NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut

Graphic Novel Studies

December 2021

BOE Approved March 2022

New Milford Board of Education

Wendy Faulenbach, Chairperson

Pete Helmus, Vice Chairperson

Olga I Rella, Secretary

Tammy McInerney, Assistant Secretary

Eric Hansell

Brian McCauley

Tom O'Brien

Leslie Sarich

Keith A. Swanhall Jr

Superintendent of Schools

Ms. Alisha DiCorpo

Assistant Superintendent

Mrs. Holly Hollander

Authors of Course Guide

Joseph DiFabbio

BOE Approved March 2022

New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

Graphic Novel Studies CP

11th and 12th grade

Graphic Novels Studies is a one semester course offered at the College Prep level. This course is designed to introduce, expand, and elaborate on the multimodal world of Graphic Novels to the students of NMHS. Graphic Novels are an increasingly growing genre of fiction and nonfiction that holds a high interest value for students.   This class means to show students the power and relevance of sequential art by reading, analyzing, and writing about comics. Students will learn new visual and media literacy skills, develop analytical and creative writing skills, research the history and development of Graphic Novels, understand the formal techniques and structure of Graphic Novels, and work individually and collaboratively to create their own visual stories. Students will view comics as literature as they learn about the complex topics of heroism, justice, personal responsibility, gender, race, cultural values, and disillusionment.

Pacing Guide

Unit 1 - The Language of Comics   4 weeks

Unit 2 - Gods and Mortals - The Superhero   6 weeks

Unit 3 - The Graphic Memoir   6 weeks

Unit 4 - The Legacy of Comics   4-5 weeks

ESTABLISHED GOALS	Transfer
CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. **CCSS.ELA-Literacy.RL.11-12.2** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. **CCSS.ELA-Literacy.RI.11-12.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. **CCSS.ELA-Literacy.RI.11-12.7** Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a	*Students will be able to independently use their learning to…* - Close read and analyze visual texts. - Apply visual, textual, and media literacy to different mediums. - Write about visual and written texts. - Use multimodal texts to connect how images and words work together. - Explain the formal techniques of visual and textual media. - Evaluate visual media.

Meaning

UNDERSTANDINGS	ESSENTIAL QUESTIONS
Students will understand that… - Visual storytelling considers a multimodal approach. - Comics utilize the juxtaposition of images and words. - The language and formal techniques of comics are as rich and nuanced as traditional prose writers. - Comics are not a simple visual media intended for children audiences. - Visual literacy is just as important as textual literacy in today's world. - Comics are a very inclusive genre for all students of all reading and writing levels. - You read an image much like you read words - there is a process to understanding what we read.	*Students will keep considering…* - What is the difference between a comic and a graphic novel? - How do I read a comic? - How are comics made? - How do images and words work together to tell a narrative? - How do writers tell visual narratives? - What is sequential art? - How can I write and talk about comics? - Should we use comics in the classroom?

	Acquisition	
problem. [CCSS.ELA-Literacy.W.11-12.2](#) Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. [CCSS.ELA-Literacy.SL.11-12.5](#) Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.	*Students will know…* - Juxtaposition - Formal techniques of comics - Panel - Frame - Gutter - Closure - Caption - Speech and thought bubble - Special effects lettering - Background - Foreground - Midground - Graphic Weight - Sequential Art - Iconography - Comics vs. Graphic Novels - Political Cartoons - Visual transitions - Contrast - positive/negative space - Composition - Mise en scene	*Students will be skilled at…* - Identifying and explaining the formal techniques of comics. - Defining comic terms. - Close reading and analyzing visual texts. - Analyzing the interplay between images and words. - Critically thinking about comics as you would a traditional text. - Expository and analytical writing about comics. - Creating presentations that use visual and written media and sources. - Using the language of comics to evaluate visual media (painting, poster, photograph, sculpture, comic panel, etc.).

STAGE 2

Code	Evaluative Criteria	Assessment Evidence
	(Teacher may want to change the point value for each area of this rubric. Recommended to give more weight to Content and Organization)	PERFORMANCE TASK(S): *Students will show that they really understand evidence of…*
T, A	**Preparation** - Clear purpose and effort included in the project. Class time used effectively. Evidence of rehearsal and thought to presentation.	GRASPS **Goal/challenge** - Give a TedTalk on a Graphic Novel of your choosing. You will be aiming to teach the class about your Graphic novel OR evaluate whether or not your text should be included in the Graphic Novel Curriculum. You must analyze the narrative, thematic, and formal techniques of comics in your presentation and explain HOW the author/artist used these techniques to tell a visual story.
T, M, A	**Organization** - Your presentation is organized in an engaging and clear way to teach the class about your Graphic Novel and whether it should be included in the course curriculum. Clear and Logical progression of your ideas and analysis. Strong intro and conclusion.	**Role for student** - TedTalk Presenter. **Audience for student work** - Board of Ed, TedTalk audience, teacher and student body of class. **Situation** - TedTalk is asking for presenters that want to talk about graphic novels. You have been asked by the organization to give a
T, M, A	**Content** - Clearly discuss and analyze the formal techniques of comics. Discuss and analyze the narrative and thematic focus of your text. Clearly explain and argue whether your text should be included in the course curriculum. Variety of evidence (visual and textual) used throughout. At least 4 sources used in the presentation.	TedTalk about a Graphic Novel of your choosing. You must analyze both the narrative, thematic, and formal techniques of comics in your presentations. You must provide visual, textual, and research examples and integrate them into your presentation. You must use Scott McCloud's Understanding Comics as one source as well as two additional outside sources to your presentation in addition to your chosen Graphic Novel, four sources in total.
T, A	**Delivery** - Speak clearly and loudly. Engaging and thoughtful analysis to the audience. Face and address your audience. Little to no reading off of your slides.	**Products and performances generated by students** - An engaging and complex presentation with visual aids. PowerPoint, Google Slides, Prezi, physical poster boards, etc...

T, M, A	AV - Creative use of visual media to express your ideas and arguments. AV is used to support your ideas. Creative use of examples and transitions between slides. Visually engaging but not overwhelming to the audience.	
	- Teacher made writing rubrics, quiz answer/study guides, writing prompts, etc.	OTHER EVIDENCE: *Students will show they have achieved Stage 1 goals by…* - Formative assessment - Short quizzes and quick writes about topics - Formative Assessment - Written response that analyzes Graphic Novel images and or other visual media (Painting, sculpture, photograph, comic panels, poster, advertisement, etc…). This can be in class timed writing, about a page or two. - Participating in class discussions and group work to learn and apply art and graphic novel terms. - Analysis - Students will visually break down and write about Graphic Novel panels, paintings, posters, and photographs. - Practice using techniques in small writing and drawing exercises. - Apply techniques to your own drawing and photographs.

Code		
	Pre-Assessment	
	Students will participate in motivating questions and class conversation about the goals of the class and what we already know about comics.	
M	Students will answer these questions on their own to the best of their ability then discuss their answers with a small group before sharing in whole class discussion: 1. What made you take this course? What do you plan to get out of it? 2. What do you already know/think about comics? 3. What is your comfort level with comics? 4. Are comics intended for children? 5. Can you tell a story with no words/dialogue? 6. Should comics be used in English class? 7. Should comics be considered literature?	
	Summary of Key Learning Events and Instruction *Student success at transfer meaning and acquisition depends on…*	Progress Monitoring
M	Students have an initial understanding of what comics are. Express opinions about graphic storytelling and create a class list of comics we already know and like. Teacher leads discussion in creating a class definition of what comics are.	Teacher monitors and evaluates: - Class notes - Quizzes - Whole class and small group discussions - Individual writing responses
T, A	Students will learn visual and textual reading strategies for Graphic Novels. Teacher will break down a comic page and model visual reading strategies.	- Small group and whole class work - Short written analysis. - Students ability to use visual media as evidence in short and long written responses.
M, A	Students will know the history of comics from older forms to more modern comics. Students will compare visual differences between older and modern comics. Teacher will show these differences with examples.	- One on one teacher conferences. - Student practice and examples of graphic novel techniques - cartooning and abstraction.
T, M, A	Students will learn the language and vocabulary of comics and apply that to reading and writing about various examples of comics. This should take place over the course of a few separate class periods - Teacher will focus on different terms/ideas using Understanding Comics chapters and other graphic examples.	- Daily quick writes and sketches. - Exit tickets.

M, A	Students will analyze and explain the different transitions used between panels in comics to tell visual stories. Teacher will lead a lecture of the different transitions used with examples from course texts. Students write short analysis of how different types of transitions are used in comics and how it affects the storytelling and the reader experience.	
T, A	Students will understand the power of juxtaposition in comics by analyzing panels. Students will juxtapose images and words from different visual media to change meaning. Teacher will provide modeling of skill by using comic examples.	
T, M, A	Students will read and analyze an image as they would a written text. Students will use Art terms and definitions to analyze various visual media and apply that to Graphic Novel examples. Teacher will model skill and lead the class through chosen examples. Students may work in small groups, each with a different example.	
T, M, A	Students will use Mentor Texts (TedTalks, graphic and textual essays, articles, blogs, etc…) to learn how to write about comics and other visual media. Students will take what they learn from Mentor Texts and apply that to their own Graphic Novel Choices and written analysis. Teacher highlights what good mentor texts do when they write about comics.	
A	Students will practice using some formal and visual techniques of comics - cartoon drawing and abstraction. Teacher will randomize student work and see if the class can guess who each abstraction is supposed to be. Focus on facial features that were abstracted.	
T, A	Students will know how to use visual evidence in their writing and presentations from both fictional and nonfiction sources. Primary and secondary sources are read, analyzed, and evaluated. Teacher will go through what makes an effective	

T, M, A	presentation and how to incorporate different kinds of visual media.

Students will create and give a clear, organized, engaging, and compelling presentation. Students will incorporate textual and visual evidence in their presentations. Teacher evaluates student work as they present it.

Additional Materials:
Understanding Comics by Scott McCloud (Course Anchor Text)

Teacher approved Political Cartoon and Newspaper comics (Peanuts, Calvin and Hobbes, etc…)

Teacher approved and chosen analytical writing about graphic novels and other visual media - Mentor Texts

A Contract with God by Will Eisner

TedTalk Mentor Texts about Comics/Graphic Novels - Scott McCloud, Gene Luen Yang, etc.

Graphic Novels in the Classroom - Essay by Gene Luen Yang

Student chosen graphic novel for independent reading (trip to the school/town library). | |

CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. CCSS.ELA-Literacy.RL.11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). CCSS.ELA-Literacy.RL.11-12.5 Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact. CCSS.ELA-Literacy.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and	**Transfer**

Transfer
Students will be able to independently use their learning to…
- Identify the characteristics and qualities of a hero. - Understand historical/cultural/social values by analyzing literature. - Compare and contrast historical/cultural values on justice and heroism. - Use graphic design and layout for different purposes and effects. - Apply visual literacy skills to creating and telling visual stories.

Meaning	
UNDERSTANDINGS *Students will understand that…*	ESSENTIAL QUESTIONS *Students will keep considering…*
- Superheroes are our modern mythology. - Heroes are created by historical/cultural context - Historical/cultural/social values are expressed in narratives about heroes. - Many qualities about heroes are old and still remain with us. - We still share many values from past generations. - Panel size, shape, and position are used to help tell visual stories. - Graphic design considers visual layout and organization in reaching an audience.	- What are the qualities and traits of a hero? - How do Superheroes express American cultural and social values? - What is the difference between heroism and vigilantism? - What is justice? Is it a universal concept? - How can I use formal techniques of comics to tell a story? - How can I use different kinds of comic panels and page layout to tell a visual story?

well-structured event sequences. CCSS.ELA-Literacy.W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research. CCSS.ELA-Literacy.W.11-12.10 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 tasks, purposes, and audiences.		
	Acquisition	
	Students will know… - Hero/Superhero - Villain - Vigilante - Pitch Deck - Historical/cultural context - Origin story - Graphic Design - Concept Art - Cover Art - Comic page layout - Panel shape and size - Graphic Weight - Special effects lettering	*Students will be skilled at…* - Reading and understanding visual texts. - Analytically writing about visual texts. - Comparing/contrasting cultural/social values. - Comparing/contrasting heroic values from different cultures and societies. - Defining American culture and society. - Identifying the traits of a hero. - Designing a Graphic Novel page layout. - Creating a superhero and a origin story. - Applying formal techniques of comics and visual storytelling. - Using different kinds of panels in a sequence. - Graphic design and visual layout.

STAGE 2

Code	Evaluative Criteria	Assessment Evidence
T, M, A	Further information: **Origin Story Treatment**- Well thought out and unique. Need to stand out from the rest of the superhero crowd. You specify HOW your character became a hero, what personal issues they deal with, any tragedy or specific defining events to their origin story. Has a story arc for HOW your character got their powers and HOW they decide to become a hero.	PERFORMANCE TASK(S): *Students will show that they really understand evidence of…* GRASPS **Goal/challenge** - You are asked by a comic publisher to create a pitch to either reboot/revitalize a stale franchise or create your own unique superhero for today's audience.
T, M, A	**Character Synopsis** - Character's unique personality traits and values reflect current historical/cultural/social values. Character is relatable with a believable motivation for being a hero. You specify the kinds of powers and abilities your hero has. Personal relationships and issues the character has.	**Role for student** - You are a newly hired comic writer that is looking to make your mark on the genre and the comic loving community at large. **Audience for student work** - Avid comic readers. Those who are familiar with many different comic stories and franchises.
M, A	**Cover Art** - Graphic Design techniques are used. Cover art is interesting, engaging, clear, and well laid out.	**Situation** - You have been newly hired by a major comic publisher. As your first assignment you are asked to pitch one of two options: reboot/revitalize a stale superhero franchise or create a new and unique superhero for today's audiences and comic readers. You will be creating an origin story for your superhero in either choice. Your character and origin story must reflect the current historical/cultural/social values of your audience so as to make an impact.
M, A	**Character Design Concept -** Create a concept for what your character will look like. This also gives the publisher an idea of the art style your comic will have.	**Products and performances generated by students** - You are creating a pitch deck for your superhero and their origin story. The publisher is asking for a 1-2 page character and story treatment, character/art design concept, issue 1 cover art, and a sample page

T, M, A	**1-2 Page Sample** - Use some formal techniques from the previous Unit. Clear and creative page layout - design, flow, and look of panels. Give the publisher a good feel for your comic in terms of visuals, style, and storytelling.	of your comic.
		OTHER EVIDENCE: *Students will show they have achieved Stage 1 goals by…* Further information: - Formative Assessments - Written essays - Analysis/criticism of superhero comics. How do these superheroes reflect cultural/social values? - Formative assessment - Focus on comparing and contrasting the specific superheroes we have read in this Unit - Comparison of older heroes to newer heroes. - Comparison of Greek Gods to modern superheros. - Practice using formal techniques of comics from Unit 1.

Code	Pre-Assessment
T, M, A	*Students will answer these guiding questions individually before sharing out responses:* 1. What is a culture? 2. How would you define American society? 3. What is American Culture? 4. What does it mean to be a hero? 5. Who are heroes that you instantly think of? (real life heroes) 6. What is Justice and who has the right to administer it? 7. What is a vigilante?

	Summary of Key Learning Events and Instruction *Student success at transfer meaning and acquisition depends on…*	Progress Monitoring Teacher monitors and evaluates:
T	Students understand what a historical/cultural context is. Students will know what a culture is and what are specific aspects of American culture vs. other cultures of the world. Teacher will facilitate class discussion on defining heroism and American values. Compare and contrast with other countries' cultures and values.	- Student notes - Daily Individual writing and drawing responses. - Quizzes - Partner, small group, and whole class discussion. - Partner, small group, and classwide work/activities. - Student examples using different kinds of panel transitions. - Short and longer writings analyzing and comparing character designs from class texts and student examples. - Student examples using different comic panel shapes and sizes on a page. - One on one teacher conferences.
M, A	Students will understand the Monomyth and how this ancient form of story is still with us. Students will be able to put heroes that we know into this structure. Teacher will give a lecture on this structure with examples.	
T, M, A	Students will be able to write analytically and comparatively about superheroes based on class texts and characters we know outside of class. Teacher will model, compare and contrast superhero personality, powers, and origin story features. Teacher will use mentor texts (writing about superhero comics).	
T, M, A	Students understand what concept art is and how it is used in visual media. Teacher will show examples and discuss how concept art is used to establish visual style and tone.	
T, M, A	Students will understand and apply basic graphic design in comic book cover art, posters, and ads. Practice using	

	graphic design techniques. Read, observe, and analyze Graphic design in ads, posters, and comic book cover art. Teacher will highlight the connection between graphic design and Comic Book cover art.
M, A	Students will know about basic character design based on teacher and student chosen examples. Use Unit anchor texts to compare/contrast different superhero character designs from older to new examples.
T, M, A	Students will use graphic design terms to analyze comic book page layout. Students will practice how to use panel size and shape on a comic page. Teacher will show examples of comic pages and review graphic design to see how comic pages are constructed to aid the visual storytelling.
M, A	Students will analyze comics pages and understand how writers use different panels and transitions.Teacher will model analyzing comic panels used in sequence. Students practice using different kinds of transitions with 4 panel stories.
T, M, A	Students understand how to create a pitch deck. Teacher presents examples of popular pitch decks. Students work on origin stories and a story synopsis. Students work on story synopsis and narrative writing examples and practice.

	Additional Materials: Understanding Comics by Scott McCloud Batman: The Dark Knight Returns by Frank Miller Batman: Year One by Frank Miller Miles Morales - Straight Out Of Brooklyn Vol. 1 by Saladin Ahmed, Javier Garron, and David Curiel Ms. Marvel - No Normal Vol. 1 by G. Willow Wilson, Adrian Alphona, and Ian Herring Black Panther - A Nation Under Our Feet Book One by Ta-Nehisi Coates and Brian Stelfreeze	

ESTABLISHED GOALS

[CCSS.ELA-Literacy.RL.11-12.5](#)
Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

[CCSS.ELA-Literacy.W.11-12.3.a](#)
Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

[CCSS.ELA-Literacy.W.11-12.3.b](#)
Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

[CCSS.ELA-Literacy.W.11-12.3.c](#)
Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome

Transfer

Students will be able to independently use their learning to…

- Reflect about past events and personal growth.
- Sequence story events in a clear, organized, and engaging manner to an audience.
- Make personal connections to the stories we read and tell.
- Make connections and learn about other perspectives and experiences.
- Evaluate the use of narrative techniques regardless of form or genre.
- Use visual and narrative techniques to connect with an audience.
- Brainstorm, plan, and organize thoughts and ideas regardless of task or purpose.

Meaning

UNDERSTANDINGS
Students will understand that…

- Storytelling is a necessary part of the human experience.
- We share and tell stories to reflect on our past experiences and connect to others.
- We see personal growth when we reflect on experiences.
- Comics are more than just superheroes and action - they can be used to tell deeply personal stories in creative ways.
- Taking the time to outline and plan our ideas helps us become better thinkers and workers.
- Panels are put in specific sequences to tell visual stories.
- Panel transitions show the passage of

ESSENTIAL QUESTIONS
Students will keep considering…

- How do I write about myself?
- How do I tell a personal story in a visual medium?
- Why do writers choose to use comics to tell memoirs?
- How do I create a meaningful character arc?
- What is the best way to plan and organize a narrative?
- How can I write natural and engaging dialogue?
- How can I effectively use panel sequencing and transitions to tell my story?
- How can a storyboard act as an outline for my story?

	action and time in comics.	
(e.g., a sense of mystery, suspense, growth, or resolution).		

	Acquisition	
CCSS.ELA-Literacy.W.11-12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. CCSS.ELA-Literacy.W.11-12.3.e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	*Students will know…* - Memoir vs. Bio/autobio - Plot structure/Plot Outline - Storyboard - Character arc - Panel sequence - Panel transitions: - Moment to Moment - Action to Action - Subject to Subject - Scene to Scene - Aspect to Aspect - Non-Sequitur - Wide shot - Full shot - Medium shot - Close-up shot - Extreme close-up shot	*Students will be skilled at…* - Sequencing the events of a story - using plot structure. - Showing dynamic characters learn and grow. - Reflecting on our own past experiences and personal growth. - Creating storyboards and sequencing images. - Using textual and visual narrative techniques. - Using panel sequencing and panel transitions. - Writing dialogue and inner monologue.

STAGE 2

Code	Evaluative Criteria	Assessment Evidence
T, M, A	**Visual Narrative and Comic Techniques** - Expressive and interesting visual and textual narrative techniques used to show the story and characters evolving. Imagery, symbolism, metaphor, composition, contrast, special effect lettering, etc...Use the language of textual and visual stories.	PERFORMANCE TASK(S): *Students will show that they really understand evidence of…* GRASPS **Goal/challenge** - Write a personal narrative and create a detailed storyboard for a personal graphic memoir. **Role for student** - Comic book writer/author/artist.
T, M, A	**Organization/Plot structure** - Events of the story are clear, organized, and do not confuse the reader. Story has exposition/set up, central conflict, development, climax, and resolution.	**Audience for student work** - Comic fans of your previous work as a writer. Fans of nonfiction and memoir writing. **Situation** - You are an established comic book writer. You have already written a few superhero and sci fi comics and now you want to take some time to tell a more personal story. Your publisher has
M, A	**Dialogue/inner monologue** - Characters speak to themselves and to other people. Dialogue and thoughts are used with speech balloons and thought bubbles. Dialogue is clear and natural.	allowed this given your prior success. You want to create a graphic memoir about a meaningful experience/event/person in your life. You already know what you will write about, now you need to get going on the project and write your narrative and create a detailed storyboard for your memoir.
M, A	**Panel sequencing and transitions** - Sequence of panels is clear and visually easy to follow. Story should be understood visually. Shots and angles in each panel make sense. Use a variety of types of transitions between panels used to show dialogue, action, and story progression.	**Products and performances generated by students** - You will write a personal narrative/memoir and create a detailed storyboard that outlines all the major moments and events in your story. Your personal narrative needs to focus on sequencing events together to give your story an overall arc - a clear beginning, middle, and end. You will create a storyboard that focuses on the kinds of transitions you will use and the framing of the image within each panel. You will also need to outline and include any dialogue or internal monologue/thoughts to your storyboard. The drawing/art of the storyboard should be rough and not fully realized.

		OTHER EVIDENCE: *Students will show they have achieved Stage 1 goals by…* - Formative Assessment - Expository and analytical writing on graphic memoirs. These can be short, in class, and timed pieces of writing to check in with student understanding. - Formative Assessment - Evaluative writing - Critical Review of a graphic memoir text. This can be a short piece of timed writing.

Code		
T, M	*Pre-Assessment* Take about 10 minutes and tell me a fun/funny story about something you did or that happened to you in the past year. Trade your work with a partner and answer these questions: 1. How well was the story told? 2. What did your partner choose to write about? 3. What did you learn about the writer? 4. Describe the pacing and sequence of the story - beginning, middle, end? 5. Did your partner use any noticeable narrative techniques? What were they?	

Code	Summary of Key Learning Events and Instruction *Student success at transfer meaning and acquisition depends on…*	Progress Monitoring
		Teacher monitors and evaluates:
M	Students understand the difference between a memoir and an autobiography. Students can define each term.	- Student and class notes - Quizzes - Individual writing responses.
T, M	Students know how to tell real stories like they are fiction - specific narrative techniques used in other memoirs we have read. Teacher leads discussion on how to Identify and use narrative techniques in their planning and writing.	- Daily short writing and sketching. - Participation in partner, small group, and whole class work and discussion. - Short paragraph responses to the author's use of plot structure and character growth.
M, A	Students are able to analyze and write about Graphic Memoirs from Unit Texts - visual and textual techniques used.Students write critical reviews that evaluate a graphic memoir based on their own criteria.	- Short paragraph response to memoirs use of graphic novel formal techniques. - Student examples of sequencing events using 4 part narrative form - based on Japanese poetry form.
M	Students are able to chart the progression of a character arc in a text. Teacher focuses on Unit Text to aid in identifying and analyzing different types of character arcs in narratives.	- One on one teacher conferences. - Exit tickets.
T, M, A	Students are able to evaluate a graphic memoir based on specific criteria of traditional narratives and graphic novels. Understanding how critical reviews are written.	

M, A	Students can identify and use the different types of comic panel transitions. Students practice using different panel transitions in short drawing practices. Teacher uses examples from Unit Texts to highlight the different kinds of transitions.
T, A	Students are able to sequence the events of a story in an organized and logical manner. Students know and understand plot structure. Teacher introduces 4 panel storytelling (based off of Japanese poetry). Students create their own.
M, A	Students understand what a storyboard is by reading and seeing Mentor Text examples from various forms of entertainment. Teacher pre-selects storyboards from film and graphic novels to lead class discussion on the features and qualities of a storyboard.
M, A	Students can identify and use the different types of shots used in storyboarding. Practice identifying and using different kinds of shots in different forms of visual media. Teacher lecture lays out the different kinds of shots. Teacher uses popular examples from Unit Texts and films.
A	Students can analyze and write realistic and natural dialogue and inner thoughts/monologues. Write creative and natural dialogue based on photographs. Teacher models skills by looking at examples of written dialogue to show how it is formatted.
T, M, A	Students brainstorm and reflect on significant moments, events, experiences, and meaningful relationships from their life to choose what story they will attempt to tell in graphic form.
T, A	Students can plan, outline, and write their own personal memoirs using plot/diagrams.

Additional Materials:

Understanding Comics by Scott McCloud

Maus 1 and 2 by Art Spiegelman

Persepolis 1 and 2 by Marjane Satrapi

The Arrival by Shaun Tan

Teacher chosen and vetted Mentor Texts for storyboards used for film and tv.

Teacher chosen and vetted mentor texts for critical reviews - film, novel, tv show, video game, music, etc…

Teacher Resources for Plot structure organizers, storyboard organizers.

ESTABLISHED GOALS	Transfer
CCSS.ELA-Literacy.W.11-12.3.a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. CCSS.ELA-Literacy.W.11-12.3.b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. CCSS.ELA-Literacy.W.11-12.3.c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). CCSS.ELA-Literacy.SL.11-12.1.a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other	*Students will be able to independently use their learning to…* - Combine influences and past techniques to create something new. - Use a variety of narrative and visual techniques to engage an audience. - Use a multimodal approach to solving problems. - Collaborate and compromise a shared vision of a project. - Use multiple types of evidence when answering a question.

Meaning

UNDERSTANDINGS	ESSENTIAL QUESTIONS
Students will understand that... - Comics are a largely collaborative art form that requires creativity and compromise. - Comic writers need to consider a multimodal approach to problem solving and storytelling. - Artforms change and evolve over time - but elements of the past remain. - Past works of art influence modern artists. - New techniques and artforms are created when you combine influences from the past. - It is necessary to work with other people to get things done. - Concession, compromise, and	*Students will keep considering…* - How do comic writers and artists work together? - How have comics changed over the lifespan of the medium? - How can I use multiple types of evidence in my analytical writing? - What does multimodal synthesis look like? - How can I plan and create a collaborative project? - How can I tell a multimodal story?

research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. CCSS.ELA-Literacy.SL.11-12.1.b Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed. CCSS.ELA-Literacy.SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.	collaboration are essential to solving problems together. - Being able to understand and use multiple kinds of sources and evidence is good for critical thinking.	
	Acquisition	
	Students will know… - Multimodal - Synthesis - Different types of evidence - First hand, second hand evidence. - Concession - Collaboration - Delegating responsibilities - Time management - Creative writing process - Preplanning brainstorming - Outlining/structuring story - Drafting - Revising - Editing - Story pacing - Types of story arcs (man in a hole, boy meets girl, rags to riches, riches to rags, icarus, cinderella, oedipus, etc). - Character development and growth - Theme development.	*Students will be skilled at…* - Collaborating with a peer on a large project - Synthesizing and using multiple pieces of evidence. - Approaching problems with multimodal thinking. - Researching and using different sources in your writing. - The Creative writing process - from brainstorming to publication. - Developing a theme in a visual medium. - Using the formal techniques of making comics. - Critically thinking and reading of visual texts.

STAGE 2

Code	Evaluative Criteria	Assessment Evidence
T, A	**Planning/prep** - Superior showing of professionalism, preparation, and thought went into your work. You have used class time more than effectively to create something truly unique.	PERFORMANCE TASK(S): *Students will show that they really understand evidence of…* **GRASPS** **Goal/challenge -** Collaborate with a partner to create your own unique Graphic Novel
T, A	**Organization/structure** - Your Graphic Novel is clearly organized and easy to follow along. Your story has a clear beginning, middle, and end with clear story and character arcs.	**Role for student -** Comic book writer/artist. **Audience for student work** - Teacher, student peers, any comic loving reader.
T, M, A	**Storytelling** - Your story and character are both interesting and unique. You and your partner use multiple literary and narrative techniques to tell your story.	**Situation -** It's finally happened! You and your writing partner finally have the green light to make your own unique Graphic Novel. Your publisher has given you the reins to tell any type of story you
T, M, A	**Comic techniques** - You and your partner use a full variety of comic making techniques that we have learned about including: Panel size and shape, sequence of panels, different transitions, different kinds of shots in each panel, use of contrast and detail, speech and thought bubbles, special effects lettering, and graphic weight. All of these are used to tell a visual story alongside your written one.	would like using any kind of comic or graphic novel form. But, comics are a collaborative process, meaning you will need to work with a partner to get the job done. Ideally, someone will handle more of the story writing and dialogue, while the other partner handles more of the artistic side. But you and your partner are free to mix and match responsibilities - as long as the final product is unique and creative! **Products and performances generated by students** - You and your writing partner will need to prepare, plan, write, draw, and put together your own Graphic Novel. The product should be a clear, clean, and professional piece of work that showcases all of the skills and learning you both have done in this semester-long course. You will provide a 1-2 page story treatment in addition to your Graphic Novel. Show us your full creative edge and put these skills to use! (Possible to use the previous Unit 2 and 3 GRASPS as a jumping off point here).

		OTHER EVIDENCE: *Students will show they have achieved Stage 1 goals by…* - Formative assessment - Research Synthesis writing - What is the legacy of comics?- You will choose a new graphic novel to read and compare/contrast with an older comic. Research the history of the artform, your stories and topics and write an essay that synthesizes multiple sources and types of examples - from textual to graphic. - Formative assessment - Short written response - Where do comics go from here? What does the future of comics look like?

Code		
T, M, A	***Pre-Assessment*** Take some time to work with a partner. Decide on a story to tell and create a 4 panel story arc. Answer these questions after you are finished with your short comic: 1. Do you enjoy working with someone else on a project? 2. How did you go about working with your partner? 3. What was difficult or easy about making decisions with a partner? 4. Did either of you have to change or compromise your ideas? 5. Did you have any disagreements? If so, how did you resolve them? 6. What did you learn about collaborating with someone else?	
	Summary of Key Learning Events and Instruction *Student success at transfer meaning and acquisition depends on…*	Progress Monitoring Teacher monitors and evaluates:
M	Students define and identify multimodal texts other than graphic novels. Teacher shows examples for class and small group discussion.	- Class notes - Individual short and longer written and drawn responses.
T, M, A	Students define and use synthesis in their writing to answer the question "what is the legacy of comics today?". Students read and use different sources and different types of sources in their writing to answer questions.	- Small group work - Reading and annotating different kinds of sources. - Daily quick writes and sketches. - Partner, small group, and whole class discussions
T, M, A	Students understand how to work with a partner - collaborate on various tasks and problem solving. Students will collaborate to create a class storyboard using index cards.	- Individual, partner, and small group work/activities. - Student examples of graphic layout in comic cover art and page layout. Conference.
M, A	Students identify and understand different story arcs in creative writing. Students practice using story arcs with a partner to tell simple stories. Teacher explains and discusses different examples of story arcs in storytelling.	- One on one and small group teacher conferences. - Exit tickets/slips.
T, M, A	Pairs for GRASPS made - students understand the writing process and learn how to delegate responsibilities. Students	

M, A	are able to brainstorm multiple story ideas and story arcs together. Teacher facilitates student pairs and collaborative work. Students learn how to create believable characters and flesh out their personalities and motivations. Students fill out character charts to give their characters interesting personalities and motivations. Students practice using speech bubbles to have characters talk to one another.	
M, A	Students learn and understand different kinds of conflict and determine their story's central conflict. Teacher reviews types of conflicts in narratives.	
M, A	Students understand themes in stories. Teacher reviews themes in narratives and conferences with groups to develop a central theme for their Graphic Novel.	
M, A	Students learn how to use plot structure to outline, organize, and pace their stories. Teacher leads discussion and modeling of making a strong outline. Avoid using "and then" when describing the cohesion between plot beats in their stories. Students replace "and then" with "therefore" "but" or "because".	
A	Teacher explains how to transition the written story beats of outlines to the visual stories of their graphic novel by making a storyboard. Teacher reviews different shots and transitions. Students practice using different kinds of shots and comic transitions between panels. Students make a storyboard using index cards.	
T, A	Students learn how to collaborate and compromise with a partner to make the first draft of their comics. Students work with other partner pairs to give and receive constructive feedback.	

T, M, A	Teacher reviews graphic design, page layout, and panel transitions. Students apply different panel sizes and shapes, sequencing of panels, panel transitions, and other formal comic techniques in their drafts.	
T, M, A	Students learn how to edit and revise their work based on peer feedback. Students are able to apply constructive criticism to their work. Students work with other partner pairs to give and receive constructive feedback.	
	Additional Materials: Understanding Comics by Scott McCloud Teacher chosen and vetted comics and Mentor Texts Student centered comic choice - Individual reading and Mentor Text.	