

Graphic Novels Unit Plan
Art 10 and ELA 10-1
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ART Value and Drawing: Stage 1 – Desired Results		
Established Goals	TRANSFER GOAL	
<p><i>Students will:</i></p> <ul style="list-style-type: none"> - Create strong, intentional compositions - Use contrasting and complementary text-image interactions to tell a story - develop and explore a personal style 	<p><i>Students will explore graphic novels through investigating composition and text-image interactions.</i></p> <p><i>Students will explore their own cartooning style.</i></p>	
	MEANING	
	<p>Enduring Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> U1 – composition influences meaning in graphic novels U2 – the type of text-image interaction they chose influences meaning in a panel U3 – how to tell a story through a graphic novel 	<p>Essential Questions: <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> Q 1 – what makes cartooning an art form? Q2 – what makes a composition good? Q3 – how can cartoons tell a story beyond their words or speech balloons?
	ACQUISITION OF KNOWLEDGE & SKILLS	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> - compositions use positioning and grouping of subjects for different meanings, emphasis, and/or unity - the different types of text-image interactions in graphic novels and their uses - images, their style, and text tell the story in graphic novels 	
	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> - using text and image separately and together to tell their story -creating and rearranging compositions to achieve their desired look and meaning -using the principles of art and elements of design to create well-rounded, intentional art pieces 	
STAGE 2 – Evidence		
Evaluative Criteria <i>Performance is judged in terms of - Critique</i>	Assessment Evidence	
<ul style="list-style-type: none"> - use of text-image interactions - participation - development of personal style - creation of compositions 	<p><i>Students will need to show their learning by: Showcasing their paintings in a final critique and explain the elements involved.</i></p> <p>Transfer Task:</p> <p>Students will demonstrate their learning by creating a graphic novel of a minimum of five pages that uses contrasting and complementary text-image interactions effectively and has purposeful, balanced compositions.</p>	

Rationale:

This unit is an integrative unit that combines outcomes from the art 10 curriculum with the English 10-1 curriculum in a project that combines or links the two courses. Graphic novels are becoming more and more prominent in English classrooms but in my experience to really understand the complexities and nuances of their messages, meanings, and form students need to explore the format for themselves. This unit allows students to gain a deeper appreciation for graphic novels and visual literacy in their English class, specifically the Canadian graphic novel This One Summer by Mariko and Jillian Tamaki, by providing an opportunity to explore the format in a hands-on setting in their art class.

The graphic novel I chose for the English portion of this unit is tied to ELA outcomes and deals with issues that are suitable for a grade ten audience. I believe that graphic novels need to be explored in a serious manner, instead of brushed aside as lesser literature. I believe that graphic novels will appeal to students who struggle with text-heavy ELA novel studies and will give new inspiration in art class to explore a style they may have never dealt with in a classroom setting. Additionally, graphic novels will likely excite and motivate boys while opening the girls' eyes to this genre as not exclusively for super heroes. This unit would be easily adaptable to include students with disabilities because students are free to choose a style and story that works for them. The goal of this unit is to be very hands-on because most of the traditional lectures will take place in ELA class. Students will understand terms coming in and will be able to explore them in a meaningful way in art class.

Summary:

The unit's conceptual domain revolves around the elements of art and principles of design, specifically how they relate to creating balanced compositions and interesting graphic novels. These principles help students to understand how to create the look and meanings that they want from their graphic novels, and will help students use effective vocabulary when critiquing and commenting on other artwork.

Students will learn about graphic novels through direct exploration of the style involving studio time to create characters, explore compositions, and gain a better understanding of different types of text-image interaction. Students will explore the style of Mariko Tamaki from This One Summer as part of an exploration of art history; other graphic novels will also be available for students to explore including Blankets by Craig Thompson and Skim by Mariko and Jillian Tamaki.

At the end of most classes students will have time to reflect on their own work and critique themselves and others using the art vocabulary they've built up over the year and during this unit.

Art Outcomes:

- Drawings:
 - Articulate and Evaluate:
 - Discussing the components of composition is part of learning to talk about art. (All lessons)
- Compositions:

- Component 1:
 - Colour and value concepts are important components of an artist's compositional skill. (Lesson 3)
 - Positive and negative space are essential to the description of two and three-dimensional forms. (Lesson 1)
- Component 2:
 - Compositions use positioning and grouping of subjects for different meanings and emphasis. (Lesson 1)
- Relationships 1:
 - Movement, rhythm and direction are used in recording humans and their activities. (Lesson 1)
- Relationships 2:
 - Describing and discussing components of design are part of the process of analyzing one's own work. (All lessons)

ELA Outcomes:

- This One Summer qualifies as a short visual and multimedia text, which is required in both the ELA 10-1 and 10-2 courses. It is also a Canadian text and Alberta Education expects a significant proportion of the text studied in Canadian classrooms to be Canadian. A minimum of 1/3 of the texts studied in class must be Canadian, making this text an excellent choice.
- Emphasis is required on personal responses to texts in ELA 10-1 and it is required in 10-2. Narrative prose responses to text are required in both ELA 10-1 and 10-2. This is why students respond to This One Summer by writing a short story in response.
- **1.1.2 Experiment with language, image and structure**
 - A - Experiment with language, image and structure to create different effects in particular situations and for particular purposes and audiences
- **1.2.2 Express preferences, and expand interests**
 - B - Expand interests in a range of literary genres and in a variety of other text types and text creators [for example, graphic novels, Web sites, advertising and promotional texts, autobiographies, CD-ROMs, anecdotes, memoirs, monologues and folk songs]
- **2.1.1 Discern and analyze context**
 - B - use features found within a text as information to describe the communication situation within which the text was created [for example, use specialized terminology, jargon, acronyms and idioms within a text to describe context]
 - C - describe the relationship between text and context [for example, constraints of time and space, issues of gender and culture, whether or not the audience is present]
 - D - identify the impact that personal context—experience, prior knowledge—has on constructing meaning from a text
- **2.1.2 Understand and interpret content**

- D - describe the personality traits, motivations, attitudes, values and relationships of characters developed/persons presented in literature and other texts; and identify how the use of archetypes adds to an appreciation of text
- G - describe visual elements [such as photographs, lists, tables, graphs, charts and other displays] and aural elements [such as sound effects, music and rhythm], and describe their contributions to the meaning of texts
- **2.2.2 Relate elements, devices and techniques to created effects**
 - A - describe rhetorical devices [such as parallel structure and repetition] and stylistic techniques [such as purposeful use of precise denotative language and straightforward sentence structure] that create clarity, coherence and emphasis in print and nonprint texts
- **2.3.1 Connect self, text, culture and milieu**
 - B - respond personally and analytically to ideas developed in works of literature and other texts; and analyze the ways in which ideas are reflected in personal and cultural opinions, values, beliefs and perspectives
- **4.1.2 Consider and address form, structure and medium**
 - B - identify and use structure consistent with form, content and purpose when creating texts
- **4.1.3 Develop content**
 - A - take ownership of text creation, by selecting or crafting a concept or idea that is personally meaningful and engaging
- **4.1.4 Use production, publication and presentation strategies and technologies consistent with context**
 - A - meet particular production, publication and display requirements for print texts [for example, adhere to a particular manuscript style when creating a research paper]; and explain requirements in light of purpose, audience and situation
 - C - develop and deliver oral, visual and multimedia presentations, using voice production factors [such as volume, tone and stress], nonverbal factors [such as gestures, posture, distance and eye contact] and visual production factors [such as colour and contrast] appropriate to purpose, audience and situation
- **5.1.1 Use language and image to show respect and consideration**
 - E - differentiate between constructive criticism and ridicule, and between irony and sarcasm [for example, seek clarification by asking questions]

Lesson Summaries:

ELA Lessons:

Before the start of the art unit, students will begin studying This One Summer. Students will be divided into groups and given a character to study throughout the novel. They will take note of how this character is physically presented as well as how they are spoken about or described in the text. How does the character stand? What do they wear? What do the images tell you about their personality? Students will also analyze the images as sources of meaning. How does composition help create meaning?

Art Lesson One: Character Development and Composition

Lesson one will involve learning about good compositions and how the principles of art and elements of design influence composition. Various panels from This One Summer and other graphic novels will be projected in a PowerPoint and students will note the components of composition. Students will then have a brief gesture drawing activity to remind them of how humans move and stand. Students will then begin making their own character and establishing a style to use in their graphic novels for the remainder of the mini unit, keeping in mind their observations of other characters in the text. They will create at least three rough panel sketches with their new character in their sketchbooks that demonstrate understanding of composition and character. At the end of class students will have a mini critique with their neighbors.

ELA Lessons:

Students will continue reading the graphic novel and will note the various narratives taking place. They will be introduced to the terminology relating to graphic novels, including frame, gutter, panel, grid, bleed, splash, speech balloons, and different types of text-image interaction including symmetrical, enhancing, counterpoint, and contradictory. Students will begin noting visual motifs and how they influence their interpretation of the text. How is the text culturally relevant (or not culturally relevant)? Students will describe and explain stylistic choices and rhetorical devices used in the text and make note of them for their final project.

Lesson Two: Graphic Novel Terminology and Text-Image Interaction

In this lesson students will be reminded of the graphic novel terminology they learned in their ELA classes. Students will create an example of symmetrical, enhancing, counterpoint, and contradictory text-image interactions while practicing different compositions. Students will then critique their neighbors and comment on the different uses of each type of text-image interaction. During any extra time students will continue to develop characters so that they can begin their graphic novels next class.

ELA Lessons:

As students finish studying the novel they will begin a reflective writing project. Students will write a short story about an influential summer in their own life or create a story about a summer from their imagination. Students will be told that this story is going to be adapted into a graphic novel, so they are reminded to keep them manageable.

Lesson Three: Project Introduction and Materials Overview

Students will begin adapting their stories from ELA to create a short graphic novel of their own. Before students begin their graphic novels, they will be introduced to various materials that they can use in their novels. Students will have to choose if they want to incorporate colors, or a single color like in This One Summer, or leave their work black and white. Students may use artists markers, pencil crayons, watercolor, or any other materials available to achieve the look that they want. Students will have multiple classes to complete the final project.

Assessment:

Students will be formatively assessed on their participation, critiques, and sketchbook activities regarding composition, text-image relationships, and character designs. The ELA activities, participation, and discussion criteria are not listed here because they are more related to This One Summer than the graphic novel art activity. The final art project will be assessed based on:

- Demonstration of understanding of composition
- Effort in drawing humans realistically, capturing movement and various poses
- Effort in creating and maintaining a style; with conscious thought put into colour choices, materials, and overall design
- Effective use of multiple types of text-image interaction
- Incorporation of visual motifs
- Personal response thought, depth, and relation to the original text
- Participation

Lesson One: Character Development and Composition

Subject: Art 10

Time: 90 minutes

Teaching Strategies Used:

- Demonstration, hands-on workshop, peer critique

Learning Objectives:

Students will:

- Understand how composition influences a piece
- Create compositions with different meanings and emphasis
- Draw humans with correct proportions; capturing movements and direction
- Begin to develop a personal style
- Describe and discuss components of art in critique of their own work and the work of others

Materials:

- Sketchbooks
- Pencils & erasers
- PowerPoint with panels from graphic novels

Introduction: (15 minutes)

- Introduce concept of composition
- Put up PowerPoint and have students comment on the compositions of various panels from graphic novels, starting with some from This One Summer and moving on to unfamiliar novels
- Elements of composition include: unity, balance, movement, rhythm, focus, contrast, pattern, and proportion. How do they impact the image? Are they all present in all images? Do they change the meaning of the image? How?
- How is positive and negative space used in compositions?

Body: (60 minutes)

- Tell students that today they are going to create their own characters today for their own graphic novels. Their goal this class is to put these characters into at least three rough sketches of a panel, using what they learned about composition but NO WORDS.
- Before students start making their characters, they are going to play a gesture drawing game for ten minutes. One student will stand in a position for 30 seconds while their peers quickly sketch them. Students should pay attention to the way the figure is standing, how their arms hang, where their legs are, and the proportions of their bodies in general. This should tie in nicely with the character observations they've been doing in ELA.
- Students will have the remainder of the class to create their own characters, one of which should be them, and put them in three compositions in their sketchbooks. Draw yourself for the class in doodle form and explain your style, draw a few students if they appear to want more examples. Explain intentional simplification or

exaggeration of features in your style. Put up an image on the board of a variety of cartoon/graphic novel styles so students are less likely to copy you or the text.

- Sponge activity: create more characters, draw your characters in different positions, or create more panels.

Closure: (15 minutes)

- Students will have a small critique with their neighbors about the three rough panels they have made. Students will comment on elements of composition and style using proper art vocabulary and the four steps to critique.
- Students will then clean up their areas and go to their next class.
- Encourage students to continue creating characters in their sketchbooks between now and the next art class.

Lesson Two: Graphic Novel Terminology and Text-Image Interaction

Subject: Art 10

Time: 90 minutes

Teaching Strategies:

- Discussion, hands-on workshop, peer critique

Learning Objectives:

Students will:

- Recognize different text-image interactions and their effect on an image's meaning
- Continue to develop a personal style
- Describe and discuss components of art in critique of their own work and the work of others

Materials:

- PowerPoint with examples of text-image interactions
- Pencils & erasers
- Graphic novels
- Sketchbooks

Introduction: (20 minutes)

- Give students terms and have them offer you definitions. Terms include: frame, panel, gutter, text-image interaction...
- Review the four types of text-image interactions, write the names on the board
 - Symmetrical (or redundant)
 - Words and picture tell the same story
 - Enhancing
 - Words or images enhance the meaning of the other without saying the exact same thing
 - Counterpoint (or complimentary)
 - Words and image collaborate to communicate meanings beyond the scope of their one alone
 - Contradictory (or contrasting)
 - Words and pictures seem to be in opposition to one another
- Put up an image from a graphic novel and have students decide what type of interaction each image represents
- Cover the definitions and have students try to guess some other images
- Have students flip through graphic novels and pull out examples of different types of text-image interactions. Discuss them as a class.

Body: (60 minutes)

- Using their knowledge of text-image interactions, their knowledge of composition and their characters from yesterday, students will create an example of each type of text-image interaction in their sketchbooks.
- If students have extra time they can begin planning panels for their final project, which they will begin in earnest next class. Students will already have an idea of

what their project will entail because of explanations in ELA, but feel free to remind them.

Closure: (10 minutes)

- Like last class, students will engage in a critique of their peers and their own artwork. Remind students of the proper way to critique work using the four steps to art critique we've used all year.

Lesson Three: Project Introduction and Materials Overview

Students will begin adapting their stories from ELA to create a short graphic novel of their own. Before students begin their graphic novels, they will be introduced to various materials that they can use in their novels. Students will have to choose if they want to incorporate colors, or a single color like in This One Summer, or leave their work black and white. Students may use artist's markers, pencil crayons, watercolor, or any other materials available to achieve the look that they want. Students will have multiple classes to complete the final project.

Subject: Art 10

Time: 90 minutes

Learning Outcomes:

Students will:

- Experiment with different materials
- Describe and discuss components of art in critique of their own work and the work of others
- Respond personally, through artwork, to This One Summer

Teaching Strategies:

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Materials:

- This One Summer
- Artist's Markers
- Watercolour Paints & Brushes
- Pencil Crayons
- Sketchbooks
- Mayfair Paper (for final copies)

Intro: (20 minutes)

- Introduce students to styles of graphic novel/cartoon art via a PowerPoint. This One Summer is done entirely in a shade of blue-purple, but Tamaki's other novel, Skim, is entirely black and white. Some artists shade while others used solid colours. Have students brainstorm the look of their final graphic novel. Remember that colour influences mood, meaning, and purpose.
- Students will explore various mediums in order to decide the final look for their graphic novels in their sketchbooks. They may use their phones or the laptop card to research styles.
- Have students show you their rough styles and sketches before beginning their final project.



Batman



Skim



This One Summer

Body: (60 minutes)

- Remind students what we've been talking about in ELA about visual motifs and meaning. This One Summer has many quintessential 'Canadian' icons like Tim Horton's cups and Canadian artwork on the walls. Remind students to be specific and purposeful in their graphic novels and to include motifs.
- Have students work on their graphic novels for several classes after this one.

Closure: (10 minutes)

- Students will have a mini critique with their peers to discuss their use of medium, their style, text-image interactions, compositions, characters, and motifs. Students might not be very far on the project at this point, but allow them to discuss what they have and where they plan to go.