



ArtsforLearning Online Curriculum

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

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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