by Ruth Stiles Gannett, and learn several drawing techniques to help us show what's happening in the story."

"By the end of today's lesson, you will be able to say, 'I can use visualization to help me understand the story.'"

STEP 3: PRE-READING DISCUSSION OF *MY FATHER'S DRAGON*, BY RUTH STILES GANNETT

Process: Preview the story by discussing the fantasy-adventure genre and by reviewing the title and table of contents. Elicit ideas about what constitutes a fantasy-adventure. It is recommended to not show images from the cover so that students can create their own mental pictures of the characters in the story.

Suggested Dialogue

PRE-READING DISCUSSION

"Let's begin by talking about the title of the story, *My Father's Dragon*. Has anyone ever read it before? What do you think this story might be about? Let's look at the table of contents." (Read chapter titles.)
"What clues does this give you about who the characters are and what might happen in the story?"

"This is a fantasy-adventure story. What comes to mind when you think of a fantasy-adventure story?"

(Guide students to understand that fantasy-adventure stories have make-believe characters, danger, obstacles, and action.)

STEP 4: READ ALOUD CHAPTER 1, EXCERPT 1 AND DISCUSS

Process: Read aloud Excerpt 1 in Unit 2 Texts on page 10. Have students follow along. During the read aloud for chapter 1, stop to discuss what is happening in the story and what students are learning about the characters. See the menu below **Suggested Structure for Reading *My Father's Dragon*** for a description of how the reading in the unit is structured. See the menu below, **Differentiation Options: Reading Chapters 1-4** for ways to scaffold student learning. Generally, Part 1 of this unit is written with the highest level of scaffolding. Make choices about the level of scaffolding that will best support student learning and engagement.

**DIFFERENTIATION OPTIONS: READING CHAPTERS 1-4**

Chapter 1: Read aloud to class to kick-off the unit & instruct on visualization.

Chapters 2-4: Guided reading with literacy and arts instruction

Select one of the options listed below or structure the reading in a way that appropriately meets students' needs and fosters engagement:



Read aloud. Read chapters aloud to the class as students follow along. Allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers.



Read in pairs. Students read each excerpt in pairs with class discussion following. Some students read in pairs while others read with support from the teacher.



Independent reading. Students read each excerpt independently with class discussion following.

TEACHING TIP: SUGGESTED STRUCTURE FOR READING *MY FATHER'S DRAGON*

- Chapters 1–4—Guided reading with literacy and arts instruction
- Chapters 5–9—Jigsaw in reading groups
- Chapter 10—Read aloud and discuss

Suggested Dialogue

READ AND DISCUSS CHAPTER 1, EXCERPT 1

"Let's get started. I'll read aloud. You follow in your Unit 2 Texts on page 10. Let's talk about what's happening so far and about the characters we've met. Authors often introduce the main characters in the very beginning of a story."

(Guide students to notice that this story has a 3rd person narrator and refers to the main character as "my father." Help students identify clues that tell them that Elmer (the father) is caring, brave, and adventurous.)

STEP 5: INSTRUCT ON VISUALIZATION

Process: Guide students to visualize the cat and then the mother by closely rereading portions of the text.

Tell students that by picturing Elmer's mother and the cat, they were using clues in the story and their own lives to visualize.

Suggested Dialogue

INSTRUCT ON VISUALIZATION

"Many times when you read you get a picture in your mind, which helps you understand what's happening in the story. Let's practice making a mental picture of the cat."

"I'll reread the beginning. Close your eyes and visualize the cat." (Reread: One cold and rainy day when my father was a little boy, he met an old alley cat on his street. The cat was very drippy and uncomfortable so my father said, "Wouldn't you like to come home with me?")

"Pair-share what you pictured in your mind." (Students pair-share.) "Who would like to share their visualization? What in the text made you picture that?" (2–3 students respond.)

"Let's practice with the mother. This is a little trickier because the author doesn't describe what she looks like. Instead, Gannett gives us clues about her personality, and it's up to the reader to make an inference about what she looks like. Making an inference means combining what it says in the book with what you already know. I'll reread the part where the mother finds the cat. Close your eyes and visualize."

(Reread: "She hated cats, particularly ugly old alley cats. 'Elmer Elevator,'" she said to my father, "if you think I'm going to give that cat a saucer of milk, you're very wrong. Once you start feeding stray alley cats you might as well expect to feed every stray in town, and I am not going to do it!")

"Pair-share what you pictured in your mind." (Students pair-share.) "Who would like to share their visualization? What in the text and in your life made you picture that?"

"Good readers visualize while they are reading to keep track of what is happening in the story. It's fun to feel like you are right there in the story. When you can't see the story in your mind, you may be having trouble understanding what you are reading and should stop, slow down, and reread to look for clues that can help create a mental picture. Authors may give clues by describing places, characters, or events."

"Let's keep reading and look for clues to help us visualize."

STEP 6: READ ALOUD CHAPTER 1, EXCERPT 2 AND DISCUSS

Process: Read aloud Excerpt 2 in Unit 2 Texts on page 11. Discuss what's happening in the story. Clarify as needed. Tell students that the description of Tangerina and Wild Island is the perfect place to practice visualizing because the author is describing a place in detail. Tell students they will use art to help with their visualizations.

Suggested Dialogue

READ AND DISCUSS CHAPTER 1, EXCERPT 2

"What do you think the cat saw that made her want to cry? What's happening in the story? What are the cat and Elmer talking about? Did anyone make a mental picture?" (Students respond.)

"When I'm reading and I come across a detailed description like the one of Tangerina and Wild Island, I think to myself, 'This must be important, so I will slow down and visualize what is being described.'"

"To help with our visualizations, we're going to learn drawing techniques called line and shape and then draw our visualizations of Tangerina and Wild Island."

STEP 7: INSTRUCT ON DRAWING TECHNIQUES—LINE, SHAPE, VALUE, & DEPTH

Process: Instruct on the drawing techniques of line, shape, value, and depth. A line is defined as the path of a point in motion. Lines can be straight, curved, wavy, or jagged. A shape is defined as the border of line that encloses a flat space. Line can enclose space to create a shape. There are five main shapes: circle, semi-circle,

square, rectangle, and triangle. If these are joined they can create other shapes, such as symbols, objects, and things we see in the world. See menu below for additional definitions of drawing techniques.

Guide students to engage in an activity on drawing with line and shape in their A4L Student Notebooks. See menu below for **Differentiation Options** for scaffolding the drawing instruction. Tell students that all of the drawing they do in this unit will be with pencils and black markers. The Five Main Shapes & Things We See activity directs students to draw lines and shapes and then combine those lines and shapes to make simple symbols and objects. Once an artist knows how to make basic shapes, he or she can combine those shapes to show people, objects, setting, emotion, and ideas. Do the activity with students on the document camera, whiteboard, or large Post-it. Invite students to share their drawings on the document camera.

Instruct on the drawing technique of value and depth. Value is how light or dark something is. Depth is the third dimension. Artists show depth by adding value. Guide students to engage in a pair of activities on value and depth in their A4L Student Notebooks on page 4 and A4L Student Notebooks on page 5. These activities have students practice drawing light and dark lines to show contrast and to show objects as three-dimensional. Once an artist knows how to show light and dark, he or she can make drawings come alive without using color.

When students draw their visualizations, they engage in monitoring their understanding of the text—visualizing, drawing, and going back to the text to see if what they’ve drawn matches the story, and then revising as needed.

Timing for practicing drawing is 20 minutes.



DIFFERENTIATION OPTIONS: DRAWING WITH LINE, SHAPE, VALUE AND DEPTH



To provide students with the highest level of support drawing with line, shape, value and depth, follow the think-aloud scaffolding in the Suggested Dialogue.



If students have had some drawing instruction, move more quickly through the exercise.



If students are very comfortable with these drawing techniques, quickly review and move on to the next step.

DRAWING TECHNIQUE DEFINITIONS

Line—The path of a point in motion, which includes a dot. Lines can be straight, curved, wavy, or jagged.

Shape—The border (or perimeter) of line that encloses a flat (2-dimensional) space. Line can enclose

space to create a shape. Five main shapes include a circle, semi-circle, square, rectangle, and triangle. If these are joined they can create other shapes, such as symbols, and objects.

Value—How light or dark something is.

Depth—The third dimension. Show depth by adding value.

Hatching—Repeated strokes of an art tool producing clustered lines, usually parallel, that create values.

Cross-hatching—Similar lines passing over the hatched lines, following a different direction and usually resulting in darker values.

Suggested Dialogue

INSTRUCT ON LINE AND SHAPE

"It is great to be able to make mental pictures in our mind. Now we are going to learn how to share them with each other by drawing."

"Open your A4L Student Notebooks to page 3 for a drawing activity on line and shape.

Every artist begins to draw by using lines and five main shapes. We are going to practice drawing these in the boxes on this page."

"Can everyone see the dot? Put your pencil down in the box below and press. You have a dot!"

"In the next box, put your pencil down, make a dot, and drag your pencil. You have a line! Practice drawing wavy lines, jagged lines, and curved lines."

"There are five main shapes: circle, semi-circle, square, rectangle, and triangle. Practice drawing the five main shapes in the boxes." (Students practice drawing five main shapes.)

GUIDE FIVE MAIN SHAPES & THINGS WE SEE ACTIVITY

"Now we have lines and some basic shapes in our artist toolbox. Let's see what you can draw with these simple shapes."

"Do you see how these basic shapes make a fish? We are going to practice combining basic shapes to make pictures or symbols like a peace sign or something real like a leaf. What other shapes, objects, or things in the world can we make with these basic shapes? For example, a cat, a boat—what else?" (Students respond.)

"Let's practice on our own, making pictures of objects and symbols of things we see in the world using these simple shapes. Feel free to look at the work of people around you and try drawing what they've drawn. Who would like to share what you've drawn? Please explain how you used line and shape in your drawing." (Students share.)

INSTRUCT ON VALUE

"Now turn in your A4L Student Notebook to page 4 for another drawing activity."

"Before we get started, have you heard the word value before?" (Students respond.) "For example, is \$5.00 a good value for a new pair of shoes? We are going to learn a different meaning for the word value. When artists want to make their shapes and symbols look more like objects in the world, one important thing to notice is how dark or light an object is. That is what artists mean by value. Let's look around the classroom. Where is the light coming from? Is there anything very dark? Can anyone find a shadow?" (Students respond.) "Shadows show that something is solid instead of see-through because the object is blocking the light."

"Now that we can see light and dark, let's do an exercise to help us show value in our drawings using only our pencils. Look at the box on page 4 with all the shading. Can you see that it goes from light to dark? This is called a values chart. Notice the first box is left white. That is our lightest box, with no shading. Holding your pencil very lightly, see if you can copy the shading in box #2 on the right side of the page." (Students shade in box #2.) "Some of us like to hold our pencils tightly and when we are really trying, we might press down really hard without meaning to. Try to fill in the rest of the boxes, pressing a little harder in each box as you go down. You can press down really hard in box #10! That is our darkest dark. (Students shade in remaining boxes.) Now you have made your own values chart!"

DISCUSS USING LIGHT LINES TO SKETCH

"When you are sketching, it is good to start with a light line rather than a dark line.

This way you can easily erase or draw over to make your picture the way you want it to be. Then, when you are sure you have it the way you want it, you can press down harder to make the lines clearer.

To get ready for our next drawing activity, shake out your hands." (Students shake out hands.)

INSTRUCT ON DEPTH

"Turn to the next page in your A4L Student Notebook. We're going to do another drawing activity.

We are going to see how artists use value to show depth, which means showing objects as three-dimensional. Adding value to an image will make our drawings look more like real objects in the world."

"Look at panel #1. What is the simple shape in this panel?" (Students respond.)

"Now look at panel #2. By adding a skinny rectangle for a stem and some curved lines to make a leaf, what do we have?" (Students respond.) "This looks like an apple, but it is still kind of flat, isn't it? The apple has height (how tall it is) and width (how wide it is), but to make it look round, we need our new tool—value. Let's pretend the light is coming from the top left corner of the box. Where should the shadows be?"

"Panel #3 uses value in the apple by drawing curving, medium-dark lines on the sides to make the apple look round, and using flat dark lines to show the shadow on the flat surface. Does it look more real now?" (Students respond.)

"Look at panel #4. Now the artist has added value to the space around the apple and created the illusion of depth. The apple now looks three-dimensional."

"See if you can use value to make the objects in panels #5-8 look three-dimensional. Before you begin, do you see the light source in the top left corner? Where would the shadows be? Go ahead and sketch." (Students add value to show depth in drawings.)

STEP 8: SKETCH VISUALIZATION OF WILD ISLAND & TANGERINA USING DRAWING TECHNIQUES—LINE, SHAPE, VALUE, & DEPTH

Process: Guide students to use the drawing techniques of line, shape, value, and depth to sketch their visualizations of Tangerina and Wild Island. Sketch with students while asking questions and thinking aloud about drawing choices.

Timing for sketching visualizations is 10–20 minutes.

Suggested Dialogue

USE DRAWING TECHNIQUES TO SKETCH VISUALIZATION

"We will sketch our visualizations using line, shape, value, and depth. This is a similar process that graphic artists go through—first, they visualize the setting, characters, and events, and then they sketch their visualizations to create their stories."

"Let's first go back to the story and reread the section that describes Wild Island and Tangerina. While I'm reading, close your eyes and visualize the descriptions."

(Reread: "I was particularly interested in a place called Wild Island, which we had passed on our way to Tangerina. Wild Island and Tangerina are joined together by a long string of rocks, but people never go to Wild Island because it's mostly jungle and inhabited by very wild animals. So I decided to go across the rocks and explore it for myself. It certainly is an interesting place, but I saw something there that made me want to weep.")

"What did you see? What in the text helped you create that image?" (Students respond.) "What simple shapes can you use to show what you visualized? How do you think you might use value to show the difference between land and water?" (Students respond.)

"Sketch your visualizations on page 6 of your A4L Student Notebook." (Students sketch.) "Share your sketches with a partner. How did you use line, shape, or value to show Wild Island and Tangerina?" (Students share.) "Let's see some of our visualizations." (2–3 students share sketches.)

STEP 9: CLOSE LESSON 1

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, we'll read on in the story and then practice sketching using line, shape, value, and depth to show our mental pictures."

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 2! YOU ARE NOW READY TO MOVE ONTO LESSON 2 OF UNIT 2.

Is this Lesson Public or Members only?:

Public

Unit 2 **Graphic Story Adventures**

Part 1 Learning

Unit 2: Lesson 2

Read Chapter 2, Practice Visualization & Sketch to Show Emotion

Unit 2: Lesson 2

Read Chapter 2, Practice Visualization & Sketch To Show Emotion**LITERACY OBJECTIVE**

By the end of this lesson students will be able to use visualization to understand the story and support their drawing choices with evidence in the text.

LITERACY "I CAN" STATEMENTS

"I can use visualization to help me understand the story and support my sketching choices with evidence from the text."

LESSON OVERVIEW

Steps	Pacing: 60 Minutes
Step 1: Introduce Lesson 2 Step 2: Read Chapter 2, Excerpt 1 and Revise Sketches of Wild Island Step 3: Read Chapter 2, Excerpts 2 & 3, Practice Visualization	30 Minutes
Step 4: Instruct on the Drawing Techniques of Line & Shape to Show Emotion Step 5: Use Text Clues & Drawing Techniques to Sketch the Dragon	20 Minutes
Step 6: Read Aloud to the End of Chapter 2 Visualize, and Make Predictions Step 7: Close Lesson 2	5-10 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 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 5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

SECONDARY CCSS**Reading: Literature**

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).

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 3.3: Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.

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 4.3: Identify the reasons and evidence a speaker provides to support particular points.

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 5.3: Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

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

A4L STUDENT NOTEBOOKS

- Sketch Tangerina & Wild Island
- Using Lines & Shapes to Show Emotion
- Sketch the Dragon 1
- What's in Elmer's Knapsack? Making Predictions

Texts

- My Father Runs Away, Chapter 2



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

Support ELL language development and comprehension by starting with a short vocabulary lesson using Vocabulary Snapshots to provide multi-sensory pre-learning for words that may be unfamiliar to culturally diverse students. Click for a sample lesson plan.

Vocabulary Snapshots are in the students' Unit Texts before each reading.

Recommended vocabulary to pre-teach with Vocabulary Snapshots for LESSON 2:

Muddy -- Crocodiles -- Moody
Bruised -- Twist -- Stake
Docks -- Knapsack -- Compass
Jackknife -- Knots

Click for Vocabulary Snapshot activities for Lesson 2 using visual icons. Teachers should click here for resources.



Leveraging Moments

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

STEP 1: INTRODUCE LESSON 2

Process: Give an overview of the lesson objectives. Read chapter 2 of *My Father's Dragon*, visualize the text, make predictions, and learn how to draw to show emotion.

Suggested Dialogue

Introduce Lesson 2

"Today we are going to read chapter 2 of *My Father's Dragon*, by Ruth Stiles Gannett, and practice visualizing. Then, we'll learn how to draw to show emotion."

"By the end of today's lesson, you will be able to say, 'I can use visualization to help me understand the story and support my sketching choices with evidence from the text'"

STEP 2: READ CHAPTER 2, EXCERPT 1 & REVISE SKETCHES OF WILD ISLAND

Process: See the **Differentiation Options: Reading Chapters 1-4** in the menu below for options on how to scaffold students' reading. Read chapter 2, Excerpt 1 in Unit 2 Texts. Then, guide students to revise their sketches of Wild Island by going back to page 6 in their A4L Student Notebooks. Since they drew using pencil, students can erase to revise their sketch. Do the activity with students on the document camera, white board, or large Post-it™.

Timing for reading and drawing is 5-8 minutes.

Connecting Literacy & Art

Sketching visualizations using drawing techniques makes the process of creating mental pictures active. It is a way for students and teachers to check how accurately mental pictures reflect the text.

DRAWING DEFINITIONS

Line—The path of a point in motion, which includes a dot. Lines can be straight, curved, wavy, or jagged.

Shape—The border (or perimeter) of line that encloses a flat (2-dimensional) space. Line can enclose space to create a shape. Five main shapes include a circle, semi-circle, square, rectangle, and triangle. If these are joined they can create other shapes, such as symbols, and objects.

Value—How light or dark something is.

Depth—The third dimension. Show depth by adding value.

Hatching—Repeated strokes of an art tool producing clustered lines, usually parallel, that create values.

Cross-hatching—Similar lines passing over the hatched lines, following a different direction and usually resulting in darker values.



Differentiation Options: Reading Chapters 1-4

Chapter 1: Read aloud to class to kick-off the unit & instruct on visualization.

Chapters 2-4: Guided reading with literacy and arts instruction

Select one of the options listed below or structure the reading in a way that appropriately meets students' needs and fosters engagement. Read More...



Read aloud. Read chapters aloud to the class as students follow along. Allow ELL to

use native language and/or picture dictionaries as vocabulary and concept clarifiers.



Read in pairs. Students read each excerpt in pairs with class discussion following. Some students read in pairs while others read with support from the teacher.



Independent reading. Students read each excerpt independently with class discussion following.

Suggested Dialogue

Revise Sketches Of Wild Island

"Open your Unit 2 Texts to page 12 and open to page 6 in your A4L Student Notebooks. Let's begin by reading Excerpt 1." (Read aloud or have students read silently.)

"Let's stop here because we just received more information about Wild Island and need to revise our first visualizations. What do we know now that we didn't know before? What in the text made you say that? (Students respond.) Right! Now we know there is a river in the middle of the island, so let's revise our visualization by picturing an island with a river running from one end to the other."

"Make a mental picture of the crocodiles carrying passengers and mail across the river. Pair-share your visualization." (Students pair-share.)

"Let's share out." (2-3 students share.)

"Go to page 6 in your A4L Student Notebooks and look at the drawing you did in our last lesson of Tangerina and Wild Island. Let's use what we now know to revise our sketches of Wild Island. Since you drew with your pencil, you can erase part of Wild Island to add in the river. Go back to the story if you need to check on the details. Don't draw the animals in, just focus on revising your drawing of Wild Island. Add value by shading with your pencil. Do you think the river and the ocean have the same value or a different value? Let's share a few of our drawings." (If time permits, have 1-2 students share drawings on document camera.)

STEP 3: READ CHAPTER 2, EXCERPTS 2 & 3 & PRACTICE VISUALIZING

Process: Read chapter 2, Excerpts 2 and 3, starting on page 12. Stop after each excerpt and prompt students to make mental pictures. Feel free to make notes in Unit 2 Texts for the stopping points below.

Suggested Dialogue

Practice Visualizing

"Let's continue reading chapter 2. We'll stop after each excerpt and talk about what we've read and the mental pictures we created."

(Read Excerpt 2.)

"Turn to a partner and talk together about what you just read." (Students pair-share.)

"Make a mental picture of the dragon falling out of the sky. Pair-share your visualization." (Students pair-share.) "What clues in the text that help you make a mental picture? Circle or underline the clues." (2–3 students respond.)

"Read Excerpt 3. Stop and visualize."

"We just got a lot more information about the dragon.

"Turn to a partner and pair-share your mental picture of the dragon using the description we just read." (Students pair-share.)

"What was different about your first mental picture of the dragon and the one you just made?" (2–3 students respond.)

"What is happening to the dragon? (Students respond.) Think about how he's feeling, how hard he works, and that he's tied up. He's pretty miserable, which means he's really unhappy and uncomfortable. What do you think his face looks like? Share your ideas with a partner" (Students pair-share.) "Let's share out." (2–3 students respond.)

"Next we're going to practice using our drawing techniques to show emotion so that we can sketch the dragon."

STEP 4: INSTRUCT ON THE DRAWING TECHNIQUES OF LINE & SHAPE TO SHOW EMOTION

Process: Guide students to engage in an activity using lines and shapes to show emotion in their A4L Student Notebooks on page 7. The Using Lines & Shapes to Show Emotion activity has students practice drawing facial expressions. Do the activity with students on the document camera, whiteboard, or large Post-it™.

Timing for drawing emotions is 8-10 minutes.

TEACHING TIP: TEACHING DRAWING

As students work, roam the room and:

- Look at drawings and make encouraging comments and reactions that are based on the criteria of “basic shapes” and “emotions.”

- Make the face that the student has sketched to validate their choices.
- Tell students the lines and shapes you see on the face; for example, “The lines and the half circle really show a scared face.”

Suggested Dialogue

USE DRAWING TECHNIQUES TO SHOW EMOTION

"We're going to learn how to use the drawing techniques of line and shape to show emotion. Turn to page 7 in your A4L Student Notebook."

"We see lines and basic shapes. Look at the first face. Do you see the thought bubble saying, 'I am sad?' Do we need those words to know that face is sad?" (Students respond.)

"Just by using a circle, a line, two dots, and a curved line, the artist has shown an emotion. Even if we cover up the word, we know it is a sad emotion. Look at the mad, happy, and scared examples. Can you see they are all basic shapes, too? What basic shapes do you see?" (Students respond.)

"On the bottom of the worksheet are some circles. Let's take a minute or two to sketch some emotions. What are some other emotions we could sketch? (Students respond and sketch.)

"Share your sketches with a partner." What shapes did you use to show your emotions? (Students share.)

STEP 5: USE TEXT CLUES & DRAWING TECHNIQUES TO SKETCH THE DRAGON

Process: Guide students to use their drawing techniques to show their visualizations of the dragon in their A4L Student Notebooks on page 8. Talk aloud while sketching with students on the document camera or white board.

Timing for sketching the dragon is 10 minutes.



Differentiation Options: Sketching The Dragon



To provide students with the highest level of support sketching and using the drawing techniques, follow the think-aloud scaffolding in the Suggested Dialogue.



Give students the option of sketching independently or joining the teacher in the reading area for more support.



Students sketch independently. Select this option if students have are confident in their ability to sketch the dragon applying what they have learned about line, shape, value, and depth, and in using clues from the text.

Suggested Dialogue

Introduce Sketching Exercise

Now we know a lot more about how graphic artists use shapes and value to show the images they see in their imaginations. We also know they use lines, shapes, and value to show emotions, or how a character feels. We will need all these things to draw the dragon.

Turn to page 8 in your A4L Student Notebooks. I'll guide you through using line, shape, value, and depth to sketch the dragon. Sketch along with me.

Guide Students To Sketch The Dragon

"Let's go back to the text. The author says, 'The dragon is about the size of a black bear.'"

"How many of you have ever seen a black bear?" (Students respond.) "While we are thinking about it, how many have seen a dragon?" (Students respond.) "The bear is something many of you have seen, either at the zoo or on TV, because it exists in the real world. Dragons, on the other hand, only exist in stories or our imagination. But I bet you have seen pictures of dragons! We are going to use what we know and what we imagine to help tell our story about the dragon."

"Knowing the dragon is the size of a black bear helps, but how can we show how big this is in a sketch? What if we draw a tree? Everyone knows a tree is big and by drawing the dragon next to it, we all can see the dragon is not as big as tree, but bigger than a cat or dog. Sketch a tree." (Students sketch.)

"Let's begin our sketch of the dragon. Once we are happy with our drawing, we can go over the lines to make them darker and add value. What shape should we use for the dragon's body?" (Students respond. An oval is a good shape for a dragon.) "Sketch your shape for the dragon's body." (Students sketch.) "How about some curvy lines for wings? Should they look like bat wings or butterfly wings? Sketch the wings." (Students sketch.) "How about its arms and legs? Should it have toenails?" (Students respond.)

"We know it has a long tail, so I'll draw a long line, with another long line and make them come to a

point. Let's add some stripes. Sketch the tail." (Students sketch.) "We can use a smaller oval for the dragon's head. Sketch its head." (Students sketch.) "Before we sketch its face, how is the dragon feeling?" (Students respond.) "We know it feels 'miserable,' which means he is very sad. How can we show sad with his mouth?" (Students sketch.) "Let's sketch the rope. Where is the rope tied?" (Students sketch.)

Now that we have the tree, the dragon, and the rope sketched in, let's go over them with darker lines. (Students sketch.)

Guide Students To Add Value To The Sketch

"Remember our values chart. We have to make some decisions because we know the dragon has lots of colors, but we are only using pencils. What did the text say about the colors in the tail?"

(Students respond.) "How can we show yellow and blue stripes if we can only make dark and light shades? Let's make the yellow stripes light, like a #3 value, and the blue much darker, maybe a #8 from our values chart. Go ahead and add value to show the stripes." (Students add value.)

"Is there anything else we need to add to our sketch?" (Students respond.) "What about the horn? The text says that the horn and eyes are red. What value should we make them?" (Students respond and add value.) "I don't have a gold pencil for the wings, but since gold is yellow, let's make them a little darker than the wings. Maybe we can draw some wavy lines around the wings, to make it look like they are glowing and shiny. Go ahead and add value to the wings." (Students add value.)

"Now we have a beautiful but sad dragon. Let's read on to find out if things get better for him."

STEP 6: READ CHAPTER 2, EXCERPT 4, VISUALIZE AND MAKE PREDICTIONS

Process: Read chapter 2, Excerpt 4, page 14. Prompt students to circle the items that Elmer brings in his knapsack. Clarify vocabulary as needed. Have students visualize Elmer hiding in the ship. After reading the chapter, ask students to predict how Elmer will use the strange items in his knapsack. If desired, direct students to page 9 in their A4L Notebook to record their predictions.

Suggested Dialogue

Visualize And Make Predictions

"Let's read the rest of chapter 2 and find out what happens next. As we read, let's pay careful attention to the things that Elmer packs in his knapsack. Circle or underline as you find them." (Clarify vocabulary, such as "knapsack" and "hold.")

"Pair-share your mental picture." (Students pair-share.) "Who would like to share their visualization?"

(2–3 students respond.)

"The cat has Elmer pack strange things in his knapsack. Open your A4L Notebooks to page 9. Record the items you circled. What do you think he will use them for? Talk together with a partner and record your predictions on the chart." (Students pair-share & record predictions.) "Who would like to share their predictions?" (2–3 students respond.)

STEP 7: CLOSE LESSON 2

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

Looking Forward

"In our next lesson we'll learn about graphic story elements and practice showing our visualizations of My Father's Dragon like graphic artists."

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 2! YOU ARE NOW READY TO MOVE ONTO LESSON 3 OF UNIT 2.

Is this Lesson Public or Members only?:

Members Only

Unit 2 **Graphic Story Adventures**

Part 1 Learning

Unit 2: Lesson 3

Preview Graphic Stories, Instruct Graphic Story Elements

Unit 2: Lesson 3

Preview Graphic Stories, Instruct Graphic Story Elements

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 <i>Meanwhile</i> , 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 Step 5: Close Lesson 3-Treasure Pile of Books	30 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.

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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.



LEVERAGING MOMENTS

Key instructional steps where the arts are used to leverage literacy-learning (and vice versa) are marked with . 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."

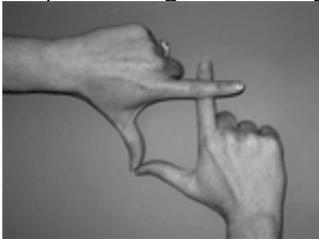
Step 1: "Hold up both your hands and make 'Ls' with your thumb and index finger."



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 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

Unit 2 **Graphic Story Adventures**

Part 1 Learning

Unit 2: Lesson 4

Read Chapter 3, Instruct on Story Elements & Summarizing, TRAIL Marker #1

**Unit 2: Lesson 4
Read Chapter 3, Instruct On Story Elements & Summarizing, TRAIL Marker #1**

LITERACY OBJECTIVE

By the end of this lesson students will be able to identify the basic story elements of setting, characters, plot, conflict and resolution and write a summary that includes the most important information.

LITERACY "I CAN" STATEMENTS

"I can identify the basic story elements of setting, characters, plot, conflict and resolution. I can write a summary that includes the most important information."

LESSON OVERVIEW

STEPS	PACING: 60 minutes
Step 1: Introduce Lesson 4 Step 2: Review Chapters 1 & 2 and Record Story Elements	10 minutes
Step 3: Read Chapter 3, Visualize, and Sketch	15 minutes
Step 4: Discuss Chapter 3 & Record Story Elements Step 5: Instruct on Summarizing	20 minutes
Step 6: TRAIL Marker #1: Visualizing from Text Step 7: Close Lesson 4	15 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 3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

RL 3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

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 4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

RL 5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RL 5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

RL 5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

RL 5.6: Describe how a narrator's or speaker's point of view influences how events are described.

SECONDARY CCSS

Reading: Literature

RL 3.6: Distinguish their own point of view from that of the narrator or those of the characters.

RL 4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

RL 4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

RL 5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

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

A4L Student Notebooks

- Sketch Tangerina & Wild Island
- TRAIL Marker #1

Texts

- My Father is a Dragon*, Chapter 3

Samples & Templates

- Sample Class Story Map for Chapters 1 & 2
- Sample Class Story Map for Chapter 3

Assessment

- TRAIL Marker #1 Passages
- TRAIL Marker #1 Progress Chart

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 4

Process: Give an overview of the lesson objectives. Read chapter 3, visualize the text, and instruct on story elements.



Differentiation Options: Reading Chapters 1-4

Chapter 1: Read aloud to class to kick-off the unit & instruct on visualization.

Chapters 2-4: Guided reading with literacy and arts instruction.

Select one of the options listed below or structure the reading in a way that appropriately meets students' needs and fosters engagement.



Read aloud. Read chapters aloud to the class as students follow along. Allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers.



Read in pairs. Students read each excerpt in pairs with class discussion following. Some students read in pairs while others read with support from the teacher.



Independent reading. Students read each excerpt independently with class discussion following.

Suggested Dialogue

Introductory Dialogue

"Today we will read another chapter in *My Father's Dragon*, visualize the story, and discuss what's happened in the story so far by thinking about what we know about Elmer and his journey."

"By the end of today's lesson, you will be able to say, 'I can identify the basic story elements of setting, characters, plot, conflict and resolution. I can write a summary that includes the most important information.'"

STEP 2: REVIEW CHAPTERS 1 & 2 AND RECORD STORY ELEMENTS

Process: Engage students in a discussion of chapters 1 and 2 of *My Father's Dragon* by focusing on three of the five main story elements—characters, setting, and problem. Create a Class Story Map and post on wall for future reference. [Click here for Sample Story Map for Chapters 1 and 2.](#)

Suggested Dialogue

Review And Record Story Elements

"Let's take a few minutes to review what has happened so far in *My Father's Dragon*. As we talk, we'll record what we have learned on a whole Class Story Map."

"Think back to the beginning of the story. What happened at the beginning? Turn and talk with a partner" (Students pair-share.)

"The beginning of a story is often where readers are introduced to the main characters. Who have we met in the story?" (Students respond.) "What are these characters like? What makes you say that?" (Students respond. Record characters and traits on class story map. Guide students to use evidence from the text to support their ideas.) "Knowing what characters are like helps us anticipate what they will do later in the story."

"Where is Elmer at the beginning of this story?" (Students respond.) "This is called the setting. The setting is going to change as Elmer goes on his journey and we'll pay attention to how the setting either helps Elmer or keeps Elmer from solving his problem." (Record setting on class story map.)

"Where did we leave Elmer at the end of chapter 2?" (Students respond.) "What is the problem is trying to solve? (Students respond.) Elmer is going on a dangerous journey to find and save the dragon. This is what we'll call the main problem of the story." (Record problem on class story map.)

"Let's read on to see what happens to Elmer as he gets started on his journey to save the dragon."

STEP 3: READ CHAPTER 3, VISUALIZE, AND SKETCH

Process: Guide students to read and make mental pictures in chapter 3: “My Father Finds the Island” starting on page 16 of their Unit 2 Texts. Decide whether to read the chapter aloud or to have students read independently, in groups, or in pairs. Guide students to stop after each excerpt, make mental pictures, and track Elmer’s progress around Tangerina by marking their original sketch. The purpose of drawing Elmer’s progress is for students and teachers to monitor their understanding of the events.

Suggested Dialogue

Visualize And Sketch

Prepare students to read

"Open your A4L Student Notebooks to page 6 for your original sketch of Tangerina and Wild Island. Then open your Unit 2 Texts to page 16 for chapter 3: 'My Father Finds the Island.' As we read, we'll track Elmer's progress by marking little dashes or x's on our sketches of Tangerina to show where he's been."

Read and visualize Excerpt 1.

"Read Excerpt 1. (Students read.) "Where is Elmer? What did he use from his knapsack to hide from the sailors? Pair-share with a partner." (Students pair-share.) "Make a mental picture of Elmer hiding inside the grain bag. What do you visualize? Pair-share." (Students pair-share. Have 2–3 students share out. Clarify the words “port” and “Cranberry.”) "How can we add this information to our sketch of Tangerina? We might draw a boat, write 'Port of Cranberry,' or draw an 'X' for where he lands." (Students draw.)

Read and visualize Excerpt 2.

"Read Excerpt 2." (Students read.) "How did Elmer get off the ship? Where did he go? This part is a bit tricky, and making a mental picture will help us track what is happening. Pair-share with a partner about what you visualized. Go back to the text if you get stuck or can't remember the details." (Students pair-share. Have 2–3 students share out. Clarify the words “merchant,” “sailor,” and “captain.”) "Mark your sketch to show Elmer's path from the ship to the sandy shore." (Students draw.)

Read and visualize Excerpt 3.

"Read Excerpt 3." (Students read.) "What kind of tree was Elmer sleeping under?" (Students respond.) "Has anyone ever seen a tangerine tree? How about an orange tree? You can imagine that a tangerine tree looks very similar to an orange tree. Where is Elmer now? Talk with your partner." (Students pair-share.)

"We got some good clues in the text that helped us make mental pictures. What are some of the clues you used to visualize?" (Students respond.) "Look back to your sketch of Wild Island and Tangerina and mark his progress to show where he is now." (Students draw.)

Read and visualize Excerpt 4.

"Read Excerpt 4." (Students read.) "Where is Elmer now? What has Elmer used from his knapsack to cross the rocks? Did it match your earlier prediction? Talk with your partner." (Students pair-share.)

"Mark his progress to show where he is now." (Students draw.)

Read and visualize Excerpt 5.

"Read Excerpt 5." (Students read.) "Elmer came upon his first animal. What was it? Where is he now? Talk with your partner about what you visualized." (Students pair-share.) "Mark his progress to show where he is now." (Students draw.)

STEP 4: DISCUSS CHAPTER 3 AND RECORD STORY ELEMENTS

Process: Create a Class Story Map for Chapter 3 by discussing story elements, including the characters, setting, problem, and events. See Resources, for a Sample Story Map for Chapter 3.

Suggested Dialogue

Discuss And Record Story Elements

"Let's talk about what we just read and as we talk, create a Class Story Map for Chapter 3. For later chapters, you will work on your own story maps in your A4L Student Notebooks. For now, let's work together."

"Just like we did for the beginning of the story, let's start by thinking about the characters in this chapter. Who are the characters? (Students respond.) What did you learn about Elmer? It might be a trait we identified in our earlier discussion or something new. (Students respond.) I'll add these to our story map. Sometimes the author doesn't tell us much about minor characters, like the whale. We can just write "whale" on our character list."

"What is the setting for this chapter?" (Students respond.) "What is important about this island for Elmer?" (Students respond.)

"The main problem of the story is that Elmer needs to find and save the dragon. As Elmer goes on his journey, he will encounter small or mini problems that he must overcome if he is going to get to the dragon. What mini problem or problems does Elmer face in this chapter?" (Guide students to respond that Elmer can't get caught and that he must find the ocean rocks.) "I'll write this under 'Mini problem.'"

"Let's now create a list of events that will help us remember what happened in this chapter. We'll focus on Elmer's mini problems and what he does to overcome these problems. We'll put the events in the order they occur in the chapter. When we write these events, we'll try to use our own words." (Guide students to create a list of events.)

"Tracking story elements helps a reader anticipate what might happen next and make prediction about how the character will solve the problem."

STEP 5: INSTRUCT ON SUMMARIZING

Process: Define summarizing for the class. Model writing a summary for the first three chapters of *My Father's Dragon*. Use the Class Story Map for Chapter 3 as a reference tool to help students focus on the key events that connect to Elmer solving the problem.

Suggested Dialogue

Instruct On Summarizing

"Now that we have completed our Class Story Map for Chapter 3 of *My Father's Dragon*, we can write a short summary."

"When we summarize, we take a big chunk of text, like a chapter, and pull out the most important ideas that are worth remembering. We do not need to include every event or a lot of details. The summary should have only what we think is most important."

"Let's use our Class Story Map as a guide. Let's talk about which events to include in our summary."
(Engage class in a discussion of what to include and talk out loud while writing the summary.)

Teaching Tip: Sample Summary

MY FATHER'S DRAGON, CHAPTER 3

Elmer hid on a boat sailing to the Island of Tangerina. To avoid being found by the sailors, he found a grain bag labeled "Cranberry" inside his knapsack and hid inside. He snuck off the boat and ate tangerines as he made his way around the island looking for the rocks that connected to Wild Island. He found the rocks, but they were too slippery so he took the black rubber boots in his knapsack and put them on. He crossed over the ocean rocks at night so the animals would not see him coming

STEP 6: INTRODUCE & GUIDE STUDENTS THROUGH TRAIL MARKER #1

Process: TRAIL Marker #1 is the first formative assessment in the unit. See sidebar and Assessment for more information. Introduce students to TRAIL Markers and how they will be used throughout the unit. Students turn to page 19 in their A4L Student Notebooks and reflect on their learning. Students share their reflections with one another. Sharing TRAIL Marker responses helps students think about what they are learning and helps teachers monitor student progress and reteach or extend based on what they observe.

Select one of the following options to facilitate the activity and discussion:

- Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to prompt the flow of ideas. Then, have a whole class discussion.
- Have students complete the TRAIL Marker individually and then share in small groups or whole class.

For TRAIL Marker #1, students will read a new passage about Elmer and sketch their visualization of that text. In Resources, the passage is written at 3 reading levels: 3.0, 4.2, and 5.4. Select the best level for each student and make copies.



About Trail Marker Formative Assessments

Purpose: TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, the arts, and what they need to do next. Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned—get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

Suggested Dialogue



Guide Students Through Trail Maker #1

"Throughout the Graphic Story Adventures! unit, we will reflect on our reading and graphic artist skills using TRAIL Markers."

"How many of you have ever gone on a hike? When you're hiking, you can often see something that's called a trail marker." (Show picture.)

"Do you know why we have trail markers? It's a good way to check to see if you are making progress on your hike and staying on the path."

"Just like a trail marker in hiking, we have TRAIL Markers in our A4L lessons. It's a place in our lessons where we stop to do a quick activity to help us think about what we're learning about reading, writing, and the arts and what we need to do next."

"We're going to read a short passage, visualize from the text, and then sketch our visualization, just like we've done for the beginning of My Father's Dragon. This passage is from a new Elmer Elevator adventure.

In it, he meets something scary and tries to think of a way to save someone, just like he is trying to save the dragon in our story."

1. "First, I'm going to give you a short passage to read." (Pass out passages.) "Read your passage" (or read with a partner or I'll read aloud while you follow along). "Use clues from the text to make a mental picture as you read. You might want to reread parts that are really descriptive."
2. "Talk with a partner – what did you visualize? What in the text helped you create your mental picture? Underline or circle the clues you found."
3. "Open your A4L Student Notebooks to page 19. Pick one thing or moment from this passage to sketch. Use clues in the text to help you sketch."
4. "Share your sketches" (with partner, whole class) "and point to the evidence from the text that helped you visualize and sketch."

STEP 7: CLOSE LESSON #4

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

Suggested Dialogue

Looking Forward

"In our next lesson, we'll learn another graphic story element and use all of our graphic story elements to show what's happening in chapter 3."

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 4! YOU ARE NOW READY TO MOVE ONTO LESSON 5 OF UNIT 2.

Is this Lesson Public or Members only?:

Members Only

Unit 2 **Graphic Story Adventures**

Part 1 Learning

Unit 2: Lesson 5

Instruct on Graphic Story Element—Text Types—and Sketch an Event from Chapter 3

Unit 2: Lesson 5

Instruct On Graphic Story Element—Text Types— And Sketch An Event From Chapter 3

LITERACY OBJECTIVE

By the end of this lesson students will be able to identify the key information in a chapter and communicate that to a reader using graphic story elements.

LITERACY "I CAN" STATEMENTS

"I can identify the key information in a chapter and communicate that to a reader using graphic story elements."

LESSON OVERVIEW

STEPS	Pacing: 60 Minutes
Step 1: Introduce Lesson 5 Step 2: Instruct on Graphic Story Element—Text Types—Using <i>Meanwhile</i> , by Jules Feiffer	30 Minutes
Step 3: Apply Graphic Story Elements to Sketch an Event from Chapter 3 Step 4: Students Share and Reflect on Sketches Step 5: Close Lesson 5	30 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 3.7: 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 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 4.7: 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.

Writing & Language

W 3.3a: Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

W 3.3b: Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

W 4.3a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W 4.3b: Use dialogue and description to develop experiences and events or show the responses of characters to situations.

W 5.3a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W 5.3b: Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

L 3.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 4.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Speaking & Listening

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 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 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.

SECONDARY CCSS**Reading: Literature**

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).

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 3.6: 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 4.6: 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 5.6: 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

-Chapter 3

A4L STUDENT NOTEBOOKS

-Text Type Examples

-Sketch Ideas for Chapter 3

-Panel Tracing Templates, pgs 15 & 17

CLASSROOM CHARTS

-Graphic Story Process

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 5

Process: Give an overview of the lesson objectives. Learn a new graphic story element—text types—and then sketch an event from chapter 3.

Definition: Types Of Text

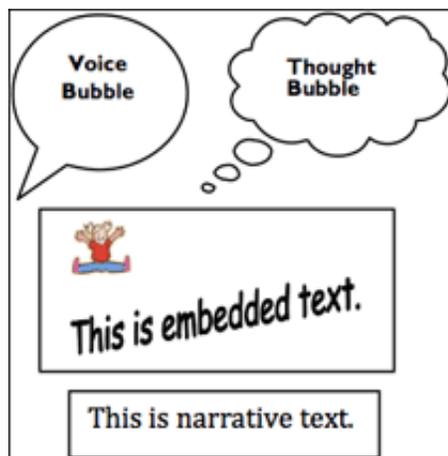
In graphic stories, text tells the story along with the images in the panels and is usually handwritten to show emphasis or typed to show narration. The four types of text used in this unit are:

Voice bubble: Shows what a character is saying out loud. A voice bubble is typically a white oval or box with a hook pointed toward the character speaking.

Thought bubble: Cloud-like shape that shows what a character is thinking.

Embedded text: Can be sounds, actions, or dialogue and is written inside the panel with large, bold letters and lines to show the movement of the sound and to emphasize the mood.

Narrative text: Tells the reader what is happening in the story. Narration is typed within or beneath the panel.



Suggested Dialogue

Introduce Lesson 5

"Today we will learn another graphic story element and use all our graphic story elements to show what's happening in chapter 3."

"By the end of today's lesson, you will be able to say: 'I can identify the key information in a chapter and communicate that to a reader using graphic story elements.'"

STEP 2: INSTRUCT ON GRAPHIC STORY ELEMENT —TEXT TYPES—USING MEANWHILE, BY JULES FEIFFER

Process: Introduce students to the graphic story element of text and the four text types: voice bubbles, thought bubbles, embedded text, and narrative text. Define each type. Draw an example on a large Post-it™ or the white board to serve as a permanent resource during the unit. Then show how Feiffer uses text types in *Meanwhile* (or other graphic story). Feel free to show the examples on the document camera or have students open to page 21 in their A4L Student Notebooks.

Suggested Dialogue

Introduce Text Types

"The final graphic story element we will learn is text types. "

(Record "text type" on a large Post-it™ or white board.)

"There are four types of text that graphic artists use to tell a story. The first is a voice bubble, which shows what a character is saying out loud. A voice bubble is typically a white oval or box with a hook pointed toward the character speaking. When you draw a voice bubble, you write your text first, and then you draw the bubble around it, like this." (Write the words first and then draw a voice bubble.)

"The second type of text is a thought bubble, which shows what a character is thinking. A thought bubble is similar to a voice bubble, but looks like a cloud with circles moving away from the character that is thinking, like this." (Write the words first and then draw a thought bubble.)

"The third type of text is called embedded text, which is written inside the panel and can be sounds, actions, or dialogue. Graphic artists use large, bold letters and sometimes sketch lines around or through the embedded text to show the movement of the sound and emphasize the mood." (Draw a panel with embedded text.)

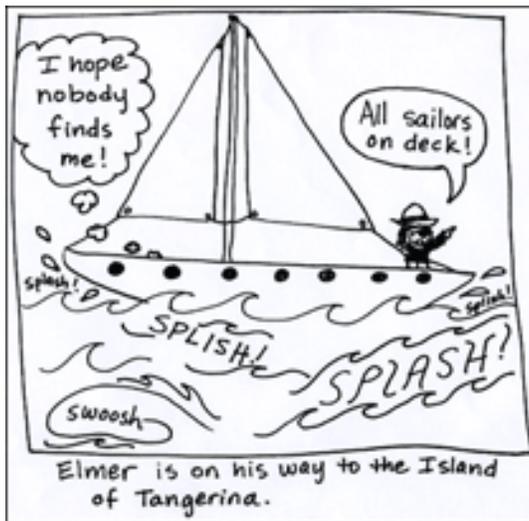
"The fourth type of text is called narrative text, which tells the reader what is happening in the story. It is either in a box in the panel or beneath the panel." (Draw a panel with narrative text.)

(Show examples of text types using *Meanwhile* or a different text)

"Let me show you these four text types using *Meanwhile* (or different example). What text types do you see?" (Highlight voice bubble, thought bubble, embedded text, and narrative text.)

Teaching Tip: Example Of Text

Order to read the text:



1. "I hope nobody finds me!"
2. "All sailors on deck!"
3. "splash," "splish," etc.
4. "Elmer is on his way to the Island of Tangerina"

STEP 3: APPLY GRAPHIC STORY ELEMENTS TO SKETCH AN EVENT FROM CHAPTER 3

Process: Guide students to make author's choices about panel, point of view, and text types to sketch an event from chapter 3. Guide students to talk about graphic story element choices. Students open their A4L Student Notebooks to page 22 and Unit 2 Texts to page 16. Students use Panel Tracing Templates. See menu below for the **Graphic Story Process**. Students should only be working with pencils.

Timing for sketching using all graphic story elements is 20–30 minutes.

Classroom Charts & Graphic Organizers: Graphic Story Process

1. **Sketch** - Sketch ideas for events in the story. Sketch in pencil.
2. **Decide Point of View** - Decide what point of view to show in your panels. What do you want your reader to see? Use zooming to help you choose bird's-eye view, landscape view, and close-up view to show these ideas.
3. **Choose Panel** - Select the size and shape of your panel based on what you want to tell in your story. After selecting the panel size, trace the panel in pencil.

4. **Sketch inside the Panel** - Sketch the event inside the panel using the drawing techniques of shape and value.
5. **Add Text** - Add text to your panel to communicate what is happening in the scene. Use voice bubbles, thought bubbles, embedded text, and narrative text.

Suggested Dialogue

Apply Graphic Story Elements To Sketch An Event

"Now that we know all our graphic story elements and drawing techniques, we're going to make some author's choices on how to put them together to create a panel of something that happened in chapter 3."

"I'll guide you through this process. Let's review our Class Story Map. If you had just one panel to show a reader what's happening in this chapter, which one would you show? Think about ways you can help your reader understand what Elmer is like—his character traits—and what he's facing in this part of the story. Let these things guide your author's choices when deciding what to show. Turn and share your ideas with a partner. (Students pair-share.) For example, I'm going to show Elmer hiding in the hold because it's the beginning of his adventure and shows how sneaky he is to hide from the sailors."

Before creating our panel, let's sketch to work out our ideas. Turn to page 22 in your A4L Student Notebook for space to sketch. As you sketch, think about what you might want to show in your panel. This might help you decide your point of view. Remember that you can use lines and the five main shapes to create images of things in the world." (Students sketch. Sketch along with students.)

"Next, decide the point of view you want to show—bird's eye, landscape, or close up. Then decide a panel shape and size to match this event and the point of view. For example, I'm wondering—do I want to show the whole ship or zoom in on Elmer hiding in the hold? I think I want to use a landscape view and show the whole ship in the ocean because I want to show the reader that Elmer is heading off on his journey. I will trace a large rectangular panel in order to sketch the ship and ocean inside. Turn to pages 15-17 in your A4L Student Notebook. Make your choices and trace your panels." (Students sketch. Sketch along with students.)

"Now we will sketch our event in the panel. Reread the text for descriptions. For example, I know this is a sailboat, but the author did not describe it, so I can sketch a sailboat however I picture it." (Students sketch. Sketch along with students.)

"Now that we have our sketches, we need to consider what our sketches do not tell the reader. What do you know about this event that the reader needs to know? For example, my sketch doesn't show Elmer on the ship. Pair-share your ideas." (Students pair-share.)

"We can let the reader know these things by using text. I'll use a thought bubble coming from the bottom of the ship showing what he is thinking. First, I'm going to write his thoughts, and then I will draw the thought bubble around it. I did this so the words fit inside the bubble. I'm also going to use embedded text to show the sound and motion of the water. What text and text types do you want to add that will help the reader know what's happening? You can use more than one text type. You can

use a thought bubble, voice bubble, embedded text, or narrative text. Pair-share and add your text."
(Students sketch. Sketch along with students.)

STEP 4: STUDENTS SHARE AND REFLECT ON SKETCHES

Process: Put students into groups to share and discuss their author's choices. Ask students to talk about the choices they made with regard to the event they chose, point of view, panel shape and size, text, and text types. Students can respond to one or more of the questions below.

Questions To Guide Discussion:

1. Which event did you choose and why?
2. Which point of view did you choose and why?
3. What panel shape and size did you choose and why?
4. What text and text types did you decide to add for the reader?
5. If time permits, allow students to revise their sketches based on the reflection.

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?

STEP 5: CLOSE LESSON 5

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

Looking Forward

"In our next lesson, we'll read chapter 4 and show what happens through our graphic story elements."

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 5! YOU ARE NOW READY TO MOVE ONTO LESSON 6 OF UNIT 2.

Is this Lesson Public or Members only?:

Members Only

Unit 2 **Graphic Story Adventures**

Part 1 Learning

Unit 2: Lesson 6

Read Chapter 4, Visualize, Record Story Elements, & Write Summaries

Unit 2: Lesson 6

Read Chapter 4, Visualize, Record Story Elements & Write Summaries

LITERACY OBJECTIVE

By the end of this lesson students will be able to identify the basic story elements of setting, characters, plot, conflict and resolution and write a summary that includes the most important information.

LITERACY "I CAN" STATEMENTS

"I can identify the basic story elements of setting, characters, plot, conflict and resolution and write a summary that focuses on the most important ideas from the chapter."

LESSON OVERVIEW

steps	Pacing: 30-45 Minutes
Step 1: Introduce Lesson 6 Step 2: Read Chapter 4, Visualize and Discuss Step 3: Record Story Elements for Chapter 4	30 Minutes
Step 4: Write Summaries for Chapter 4 & Share Step 5: Close Lesson 6	10-15 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 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 4.7: 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 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).

Writing & Language

W 3.3a: Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

W 3.3b: Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

W 3.3c: Use temporal words and phrases to signal event order.

W 3.3d: Provide a sense of closure.

W 4.3a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W 4.3b: Use dialogue and description to develop experiences and events or show the responses of characters to situations.

W 4.3c: Use a variety of transitional words and phrases to manage the sequence of events.

W 4.3d: Use concrete words and phrases and sensory details to convey experiences and events precisely.

W 4.3e: Provide a conclusion that follows from the narrated experiences or events.

W 5.3a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W 5.3b: Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

W 5.3c: Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

W 5.3d: Use concrete words and phrases and sensory details to convey experiences and events precisely.

W 5.3e: Provide a conclusion that follows from the narrated experiences or events.

L 3.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 4.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

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L 5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

SECONDARY CCSS

Reading: Literature

RL 3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

RL 3.6: Distinguish their own point of view from that of the narrator or those of the characters.

RL 4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

RL 4.6: Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.

RL 5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RL 5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

RL 5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

RL 5.6: Describe how a narrator's or speaker's point of view influences how events are described.

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

-*My Father's Dragon*, Chapter 4

A4L STUDENT NOTEBOOKS

-Elmer's Knapsack
-Chapter 4 Story Map

LIFE & LEARNING SKILLS

Unit 1 includes the following Life & Learning Skills:

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



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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 6

Process: Give an overview of the lesson objectives. Read chapter 4, visualize the text, and practice recording events, settings, and character traits on the Story Map.

Suggested Dialogue

INTRODUCING BASIC STORY ELEMENTS

"Today we will read another chapter in *My Father's Dragon*, visualize the story, and record what's happening on the Story Map.

By the end of today's lesson, you will be able to say, 'I can identify the basic story elements of setting, characters, plot, conflict and resolution and write a summary that focuses on the most important ideas from the chapter.'"

STEP 2: READ CHAPTER 4, VISUALIZE AND DISCUSS

Process: Guide students to read and make mental pictures in chapter 4, "*My Father Finds the River*" on page 19 of their Unit 2 Texts. See menu below for **Differentiation Options: Reading Chapters 1-4** for ways to scaffold the reading. Have students stop after each excerpt, make mental pictures, and discuss what is happening.

Differentiation Options: Reading Chapters 1-4

Chapter 1: Read aloud to class to kick-off the unit & instruct on visualization.

Chapters 2-4: Guided reading with literacy and arts instruction.

Select one of the options listed below or structure the reading in a way that appropriately meets students' needs and fosters engagement.



Read aloud. Read chapters aloud to the class as students follow along. Allow ELL to use native language and/or picture dictionaries as vocabulary and concept clarifiers.



Read in pairs. Students read each excerpt in pairs with class discussion following. Some students read in pairs while others read with support from the teacher.



Independent reading. Students read each excerpt independently with class discussion following.

STEP ALTERNATIVES: SKETCH VISUALIZATION OF CHAPTER 4

If time permits, have students sketch one or more visualizations while reading Chapter 4. Then, have students share their sketches with partners and point to the evidence from the text that supports their visualization.

Suggested Dialogue

Prepare Students To Read

"Open your Unit 2 Texts to page 19 for chapter 4, My Father Finds the Island. Where did we leave Elmer at the end of chapter 3? (Students respond.) Today we'll read to find out if he can get closer to saving the dragon. As we read, we'll stop to visualize and think about what is happening."

"I'll guide you to read an excerpt and then stop to visualize and discuss. How would you feel setting foot on Wild Island? (Students respond.) Is there anything in Elmer's knapsack that might keep him safe from the dangerous animals? Look back to page 9 in your A4L Student Notebooks to remember what he has packed and the predictions you made. Talk with a partner." (Students pair-share. Have 2–3 students share with the class.)

STEP 3: RECORD STORY ELEMENTS FOR CHAPTER 4

Process: Engage students in a discussion of the chapter by identifying the story elements. Have students complete their own Chapter 4 Story Map on pages 24–25 in their A4L Student Notebooks. Feel free to have students work more independently to identify story elements.

Suggested Dialogue

Using The Chapter 4 Story Map

"Open your A4L Notebook to page 24. This is the Chapter 4 Story Map. Who were the characters in this chapter? What did we learn about each character? You may work with a partner to fill this in. (Students record characters and traits.) Let's share out. (2-3 students share. Guide students to back up traits with evidence from the text.) Where did this chapter take place? (Students respond.) Record "Wild Island along the beach" under "Setting" on your Story Map. What mini-problem did Elmer face in this chapter? Share your ideas with a partner. (Students pair-share. 2–3 students share out.) Record this on your Story Map. What happened in this chapter? What actions did Elmer take to overcome his problems?" (Students respond. Guide students to notice that Elmer can learn from his mistakes.)

STEP 4: WRITE SUMMARIES FOR CHAPTER 4

Process: Guide students to write short summaries for chapter 4 on page 25 in their A4L Student

Notebooks. See menu below for **Differentiation Options: Summarizing for Scaffolding Ideas**. Have several students share summaries on the document camera. Engage the class in a discussion about each summary.

DIFFERENTIATION OPTIONS: SUMMARIZING



Model for Whole Class For students who would benefit from explicit instruction or need guidance and support writing a summary, co-construct a summary as a whole class.



Provide targeted support. Allow some students to work independently or in pairs to write a summary. Pull one or more small groups for more explicit instruction. Have several students/pairs share their summaries on the document camera with whole class discussion.



Students work independently If students are experienced writing short, succinct summaries, allow them to work independently followed by whole class sharing. Invite several students to share their summaries on the document camera and engage in class discussion.

Challenge: Students write progressively shorter summaries throughout the unit. They can pretend they have \$2.00 to spend and each word is worth 10 cents, or go from 3 sentences to 2 sentences to 1 sentence.

Suggested Dialogue

Recording A Summary

"Now that you have recorded story elements for chapter 4, you can write a short summary. Turn to page 25 in your A4L Student Notebook. Focus on the events you recorded that show Elmer's problem and how he is trying to solve it. (Students write summaries.) Who would like to share? (2-3 students share summaries on the document camera. If students are reluctant to share, have several prepared summaries to use for reflection.) What information did this writer think was most important?" (Students respond.)

STEP 5: CLOSE LESSON 6

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

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, we'll split into groups to read the rest of the story. Each group will be responsible for reading a chapter, writing a summary, and creating a graphic story representation of their chapter. When we are done, we will share our work with one another in a gallery walk."

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 6! YOU ARE NOW READY TO MOVE ONTO LESSON 7 OF UNIT 2.

Is this Lesson Public or Members only?:

Members Only

Unit 2 **Graphic Story Adventures**

Part 1 Learning

Unit 2: Lesson 7

Groups Read Chapters 5–9, Visualize, Record Story Elements & Write Summaries

Unit 2: Lesson 7

Groups Read Chapters 5–9, Visualize, Record Story Elements & Write Summaries

LITERACY OBJECTIVE

By the end of this lesson students will be able to use visualization to understand the story, identify the basic story elements, and write a summary that includes the most important information.

LITERACY "I CAN" STATEMENTS

"I can visualize using evidence from the text, identify the basic story elements of character, problem, setting, events, and resolution and write a summary that includes the most important information."

LESSON OVERVIEW

Steps	Pacing: 30-45 Minutes
Step 1: Introduce Lesson 7 Step 2: Assign a Chapter (5, 6, 7, 8 or 9) to Each Group Step 3: Groups Independently Read Their Chapter, Visualize, and Discuss	30 Minutes
Step 4: Groups Independently Record Story Elements Step 5: Groups Write Chapter Summaries Step 6: Close Lesson 7	30 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 4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

Writing & Language

W 3.3a: Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

W 3.3b: Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

W 3.3c: Use temporal words and phrases to signal event order.

W 3.3d: Provide a sense of closure.

W 4.3a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W 4.3b: Use dialogue and description to develop experiences and events or show the responses of characters to situations.

W 4.3c: Use a variety of transitional words and phrases to manage the sequence of events.

W 4.3d: Use concrete words and phrases and sensory details to convey experiences and events precisely.

W 4.3e: Provide a conclusion that follows from the narrated experiences or events.

W 5.3a: Orient the reader by establishing a situation and introducing a narrator and/or characters;

organize an event sequence that unfolds naturally.

W 5.3b: Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

W 5.3c: Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

W 5.3d: Use concrete words and phrases and sensory details to convey experiences and events precisely.

W 5.3e: Provide a conclusion that follows from the narrated experiences or events.

L 3.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 4.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

SECONDARY CCSS

Reading: Literature

RL 3.2: Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral and explain how it is conveyed through key details in the text.

RL 4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

RL 5.1: Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

RL 5.2: Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

RL 5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

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

- Table of Contents
- My Father's Dragon*, Chapters 5-9

A4L STUDENT NOTEBOOKS

- Elmer's Knapsack
- Open Chapter Story Map

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 7

Process: Give an overview of the lesson objectives. Groups read a chapter (5, 6, 7, 8 or 9), visualize the text, and record events, setting, and character traits on the story map.

TEACHING TIP: SUGGESTED STRUCTURE FOR READING MY FATHER'S DRAGON

Chapters 1–4: Guided reading with literacy and arts instruction

Chapters 5–9: Jigsaw in reading groups

Chapter 10: Read aloud and discuss

See Differentiation menus for options and ideas about how to support and challenge students.

Suggested Dialogue

INTRODUCTION TO THE READING

"Today we will split into reading groups. Each group will read a chapter (5, 6, 7, 8 or 9), visualize the story, and record what's happening on our story maps. In our next lesson, we'll put everything we have learned as graphic artists together to create a whole class representation of these chapters from My Father's Dragon. Each group will be responsible for creating a graphic story representation of your assigned chapter."

By the end of today's lesson, you will be able to say, "I can visualize using evidence from the text, identify the basic story elements of character, problem, setting, events, and resolution and write a summary that includes the most important information."

STEP 2: ASSIGN CHAPTER (5, 6, 7, 8 OR 9) TO EACH GROUP

Process: Explain to students that reading chapters 5-9 is designed as a jigsaw activity, in which students will work in groups to read one chapter, record story elements, write summaries, and create graphic story representations. When each group shares the graphic story for its designated chapter, the whole class will learn about all the chapters. If time permits, students may read additional chapters or the entire book. Review the chapter titles and either assign chapters randomly or allow students to self-select.



Differentiation Options: Jigsaw Chapters 5-9

In a jigsaw, each group is assigned one chapter and is responsible for sharing summaries and graphic story depictions of that chapter with the rest of the class. If time permits, assign all chapters and then have students choose which chapter to depict in graphic story format.

Students will be able to understand each chapter in My Father's Dragon even if they do not read all chapters in order. While Elmer is always working to solve the main problem, he encounters and solves mini problems in each chapter.



Guided Reading Prompt groups to stop after each excerpt, share visualizations, clarify if needed, and then continue reading. Provide additional support to students by using sentence stems for visualizations, pre-teaching vocabulary, allowing students to listen to a taped recording of the chapter, or breaking down the excerpts into smaller chunks.



Read in pairs. Prompt groups to stop after each excerpt, share visualizations, clarify if needed, and then continue reading. Pair students up and have them read the chapter together.



Independent reading. Groups read the chapter independently and complete the story elements and summary writing without teacher guidance. Select this option if students are successful reading the text independently and can engage in group discussion without teacher support.

Suggested Dialogue

Set Students Up For Jigsaw Activity

"To read the rest of *My Father's Dragon*, we are going to break up into reading groups. Each group will be responsible for reading one chapter and creating a graphic story representation to share that part of the book with the class."

ASSIGN READING GROUPS

"Let's review the titles of chapters 5-9. Open your Unit 2 Text to page 1. (Read chapter titles aloud. Tell students that in chapter 9 "My Father Makes a Bridge" Elmer meets some crocodiles. Either assign reading groups or allow students to choose the chapter they wish to read.) Move to sit with your reading group. Take your Unit 2 Texts, A4L Student Notebooks, and a pencil."

STEP 3: GROUPS INDEPENDENTLY READ THEIR CHAPTER, VISUALIZE, AND DISCUSS

Process: Groups read their assigned chapter. Tell students to mark the text with a star where they make a mental picture and a question mark where they are confused or need help with a word. Periodically prompt groups to stop and discuss their visualizations. Feel free to provide groups with more or less scaffolding depending on reading skills. Some groups will be able to work independently, while others will need more support. For options, see menu above in step 2, titled **Differentiation Options: Jigsaw Chapters 5-9**.

Suggested Dialogue

SET STUDENTS UP FOR READING GROUPS

"As you read, stop and make mental pictures. Put a star next to these spots in the margin so that you can go back find them easily. If there is a spot that confuses you, put a question mark. (Model a star and question mark.) Stop after each excerpt and talk about what you read and visualized with your

group." (Students read. Circulate and remind groups to stop after each excerpt to share visualizations and clarify anything confusing.)

STEP 4: GROUPS INDEPENDENTLY RECORD STORY ELEMENTS

Process: Guide groups to complete a story map for their assigned chapter on pages 26–27 in their A4L Student Notebooks. Circulate to check in with each group’s progress and understanding of their chapters.

Suggested Dialogue

Group Discussion

"In your groups, discuss your chapter. Talk about the characters, character traits, the setting, Elmer’s mini problem, and what happens as he tries to solve the problem. Record these story elements on your story map on pages 26–27 in their A4L Student Notebooks as you discuss. Write your chapter number and title in the space provided."

STEP 5: GROUPS WRITE CHAPTER SUMMARIES

Process: Students write summaries for assigned chapters. Groups select the summary they want to share with the class.

Suggested Dialogue

WRITING CHAPTER SUMMARIES

"Just like we did for chapters 3 and 4, use your story map to write a short summary of your chapters. (Students write.) Share your summaries with your group and choose one that you want to share with the class in our gallery walk." (Groups share summaries and select one to share with class.)

STEP 6: CLOSE LESSON 7

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, you will create graphic story representations of the chapter you just read. We will share our graphic story representations with classmates in a gallery walk."

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 7! YOU ARE NOW READY TO MOVE ONTO LESSON 8 OF UNIT 2.

Is this Lesson Public or Members only?:

Members Only

Unit 2 **Graphic Story Adventures**

Part 1 Learning

Unit 2: Lesson 8

Groups Create Graphic Story Representations for Chapters 5, 6, 7, 8, or 9

Unit 2: Lesson 8

Groups Create Graphic Story Representations For Chapters 5, 6, 7, 8, 9

LITERACY OBJECTIVE

By the end of this lesson students will be able to communicate to a reader the most important information about story events, characters, settings, and problem and to sequence story events in the correct order.

LITERACY "I CAN" STATEMENTS

"I can communicate to a reader the most important information about story events, characters, settings, and problem. I can sequence the events in the correct order."

LESSON OVERVIEW

Steps	PACING: 1-1.25 Hours
Step 1: Introduce Lesson 8 Step 2: Transition to Graphic Stories: Instruct on Panel Selection and Placement	15 Minutes
Step 3: Groups Plan Graphic Story Representations Step 4: Introduce Graphic Story Checklist Step 5: Groups Create Graphic Story Representations of Chapters Step 6: Close Lesson 8	45-60 Minutes

STANDARDS ALIGNMENT

TARGETED CCSS

Reading: Literature

RL 3.5: Refer to parts of stories, dramas, and poems when writing or speaking about a text, using terms such as chapter, scene, and stanza; describe how each successive part builds on earlier sections.

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 4.5: Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

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.

SECONDARY CCSS

Reading: Literature

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 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 5.3: Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

RL 5.5: Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

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).

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

A4L STUDENT NOTEBOOKS

- Chapter _ Story Map
- Sketch Ideas for Chapter Blank Document
- Graphic Story Checklist
- Panel Tracing Template Sheet 1 & 2

CLASSROOM CHARTS

- Graphic Story Process

SAMPLES & TEMPLATES

- Prepared Panels

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 8

Process: Give an overview of the lesson objectives. Groups create graphic story representations for their assigned chapter.



DIFFERENTIATION OPTIONS: GRAPHIC STORY CREATIONS



A group works as a team of graphic artists to represent a chapter.

Each student focuses on one event or part of the chapter and creates a single panel. Or students work in pairs to create their panels. Allow peer modeling of chapter and/or panel selection process to ELLs and monitor to ensure that clear step-by-step information is given.



A group works as a team of graphic artists to represent a chapter. Each student focuses on one event or part of the chapter and creates multiple panels.



Students work independently to represent a chapter: Each student decides which parts in his or her chapter s/he will show through multiple panels. A group with four students will have four different versions of the same chapter—each student making individual graphic artist choices for what and how to represent the chapter.

Suggested Dialogue

INTRODUCTION TO CREATING A GRAPHIC STORY

"Today we'll put everything we have learned as graphic artists together to create a whole class representation of chapters 5-9 from *My Father's Dragon*. Each group will be responsible for creating a graphic story representation of your assigned chapter."

"By the end of today's lesson, you will be able to say, 'I can communicate to a reader the most important information about story events, characters, settings, and problem. I can sequence the events in the correct order.'"

STEP 2: TRANSITION TO GRAPHIC STORIES: INSTRUCT ON PANEL SELECTION AND PLACEMENT

Process: Transition from the story map and chapter summaries to graphic stories and instruct on panel selection and placement. Talk through how graphic artists make choices about the number of panels on a page and their shapes and sizes. Show and discuss examples of how graphic artists organize their panels on one page using *Meanwhile* (or other graphic story). Students can either trace panels using the tracing templates on pages 15 & 17 of their A4L Student Notebooks or select from the prepared panel pages provided in Resources.

If students choose to trace panels from the panel templates, tell them to make sure they have a gutter or space between panels.

Timing for panel selection is 10 minutes.

Step Alternatives: Two Options With Panels

1. Tracing Panels: Students trace the panels they wish to use from the Panel Tracing Templates on pages 15-17 of their A4L Student Notebooks. Tracing panels will require students to make decisions about panel size and placement and to attend to the "gutter" or space between panels.
2. Prepared Panel Pages: Students select from a series of prepared panel pages available in the Resource link above. Photocopy the pages and allow students to choose which they feel will best support their graphic story representation.

TEACHING TIP: WHY USE MORE THAN ONE PANEL?

Graphic stories use one or more panels on a page to show and tell about important characters and events in a story. Using a variety of panels on one page allows graphic artists to show the movement of a story—like a movie, only in still pictures. Panels also allow the artist to show a character's actions, thoughts, and feelings. Using multiple panels is especially important for young students who will have difficulty showing action, thoughts, feelings, and story elements in one panel. It gives students the

opportunity to focus on key elements in small chunks and then to see the relationship between or among them.

Suggested Dialogue

Transition To Graphic Stories

"Now that you have all the information you need for your chapter, your group will represent what happens to Elmer through graphic story elements. Now is the chance to become the author and make choices about how you want to show and tell your event to the class using multiple panels instead of just one panel. You'll make choices about point of view. What are the three different points of view we have practiced? (Students respond: birds-eye, landscape, close-up.) You'll make choices about how to use text in your graphic story. What are the four types of text we have practiced?" (Students respond: thought bubble, speech bubble, embedded text, narrative text.)

INTRODUCE PANEL SELECTION AND PLACEMENT

"We've learned about panel shape and size and have practiced sketching inside a panel. Now we're going to learn how to use more than one panel on a page to tell our stories. Graphic stories use one or more panels on a page to show and tell about characters, setting, and important events in a story. Using a variety of panels on one page allows graphic artists to show the movement of a story—like a movie, only in still pictures. This directs the reader's attention through your story."

"Using multiple panels is especially important to show many actions, thoughts, feelings, and events. For example, in one large rectangular panel you might use landscape view to show a character in the setting; in a smaller square panel you might zoom in to show emotion on the character's face. In a rectangular panel you might zoom out to show the character's action."

USE GRAPHIC STORY TO DISCUSS EXAMPLES OF PANEL SELECTION AND PLACEMENT

"Let's look at *Meanwhile* (or other graphic story) and see how Feiffer organized the panels on his pages. (Open to any page.) Why do you think Feiffer decided to use these panels—their shape and size and the number of panels on the page? What viewpoints is he showing in the panels? (Students respond.) Feiffer, like all graphic artists, makes sure his panels fit on one page and do not cover each other up. There is space between each panel – this is called the gutter. When you make choices about your panel shapes and sizes, think about the whole page and whether the panels will fit in order to tell your story."

"These are the panels you will use when you create your graphic story representation." (Show students the panels they will work with – either by tracing or by using prepared panel pages.)

STEP 3: GROUPS PLAN GRAPHIC STORY REPRESENTATIONS

Process: Select the option from the **Differentiation Options** menu below that best supports students' learning. Guide groups to discuss what they might show in their graphic story representations. Define sequencing as the order in which events occur and guide students to discuss the sequence of events they wish to include in their graphic story panels.

Suggested Dialogue

USING IMAGE SEQUENCING TO CREATE A NARRATIVE

"Open your A4L Student Notebook to page 26-27. Spend a few minutes reviewing your story map and summary. (Students review.) Talk with your group about what you think should be included in your graphic story representation of your chapter. What are the most important events to show so that the rest of the class will know what happened? Think about ways you can help your reader understand what Elmer is like and what he's facing in your chapter."

"You will need to pay careful attention to sequencing, or the order in which things occur, and make sure your panels are in the correct sequence so that one event flows to the next event. Decide who will do which parts of the chapter." (Students discuss.)

STEP 4: INTRODUCE GRAPHIC STORY CHECKLIST

Process: Introduce the Graphic Story Checklist on page 30 in the A4L Student Notebooks to guide students when creating their graphic story representations. The checklist serves to remind students of all graphic story elements they have learned and practiced and to help them think more carefully about how they utilize the graphic story elements to communicate the story.

Suggested Dialogue

USING THE GRAPHIC STORY CHECKLIST

"As you work on your graphic story representations, it is a good idea to keep track of the elements that you are using. Open to page 30 in your A4L Student Notebook. This is your Graphic Story Checklist. For each panel you create, mark off the point of view you chose, the types of text you used, and if you used value to create depth and show different colors. If you keep using the same point of view and text types, try something else in the next panel. After you complete your panels, go over them closely

to make sure everything is edited and ready to share with the class."

STEP 5: GROUPS CREATE GRAPHIC STORY REPRESENTATIONS OF CHAPTERS

Process: Give an overview of the process to create graphic story representations for *My Father's Dragon*. Post the Graphic Story Process on the wall and walk through with students. Circulate and guide students through brainstorming, sketching, and making decisions about panel, perspective, and use of text. Students sketch ideas in their A4L Student Notebook on pages 28–29.

Timing for creating graphic story representations of chapters in *My Father's Dragon* is 45-60 minutes.

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?

Suggested Dialogue

INSTRUCTING WITH THE GRAPHIC STORY PROCESS

"We have all the graphic artist skills we need to create a graphic story. Each group will represent its chapter in a series of panels. Each student in a group will create one page with multiple panels. Everyone has decided which part of the story to show in graphic story panels. Now you will follow the Graphic Story Process."

"Step 1: Sketch your ideas on A4L Student Notebook on pages 28–29.

Step 2: Make decisions on point of view.

Step 3: Choose 2 or 3 panels, thinking about panel shape and size, and what goes in each panel. Either trace panels on a loose blank sheet of paper or select from the stack of photocopied panel pages.

Step 4: Sketch inside the panels.

Step 5: Make decisions about text and add text to panels.

As you begin making author's choices, remember that every graphic artist has his or her own style and makes different choices about how to tell stories."

"Let's get started." (Students begin graphic story process.)

STEP 6: CLOSE LESSON 8

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, we will do an activity to reflect on our learning and share our graphic story representations in a gallery walk."

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 8! YOU ARE NOW READY TO MOVE ONTO LESSON 9 OF UNIT 2.

Is this Lesson Public or Members only?:

Members Only

Unit 2 **Graphic Story Adventures**

Part 1 Learning

Unit 2: Lesson 9

TRAIL Marker #2, Gallery Walk & Read Chapter 10 of My Father's Dragon

Unit 2: Lesson 9

**TRAIL Marker #2, Gallery Walk & Read Chapter 10
Of *My Father's Dragon*****LITERACY OBJECTIVE**

By the end of this lesson students will be able to communicate to a reader the most important information about story events, characters, settings, and problem and use evidence from the text to support their ideas.

LITERACY "I CAN" STATEMENTS

"I can communicate to a reader the most important information about story events, characters, settings, and problem. I can use evidence from the text to support my ideas."

LESSON OVERVIEW

Steps	Pacing: 1 Hour
Step 1: Introduce Lesson 9 Step 2: Guide Students through TRAIL Marker #2	15 Minutes
Step 3: Share & Celebrate Work with a Gallery Walk	30 Minutes
Step 4: Read Aloud Chapter 10 of <i>My Father's Dragon</i> - The Resolution Step 5: Close Lesson 9 -Treasure Pile of Books	15 Minutes

STANDARDS ALIGNMENT**TARGETED CCSS****Reading: Literature**

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 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).

SECONDARY 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 3.7: 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 3.9: 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 4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RL 4.7: 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 4.9: 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 5.1: 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 5.9: 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

-My Father's Dragon, Chapter 10

A4L STUDENT NOTEBOOKS

-TRAIL Marker #2
-Chapter Story Map

ASSESSMENT

-TRAIL Marker #2 Progress Chart

ART MATERIALS

Wall space for Gallery Walk: Space for each group to post its panel pages and gather there

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 9

Process: Give an overview of the lesson objectives. Reflect on the learning students have done, engage in a gallery walk to share work, then finish reading *My Father's Dragon*.

Suggested Dialogue

REFLECTING ON PROGRESS

"Today we will begin with an activity to reflect on the learning you have done. Then we will celebrate our work by sharing what we created in a gallery walk. We will close the lesson by finding out what happens at the end of *My Father's Dragon*. By the end of today's lesson, you will be able to say, 'I can

communicate to a reader the most important information about story events, characters, settings, and problem. I can use evidence from the text to support my ideas."

STEP 2: GUIDE STUDENTS THROUGH TRAIL Marker #2

Process: TRAIL Marker #2 is the second formative assessment in the unit. Have students turn to page 31 in their A4L Student Notebooks and reflect on their learning. Engage in class discussion or have students share with groups, see options below.

Select **one** of the following options to facilitate the activity and discussion:

- Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.
- Have students complete the TRAIL Marker individually and then share in small groups or whole class.

TRAIL MARKER: FORMATIVE ASSESSMENTS



Thoughts and
Reflections on
Arts
Integration and
Literacy

Purpose: TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regard to reading, writing, the arts, and what they need to do next.

Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned—get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

Suggested Dialogue

USING SECOND TRAIL MARKER

It's time to stop and do a quick activity to help us think about what we're learning with regard to reading and graphic stories. Open your A4L Student Notebooks to page 31.

1. Look over the panels for your chapter. Select one of the panels you created and explain why you chose this point of view for this panel. (Students can discuss before responding in their notebooks.)
2. Look over the panels for your chapter again. Select the panel with your favorite use of text. Explain why you decided to use the text types that you did on this panel. (Students can discuss before responding in their notebooks.)
3. What is one way that you showed your reader what kind of person Elmer is? Describe what you showed and what you think it tells the reader about Elmer. (Students can discuss before responding in notebooks.)

STEP 3: SHARE & CELEBRATE WORK WITH A GALLERY WALK

Process: Designate wall space for groups to post their panel pages on the wall in the correct sequence for each chapter. Prior to beginning the gallery walk, groups stand by their chapters and read aloud their selected summary from page 27 in their A4L Student Notebook. Then, students go on a gallery walk, reading the panel pages for each chapter.

After the gallery walk, have students sit in front of the wall for each group to talk about the choices they made. The audience can ask questions and make comments as time permits.

Suggested Dialogue

PREPARE FOR GALLERY WALK

"Groups, come to your designated wall space and post your panel pages in the correct sequence. When you are finished, stand by your panel pages. (Students post panel pages to wall.) Before our gallery walk, let's hear the selected summary from each group so that we can anticipate what we will see in the panels." (Students read summaries out loud.)

CONDUCT GALLERY WALK

"Let's take our time and read the panel pages for each chapter. They are posted in the order of the story." (Students walk and read.)

FACILITATE REFLECTION

"Everyone have a seat in front of the panel pages with enough room for each group to talk about the choices they made. Let's have the chapter 5 group stand next to your panel pages. Tell us about one choice you made in your graphic story representation. You can talk about why you chose to show that part of the chapter, point of view, text, panel placement, shape and size—it's up to you." (Each student shares an author's choice.)

"Let's hear from the audience. Do you have any questions for our graphic artists or positive comments you'd like to make about their choices?" (Audience responds.)

Repeat process for remaining groups.

STEP 4: READ CHAPTER 10 OF MY FATHER'S DRAGON—RESOLUTION

Process: Read chapter 10. Students can follow along in their Unit 2 Texts on page 36 or read independently. Tell students that when Elmer saves the dragon, he has solved his problem—this is the resolution of the story.

TEACHING TIP: READING STRUCTURE & SCAFFOLDING

Read aloud and discuss Chapter 10. Allow ELL to write and practice their responses with a partner before engaging in class discussion.

STEP 5: CLOSE LESSON 9—TREASURE PILE OF BOOKS

Process: Send students to the Treasure Pile to hunt for inspiration for their graphic stories. Have students select books to take home. Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

LOOKING FORWARD & TREASURE PILE OF BOOKS

"In the next part of the unit, you will create your own graphic stories! To close, you'll have time to go to the Treasure Pile and select something to take home and read. Look for ideas on storytelling and style that might inspire you."

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 9! YOU ARE NOW READY TO MOVE ONTO LESSON 10 OF UNIT 2.

Is this Lesson Public or Members only?:

Members Only

Unit 2 **Graphic Story Adventures**

Part 2 Exploring

Unit 2: Lesson 10

Introduce Part 2, Introduce Graphic Story Adventure Sequels & Begin Brainstorm

Unit 2: Lesson 10
Introduce Part 2, Introduce Graphic Story
Adventure Sequels & Begin Brainstorm

LITERACY OBJECTIVE

By the end of this lesson students will be able to identify the basic components of a sequel.

LITERACY "I CAN" STATEMENTS

"I can identify the basic components of a sequel."

LESSON OVERVIEW

Steps	Pacing: 45 Minutes
Step 1: Introduce Part 2 Step 2: Introduce Lesson 10 Step 3: Introduce Sequels Step 4: Introduce Sequel Guidelines for <i>My Father's Dragon</i>	15 Minutes
Step 5: Put Students into Graphic Story Sequel Groups Step 6: Begin My Father's Dragon Sequel Brainstorm Step 7: Close Lesson 10	30 Minutes

STANDARDS ALIGNMENT**TARGETED 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)

SECONDARY CCSS**Reading: Literature**

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.

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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.

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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.

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

TEACHING RESOURCES

A4L STUDENT NOTEBOOKS

-Graphic Story Sequel Story Map

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE PART 2

Process: Introduce Part 2 and review the Unit Overview for Students, which will help students know where they are in the learning process. Make decisions about how the class will develop the sequels for *My Father's Dragon* and how each group will create its panel pages.

Part 2 lessons are written for a moderate level of scaffolding in which groups create graphic story sequels. See the **Differentiation Options: Graphic Story Sequels** menu for options for more or less scaffolding.



Differentiation Options: Using An Alternate Text

This unit is written using *My Father's Dragon*. Feel free to use an alternate text for Part 2.

See Unit 2 Text Selection for several alternate appropriate text recommendations.

Students can:

- Create a sequel for another adventure story.
- Create a graphic story representation of a different adventure story
- Write his or her own fantasy-adventure story and turn it into a graphic story



Differentiation Options: Graphic Story Sequels



Whole Class:

The whole class brainstorms one graphic story sequel plan.

-- Students are put into groups of five. Each student creates panels for one event in the story.

OR

-- Each student creates his or her own graphic story.



Groups:

Groups brainstorm their own graphic story sequel plan. With this option:

-- Each student creates panels for one event in the story.

OR

-- Each student creates his or her own graphic story.



Students work independently:

Each student brainstorms his or her own graphic story sequel and creates graphic story panels.

Suggested Dialogue

INTRODUCE PART 2 OF GRAPHIC STORY ADVENTURES!

"We're starting Part 2 of the Graphic Story Adventures! unit, in which you'll use your new graphic artist skills to create your own graphic story. Let's visit the Unit Overview for Students, so we can see where

we are in our process."

(Show Unit Overview for Students.)

"So far we have read an adventure story, visualized what we read, learned some drawing techniques, and learned how to tell stories like graphic artists. Next, we'll create our own graphic story adventure using all the skills and techniques we've learned. The unit will culminate with a presentation of our published work for an invited audience" (school peers, friends, and family).

STEP 2: INTRODUCE LESSON 10

Process: Give an overview of the lesson objectives. Learn about sequels and brainstorm for the graphic story sequel to *My Father's Dragon*.

Suggested Dialogue

INTRODUCE LESSON 10

"Today we begin brainstorming for our own graphic story adventure! By the end of today's lesson, you will be able to say, 'I can identify the basic components of a sequel!'"

STEP 3: INTRODUCE SEQUELS

Process: Introduce and discuss sequels. Ask students what they know about sequels and give some examples.

Suggested Dialogue

Introduce Sequels

"The graphic story adventure you're going to create will be based on *My Father's Dragon*. You are going to write a sequel to this story. "

"A sequel is a continuation of a book, play, or movie that extends the story. What can you tell me about sequels?" (Students respond.) "Some examples include *Harry Potter*, *The Magic School Bus*, and *A Series of Unfortunate Events*. Sequels are similar to the original story—they have the same main characters that go on new adventures and tackle new problems."

STEP 4: INTRODUCE SEQUEL GUIDELINES FOR *MY FATHER'S DRAGON*

Process: Introduce the guidelines for creating a sequel to *My Father's Dragon*.

Suggested Dialogue

GUIDELINES TO CREATE GRAPHIC STORY SEQUELS

"We will follow four guidelines to create our graphic story sequels":

1. "Elmer and the dragon are the main characters."
2. "They go to a new place."
3. "They have a new problem to solve."
4. "They pack four items in Elmer's knapsack that help them solve the problem."

STEP 5: PUT STUDENTS INTO GRAPHIC STORY SEQUEL GROUPS

Process: Put students into graphic story sequel groups. There are many options for how to group students. Consider students' understanding of story elements and graphic story elements and their skills as leaders and followers. Planning the sequel requires sharing ideas and negotiating final decisions for each event. Create groups of no more than five students.

Tell students where to go in the room and to bring their A4L Student Notebooks and pencils.

STEP 6: BEGIN *MY FATHER'S DRAGON* SEQUEL BRAINSTORM

Process: Groups begin brainstorming their sequels by choosing a problem and items for Elmer's knapsack that he will use to solve the problem. These choices can come from lists that are provided in the unit (see special menu Sequel Brainstorm Kick-off) or those generated by students. By selecting a problem and items for the knapsack, students have something to anchor them as they create their sequel plan so that the events are connected to the problem and lead to the resolution. See the special menu Sequel Kick-off Options to support selection organization. This unit is written for option 1—everything is randomly selected.

After students have selected their problem and knapsack items, have them record them on the Graphic Story Sequel Story Map on page 33 in their A4L Student Notebook.

Teaching Tip: Sequel Brainstorm Kick-Off

Kick-off the brainstorm by giving groups a problem and list of knapsack items. Students can brainstorm additional problems and knapsack items. Feel free to modify.

Potential Problems

Elmer & the dragon might...

- Save the cat from pirates that captured her after Elmer left the docks.
- Save the dragon's brother from the Island of Screaming Babies (or other island).
- Save a unicorn from having its wings clipped and put into a zoo.
- Save Elmer's friend from a bully at school.
- Elmer's town has been invaded by green tigers that will eat all the plants (or something else).
- Get caught by a giant octopus on their way home and need to find a way to escape.
- Get stuck on a snowy mountain on their way home.

Items for Elmer's Knapsack

Pick four items...

Ski pole - Soccer ball -- Flippers

Rope - Tape measure -- Glue

Silly Putty - Tap shoes -- Play-Doh

Bananas - Jar of peanut butter -- Cookies

Umbrella - Magic plant seeds -- Skateboard

M&M'S (or other candy)

Music (genre, instrument, stereo, iPod)

Step Alternatives: Sequel Kick-Off Options

Below are options for organizing groups to select problems and knapsack items.

1. Everything is randomly selected

- Put problems in a hat, bowl, or envelope. Put knapsack items in a different hat, bowl, or envelope.
- Each group comes to the front of the room to draw its problem and four items.

2. Problem is discussed & items are random

- Post problems on the board. Each group discusses and selects one of the problems. Put knapsack items in a hat, bowl, or envelope.
- Each group comes to the front of the room to draw four items.

3. Problem is random & items are discussed:

- Put problems in a hat, bowl, or envelope and each group randomly selects, or the groups are randomly assigned a problem.
- Groups, with the problem in mind, pick four knapsack items from the list on the board.

4. Students discuss & select everything:

- Post the list of problems and knapsack items on the board.
- Groups discuss and come to a consensus on their problem and four items.

Suggested Dialogue

BRAINSTORM SEQUEL

"Open your A4L Student Notebooks to page 33. This is your Graphic Story Sequel Story Map. You'll use this to brainstorm with your group about the events in your story."

"To get started, we're going to do a random selection of problems and knapsack items that Elmer and

the dragon take with them on their adventure. I'll have you come up to the front of the room one group at a time to make your selections. Whatever you get is what you'll base your graphic story adventure on. In this envelope I have many problems that Elmer and the dragon might encounter." (Hold up envelope.) "In this envelope I have many items that Elmer might pack in his knapsack." (Hold up another envelope.)

"Group 1, please come up to the front of the room to make your random selections. One of you, pull out a problem and announce it to the class." (Student selects and reads.) "May I have a different person pull out one item for the knapsack envelope." (Student selects and reads. Repeat process for remaining items and groups.)

"Now that we all have our problem and four knapsack items, record them on your Graphic Story Sequel Story Map."

STEP 7: CLOSE LESSON 10

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, we will continue with the Graphic Story Sequel Story Maps and plan what happens for Elmer and the dragon in this new adventure."

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 10! YOU ARE NOW READY TO MOVE ONTO LESSON 11 OF UNIT 2.

Is this Lesson Public or Members only?:

Public

Unit 2 **Graphic Story Adventures**

Part 2 Exploring

Unit 2: Lesson 11

Groups Create My Father's Dragon Sequel Story Maps

Unit 2: Lesson 11 Groups Create My Father's Dragon Sequel Story Maps

LITERACY OBJECTIVE

By the end of this lesson students will be able to identify the basic components of a sequel.

LITERACY "I CAN" STATEMENTS

"I can prepare for creating a story by brainstorming. I can discuss my ideas for a story with my peers. I can create a story with characters, a setting, a problem, and events that tie together."

LESSON OVERVIEW

Steps	Pacing: 60 Minutes
Step 1: Introduce Lesson 11 Step 2: Groups Discuss Ideas for Graphic Story Sequel Step 3: Review Sequel Guidelines & Introduce Graphic Story Sequel Story Map Step 4: Review Elmer's Character Traits	15 Minutes

Step 5: Guide Groups through the Graphic Story Sequel Story Maps
Step 6: Review Graphic Story Sequel Story Maps and Provide Feedback
Step 7: Close Lesson 11

45 Minutes

STANDARDS ALIGNMENT

TARGETED CCSS

Writing & Language

W 3.3a: Establish a situation and introduce a narrator and/or characters; organize an event sequence that unfolds naturally.

W 3.3b: Use dialogue and descriptions of actions, thoughts, and feelings to develop experiences and events or show the response of characters to situations.

W 3.3c: Use temporal words and phrases to signal event order.

W 3.3d: Provide a sense of closure.

W 3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose

W 3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W 3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 4.3a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W 4.3b: Use dialogue and description to develop experiences and events or show the responses of characters to situations.

W 4.3c: Use a variety of transitional words and phrases to manage the sequence of events.

W 4.3d: Use concrete words and phrases and sensory details to convey experiences and events precisely.

W 4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W 4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W 4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 5.3a: Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

W 5.3b: Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

W 5.3c: Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

W 5.3d: Use concrete words and phrases and sensory details to convey experiences and events precisely.

W 5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W 5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W 5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes,

and audiences.

L 3.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 3.6: Acquire and use accurately grade-appropriate conversational, general academic, and domain-specific words and phrases, including those that signal spatial and temporal relationships (e.g., After dinner that night we went looking for them).

L 4.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 4.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal precise actions, emotions, or states of being (e.g., quizzed, whined, stammered) and that are basic to a particular topic (e.g., wildlife, conservation, and endangered when discussing animal preservation).

L 5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 5.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., however, although, nevertheless, similarly, moreover, in addition).

SECONDARY CCSS

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

A4L STUDENT NOTEBOOKS

- Story Map for *My Father's Dragon*, Chapter 4
- Graphic Story Sequel Story Map

ASSESSMENT

- Graphic Story Sequel Story Map Rubric

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 11

Process: Give an overview of the lesson objectives. Create story maps for a graphic story sequel to *My Father's Dragon*.



DIFFERENTIATION OPTIONS: GRAPHIC STORY SEQUELS



Whole Class: The whole class brainstorms one graphic story sequel plan. Students are put into groups of five. Each student creates panels for one event in the story.

OR

Each student creates his or her own graphic story.



Groups: Groups brainstorm their own graphic story sequel plan. With this option:

Each student creates panels for one event in the story.

OR

Each student creates his or her own graphic story.



Students work independently. Each student brainstorms his or her own graphic story sequel and creates graphic story panels.

Suggested Dialogue

INTRODUCTION TO LESSON 11

"Today we're going to pick up where we left off and create our graphic story sequel story maps for My Father's Dragon using the problem and knapsack items your group selected."

"By the end of today's lesson, you will be able to say, 'I can prepare for creating a story by brainstorming. I can discuss my ideas for a story with my peers. I can create a story with characters, a setting, a problem, and events that tie together.'"

"Get your A4L Student Notebooks out and go sit with your group."

STEP 2: GROUPS DISCUSS IDEAS FOR GRAPHIC STORY SEQUEL

Process: Students open their A4L Student Notebooks to page 33 to review their Graphic Story Sequel Story Maps. Give students five minutes to have a loose discussion about their sequel. They can talk about the problem and items they selected in the previous lesson and share initial ideas.

Suggested Dialogue

GROUP DISCUSSION

"Open your A4L Student Notebook to page 33 to review the problem and knapsack items your group selected. Did you have any ideas for your sequel? (2-3 students respond.) Take a few minutes and talk with your group about any ideas you have. This is a warm-up to get ready to create our stories."

STEP 3: REVIEW SEQUEL GUIDELINES & INTRODUCE GRAPHIC STORY SEQUEL STORY MAP RUBRIC

Process: Review graphic story sequel guidelines. Introduce and talk through the Graphic Story

Sequel Story Map Rubric. Feel free to co-construct a rubric with the class or add additional learning objectives to the rubric as appropriate.

Suggested Dialogue

REVIEWING GRAPHIC STORY SEQUEL GUIDELINES

Let's review the guidelines for our graphic story sequels:

1. Elmer and the dragon are the main characters
2. They go to a new place
3. They have a new problem to solve
4. They pack four items in Elmer's knapsack that help them solve the problem

To help you construct your graphic story sequels, we'll use this Graphic Story Sequel Story Map Rubric. (Display rubric on document camera or hand out to students.) This rubric contains all the story elements you will use to create your sequel – characters with dynamic traits, a problem, one or more settings, a series of events, and a resolution. As you work on your story maps, think about the sequence of events and ask yourself if it makes sense for each event to lead into the next event. Make sure your characters are acting in ways that match their character traits and that you are thinking about how the setting affects the story.

STEP 4: REVIEW ELMER'S CHARACTER TRAITS

Process: Review Elmer's character traits to help students make choices about the events in the story. Use *My Father's Dragon* Story Map with this activity.

Suggested Dialogue

GETTING STARTED WITH SEQUELS

"To get started with our sequels, we need to remind ourselves about Elmer's character traits. Turn to page 24 in your A4L Student Notebooks and look over the story map. What character traits did you write for Elmer? (Students respond.) Elmer is brave, kind, and clever, and he would never hurt anyone. We need to keep Elmer's character traits in mind because this will help us make choices about the actions he takes to solve his problem."

STEP 5: GUIDE GROUPS THROUGH THE GRAPHIC

STORY SEQUEL STORY MAP

Process: Guide students to make author's choices for each event in their graphic story sequels. Groups complete graphic story sequel story maps by brainstorming a setting, characters, character traits, an initiating event, three – four events, and an event that resolves the story. Model for students by brainstorming a story map on the document camera. Circulate the room as students brainstorm and make author's choices about the event in their stories.

This is a highly scaffolded brainstorm activity. Feel free to allow students to work more independently.

Suggested Dialogue

GUIDE CHARACTERS AND SETTING

"Let's get started on our sequel plan. Turn to page 33 in your A4L Student Notebooks. I'll guide you through the thinking process. You will use this story map to create your graphic stories. Take a few minutes and talk with your group about the setting of your story. Where will it take place? What about this setting will make solving the problem difficult for Elmer and the dragon? When you have decided on your setting, write it down on the story map." (Students discuss and record.)

"Now think about the characters in this story. Everyone should put Elmer and the dragon on the chart. Who are the other main characters in your story and what are they like? Discuss with your group and record when you have made some decisions." (Students discuss and record.)

GUIDE INITIATING EVENT

"We now need to get Elmer and the dragon started in their adventure. Discuss ideas with your group about how Elmer and the dragon found out about the problem or how they got into their situation. Write your final idea down under 'Initiating Event—How the adventure begins.' You all need to agree on the initiating event. When you agree, write it down next to 'Initiating event' in your A4L Student Notebooks." (Students discuss and record.)

GUIDE 3-4 EVENTS

"Second, now that Elmer and the dragon are on their adventure, they're going to experience small problems along the way. Each time this happens, Elmer and the dragon will use one item from their knapsack to help overcome the problem, just like in the story. For example, one of the items I pulled out was a ball of yarn."

"There are two directions I could go. I could follow the pattern of *My Father's Dragon* in which Elmer goes through a series of different events to save the dragon. In my story, when Elmer and the dragon try to save the tortoise, a vulture is pacing in front of the well. I could have Elmer set a trap with the yarn and tie the trap to the dragon's tail. When the vulture steps into the trap, the dragon flies away and takes the vulture with him."

"Or, I could do something different than *My Father's Dragon*. I could have Elmer and the dragon use the yarn to try to save the tortoise and fail. Maybe the yarn falls into the well. They will have to think of another way to save the tortoise using something else from their knapsack. Discuss with your group some ideas for events and how Elmer and the dragon will use three of the items in the knapsack. Save one item for the end of the story. Write down your ideas under each event. You all need to agree and write down the same information in your A4L Student Notebooks." (Students discuss and record.)

"As you brainstorm, stay true to Elmer's character traits and let those help you make choices about how he tries to solve the problem."

GUIDE FINAL EVENT

"Finally, you and your group need to figure out how Elmer and the dragon solve the problem. You should have one item left in the knapsack. How will Elmer and the dragon use this item to solve the problem? This will be the end of your story—the resolution."

"Think back to *My Father's Dragon*. Elmer used a jackknife to cut the rope and free the dragon—the problem was solved. With my story, maybe the last item is gummy bears. Elmer and the dragon chew them up and throw them down the well for the tortoise to put on the bottom of his feet and climb his way out."

"Discuss with your group some ideas for a resolution to the story. Write your ideas under the final event. You all need to agree and write the same information down in your A4L Student Notebooks." (Students discuss.)

STEP 6: REVIEW GRAPHIC STORY SEQUEL PLANS AND PROVIDE FEEDBACK

Process: Gather students' A4L Student Notebooks. Review the story maps using the Graphic Story Sequel Story Map Rubric. Provide groups with feedback as to how well the story elements work together to tell a cohesive story.

STEP 7: CLOSE LESSON 11

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, you will turn your sequel plans for *My Father's Dragon* into graphic stories using all the graphic story elements and drawing techniques we have learned in the unit!"

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 11! YOU ARE NOW READY TO MOVE ONTO LESSON 12 OF UNIT 2.

Is this Lesson Public or Members only?:

Members Only

Unit 2 **Graphic Story Adventures**

Part 2 Exploring

Unit 2: Lesson 12

Create Graphic Story Sequels for My Father's Dragon

Unit 2: Lesson 12

Create Graphic Story Sequels For My Father's Dragon

LITERACY OBJECTIVE

By the end of this lesson students will be able to revise a story map based on feedback and

communicate stories using graphic story elements.

LITERACY "I CAN" STATEMENTS

"I can revise my story map based on feedback. I can communicate my story using graphic story elements."

LESSON OVERVIEW

Steps	PACING: 1-2 HOURS
Step 1: Introduce Lesson 12 Step 2: Return A4L Student Notebooks & Groups Revise Sequel Story Maps	10 Minutes
Step 3: Prepare Students to Create Graphic Story Sequels & Introduce Graphic Step 4: Author's Choice - Sketch Ideas for Events, Point of View, and Panels Step 5: Author's Choice - Select and Place Panels, Sketch Inside, and Add Text Step 6: Review Graphic Story Panel Pages and Provide Feedback Using Graphic Step 7: Close Lesson 12	60-90 Minutes

STANDARDS ALIGNMENT

TARGETED CCSS

Writing & Language

W 3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W 4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W 4.9a: Apply grade 4 Reading standards to literature (e.g., "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].").

W 5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W 5.9a: Apply grade 5 Reading standards to literature (e.g., "Compare and contrast two or more characters, settings, or events in a story or a drama, drawing on specific details in the text [e.g., how characters interact]").

L 3.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 4.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

SECONDARY CCSS

Reading: Literature

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 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 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).

Writing & Language

W 3.4: With guidance and support from adults, produce writing in which the development and organization are appropriate to task and purpose

W 3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 4.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W 4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 5.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W 5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

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

A4L STUDENT NOTEBOOKS

- Graphic Story Sequel Story Checklist
- Graphic Story Sequel Story Map

ASSESSMENT

- Graphic Story Sequel Story Map Rubric
- Graphic Story Sequel Rubric

ART MATERIALS

- Blank paper and 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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 12

Process: Give an overview of the lesson objectives. Create graphic story sequels for *My Father's Dragon*.



Differentiation Options: Creating Graphic Story Sequels



Whole Class: Teacher leads the class through a brainstorm of one graphic story

sequel. Select from the two options below:

Put students into groups of five or six. Each student creates 2-3 panels for one event in the story.

OR

Each student creates his or her own graphic story (up to 20 panels).



Groups: Groups brainstorm their own graphic story sequel. Select from the two options below:

Each student creates 2-3 panels for one event in the story.

OR

Each student creates his or her own graphic story (up to 20 panels).



Students work independently. Each student brainstorms his or her own graphic story sequel and creates graphic story panels (up to 20 panels).

Suggested Dialogue

Introduction To Creating A Sequel Graphic Story

"Today we're going to use all our graphic story elements and drawing techniques and create graphic story sequels for *My Father's Dragon*."

"By the end of today's lesson, you will be able to say, 'I can revise my story map based on feedback. I can communicate my story using graphic story elements.'"

STEP 2: RETURN A4L STUDENT NOTEBOOKS & GROUPS REVISE SEQUEL STORY MAPS

Process: Hand back A4L Student Notebooks and Graphic Story Sequel Story Map Rubrics. Groups spend time reviewing the feedback using the rubric and make revisions. Circulate to conference with groups or individual students.

STEP 3: PREPARE STUDENTS TO CREATE GRAPHIC STORY SEQUELS & INTRODUCE GRAPHIC STORY SEQUEL RUBRICS

Process: Set students up for how they'll work while creating their graphic stories. Make a decision about how many events or panel pages each student will create. See menu below for **Creating Graphic Story Sequels**. Students keep their Graphic Story Sequel Story Maps open

for reference (A4L Student Notebooks, page 33). Have blank paper and pencils ready for students. Students will not use markers until Lesson 13 when they are instructed on inking. Arrange a way for students to store their work. Have examples of graphic stories and comics available for students to reference.

Review the graphic story process with students. Tell students how many events, or panel pages, they are responsible for (based on Options for Creating Graphic Story Sequels). Hand out the Graphic Story Sequel Rubric, or your own version of this. Students will use this rubric as they make choices about panels, point of view, and text.

Encourage students to talk with their group about how to show what Elmer is like, how he tries to solve the problem, and which parts to show for each event.

Classroom Charts & Graphic Organizers: Graphic Story Process

1. Sketch

Sketch ideas for events the story. Sketch in pencil.

2. Decide Point of View

Decide what point of view to show in your panels. What do you want your reader to see? Use zooming to help you choose bird's-eye view, landscape view, and close-up view to show these ideas.

3. Choose Panel

Select the size and shape of your panel based on what you want to tell in your story. After selecting the panel size, trace the panel in pencil.

4. Sketch inside the Panel

Sketch the event inside the panel using the drawing techniques of shape and value.

5. Add Text

Add text to your panel to communicate what is happening in the scene. Use voice bubbles, thought bubbles, embedded text, and narrative text.

6. Inking

Revise in pencil until satisfied with the above. Check in with the teacher before going over your sketch with a black marker. Use hatching and cross-hatching to show value.

STEP 4: AUTHOR'S CHOICE—SKETCH IDEAS FOR EVENTS, POINT OF VIEW, AND PANELS

Process: Students sketch ideas for their graphic story sequels. These sketches can include characters, different viewpoints, and the setting. Students exercise author's choices by deciding how to tell the sequel visually using the graphic elements.

After students individually sketch ideas, have them share with their groups to see different

styles, points of view, and use of drawing techniques.

STEP 5: AUTHOR'S CHOICE—SELECT AND PLACE PANELS, SKETCH INSIDE, AND ADD TEXT

Process: Students solidify their choices, placing panels on the page for events, sketching their ideas inside the panels, and finishing by adding text types to tell the story. Students self-check their work using the Graphic Story Sequel Checklist on page 36 in their A4L Notebook.

Have students join their groups and share their event pages. Have them review their stories to make sure they are communicating their sequels effectively to the reader.

STEP 6: REVIEW GRAPHIC STORY PANEL PAGES AND PROVIDE FEEDBACK USING GRAPHIC STORY SEQUEL RUBRIC

Process: Gather students' graphic story panel pages. Use the Graphic Story Sequel Rubric to provide feedback on how students have used graphic story elements to communicate their stories to the reader.

STEP 7: CLOSE LESSON 12

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

Looking Forward

"In our next lesson, you will publish your graphic story and get it ready to share with an audience."

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 12! YOU ARE NOW READY TO MOVE ONTO LESSON 13 OF UNIT 2.

Is this Lesson Public or Members only?:

Members Only

Unit 2 **Graphic Story Adventures**

Part 2 Exploring

Unit 2: Lesson 13

Revise & Finalize Graphic Story Sequel Panels, Instruct on Inking

Unit 2: Lesson 13

Revise & Finalize Graphic Story Sequel Panels, Instruct On Inking

LITERACY OBJECTIVE

By the end of this lesson students will be able to revise their work to better communicate their story to readers.

LITERACY "I CAN" STATEMENTS

"I can revise my work to better communicate the story to my reader."

LESSON OVERVIEW

Steps	Pacing: 1-1.5 Hours
Step 1: Introduce Lesson 13 Step 2: Revise and Finalize Graphic Story Sequels Panels	30 Minutes
Step 3: Instruct on Inking Step 4: Ink Graphic Story Sequel	30-60 Minutes

Step 5: Close Lesson 13**STANDARDS ALIGNMENT****TARGETED CCSS****Writing & Language**

W 3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W 4.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W 5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

L 3.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 4.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

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L 5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

SECONDARY CCSS**Writing & Language**

W 3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

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.

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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.

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

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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.

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

TEACHING RESOURCES

STUDENT MATERIALS

-Graphic Story Sequel Panels

A4L STUDENT NOTEBOOKS

-Value with Marker

-Graphic Story Sequel Story Map

ASSESSMENT

-Graphic Story Sequel Rubric

ART MATERIALS

-Pencils and Black Markers

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE LESSON 13

Process: Give an overview of the lesson objectives. Revise and finalize graphic story sequels. Ink the panels.

Suggested Dialogue

FINALIZING GRAPHIC STORY SEQUELS

"Today we're going to finish your graphic story sequels by making final revisions and then going over your work in black ink. By the end of today's lesson, you will be able to say, 'I can revise my work to better communicate the story to my reader.'"

STEP 2: REVISE & FINALIZE GRAPHIC STORY SEQUEL PANELS

Process: Hand out students' graphic story sequel panels and Graphic Story Sequel Rubrics containing feedback. Review the rubric with the class. Students incorporate feedback and finalize their panel choices using pencil. Circulate to conference with individual students or with groups.

Suggested Dialogue

Revising Graphic Story Panels

"I am going to hand back your graphic story sequel panels and a Graphic Story Sequel Rubric. I used this rubric to give you feedback." (Hand out panels and rubrics.)

"I will give you about 30 minutes to make revisions to your panels. You don't need to start over. Since you used pencils, just erase to revise a sketch or add in text or more details. During that time, I will come around to check in with you." (Students revise. Circulate.)

STEP 3: INSTRUCT ON INKING

Process: Instruct on a graphic story technique called inking. Inking is going over your sketch with a black marker. Guide students to engage in an activity that uses hatching and cross-hatching to show value with a marker. Students practice showing value with markers on page 37 in their A4L Student Notebooks. Have black markers available for each student. See sidebar

Using Markers in the Classroom for tips.

Timing for practicing inking is 10 minutes.

DEFINITION: HATCHING & CROSS-HATCHING

Hatching: Repeated strokes of an art tool producing clustered lines, usually parallel, that create values.

Cross-hatching: Similar lines passing over the hatched lines in a different direction and usually resulting in darker values.

TEACHING TIP: USING MARKERS IN THE CLASSROOM

The process of finalizing drawings to share with an audience is different from drawing for creative expression or to illustrate an idea. Here are some tips to support students with inking:

1. Do not use Sharpie markers because they bleed through the paper and make marks on the desks.
2. Use fine point markers that are not permanent markers.
3. Use whiteout correction fluid for mistakes; students may get frustrated if they can't erase a mistake.
4. Big mistakes can be cut out and the correct image pasted over with glue sticks. This helps students edit their images without feeling like they have to start all over again.

Suggested Dialogue**Inking The Graphic Story**

"To finalize the graphic story process, we'll learn a new technique called inking. Inking means going over your sketch with a black marker. Open your A4L Student Notebook to page 37 and I'll pass out markers. (Pass out black markers for each student.)

When artists want to reproduce--or make copies of--their art for posters, books, or graphic stories, they want their copies to be able to show dark and light. One way artists do this is with a method called hatching and cross-hatching."

"We are going to learn a new way of showing value. We all know that we can press down with our pencils lightly to make a light line and press down harder to make a dark line. We can make a range of light and dark by how hard we press down with the pencil."

"Let's learn how to show value with markers. First, take your marker and make a line in the margin. Now make a line pressing down harder. It does not work! Markers don't make darker lines by pressing down harder. If you try, you might just mess up the marker. So we have to find a new way."

"Let's look at the word value at the top of the page. Can you see different shades of light and dark?"

Look on the sides of the letters. See those lines that are slanting in the same direction? Lines that slant in the same direction are called parallel lines. Showing value by using parallel lines is called hatching. Look under the letters. See what looks like a shadow? Now the lines are crossing each other. This is called cross-hatching. Hatching and cross-hatching are what we are going to learn in order to ink our panels."

"Let's look at the value scale on the left side of the page where the artist has used hatching and cross-hatching to make a range of light and dark, just like what we did with our pencils. Now we are going to use our new tool, a marker, and our new technique. Let's start at the top, and copy what we see in box #2 on the right side. As we go to #3, the lines get closer together. #4, closer still. Keep going for boxes #5 and #6."

"For box #7 we are going to add lines that cross over our lines. Now we are using lines that get closer and are in two directions in # 8. We see the same thing in #9, and by #10 our lines are so close none of the white of the paper shows through. This is our darkest dark with marker and we get it, not by how hard we press down, but by how close we make our lines."

"Now look at the illustrations on the right. Remember the apple from our values lesson? The artist has used just pencil in the first box and added shapes in the next box to show where the apple is in space. We won't shade our drawings in pencil, just outline. In the last box, the artist has added value with marker. That is what we will do with our panels that we are going to show from My Father's Dragon."

STEP 4: INK GRAPHIC STORY SEQUEL

Process: Students ink the panels and sketches inside the panels using hatching and cross-hatching to show value. Crayons, colored pencils, and colored markers are not used in this unit. Students have the tools they need to communicate their stories in the graphic story format with pencils and markers. Coloring significantly extends the time on this exercise and can thus distract from the literacy objectives of the unit.

CLASSROOM CHARTS & GRAPHIC ORGANIZERS: GRAPHIC STORY PROCESS

1. Sketch

Sketch ideas for events the story. Sketch in pencil.

2. Decide Point of View

Decide what point of view to show in your panels. What do you want your reader to see? Use zooming to help you choose bird's-eye view, landscape view, and close-up view to show these ideas.

3. Choose Panel

Select the size and shape of your panel based on what you want to tell in your story. After selecting the panel size, trace the panel in pencil.

4. Sketch inside the Panel

Sketch the event inside the panel using the drawing techniques of shape and value.

5. Add Text

Add text to your panel to communicate what is happening in the scene. Use voice bubbles, thought bubbles, embedded text, and narrative text.

6. Inking

Revise in pencil until satisfied with the above. Check in with the teacher before going over your sketch with a black marker. Use hatching and cross-hatching to show value.

STEP 5: CLOSE LESSON 13

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue

LOOKING FORWARD

"In our next lesson, you will publish your graphic story and get it ready to share with an audience."

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 13! YOU ARE NOW READY TO MOVE ONTO LESSON 14 OF UNIT 2.

Is this Lesson Public or Members only?:
Members Only

Unit 2: Lesson 14

Introduce Part 3, Publish Graphic Story Adventures & TRAIL Marker #3

Unit 2: Lesson 14 Introduce Part 3, Publish Graphic Story Adventures & TRAIL Marker #3

LITERACY OBJECTIVE

By the end of this lesson students will be able to explain the rationale for their author's choices in their graphic story sequels.

LITERACY "I CAN" STATEMENTS

"I can explain the rationale for my author's choices in the graphic story sequel I created."

LESSON OVERVIEW

Steps	Pacing: 1-2 Hours
Step 1: Introduce Perform & Inform Step 2: Introduce Lesson 14 Step 3: Make Covers for the Graphic Stories Step 4: Bind the Graphic Stories to Make Books	45-90 Minutes
Step 5: Guide Students through TRAIL Marker #3 Step 6: Close Lesson 14	15 Minutes

STANDARDS ALIGNMENT

TARGETED CCSS

Writing & Language

W 3.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, and editing.

W 4.5: With guidance and support from peers and adults, develop and strengthen writing as needed

by planning, revising, and editing.

W 5.5: With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

L 3.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 3.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 4.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 4.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L 5.1: Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L 5.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

SECONDARY CCSS

Writing & Language

W 3.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 4.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

W 5.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

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

CLASSROOM CHARTS

-Unit Overview for Students

STUDENT MATERIALS

-Graphic Story Adventures (created by students)

A4L STUDENT NOTEBOOKS

-TRAIL Marker #3

ASSESSMENT

-TRAIL Marker #3 Progress Chart

ART MATERIALS

-Pencils

-Black Markers

-Binding Materials (card stock or construction paper, string or staples or other form of binding)

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE PERFORM & INFORM

Process: Review the Unit Overview for Students to show students their progress so far. Tell students that in the next series of lessons, they will publish their graphic stories and present them to an audience. It's a fun celebration of their work as graphic artists.

STEP ALTERNATIVES: PERFORM & INFORM AUDIENCES

Students could perform for many types of audiences, such as the following:

- Another class (younger, buddy, grade-level team)
- Whole school assembly
- Friends and family (day or night)
- Family Fun Art Night
- Expeditionary Night

STEP 2: INTRODUCE LESSON 14

Process: Give an overview of the lesson objective. Make a cover for their graphic stories, bind the pages to create a book, and engage in the final TRAIL Marker activity.

Suggested Dialogue

BINDING GRAPHIC STORY ADVENTURES

"Today you'll make covers for your Graphic Story Adventures. We'll bind them into a book and reflect back on things you've learned in the process. By the end of today's lesson, you will be able to say, 'I can explain the rationale for my author's choices in the graphic story sequel I created.'"

STEP 3: MAKE COVERS FOR THE GRAPHIC STORIES

Process: Students select what they think are their most exciting panels. Then, they sketch a larger version of that panel on cardstock or construction paper that will serve as the cover of their graphic story. Students add the title and their names to the cover.

STEP 4: BIND THE GRAPHIC STORIES TO MAKE BOOKS

Process: Combine the sequel pages with the cover using yarn, staples, or spiral binding to create a published book. If small groups have created a sequel, put their pages together for one book.

STEP 5: GUIDE STUDENTS THROUGH TRAIL MARKER #3

Process: TRAIL Marker #3 is the third and final formative assessment in the unit. Students turn to page 39 in their A4L Student Notebooks and reflect on their learning. For this TRAIL Marker, guide students to focus on what they learned about visualizing stories for story elements and how creating graphic stories uses both artistic skills and reading skills. This TRAIL Marker helps students self-assess their choices as readers and graphic artists and prepares them for the question and answer session with an audience.

Select **one** of the following options to facilitate the activity and discussion:

- Have students work in pairs or small groups to complete the TRAIL Marker notebook page. Have them talk before writing to get ideas flowing. Then, have a whole class discussion.
- Have students complete the TRAIL Marker individually and then share in small groups or whole class.

TRAIL MARKER: FORMATIVE ASSESSMENTS



Thoughts and
Reflections on
Arts
Integration and
Literacy

Purpose: TRAIL Markers are points in the unit for teachers and students to reflect on learning. During the TRAIL Markers, students stop and do a reflective activity connected to what they are learning with regards to reading, writing, the arts, and what they need to do next. Use TRAIL Markers in the following ways:

1. Take stock of where the group and individuals are with respect to the learning objectives.
2. Engage students in conversation about what they have learned—get them to stop, think, and reflect. This can be whole class, small student groups, and/or individually with students.
3. Use the TRAIL Marker Progress Chart to enter notes for individual students and use to inform future instruction.

Suggested Dialogue

REFLECTING ON THE GRAPHIC STORY SEQUEL

"We're going to take a step back and reflect on the graphic story sequel you and your group created with our final TRAIL Marker. This TRAIL Marker will also help when you present your graphic story to an audience. Open your A4L Student Notebooks to page 39."

1. "Look over the panels for your sequel. Select one of the panels you created and explain why you chose this point of view for this panel. (Students can discuss before responding in their notebooks.)"
2. "Look over the panels for your sequel again. Select the panel with your favorite use of text. Explain why you decided to use the text types that you did on this panel. (Students can discuss before responding in their notebooks.)"
3. "What is one way that you showed your reader what kind of person Elmer is? Describe what you showed and what you think it tells the reader about Elmer." (Students can discuss before responding in their notebooks.)"
4. "Think and tell about your favorite part of the unit. This can be something we read, learning drawing techniques, or the graphic story elements—it's up to you." (Students can discuss before responding in their notebooks.)"

STEP 6: CLOSE LESSON 14

Process: Close the lesson with a look forward describing the next lesson.

Suggested Dialogue**LOOKING FORWARD**

"In our next lesson, we will share our Graphic Story Adventures with an audience and talk with them about our process. Then we'll reflect on our experiences as graphic artists in this unit."

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 14! YOU ARE NOW READY TO MOVE ONTO LESSON 15 OF UNIT 2.

Is this Lesson Public or Members only?:

Public

Unit 2 **Graphic Story Adventures**

Part 3 Sharing

Unit 2: Lesson 15 **Perform & Inform**

Unit 2: Lesson 15 Perform & Inform

LITERACY OBJECTIVE

By the end of this lesson students will be able to state how understanding story elements supports the creation of a graphic story and how has sketching and creating panels for stories helped them develop this understanding.

LITERACY "I CAN" STATEMENTS

"I can state how understanding story elements supports the creation of a graphic story and how has sketching and creating panels for stories helped me develop this understanding."

LESSON OVERVIEW

Steps	Pacing: 1 Hour
Step 1: Introduce Lesson 15 Step 2: Perform & Inform for an Audience	45 Minutes
Step 3: Close Unit 2	15 Minutes

STANDARDS ALIGNMENT

TARGETED CCSS

None for this Lesson.

SECONDARY CCSS**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.

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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.

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

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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

STUDENT MATERIALS

-Graphic Story Adventures (created by students)

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.



LEVERAGING MOMENTS

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

STEP 1: INTRODUCE Lesson 15

Process: Give an overview of the lesson objective. Share **Graphic Story Adventures** with an audience and reflect on learning.

STEP 2: PERFORM & INFORM FOR AN AUDIENCE

Process: Read Graphic Story Adventures with an audience. Use one of the **Perform & Inform Audience** options in the menu below. After the whole class performs, engage the audience in a question and answer session. As they respond to audience questions, students should share what they've learned about visualizing while reading and telling stories in the graphic story format, as reflected in their final TRAIL Marker.

STEP ALTERNATIVES: PERFORM & INFORM AUDIENCES

Students could perform for many types of audiences, such as the following:

- Another class (younger, buddy, grade level team)
- Whole school assembly
- Friends and family (day or night)
- Family Fun Art Night
- Expeditionary Night

STEP 3: CLOSE UNIT 2

Process: Close Unit 2 with a final class discussion about the process. Sit in a circle to create a sense of community and to allow students to see each other as they reflect. First, each student reflects on his or her experience, and then opens the discussion to talk about the connections he or she has made among visualization, story elements, and graphic stories.

REFLECTION PROCESS AND QUESTIONS

- Each student responds to the direction, "Share something you liked, learned, or something you are proud of from this experience." (Students can say "pass," but let them know you will come back to them.)
- Move on to the unit objectives and ask questions like, "How does understanding story elements support the creation of a graphic story?" and "How has sketching and creating panels for stories

helped you with this understanding?”
-To close, do a final 1-2-3 (clap) Huh!

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 UNIT 2! [CLICK HERE TO RETURN TO THE UNIT 2 LANDING PAGE.](#)

Is this Lesson Public or Members only?:
Members Only