

# 06 Comparative Study Copied from: The Graphic Novel, Copied on: 11/15/23

Content Area: **ELA**  
Course(s):  
Time Period: **Semester**  
Length: **Two Weeks**  
Status: **Published**

## **General Overview, Course Description or Course Philosophy**

---

This course will examine the literary elements that make up a graphic novel, i.e., word choice, illustrations, layout, author's craft and choice. Students will hone in on their reading skills to explore the various meanings of text and enhance their overall literacy skills of multimodal texts. The multidimensional aspects of graphic novels require readers to practice multiple ways of meaning making. Students will analyze what is both directly and indirectly stated or portrayed in the text. The goal will be that students come in contact with various genres of graphic novels, i.e., fiction, non-fiction, remakes, manga and personal narratives and refine their analytical skills.

## **OBJECTIVES, ESSENTIAL QUESTIONS, ENDURING UNDERSTANDINGS**

---

As will be the case in Units 2-6 the focus moving forward will be twofold. First, an emphasis will be placed on the unit's topic, genre, messages, themes, and relevance. The second area of emphasis will be on the ways in which the graphic novel medium itself not only supports the thematic value of the unit, but also enhances it thereby rendering it more powerful, meaningful, and relevant to the audience. Specific to this unit, students will engage in a comparative analysis of selections that have been adapted to the graphic novel format. Both examples of prose and poetry will be studied and students will be guided through an exploration of why these adaptations were created and the purpose(s) they serve. Students will be asked to consider the pros and cons of such adaptations, which work best, and whether or not the shift in medium changes or influences the reader's experience with plot, character, and/or theme. In addition, students will pay close attention to and analyze both author and artist choices in regards to panel construction, use of gutters, and when images vs. words are used in order to present specific scenes of the narrative.

## **CONTENT AREA STANDARDS**

---

RL.9-10.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.

RL.9-10.5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g. mystery, tension, or surprise).

RL.9-10.7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each work (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).

SL.9-10.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

C. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

W.9-10.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

LA.RL.9-10.1	Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain.
LA.RL.9-10.5	Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create specific effects (e.g., mystery, tension, or surprise).
LA.RL.9-10.7	Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each work (e.g., Auden’s “Musée des Beaux Arts” and Breughel’s Landscape with the Fall of Icarus).
LA.W.9-10.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
LA.SL.9-10.1.C	Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

## **RELATED STANDARDS (Technology, 21st Century Life & Careers, ELA Companion Standards are Required)**

---

CS.9-10.2.4	Collaborating Around Computing
TECH.9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
TECH.9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
TECH.9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
TECH.9.4.12.CT.2	Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12prof.CR3.a).
TECH.9.4.12.TL.1	Assess digital tools based on features such as accessibility options, capacities, and utility

## **STUDENT LEARNING TARGETS**

---

Refer to the 'Declarative Knowledge' and 'Procedural Knowledge' sections.

### **Declarative Knowledge**

---

Students will understand:

- that certain stories lend themselves more naturally to be adapted to the graphic novel format.
- what components and obstacles both writers and artists must consider when creating such an adaptation.
- that a shift in medium can have a profound impact on the audience.
- the power that can be harnessed when adapting a story into a graphic novel.
- that difficult choices must be made in terms of what to keep, add, show, or remove when creating panels from prose or poetry.
- that there are times and situations when words vs images and images vs. words are best used in an adaptation.

### **Procedural Knowledge**

---

Students will be able to:

- analyze how an author's (and artist's) choices create specific effects.
- cite strong evidence to support what a text says explicitly or inferentially.
- analyze the presentation of a subject or scene in two different artistic mediums including what is emphasized or absent in each work.
- write arguments to support claims.
- propel conversation during discussion and actively incorporate others.
- determine the theme or central idea of a text as well as track and analyze how it emerges.
- create their own adaptations from prose/poetry to the graphic novel format and vice versa.
- analyze the unit's selections for relevance and meaning.
- interpret the use of symbols, icons, images, and panels.
- analyze the selections for use of graphic novel techniques and devices.
- evaluate the adaptations presented in class and analyze the author and artist's techniques used to create such adaptations.
- analyze the pros and cons of graphic novel adaptations and offer insights and suggestions for improvement.
- discuss the impact an adaptation has on the audience in regards to story, character development, and message.
- identify and then analyze both author and artist choices in terms of when words vs. images are used in an adaptation.

- analyze the purpose of an adaptation as well as its execution.

## **EVIDENCE OF LEARNING**

---

Refer to the 'Formative Assessments' and 'Summative Assessments' sections.

## **Alternate Assessments**

---

- Brainstorming with Images
- Character Creations
- Teacher/Student Conferences
- Modified Rubrics

## **Formative Assessments**

---

**Images from Words:** After reading an excerpt of prose, students will make their own choices for ways in which to convert the piece to a graphic novel page and sequence of panels. Students must use all of their previous knowledge in order to ensure that the story and message are not lost in translation. Students will then compare their graphic creation with the actual adaption and discuss the similarities and differences and the impact each has on the intended audience.

**Words from Images:** The inverse of the previous assignment.

**Adaptation Comparative Critiques, Analysis, and Reviews**

**Mock Author and Artist Interviews:** Students present and justify the decisions that were made in an adaptation.

**Adaptation Pitches:** Students pitch the purpose and approach for adapting a piece that has never been translated into a graphic novel. This will focus students on the why and the how.

## **Summative Assessments**

---

In addition to formal written responses many of the assignments and activities listed in the Formative Assessments section can be used as a Summative Assessment. To do so, provide additional time and scaffolding. The scope and scale of each Formative Assessment can also be adjusted appropriately.

## **RESOURCES (Instructional, Supplemental, Intervention Materials)**

---

Long Way Down by Jason Reynolds (Original and Graphic Novel Adaptation)

Speak by Laurie Halse Anderson (Original and Graphic Novel Adaptation)

The Lottery by Shirley Jackson (Original and Graphic Novel Adaptation)

City of Glass by Paul Auster (Original and Graphic Novel Adaptation)

The Gettysburg Address by Hennessey and McConnell (Original and Graphic Novel Adaptation)

The United States Constitution by Hennessey and McConnell (Original and Graphic Novel Adaptation)

Booked by Kwame Alexander (Original and Graphic Novel Adaptation)

## **INTERDISCIPLINARY CONNECTIONS**

---

Audio/visual media analysis

Google

Educational tech applications

Work productively in teams while using cultural global competence.

Visual Language

## **ACCOMMODATIONS & MODIFICATIONS FOR SUBGROUPS**

---

See link to Accommodations & Modifications document in course folder.