FOUNDATIONS IN VISUAL ARTS

TEACHER GUIDE

COMMUNITY STORYTELLING

UNIT 3

DIGITAL MEDIA ARTS

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Education Development Center, Inc.

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Unit Overview

Stories are the bedrock of human culture and communication—they amuse, transmit history, and reflect traditions. Storytelling, an ancient form of entertainment, is crucial to arts, media, and entertainment careers. In this unit, students explore what roles art and media can play in a community and how they can be used to tell stories.

To learn about the visual elements of storytelling, students analyze storytelling in art and media throughout history and across cultures. They compare traditional materials and methods with contemporary forms, develop drawing skills, and draw comic book panels based on a scene from a work of fiction.

Students also look to their own communities for artistic inspiration: in teams, students learn the story of a community member or group that matters to them and create storyboards depicting scenes from a movie based on the story. Through the unit, students experience first-hand how stories are told differently in different media.

Unit Length

20 50-minute sessions

Unit Project Description

Student teams research material for a movie based on the story of a local community member or group—for example, scenes in the life of an elder, or the story of how a group of people with roots in another country came to live in the United States. Then, using an understanding of the visual elements of storytelling, each student draws a storyboard of a different scene from the movie, using what he or she has learned about the visual elements of storytelling.

As an optional additional activity, students use a scene from the same story they told in their storyboard to create a page for a graphic novel.

Assessment

Unit activities can serve as formative assessment tools. Observe students' developing techniques and use of elements of art and principles of design to gather information about student progress and to identify concepts or skills to reinforce within your instructional practice. For example, the following activities are particularly useful for formative assessment:

- Journal Entries 1-4
- Thumbnail sketches for comic book panels (Activity 1B.2)
- Storyboard of a movie clip (Activity 3A.1)
- Thumbnail sketches for storyboard (Activity 3A.2)

The project-based nature of the unit allows students to demonstrate their learning through authentic and relevant applications. For this unit, the summative assessment consists of the following items, which will be included in students' working portfolios:

- Comic book panels (Activity 1B.3)
- Storyboard
- Research on a traditional craft object
- Optional: Graphic novel page

The unit's Assessment Checklists list requirements that students must meet in order to successfully complete the project. The checklists also suggest a weight for each part of the assessments. You will need to determine which specific art techniques and skills you will teach in the unit and the criteria you will use to assess students' work. If you wish to use a rubric, you can develop a tool that is consistent with your school's assessment system.

Framing Questions

- How do artists and designers use visual elements to tell a story?
- How are stories told in different cultures and through different forms of art and media?
- How do communities keep stories alive?
- What are the stories that you want to tell?

Understandings

- Artists can use the elements of art and the principles of design to enhance the telling of a story.
- Stories can change as they are told in different forms of art and media.
- Arts and media are used across cultures to tell stories, preserve memories, and record history.
- Arts and media can be found in many forms within different communities and are part of the cultural heritage of community members.

Art and Design Concepts Addressed

- Introduction to the use of drawing to tell stories
- Comparison of art materials and methods of the past with materials and methods of contemporary art practices
- Introduction to the design principles of balance, movement, and rhythm through the analysis of traditional craft objects

Art Skills Taught and Practiced

- Figure drawing
- Line drawing and inking
- Layout

Where the Unit Fits In

In this unit, students begin to develop one of the most fundamental skills needed for careers in AME: storytelling. This unit also lays the groundwork for *Unit 5: Creating Characters*, in which students develop ideas for specific characters within a story. Students build on the drawing skills they developed in Units 1 and 2 and begin basic figure drawing. They will continue to develop their figure drawing skills in Unit 5.

Pacing and Sequencing

If you decide to have students draw graphic novel pages (in Activity 3B), allow additional time to complete the unit.

Connections to Integrated Academic Units

Two- to three-week units, taught by teachers in the academic disciplines, help students integrate what they are learning in *Community Storytelling* with core academic classes.

The Path to World War II (History-Social Science). Students learn about the national circumstances, events, and motivations that created the conditions for World War II in Europe. They demonstrate what they have learned by writing the text for a storyboard of one crucial event.

Everyone Has a Story (ELA). Students examine how writers apply literary techniques such as narrative arc, point of view, characterization, and figurative and sensory language to narrate true stories that enlighten, amuse, and emotionally move their readers.

Multi-disciplinary Teams. If you are working with the English teacher, have students use their memoirs as the basis for their projects. If you are working with the History-Social Science teacher, teams might use the story of an event leading to World War II for their projects. If your team includes both, students could use the historical event for their storyboards and in English focus on how literary elements such as characterization, point of view, suspense, and figurative language apply to telling historical stories through a visual medium.

Career Connections

Telling stories visually is an essential skill for success in many AME careers—particularly in film, animation, and video game design. Students continue to develop their drawing skills and practice storyboarding, which are also important skills in these industries.

Ideas for Involvement with Professionals

- Early in the unit, invite animators, comic book artists, or graphic novelists to talk to the class about how they use visual elements to tell a story. Ask the artist(s) if they would be willing to give students feedback on their works-in-progress.
- Invite video game artists to talk to the class, or visit a company that designs video games. Have the artists describe the techniques and tools they use to tell stories within their games.
- Invite storyboard artists who work in film, animation, or gaming to come to the class to talk about how they translate a director's ideas into storyboards.
- Invite community members who practice a form of traditional art-making to show their work, talk about their techniques, and explain the role of the arts in their culture.

Key Careers

Through activities in this unit, students will learn about the following careers:

- Comic book penciller
- Editor (film, TV, and animation)
- Storyboard artist

Table of Activities

Part 1: … Worth a Thousand Words? (8 Sessions)

Students consider how different visual media use distinctive elements to tell a story, learn techniques for drawing comic book panels, and create five or six panels for a comic book based on a piece of fiction they have chosen. Students begin their unit projects.

Activity 1A: Looking at Storytelling Across Art and Media

1A.1: Storytelling In Painting	Students look at the painting *Judith and Her Maidservant with the Head of Holofernes* by Artemesi Gentileschi and analyze how it tells a story.
1A.2: Storytelling in Graphic Novels	Working in teams, students explore how graphic novels tell stories. They consider the similarities and differences between graphic novels and paintings.
1A.3: Storytelling Through Video Games	Students play a video game, discuss how it tells a story, and consider how new media, such as video games, are affecting the ways stories are told.
1A.4: What Is Community?	Students learn about the unit project and collectively create a definition of "community."
1A.5: Building Collective Responsibility as a Team	Students think about how to create a sense of collective responsibility by analyzing a role-play of a "team in crisis."
1A.6: Team Meeting	Unit project teams begin brainstorming story ideas and laying out the tasks for their projects.

Activity 1B: Stories on Screen and Page

1B.1: ***Visual Elements That Tell a Story***	Students analyze the visual elements of storytelling that are used in a movie and a comic book.
1B.2: ***Creating Thumbnails (Studio)***	Students create thumbnail sketches for comic book panels based on a piece of fiction.
1B.3: ***Drawing Comic Book Panels (Studio)***	Students draw their comic book panels.
1B.4: ***Show and Tell***	Students present their comic book panels to the class.
1B.5: ***Team Meeting***	Project teams meet to decide on the community story that they will research and tell in their storyboards.
1B.6: ***Unit 3 Careers***	Students are introduced to careers related to the work they are doing in Unit 3.

Part 2: Storytelling in Traditional Arts and Crafts (3 sessions)

Students look at the ways that traditional arts and crafts can be used to tell stories. Working in teams, they research and analyze one traditional craft object. As part of this work, students learn about three principles of design: balance, movement, and rhythm. Teams also conduct interviews and collect documentation for their unit projects.

Activity 2: Stories in Traditional Arts and Crafts

2.1: ***Analyzing a Craft Object***	Students analyze the way that a traditional craft object tells a story and how it uses the design principles of balance, movement, and rhythm.
2.2: ***Researching Traditional Crafts***	Working in teams, students research and analyze a traditional craft object.
2.3: ***Unit Project Team Meeting***	Students meet in their teams to work on their unit projects.

Part 3: Our Communities, Our Stories (7 sessions)

Students apply what they have learned about the visual elements of storytelling to complete the final component of their projects: storyboards for a scene from a movie based on a story from their community. Optionally, students also draw one page for a graphic novel.

Activity 3A: Creating the Storyboards

3A.1: Storyboarding a Movie (Studio)	Students practice storyboarding by creating a storyboard for a scene from an existing movie.
3A.2: Creating Thumbnails (Studio)	Students work in unit project teams to develop ideas for their own movie and create thumbnails for storyboards of scenes from the movie.
3A.3: Creating the Final Storyboard (Studio)	Students create storyboards for scenes from a movie about the community story their team has chosen.

Activity 3B: Optional: Creating a Graphic Novel Page

3B.1: Drawing Thumbnails of the Page (Studio)	Students create thumbnails for a graphic novel page based on the same community story that they told in their storyboards.
3B.2: Drawing the Page (Studio)	Students create their graphic novel pages.

Part 4: Artist's Talk (2 sessions)

Students present their work to the class and, if possible, community members, and reflect on what they have learned during the unit.

Activity 4A: Presentation of Work

Teams prepare their presentations and present their storyboards to the class and, if possible, community members.

Activity 4B: Complete the Portfolio

Students reflect on their experiences during the unit in writing and in a class discussion.

Advance Preparation

- Look at **Appendix: Materials Needed** at the end of the unit and order any needed equipment or supplies
- Look at **Career Connections**, determine how you will engage students with AME professionals during this unit, and invite those professionals to come into the classroom, or arrange for a class visit to a business or other location.
- Determine which specific art techniques and skills you will teach in the unit, and the criteria you will use to assess students' work. Use the information in **Assessment Checklist 1: Unit 3 Project** and **Assessment Checklist 2: Craft Research** as a guide.
- Decide whether you will have students create a graphic novel page as part of their unit project (see Activity 3B). If you decide to include this activity in the unit, determine how much additional time you will need to allot.
- Look at **Appendix A: Additional Journal Suggestions** and determine if and when you will give students additional journal assignments during the unit.

Part 1: . . . Worth a Thousand Words?

Students are introduced to ways that stories are told through visual elements. They analyze several works of art and media, including a painting, graphic novel, video game, comic book, and movie. They create comic book panels based on a piece of fiction.

Students also think about what community means to them, learn about the unit project, and work in teams to identify potential stories for the project. As preparation for teamwork during the unit, students develop strategies for working together effectively.

Length

8 50-minute sessions

Advance Preparation

- Select an age-appropriate video game with narrative elements (such as a role-playing game) to play in class. See *Media & Resources* for links to games.
- Choose short video clips (2–5 minutes long) from two movies that are based on comic books. The clips should be scenes with an action or movement, not static shots of people talking.

Teacher's Notes: Examples of Movie and Comic Books Combos

- Spiderman
- X-Men
- Batman
- The Fantastic Four
- Superman
- The Incredible Hulk
- Buffy the Vampire Slayer
- Elektra

- Acquire an issue of the comic books on which each movie is based. Black out the text on one or more pages of each book; photocopy those pages for students.
- Choose one movie and corresponding comic book. Prepare an analysis of visual elements in the movie and a separate analysis of the visual elements in the comic book.

Activity 1A:
Looking at Storytelling Across Art and Media

Students consider how different visual media use distinctive elements to tell a story. They will further develop these ideas in Activity 1B. Students learn about the unit project (in which they will create their own work that tells a story), conduct an activity about teamwork, and brainstorm ideas for their project.

Sequence

1A.1: ***Storytelling In Painting***	Students look at the painting *Judith and Her Maidservant with the Head of Holofernes* by Artemesi Gentileschi and analyze how it tells a story.
1A.2: ***Storytelling in Graphic Novels***	Working in teams, students explore how graphic novels tell stories. They consider the similarities and differences between graphic novels and paintings.
1A.3: ***Storytelling Through Video Games***	Students play a video game, discuss how it tells a story, and consider how new media, such as video games, are affecting the ways stories are told.
1A.4: ***What Is Community?***	Students learn about the unit project and collectively create a definition of "community."
1A.5: ***Building Collective Responsibility as a Team***	Students think about how to create a sense of collective responsibility by analyzing a role-play of a "team in crisis."
1A.6: ***Team Meeting***	Students meet in their unit project teams to begin brainstorming story ideas and laying out the tasks they will need to complete for their project.

Materials Needed

RESOURCES

- **Handout 1: Unit 3 Overview**
- Digital image or slide of *Judith and Her Maidservant with the Head of Holofernes* by Artemesia Gentileschi (See *Media & Resources* for a link to this painting.)
- Digital projector or slide projector
- Copies of the graphic novel *Persepolis* by Marjane Satrapi (one copy per team for half the teams in the class)
- Copies of the graphic novel *Maus: A Survivor's Tale* by Art Spiegelman (one copy per team for half the teams in the class)
- Age-appropriate video game with narrative elements (See *Media & Resources* for links to games.)
- Video game player or computer; projector to display the game if possible
- **Handout 2: Unit 3 Project Description**
- **Assessment Checklist 1: Unit 3 Project**
- **Handout 3: Community Storytelling Planning Guide**
- **Handout 4: Team-in-Crisis Role-Play**
- **Self-Assessment 1: Teamwork**
- **Handout 5: Interviewing Techniques**
- **Handout 6: Your Journal Assignments**

1A.1: Storytelling in Painting

RESOURCES

1. Introduce Unit 3.
Distribute and go over **Handout 1: Unit 3 Overview**. Tell students that they will look at the visual elements that convey the story in different forms of art and media, including a painting, a graphic novel, and a video game.

2. Display the painting and have students discuss the story it tells.
Project a reproduction of *Judith and Her Maidservant with the Head of Holofernes* by Artemesia Gentileschi. Before telling students the title of the painting or explaining what it is about, ask students to construct their own story about what is happening in the painting. Encourage them to look at the visual elements in the work:

- What visual elements does the artist use to convey the story and bring it to life?

  Possible answers: *The positioning of the figures and their body language, such as Judith's outstretched arm; the looks on the women's faces; objects in the painting such as the sword and the partially obscured head in the basket*

- What is the overall mood of the painting, and how is this mood created?

  Possible answers: *The painting projects a sense of danger or unease through dramatic lighting, heavy shadows, and looks of concern on the women's faces*

3. Provide more information about the painting and discuss.
Give students more information about the work, including its title and the story it tells.

Teacher's Notes:
Judith and Her Maidservant with the Head of Holofernes

This painting was created in 1625 by Artemesia Gentileschi, an Italian Baroque painter. The painting is unusual because there were very few female painters in this time period. The style of her work was influenced by Caravaggio. The painting depicts part of the story of Judith and Holofernes, as told in the book of Judith (a book included in Roman Catholic and Eastern Orthodox Bibles, but omitted from Protestant and Hebrew Bibles).

Judith is a beautiful Jewish widow who goes with her maid to the camp of Holofernes, an Assyrian general who is trying to conquer Bethulia, Judith's hometown. Judith eventually gains entry to his tent one night when he is intoxicated. As Holofernes is sleeping, Judith cuts off his head and escapes with her maid. Once the Bethulian soldiers learn what Judith has done, they rise up and defeat the Assyrian army. The painting shows the moment before Judith and her maid leave Holofernes' tent with his head.

Ask students their views in light of what they now know about the painting:

- Does this information change your view of the painting? If so, how?
- Now that you know more about the story behind the painting, how clearly do you think the painting tells the story? Why?

Handout 1:
Unit 3 Overview

Think of your favorite story—it could be from a book, a movie, or even a video game. Why is it your favorite? What does it mean to you? Throughout history, stories have played a crucial role in culture and communication. We use stories to keep us entertained, to tell us about our past, and to remind us of who we are.

In this unit you'll learn about how stories are told in paintings and other forms of art and media. You will explore similarities and differences in the ways that stories are told in these different forms. You will also focus on the important role that art and media can play in telling a community's stories. Throughout the unit, you will work with a team to select and tell a story from your own community or the community of one of your classmates.

Your work in this unit will revolve around the following questions:

- *How do artists and designers use visual elements to tell a story?*
- *How are stories told in different cultures and through different forms of art and media?*
- *How do communities keep stories alive?*
- *What are the stories that you want to tell?*

Unit Project

For the first part of your unit project, you will learn about storytelling by choosing a scene from a piece of fictional writing, and creating 5–6 panels of a comic book based on that scene.

Later on, you will work with a team to tell the story of a person or group of people from your community. You will develop ideas for possible stories and select one of them. Then you will research the chosen story by conducting interviews and collecting documentation. Finally, you and your team will develop ideas for a movie that tells the story, and each of you will create a storyboard that depicts one scene from the movie.

You may also draw a page of a graphic novel that shows one scene from the same community story, to see how you might tell the story differently in another medium.

What You Will Do in This Unit

Look at how stories are told in different forms of art and media. Analyze how a story is told paintings, graphic novels, video games, comic books, and movies. What are the differences and similarities? How does a story change when it told in different forms? How do visual elements, such as gesture and lighting, convey the story?

Analyze and research traditional crafts. Analyze stories told in traditional craft objects such as totem poles and quilts. Research one traditional craft and analyze an object in that form, paying attention to the way it uses the design elements of balance, movement, and rhythm.

Create comic book panels based on a piece of fiction. Choose a piece of fiction, such as a book, short story, or fictional writing from a Web site. Select a short scene and tell that story a series of panels for a comic book.

Research a community story. Working with a team, brainstorm ideas for stories about a person or group of people in your community. Choose one and then research the story by conducting interviews, collecting documentation, and drawing sketches.

Create a storyboard. With your team, develop ideas for a movie based on the community story you've researched. Create a storyboard for one scene from this movie.

Optional Activity: Create a graphic novel page. Draw a page for a graphic novel, depicting a scene from the same community story you used for your storyboard. (Your teacher will let know whether your class has time for this activity.)

Present your work. As a team, present your storyboards (and optional graphic novel pages) to your classmates and, if possible, to community members.

Keep a journal. Keep a journal with your assignments, notes and sketches on the development of your ideas, research, and reflections on your work.

Portfolio Requirements

You will create the following items to keep in your working portfolio:

- Comic book panels
- Storyboard
- Optional: Graphic novel page

You will also use your working portfolio to keep all your other course work—sketches, journals, class work, assignments, and writing.

Vocabulary Used in This Unit

Balance: The arrangement of visual arts elements to create a feeling of stability or an equal distribution of visual "weight" in a work of art. The three types of balance are *symmetrical* (elements in both halves of a work are identical or very similar); *asymmetrical* (elements in a work are not the same—some may be larger, smaller, or have different characteristics—but are still balanced); and "radial" (elements move outward in a circular pattern from a center point).

Graphic novel: A book-length narrative in which the story is told through a combination of drawings and text, often in a format similar to that of comic books.

Gutter: The space in between panels in comic books and graphic novels.

Movement: The principle of design dealing with the creation of action; a way of causing the eye of the viewer to travel within and across the boundary of a work of art.

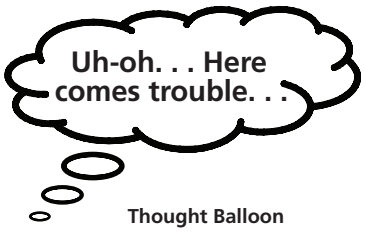
Panel: An individual drawing within a comic book or graphic novel, usually contained within a border. Panels are usually but not always rectangular or square in shape. Individual panels, when put together in a sequence, tell a story.

Rhythm: Intentional, regular repetition of design elements to achieve a specific repetitious effect or pattern.

Storyboard: A series of drawings or sketches that are often used as "blueprints" for movies, animations, and advertisements. Storyboards help directors and others organize and sequence their work.

Word balloon: An outline, usually circular, that encloses text representing speech within a comic book or graphic novel panel. Word balloons (also known as "speech balloons" or "speech bubbles") usually include a triangular "tail" that points to the person who is speaking. Balloons indicating a person's thoughts (rather than speech) are sometimes known as "thought balloons," and may include a trail of bubbles leading from the character to the balloon.

Word Balloon or Speech Balloon



Thought Balloon

1A.2: Storytelling in Graphic Novels

1. Distribute and describe graphic novels.
Ask students to tell about graphic novels they know about or have read. Discuss how graphic novels are the same as or different from comic books. If students do not mention it, explain that graphic novels are often nonfiction, telling stories of historical events or important historical figures.

Divide the class into teams and give each team a graphic novel. Half the teams will review *Persepolis* and the other half will review *Maus*.

Teacher's Notes: *Persepolis* and *Maus*

About *Persepolis*

Using a series of mini-stories and snapshots told with bold black-and-white drawings, Marjane Satrapi shows her audience what it was like growing up in Iran before, during, and after the Islamic Revolution. Beginning with the introduction of the obligatory veil in her school at the age of 10, the heroine Marji sees her world adapt to social and political changes as the new regime becomes increasingly oppressive.

Sometimes funny and sometimes frightening, Satrapi's graphic novel mixes tales of growing up—friendships, family life, adolescent rebellion—with the consequences of violence and intimidation in her community and war in her country. *Persepolis* ends when Marjane is 14. This novel is the first of a series.

About *Maus: A Survivor's Tale*

Art Spiegelman uses hatched line drawings of anthropomorphic animals (animals that have human characteristics) to illustrate the memories of his father, Vladek Spiegelman, as a young Jewish man in Poland during the Holocaust. Spiegelman uses different animal species to represent different groups of people during the Holocaust. He shows how people tried to avoid persecution by pretending to be something they were not, for example Jewish people in hiding are drawn wearing masks of other animals.

Maus: A Survivor's Tale also shows Spiegelman's character, Artie, trying to understand the effects of the Holocaust on his father and his family. Each segment begins with Artie talking to his father in present-day New York City, where he now lives, and then moves back in time to a related part of Vladek Spiegelman's survival story. *Maus: A Survivor's Tale* ends when Vladek and Anja Spiegelman are captured and sent to Auschwitz and Birkenau, respectively. It is followed by the sequel *And Here My Troubles Began*.

2. Read and discuss graphic novels in teams.
Have teams read and discuss the first five pages of their novels:

- What story is being told in the excerpt you read?
- What is the overall mood of the excerpt? How is this mood conveyed?
- What are the similarities and differences in the way that the story is told in the graphic novel and the painting you just looked at?

Possible answers: Because the painting is telling a story through one scene, it has to convey more information in that scene than the graphic novel does in any one individual panel. The medium of paint also allows the artist to show more detail and a greater range of color and texture than a graphic novel. The graphic novel uses words to help tell the story, so not every detail needs to be conveyed visually. On the other hand, both the painting and graphic novel make use of composition, placement of figures and objects within the frame, gesture, expression, and the contrast between light and dark to help tell the story.

3. Share discussions with the class.
Ask teams to share what they discussed with the rest of the class.

1A.3: Storytelling Through Video Games

1. Have volunteers play the video game.
Ask for volunteers to play the video game you brought to class.

> **Note:** If possible, project the display showing the game being played, so it is easier for students to look at the game.

Before starting the game, tell the rest of the class to take notes on how the video game creates elements of a story as the players move through the world of the game.

2. Discuss the game and storytelling.
After students have played the game for several minutes, ask the following questions:

- To the volunteers playing the game, what was the experience like?
- To observers, did it seem like the players were creating a story as they moved through the game? What was this story about?
- What possibilities do you think that new media are creating for interactive kinds of story creation?

Possible answers: New media can let viewers and participants join in shaping a story as it is happening; a different story can be told each time, such as in video games; new media make it possible to create more realistic 3D imagined worlds and imaginary spaces; some gaming technologies physically involve players in the story by requiring them

to move in space; other technologies make it possible to interact with others and collaborate to create a story.

- What are the differences between the way a story was told in the painting or graphic novels and the way it was told in the video game? Are there any similarities?

Teacher's Note: Alternative—Using Screenshots

If playing a video game in class is logistically challenging, you can show the class screenshots of a video game as an alternate activity. The screenshots should make clear some of the context of the story that the game is telling. Ideally, you should show several sequential screenshots from the game.

1A.4: What Is Community?

1. Describe the unit project.

Use **Handout 2: Unit Project Description** to introduce the project. Teams choose the story of a specific person, such as an elder, or tell a story about an event, group, or institution that has affected the lives of many community members. Teams research, conduct interviews, and use what they've learned to storyboard scenes from a movie about their story.

Tell students they can use **Assessment Checklist 1: Unit 3 Project** to plan their project. Discuss the criteria that you will use to assess their work.

2. Discuss the meaning of community.

- What does the word *community* mean to you?

  Possible answers: *A group of people who live in the same area, share a set of common interests, or have the same cultural background*

- What different communities do you belong to?

  Possible answers: *The community formed by the neighborhood we live in, our circle of friends, the sports teams we belong to, our religious community, a community based on a common cultural heritage or ethnic identity.*

3. Create a class definition of *community*.
Generate a class definition of *community*, as well as a list of at least some of the communities students belong to. Post the definition and list so that students can refer to them during the unit.

Tell students that each team can tell only one story for its project. Therefore, since team members belong to different communities, the project might be an opportunity for them to learn about and interact with members of a new (to them) community.

4. Discuss stories students want to tell.
Ask students the following question, which is one of the framing questions for this unit:

- What are the stories that you want to tell?

Have a few volunteers share with the class some stories they might want to tell.

Handout 2:
Unit 3 Project Description

Your project is to tell a story visually in two (or possibly three) media: comic book panels, storyboards, and, optionally, graphic novel pages.

During the first part of the project, you will practice drawing skills, learn about storytelling, and create five or six panels of a comic book that tells the story from a piece of fictional writing.
During the second part of the project, you will work with a team to storyboard a movie about your community. First, your team will choose a story—the story of a group or individual in a community that you or another team member belongs to. You will research the story, interviewing people and collecting documentation. Finally, your team will develop ideas for a movie that tells the story. Each of you will storyboard one scene from the movie.

You may also draw one page of a graphic novel showing one scene from the same community story. This will allow you to explore how the story might be told differently in these two different forms of media. (Your teacher will tell you whether or not you will create this drawing.)

You will share your completed project with the class and possibly with members of the community by giving an artist's talk.

Developing Comic Book Panels

For the first part of your unit project, you'll create five or six comic book panels that are based on a scene from a piece of fictional writing. First, you will choose a scene from the writing and figure out how to tell the story of that scene in five or six comic book panels. Next, you'll create thumbnail sketches of each panel. (You should remember that a thumbnail sketch is a very small and rough sketch outlining the elements in a proposed artwork.) Finally, you'll draw your completed panels in pencil.

Developing a Movie Storyboard

For the second part of your project, you'll work in a team to learn the story of a community member or group of community members, interview people, and collect documentation. You and your team members will then create ideas for a short movie based on this story and draw storyboards for scenes from the movie.

Storyboards are a series of drawings or sketches that are used as "blueprints" for movies, animations, and advertisements. They are often used to help filmmakers organize and sequence their work. Each sketch usually represents one shot in a scene.

Step 1: Getting Started

To get started, think about the different communities that you belong to. They might be based on where you live, common interests or activities, or your cultural heritage or religious background. Next, think about the people within those communities who may have stories to share—such as elders, people who have had life-changing experiences, and people who have participated in historically significant events.

Do some preliminary research—talk to your parents, grandparents, other family members, people at a senior center, or people at a cultural center or your place of worship about stories that they would like to tell. This is a good time to take visual notes as well. Collect images related to the stories you hear—faces, objects, patterns or designs in the environment, or old photos. List possible stories you might tell.

Here are some things to consider when you are selecting your story:

- Do you find the story interesting and compelling?
- What elements of the story will other people find compelling?
- How easy will it be for you to interview the people who play a part in the story?

Once you have answered these questions about each of your story ideas, choose the story that you would like to share with your teammates.

Step 2: Write Your Story Idea

Write a paragraph describing your chosen story for your team. Describe what the story is about, as well as the people who are part of the story. Write about the story's "arc": its beginning, middle, and end. Draw one or two sketches depicting some aspect of the story. Your team members will do the same for their story ideas.

Step 3: Choose One Story

Team members will read one another's story ideas and discuss what the team's story should be. Ask the same questions as in Step 1.

Remember, every team member's story has value. You will all need to work together to pick the one that makes the most sense for this project. Once your team has picked the story that you will tell, share the paragraph about it with your teacher.

Step 4: Conduct Interviews and Collect Documentation

Once you've chosen the story, interview the person or people in the community who are involved. Collect other documentation that will help you develop your storyboard.

Here are some examples of documentation you might collect:

- *Drawings and sketches:* Draw or sketch different aspects of the environment that might be important. For example, you might sketch your interviewee's home, another location in the story, an important object, or the people you are interviewing. This will help you visualize the story. (If you are creating a graphic novel page, this will give you a head start on that activity as well.)
- *Photographs:* Take photographs of the same kinds of things you might draw. Photographs and drawings can serve different purposes. Photographs may capture details that you wouldn't necessarily draw, while drawings might capture your impressions or feelings about the people or environment.
- *Audio footage:* Record interviews if you can. This will help you remember the important elements of the story. If you can't tape the interview, work with a partner: one interviews and the other takes good notes.
- *Online resources:* If your story takes place in a larger historical context (for example, the migration of a group of people), look online for photos, audio recordings, political cartoons, or written histories from the period.

Step 5: Work Out the Details of Your Movie

Although you are creating just the storyboard and not the movie itself, you still need to think through issues you would address if you were actually making the movie. With your teammates, answer the following questions:

- What is the arc of the story? (Describe the beginning, middle, and end.)
- Who are the characters?
- Where does the story take place?
- How long will your movie be? (It should be no longer than 10 minutes or so.)
- What different scenes will tell the story? How many scenes are there? (Storyboarding is time-consuming, so try not to have too many scenes. Note, however, that you won't necessarily be creating storyboards for all the scenes in the movie.)
- What dialogue will take place during each scene?
- What are the different "shots" that take place in each scene? For example, you might begin with a close-up of the main character's face, and then cut to a wider shot that shows some action taking place.
- How long does each shot last?
- By the time you have answered these questions, you should all know the number of scenes in the movie and the order in which they will appear.

Step 6: Choose Scenes and Draw Thumbnails of Each Shot

Each teammate will storyboard one scene in the movie. As a team, decide which teammate will draw which scene. You may not be able to create storyboards for all of them.

For each shot in the scene that you are storyboarding, create a thumbnail sketch, using **Handout 9: Storyboard It!** as a guide.

The thumbnails should capture the shots visually. The placement of characters and background should match what you imagine the movie will look like. There should also be a written description of the shot, such as the dialogue being spoken, the action that is taking place, and the length of the shot. (If you add up the length of each shot, the total time should equal the length of your scene.) Include any other important information about the shot (for example, if you want it to have a specific kind of lighting or color scheme).

Step 7: Create the Final Storyboard

Look over the thumbnails with your team members. Do they match the movie that you were imagining? Are there any scenes or shots that don't work and need to be reworked?

Redraw any thumbnails that you feel need improvement.

Once you are satisfied with your thumbnails, create the final storyboard on larger paper:

- Decide how many shots will be on each piece of paper—you can have several shots per page, or just one.
- Leave room on your pages to write descriptions of each shot.

Developing the Graphic Novel Page (Optional)

Turn one scene from the community story into a page of a graphic novel. Choose a short scene that you can draw in just a few panels. It doesn't need to be the same scene or shot sequence that you drew in the storyboard—this is a chance to think about how you might tell part of the story in a different way. You will draw your graphic novel page using the same techniques that you learned for creating comic book panels.

Final Reflection on Your Work

For the final piece of your project, reflect on your work by answering these questions:

- What did you learn about visual storytelling as you worked on the components of the unit project?
- What role do you think that arts and media can play in telling a community's stories?
- If you have created a graphic novel page, compare that experience with the one you had telling a story using a storyboard. What are the similarities? What are the differences?
- What else did you learn while doing the unit project?
- What would you do differently if you were to do this project again? For example, how might you change the composition or style of your comic book panels or the sequencing of your storyboard?

Assessment Checklist 1:
Unit 3 Project

Use this assessment checklist to help you plan and assess your project. Make sure you include all of the requirements for the different components of the project. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Comic Book Panels		**Student Comments**	**Teacher Comments**
Comic book panels use visual elements to clearly tell a story based on a piece of fictional writing.	40%		
Drawings in the panels make effective use of elements of art and principles of design.	20%		
The panels successfully incorporate the conventions of comic books.	20%		
Student demonstrates effort and perseverance in learning and practicing drawing techniques.	20%		
Total	**100%**		

Requirements	Percentage of Total Grade	Comments	
Storyboard		**Student Comments**	**Teacher Comments**
Storyboard clearly and effectively tells the story of a community member or group.	40%		
Storyboard uses appropriate visual elements to communicate a story.	20%		
Storyboard includes both visual information about the movie (such as the position of characters and the camera angles) and other details, such as dialogue.	20%		
Storyboard drawings simply and accurately render characters and backgrounds.	20%		
Total	**100%**		

Graphic Novel Page (Optional)		Student Comments	Teacher Comments
Page uses visual elements to clearly tell the story of a community member or group.	40%		
Panels on the page tell the story in a different way from the storyboard.	20%		
Drawings make effective use of the elements of art and principles of design.	20%		
Student successfully makes use of the conventions of graphic novels.	20%		
Total	**100%**		

1A.5: Building Collective Responsibility as a Team

1. Form teams and distribute Handout 3.
Assign students to project teams. Distribute copies of **Handout 3: Community Storytelling Planning Guide** and tell students that the handout lists tasks they will complete as a team as they work on the project.

2. Introduce the role-play activity.
Because the work for the unit project is largely independent teamwork, not monitored by the teacher, it is important that students learn how to organize themselves, assign tasks, and remain accountable to one another. To start students thinking about effective teamwork, have the class observe a "team in crisis."

3. Assign roles to volunteers.
Ask for five volunteers to participate in a scripted role-play of a team that is brainstorming ideas for their project.

Distribute **Handout 4: Team-in-Crisis Role-Play**, assign each volunteer a role, and allow a few minutes for volunteers to look over the character descriptions and stage directions. Volunteers can read from their scripts or they can improvise a bit, exaggerating their character's behavior if they wish.

> **Teacher's Notes: Assigning Roles**
>
> When assigning roles, be mindful of gender, ethnic, and racial stereotypes and make sure you don't cast students according to those stereotypes. In addition, be careful about individual students whose personalities may be similar to the exaggerated characters' personalities, and make sure you don't typecast those students either.

4. Conduct and discuss the role-play.
Set up five chairs in a circle (as described in Handout 4). Have the volunteers role play while the rest of the class observes.

After the role-play, distribute or project **Handout 4: Team-in-Crisis Role-Play** for student observers so that they can refer to the script in the following discussion on teamwork:.

- What problems and challenges did this team in crisis have?

  Possible answers: *They were not "on the same page" about the task or their process; each had a different agenda; they weren't organized; they often didn't listen to one another; they weren't always respectful of one another.*

Distribute or project **Self-Assessment 1: Teamwork**, which students used in Unit 1. Ask students the following questions:

- How did the characters measure up to the skills listed in the assessment? Which skills did each team member have particular trouble with?
- Consider the actions of each team member. How was each responsible for the team's difficulties?
- What might each character have done differently? What skills does each character need to work on?

  Possible answers:

  - *Character A: Should listen to other teammates' ideas and ask questions, rather than just state his or her own ideas*
  - *Character B: Needs to do his or her share of the work and actively participate in the discussion*
  - *Character C: Needs to be more assertive in communicating ideas and participate more in team discussions*
  - *Character D: Needs to focus more on the goal of the activity and help the team evaluate information and propose creative solutions, rather than go off on tangents*
  - *Character E: Could try to persuade the team to listen in a more respectful and less emotional way, or ask more questions of teammates in order to help them clarify ideas*

- What could the team overall have done differently?

  Possible answers: *No one on the team, except maybe Character C and Character E, was paying attention to the goal of the team and the activity. The team should have considered the overall goal, identified the tasks they needed to do, and made a plan for accomplishing the tasks, rather than jumping right into a discussion without a real game plan.*

5. Discuss planning and organization.

Refer the students to the task list in Handout 3, which is designed to help students stay organized. Ask students if there's anything else they can do that might help their team do their work efficiently and cooperatively.

Possible answers: *Assign roles such as timekeeper or teamwork monitor; set ground rules for meetings; create calendar for deadlines; review accomplishments at ends of meetings and agree on next steps*

Handout 3:
Community Storytelling Planning Guide

You and your teammates will need to coordinate efforts in order to complete all the tasks for your unit project. One way to keep track is to create a task list.

Working with your teammates, create a Community Storytelling Project Task List, listing tasks in roughly chronological order. If one task needs to be completed before another one begins, note that in the description of both tasks—"must be completed in order to plan storyboard" or "cannot start until we schedule interviews" for example.

Begin with the information in **Handout 2: Unit Project Description** and as a group think of what exactly you need to for each step of the project, particularly the smaller steps that you might not think about at first but end up being really important—like signing up in advance to use the video camera.

Here are some of the tasks that you might include on your list:

- Conduct individual research on possible stories (for example, go to a local history museum, or talk to residents at a senior center)
- Write descriptions of possible stories
- Select one story as a team
- Identify people to interview; get their contact information
- Identify locations to visit
- Collect materials (such as photographs, keepsakes, or old magazines or newspapers) related to the story
- Contact people to schedule interviews
- Write interview questions
- Find an audio recorder and get permission to use
- Conduct and record interviews
- Make an outline of the movie
- Assign team members scenes to storyboard
- Draw thumbnails of each shot in the scene
- Create the final storyboard

The task list form on the next page includes space for 15 tasks. Feel free to add lines for more tasks, otherwise modify the form, or create your own.

Everyone on the team should have a copy of the completed task list. Meet regularly with your teammates to go over the task list, see if you are on track to meet your deadlines, and make changes to the list as necessary.

Community Storytelling Project Task List

Task Number	Description of Task	Team Member(s) Responsible	Due Date
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			

Handout 4:
Team-in-Crisis Role-Play

Character Descriptions

Character A: *The dominator.* Has very strong opinions. Isn't interested in other people's ideas. Doesn't ask for feedback or listen much to other people. Loud and confident. Interrupts a lot.

Character B: *The slacker.* Doesn't participate or care much about the project. Doesn't look at or pay much attention to the rest of the team. Distracted. Uses cell phone to text or play games throughout the meeting. Occasionally falls asleep.

Character C: *The shy one.* Nervous, quiet, uncomfortable. Has good ideas, but is afraid to share them. Wants to get the team to follow the instructions, but doesn't know how to get the team to listen. Speaks very quietly and looks down when speaking.

Character D: *The off-topic idea person.* Curious, creative, and has lots of ideas, but they often have nothing to do with the topic being discussed.

Character E: *The frustrated one.* Gets upset that the team is off track, but doesn't know how to get the team to focus. Has emotional outbursts.

The Scene:

Five chairs arranged in a circle. Characters C, D, and E are seated in the circle. Character A is standing. Character B is lying on the floor with a cell phone or a hand-held video game.

Character A: *(passionate and loud, talks quickly, but deliberately and confidently)* I have this cousin who started a band—at first, they were just playing in their parents' basement, and now it's a year and a half later, they've released two albums and are going on tour—it'll be *such* a great movie—I have video clips from when they were first starting to play together and rehearse and now we can show how they've totally made it. It'll be great. . . *(ad lib—goes on and on about the band, the team, how good a story it will make)*

Character D: *(excited, speaks very quickly, rambling)* I love music documentaries. I was watching this movie about the roots of hip-hop and it talked about how rap and hip hop started when people used to have these block parties—they were really big in places like the Bronx in New York City.

And they had music at these parties and the DJs at the parties began pulling out the drum parts from the song—see when all the other instruments stopped that was called a "drum break"—and they would play that over and over again on two different records because people liked dancing to it, which is why it was called "break dancing" and guys like DJ Kool Herc had already seen it in Jamaica so when they brought it to the Bronx it combined with break dancing and graffiti and became this whole culture and in the movie, they had this whole thing about scratching—they called it turntable-ism in the movie—do you guys know what that is?

My parents have an old record player and they let me try scratching with their old records . . . *(continue talking, ad-lib about hip-hop, scratching, record players, documentaries, etc.)*

Character C: *(quietly, looking down):* Um, yeah, that is really cool but, I think on here it says we're supposed to start brainstorming the different communities that we belong to *(starts reading out loud, but very quietly from Handout 2: Unit Project Description, Step 1: Getting Started)*. It says "Make a list of all the communities that you are part of. Next, think about the people within those communities who might have stories to share. . ." *(continue to read from handout)*

Character B: *(starts dozing off; makes snoring noises; then wakes up; sounds cranky)* Ugh, this floor is so cold. What time is it? *(Takes out cell phone and starts texting or playing games on it.)*

Character E: *(frustrated, impatient)* You guys have NO focus. Listen, we really don't have a lot of time and we have to brainstorm a list of story ideas. Does anyone else have ideas?

Character A: I'm telling you, my cousin's band will be the best. It's done. I have like four hours of footage already. I can interview him today.

Character E: But we have to get a whole list of ideas. You guys are all just babbling about these different things and . . .

Character A: *(interrupting Character E)* Everyone likes movies about music, let's just do this.

Character E: *(screaming)* Stop interrupting me!!

Character C: *(timidly— starts off louder than before, but voice fades before finishing)* Umm . . . if we want to brainstorm other ideas, there's a family who lives on my block who came here in the 90's to escape civil war in Afghanistan, when the Taliban was taking over and maybe the family might make . . . a . . . good story . . . I don't know, maybe that's dumb.

Character D: Oh! I knew this kid at my summer camp whose family escaped a civil war. They moved here from Somalia or somewhere. And his brother was really sick, he had this blood disease, it was so sad . . . that was the year at camp when they closed down the lake for a week because all these kids got lake rash . . . It was totally gross . . . kids' legs were totally turning pink and stuff *(continue talking, ad-lib about Somalia, immigration, diseases, camp, lake rash, etc.)*.

Character A: OK, I'll start making the storyboard about my cousin's band.

Character E: *(screaming)* Why isn't anyone listening?!!!!

Character B: I am so hungry.

Self-Assessment:
Teamwork

Use this assessment to help you assess and improve your teamwork skills.

Criteria	Comments
My Individual Teamwork Skills: As a team member, I . . .	
Listen to my teammates' ideas	
Ask questions of my teammates, in order to help them clarify their ideas	
Actively participate in team discussions	
Contribute my own ideas and/ or piggy-back or build on my teammates' ideas	
Help my team evaluate information and propose creative solutions	
Communicate my ideas clearly and defend my ideas and opinions with specific evidence	
Respect my teammates and their opinions	
Compromise when necessary	
Help and offer assistance to other team members	
Do my share of the work	

Criteria	Comments
Our Team's Teamwork Skills: As a team, we . . .	
Understand our team's goal	
Identify the tasks that we needed to accomplish	
Assign tasks to different team members	
Know each individual's role and tasks	
Communicate clearly, listen, and resolve disagreements without attacking or blaming	
Plan tasks and set deadlines	
Meet deadlines	

1A.6: Team Meeting



1. Have teams brainstorm ideas for stories.
Remind teams that brainstorming means generating a lot of ideas without judgment. It is helpful to write the ideas to refer to later; sometimes ideas not chosen at the beginning of a project end up being helpful.

Teacher's Notes: Selecting Stories

Ideally, students will choose stories that take place in the community outside of their school. However, this will entail research and work outside of class time. If this is not possible, students can choose to tell stories that have taken place within their school communities or within their families. For example, they may interview and tell the story of a member of the school staff, the story of one team member's grandparent, or even the story of a student in a different class or grade.

2. List research tasks.
Tell students that they should each begin to research possible stories to determine which people in the community they want to interview. At the end of Part 1, they will write a paragraph about their story idea (as described in Handout 2) and meet with their team members to choose the story they will tell.

Tell students to make a list of the specific tasks they will need to complete in order to research their story. They can use the task list provided with Handout 3.

Teacher's Notes: Tracking Students' Progress

Look at teams' task lists to make sure that they have included all the tasks they will need to accomplish to complete their research. Although there are some check-in points scheduled for teams during Parts 1 and 2, you may want to have them meet more frequently to look at their task lists and make sure that they are keeping on track.

Distribute **Handout 5: Interviewing Techniques** and note that it contains tips and techniques to use when interviewing people.

3. Complete Self-Assessment 1 and write about teamwork.
Have students use Self-Assessment 1 to assess themselves and their team. Then have them answer the following questions in their journals:

- What aspect of teamwork did you enjoy in this activity? What were your specific contributions to the task?
- What aspect of teamwork did your team do well during this activity?
- What aspects of teamwork does your team need to work on throughout the project? Specifically, how will you help your team work well together throughout the project?

4. Complete Journal 1.
Distribute **Handout 6: Your Journal Assignments**. Have students complete Journal 1 as a homework assignment.

> **Journal 1**
> Choose a piece of fiction that you would like to turn into visual art—for example, a short story, a scene or chapter from a novel, a scene from a play, or a selection of fiction from an online source. Choose one scene that you would like to make into five or six panels of a comic book. Sketch some ideas for your panels, including the dialogue you might want to use. As you sketch, think about the following questions:
>
> - What action or events are you portraying? (Be careful not to take on too much action for only five or six panels.)
> - What characters will you draw? What do they look like?
> - What will appear in the background of each panel?
> - What will the characters say or think?

Teacher's Notes: Journal 1

Journal assignment 1 is a good opportunity for formative assessment.

Although students are researching and creating a storyboard for a community story for their unit project, they also learn about visual storytelling in different genres. Journal assignment 1, creating comic book panels from fiction, helps them understand how to translate a story from one genre into another. It also helps them to learn the drawing and layout skills that they will need for their storyboards and optional graphic novel pages.

Review the piece of fiction that students have chosen in Journal 1 before starting Activity 1B.2, where students create comic book panels. Make sure that the content is appropriate and that students' ideas for their comic book panels.

Handout 5:
Interviewing Techniques

Whenever you research a topic, whether for school, career, a newsletter, or any project of personal interest, you may need to interview someone. The purpose of your research will shape what you ask in the interview, but there are tips and techniques for how you conduct an interview that help you get the information you want.

Whether you conduct your interviews in person, over the telephone, or using e-mail, it's important to prepare. Know what you plan to do during the interview and be prepared for any follow-up.

Preparing for the Interview

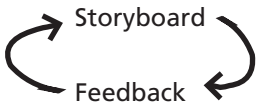
- **Contact the interviewee.** Get in touch with the person you'd like to interview and ask them if they are interested. Describe the purpose of your interview, how long it will take, and how you will use the information.

  Arrange a time for the interview. If you plan to record your interview, ask for permission to do so in advance. For e-mail interviews, let the person know when you will send your questions and when you would like the answers.
- **Conduct research.** An interview is to find out information that is NOT available on the Web or in other sources. If you're interviewing an AME professional, look online for information about the kind of work he or she does or the company where he or she works. This background information will help you focus your questions and may prompt you to ask questions you hadn't thought of before.
- **Think about topics.** Decide what information you want to get out of the interview and list the important points or topics you want to cover.
- **Prepare your questions.** Write the questions ahead of time and ask your teacher to review them. Ask open-ended rather than yes-or-no questions. For example, instead of asking "Do you like your job?" you could ask, "What aspects of your job do you like the most?"
- **Order your questions.** Begin with basic, introductory questions (for example, "Can you tell me about your experiences in the civil rights movement?") and move to more specific questions (for example, "What was it like to participate in the March on Washington?").

During the Interview

- **Dress appropriately.** If you're interviewing someone in business, wear business-like attire (such as a nice pair of pants or slacks and a button-down shirt or blouse). If your interviewee is someone in the community, you can be less formal, but you should still dress neatly.
- **Arrive or call on time.** Don't keep your interviewee waiting. If you are using e-mail, send the questions on the day you said you would.
- **Have the right gear.** Be prepared with a notebook and a pen or a pencil. If you are using a tape recorder or video camera, learn how all the controls work before you arrive, and give yourself a few extra minutes to set up the equipment.

- **Warm up.** For phone or in-person interviews, spend a few minutes making casual conversation to break the ice and get acquainted before you launch into your questions. For example, you might start by thanking the person for the interview, asking "How are you?", asking whether the person has been interviewed by a high school student before, and so on. However, in an e-mail, after thanking the person for his or her time, it's best to get right to the point.
- **Let the interviewee do the talking.** Don't interrupt, and be sure to give the person time to answer each question. Use pauses as a chance to write notes, rather than moving straight to the next question. Be an active listener—make eye contact and show that you are interested by nodding your head and making appropriate comments, such as "Uh-huh" and "I see."
- **Ask follow-up questions.** If an answer makes you think of another question, go ahead and ask it. You may also ask questions to clarify an answer or to get more information, such as "Can you give me an example?" or "Could you tell me more about that?" If you conduct your interview through e-mail, you may send a second e-mail message with follow-up questions based on the interviewee's responses.
- **Record the interview, or take good notes.** Record interviews whenever you can, even if it means bringing someone else to operate the equipment while you ask questions. If you're not recording, take detailed notes. You won't be able to write every word, but you can write phrases, use abbreviations, or even arrows, stars or other symbols to help you remember the ideas.



Be sure to write down important or interesting phrases that you may want to quote. It's a good idea to practice taking notes quickly before you conduct your interview.

- **Wrap up.** At the end of the interview, thank the interviewee again for his or her time. Ask if it would be OK to call or e-mail if you have any further questions, and tell the interviewee that you will provide him or her with a copy of your final product (for example, a copy of your AME Career Research project or a photograph of the completed artwork).

After the Interview

- **Thank your interviewee.** Send an e-mail or card thanking the person for the time and information he or she shared with you.
- **Review your notes.** As soon as possible after the interview, read your notes and add any additional information that you remember from the interview that you didn't write down at the time. (The sooner you do this the better, as your memory of the conversation will help you make sense of your notes.) You may want to type them and organize them. Write down any additional questions that you have after looking over your notes.
- **If necessary, follow up.** If your interviewee has agreed that it's OK, ask any follow-up questions that you have, in either a phone call or an e-mail message. Be sure to thank the interviewee for this additional time.
- **Evaluate the interview.** Reflect on the interview process. What went well? What didn't go well? What will you change the next time you conduct an interview? Write down your reflections in your journal.

Handout 6:
Your Journal Assignments

Journal 1

Choose a piece of fiction that you would like to turn into visual art—for example, a short story, a chapter from a novel, or a scene from a play. Choose one scene that you would like to make into five or six panels of a comic book. Sketch some ideas for your panels, including dialogue. As you sketch, think about the following questions:

- What action or events are you portraying? (Be careful not to take on too much action for only five or six panels.)
- What characters will you draw? What do they look like?
- What will appear in the background of each panel?
- What will the characters say or think?

Journal 2

Choose one of the community stories you learned about during your research—the one that you find the most interesting and would like to storyboard. Write a paragraph that describes this story for your teammates. Describe what the story is about, who the people involved are, where it takes place, and what happens during the story. Draw one or two sketches depicting some aspect of the story.

Journal 3

Imagine that you, your friends, and family members are part of a unique culture with its own traditions, based on your shared experiences as a group. What craft objects would you make? What purpose would they serve? What would they be made of? What stories might they tell? Sketch one example. Describe it in a few sentences or with labels.

Journal 4

To prepare for your storyboards, sketch one of the characters in your community story. Sketch the character from several different viewpoints and with a variety of expressions. As you sketch, think about how you can simplify the character's appearance and still make him or her easily recognizable.

React, Practice, Imagine: Weekly Journal Activities

In addition, choose one of these activities each week to do in your journal:

- **React**—Respond to a piece of art or media shown in class by writing about it. Then write down two questions you'd like to ask the artist about the work, and try to guess the answer to one of the questions. Write the answer in your journal.
- **Practice**—Sketch something from observation or from your imagination.
- **Imagine**—Think of an art or design project that you are interested in creating, and describe it in your journal.

Activity 1B: Stories on Screen and Page

Storytelling is the driving force behind much contemporary media and entertainment. In this activity, students consider how visual elements help to tell a story.

Sequence

1B.1: Visual Elements That Tell a Story	Students analyze and compare the visual elements of storytelling that are used in a movie and a comic book.
1B.2: Creating Thumbnails (Studio)	Students create thumbnail sketches for comic book panels based on a piece of fiction.
1B.3: Drawing Comic Book Panels (Studio)	Students draw their comic book panels.
1B.4: Show and Tell	Students present their comic book panels to the class.
1B.5: Team Meeting	Project teams meet to decide on the community story that they will research and tell in their storyboards.
1B.6: Unit 3 Careers	Students are introduced to careers related to the work they are doing in Unit 3.

Materials Needed:

- DVDs of two movies based on comic books, such as Spiderman and X-Men (see Advance Preparation)
- DVD player and monitor
- Photocopied pages from the comic book on which each movie is based, with the words blacked out (see Advance Preparation)
- Chart paper
- Optional: Sample comic book pages, for posting
- Work of fiction students have chosen
- Pencils
- Optional: Other drawing tools, such as pens and colored pencils
- Paper
- Erasers
- Optional: Ames lettering guides
- Optional: Compasses and/or circle or oval templates
- Rulers or T-squares
- Optional: Bristol board
- Optional: Pigment pens and/or ink, nibbed pens, and brushes
- **Handout 7: Unit 3 Career Information**

1B.1: Visual Elements That Tell a Story

1. Discuss the elements of storytelling.
Begin the activity by asking students the following questions:

- What are the elements that make up a story?

  Possible answers: *Stories usually have a logical structure, with a beginning, a middle, and an end; stories typically have a plot, which often involves conflict and resolution; they have characters with whom readers can identify.*

- Think about movies and works of art that you have seen. What are the visual (nonverbal) elements that directors, artists, and designers use to help tell a story?

  Possible answers: *Students may refer to the elements they identified when looking at the Artemesia Gentileschi painting, or ones they learned about in other units, such as camera angles and lighting in Unit 2.*

2. Model how to analyze a movie.
Model for students how to analyze the visual elements in a movie:

- First, show a short clip (no more than five minutes) of a movie based on a comic book, with the sound turned off.
- Next, identify for students the visual elements that have been used to help tell the story, eliciting students' help as you do so.

Teacher's Notes: Visual Elements of Storytelling in Movies

Both movies and comic books use specific visual conventions to tell a story (such as "shot/reverse shot" in the movies). However, Activity 1B.1 is intended as an introduction to the visual elements used to tell a story, rather than an in-depth analysis of techniques specific to each medium.

Examples of visual elements used in movies:

- Lighting (can create a mood, can highlight or obscure elements on the screen)
- Costume (shows the period in which the story takes place, may also help to convey character)
- Facial expressions
- Body movement
- Color (can be used to create a mood or symbolize an idea)
- Shot tracking (different effects are created when the camera is still and when it follows a subject)
- Camera angle (the subjects may appear looming or powerful if shot from a low angle, or diminished or more distant if shot from above)
- Camera's distance from subject (close-ups may focus attention on a character's emotions, while longer shots can help establish the overall scene)
- Editing (quick cuts may point to intense or chaotic activity; cuts may also show different characters' reactions)

3. Analyze a comic book with the class.
Distribute comic book pages from the comic book on which the movie is based. Challenge students to identify the visual elements that they believe help to tell the story.

For your part of the discussion, point out how the elements relate to one another (such as line style, color, and shadow/light). Be sure to note the elements of art and principles of design that students have been learning about throughout the course.

Teacher's Notes: Visual Elements in Comic Books

Examples of visual elements used in comic books:

- Line style (thick vs. thin or clean vs. messy, which can indicate different emotions or moods)
- Facial expression, especially the eyes
- Body positioning within the frame (or extending from the frame)
- Perspective (denotes space and creates drama)
- Gesture (indicates or implies action)
- Movement lines (indicates motion)
- Shadow/light (creates a mood or focuses attention on one aspect of the frame)
- Color (used to create a mood or symbolize an idea)
- Composition within a frame (the relationship between characters and the characters' relationship to the space they are in)
- Balance of high and low panel count on a page (helps to control the viewer's absorption of the visual material and the story)
- Relationship between panels (what scenes follow one another and how this propels the story forward; how the comic book should be read)

4. Have students analyze a movie clip on their own.
Show students a short clip from another movie adapted from a comic book, again with the sound turned off. Before showing the clip, tell them to take notes about how the movie tells its story as they watch.

5. Have students analyze a comic book.
Give students the second set of comic book pages, and have them analyze the ways that the comic book uses visual elements to tell a story.

6. Discuss and compare movie and comic book analyses.
Ask students the following questions:

- How does the movie tell the story? What visual elements does the director use to move the story forward?
- How does the comic book tell the story? What visual elements does the comic book artist use to move the story forward?
- What are the differences between the way the movie and the comic book tell a story? What are the similarities?
- How does the comic book make use of the elements of art and the principles of design that you have learned about?

Note: You can have students refer to the elements of art and principles of design on Handout 1.1 if they need a reminder.

- Based on your earlier analyses of the comic book and the painting that you looked at earlier, what are some of the visual (nonverbal) elements that artists use to tell a story?

7. List visual elements used to tell stories.
Record students' answers to the last question on chart paper. You can use the visual elements in the Teacher's Notes above as a guide. Post this paper in the classroom and have students return to it throughout the unit to add elements or refine their ideas.

Teacher's Notes:
Alternatives—Considering the Effects of Sound and Words

After students have analyzed the movie without sound and the comic book without words, have them watch the same clip with sound and look at the comic book pages with the text visible. Have students compare their experiences and analyze the role that verbal elements, sound, and music play in telling a story.

1B.2: Creating Thumbnails (Studio)

1. Discuss the structure of comic books.
Begin by explaining to students that comic books follow a specific visual structure, as they have just seen. Ask students to identify the components of that structure, and describe any that students do not mention.

Possible answers:

- *Each page has a number of panels (often six or nine), which are usually but not always square or rectangular.*
- *The action is usually contained within these panels (although it sometimes breaks out of the frame).*
- *Each panel is separated by a set amount of white space, called a "gutter."*
- *Spoken words are represented by a word balloon (also known as a "speech balloon" or "speech bubble") that usually has a pointer to the person who has spoken the words.*
- *Thoughts are often represented by a word balloon that has a trail of small bubbles leading from the character to the balloon (often known as "thought balloons.")*

2. Describe the process of creating comic book panels.
Tell students that comic book artists have traditionally followed a specific process to create their work:

- Artists, called pencillers, decide how to arrange the panels to tell their story and determine how much speech or action they want to fit on each page. These decisions can be based on a number of factors, such as how they want to establish a scene, or how much importance they place on showing action versus expression in a particular sequence.
- Next, they divide each page into panels based on what type of "shot" will go into each panel and how big they want the panels to be. Important panels may take up more space on the page.
- Once the page is composed and has been laid out, the artists make thumbnail sketches of each panel, continuing to make new sketches until they have figured out how they want to arrange the elements within each panel.
- Next, they draw final versions of the panels in pencil. Finally, they "ink in" the pencil drawings, using ink pens or, more commonly, nibbed pens that are dipped in India ink.

> **Note:** Choose whether or not to have students ink in their panels. Let students know whether they will complete this step.

Teacher's Notes: Hand-Drawn and Digitally Created Comics

Although students are learning how to draw comic book panels by hand in this unit, many comic books and graphic novels are created partially or entirely by digital means. However, any comic book artist or graphic novelist needs to have a solid foundation of drawing skills. The general principles are the same in both hand-drawn and digitally-created comics, and doing the work by hand gives students the opportunity to see and practice making comics in the traditional way.

3. Create thumbnail sketches.
Have students use paper and pencils or other drawing tools to create thumbnail sketches of their chosen scene for each panel of their comic book page. Encourage them to refine their thumbnails until they feel that they reflect what they want to express about their scene.

> **Note:** You may want to post some sample comic book pages so that students can see the range of subjects and the different ways that action is represented.

4. Teach drawing techniques.
As students work, teach them drawing techniques for creating their panels. Remind students that they should incorporate into their panels the elements of art and principles of design they have learned so far in the course. For example, they should be thinking about the visual impact of the kinds of lines they are creating on the page, and what each line style says about the story to viewers.

Teacher's Notes: Teaching Drawing Techniques

Simplifying Shapes

Have students look at a photograph or still-life arrangement and create a representation of the scene, using four basic shapes: circles/ovals, squares/rectangles, triangles/cones, and cylinders. Comic book drawings usually simplify the shapes of objects rather than try to capture all of the detail. This exercise is a way for students to begin using that simplification process.

Drawing the Human Figure

Have students draw basic human figures from photographs or by modeling for one another. You may want to have them begin by drawing stick figures, or using shapes such as ovals, circles, and rectangles, so they can see the basic forms and lines of the body. Have students practice drawing the body in a variety of positions, emphasizing such elements as posture and proportion. Students should draw a variety of body types. You can also have students focus on drawing specific parts of the body, such as the torso, legs, or hands.

Creating Facial Features

Have students practice drawing specific features, such as eyes, lips, nose, and ears. They should draw both male and female facial features. Once students have practiced drawing the features in isolation, have them combine these elements to draw a face.

Lettering

The dialogue in comic books needs to be well laid out and easy to read. It can be all uppercase (as is often the case in traditional comic books), or use both upper- and lowercase letters. The letters can be in print or script, in a variety of fonts, as long as they are legible and the style makes sense in the context of the comic.

Have students practice creating word balloons with lettering that is legible, evenly spaced, and written in straight lines. Optionally, you can teach students how to use an Ames guide and a T-square to space letters and a compass or a circular or oval template to create word bubbles.

An alternate activity is to have students create text on a computer, print it at the correct scale, and paste it into their panels. This method gives students the satisfaction of seeing neat and clean lettering in their panels, but doesn't give them the experience of hand-lettering.

A Note on Perspective

Although students study perspective in more depth in *Unit 4: Make Me a World*, you may need to teach them about perspective here. This will help them to create space and manipulate objects in that space. For more about teaching perspective, see Unit 4.

Teacher's Notes:

Alternatives—Using Technology to Create Comic Books
In addition to having students draw their panels with pencil and paper, you can have them create the panels in a software program such as Comic Life or Illustrator. You will need to teach students how to use these programs and, depending on the amount of time it takes, you may need to add additional time to the unit.

Optional Extension—Giving and Receiving Feedback on Thumbnails

You may want to have students present their thumbnails to the class for feedback using the Critical Response Process and to revise their work based on the feedback.

1B.3: Drawing Comic Book Panels (Studio)

1. Lay out and draw comic book panels.
Have students use rulers or T-squares to lay out their comic book panels on a piece of paper or Bristol board, being sure to leave a gutter between the panels. Then have them draw their panels in pencil and letter them. Have students lay out the page in rough form first, and then go back and refine the panels. As they work, they should plan how they want to incorporate the lettering into the panel rather than try to fit it in once the drawing is done.

> **Note:** You may want to remind students that details may get lost when comics are reproduced and that they should strive to make the panels clear and legible. The cleaner the pencil lines are in their panels, the easier they will be to read and to finish in ink.

2. Optional: Ink in panels.
Once students have drawn their comic book panels, you can optionally have them ink in their panels with pigment pens or with nibbed pens and brushes.

3. Complete Journal 2.
Have students complete Journal 2 in class or as a homework assignment.

> **Note:** Journal assignment 2 is a good opportunity for formative assessment.

Journal 2
Choose one of the community stories you learned about during your research—the one that you find the most interesting and would like to storyboard. Write a paragraph that describes this story for your teammates. Describe what the story is about, who the people involved are, where it takes place, and what happens during the story. Draw one or two sketches depicting some aspect of the story.

1B.4: Comic Book Presentation

1. Display work and identify visual elements of storytelling.
Have students display their comic book panels to the class. Before they share any information about their work, ask the class the following questions:

- What are the visual elements of storytelling that you see in the comic book panels?
- How has the artist used these elements to move the story forward in each panel?

2. Share information about comic book panels.
Give each student a few minutes to share information about his or her comic book panels and the writing that inspired the work.

Teacher's Notes: Optional Extension—Creating a Zine or Book

If time permits, you can have the class lay out and create a "'zine," a do-it-yourself publication often devoted to specialized subject matter, or create a book using an online publishing service, to share with a wider community.

1B.5: Team Meeting

Have students meet in their teams to share their write-ups of the stories they would like to tell. Have team members decide as a group what community story they will research and use as the basis for their storyboards. Each team should choose a subject containing something of interest to all of its members, as well as one for which there will be resources available.

Once they have decided which story they are planning to tell, collect the write-ups from each of the teams.

Teacher's Notes: Reviewing Teams' Story Choices

Make sure that the story each team has chosen to tell is a feasible one—particularly, one that is manageable in scope. For example, it may not be feasible to tell the story of an entire community that has immigrated to the United States from another country, but it might be possible to tell the story of one person's journey to the United States (or of one day during that journey).

1B.6: Unit 3 Careers

Give students **Handout 7: Unit 3 Career Information**, and give them a few minutes to read it.

Ask students the following questions:

- How is the work that you have engaged in so far during Unit 3 similar to kinds of work done in the careers mentioned in the handout?
- Which of these three careers is most interesting to you, and why?

Teacher's Notes: Having an AME Professional Speak to the Class

Activity 1B.6 is an ideal point in the unit to have an AME professional speak to the class and, if possible, critique students' work. He or she should be working in a field related to the material being covered in this unit. If necessary, you can schedule this activity to coincide with a class visit, and complete the activity later in the unit. Alternatively, you may want to have students look at interviews with AME professionals that are available online. (See *Media & Resources*.)

Handout 7:
Unit 3 Career Information

Range of Careers Related to Unit 3

Below are some of the arts, media, and entertainment careers that make use of the skills you're learning in Unit 3:

- Animation assistant
- Animator
- Assistant editor
- Comic book inker
- Comic book penciller
- Editor (film, TV, or animation)
- Flash designer
- Graphic artist
- Graphic novelist
- Manga letterer
- Multimedia producer
- Storyboard artist
- Storyboard assistant

Key Careers

Key AME careers that make use of the skills that you are learning in Unit 3 include comic book penciller, storyboard artist, and editor.

Comic Book Penciller

Comic book pencillers receive written stories from comic book writers and translate them into visual stories. Pencillers create the original artwork for comic books. They may suggest additions or cuts in the stories, interpret and create characters and places in the stories, and determine the number and size of the panels.

Pencillers should be good illustrators, with excellent composition, perspective, and life drawing skills. They must be able to clearly depict facial expressions, actions, and body language, and must be able to draw characters and places consistently, so that they are immediately recognizable. Though pencillers may have individual styles, they are often asked to work in specific styles (for example, a style similar to that of another artist in the company) for different comic books.

Pathway: Although a college degree is rarely a requirement to become a comic book penciller, many pencillers gain drawing skills, experience, and contacts by studying illustration in a two-year or four-year program. Pencillers must have a portfolio of work that shows clean, detailed drawings, an ability to draw in diverse styles, and excellent visual storytelling skills. Pencillers' portfolios represent the work they are

trying to obtain, so the portfolio focus is usually a series of pencil drawings rather than finished (inked and colored) artwork.

Art directors and story writers need to be able to trust pencillers to create the artwork they want, and they usually expect pencillers to have experience in the comic book industry (as well as portfolio work that interests them). Pencillers may gain experience as studio assistants, manga letterers, retouch artists, or colorists. Pencillers are usually freelance artists, paid per page, but some major comic book publishers hire permanent pencillers.

Storyboard Artist

Storyboard Artists turn written scripts into visual stories. Because storyboard artists express action through drawing, they should be very good at life and gesture drawing, as well as composition. They also need to be able to sketch ideas clearly and quickly. Most of all, storyboard artists need to be good at telling stories through drawings.

In the TV and film industries, storyboard artists are responsible for visualizing screenplays. They help directors imagine what productions will look like and help plan the needs of the shoot (such as locations, props, and special effects). These artists need to understand how films and TV are shot, because storyboards include character cues and descriptions of camera shots and angles.

In animation and video games, storyboard artists need to be able to follow styles and designs that others have created, to draw the events and characters in a way that is consistent with the original design ideas. They use model artwork, or concept artwork, to guide their illustrations. In smaller productions, the storyboard artist may also contribute to the *concept art* (concept art is used to illustrate an idea, design, or look of a film, animation, or video game before it is made).

Pathway: As formal art training will help storyboard artists gain necessary drawing skills, the artists are usually expected to have a two-year or four-year degree or certificate with a focus on animation, film, or illustration. They are hired based on the quality of their portfolios, which need to show excellent drawing skills in a variety of styles. Portfolios typically include a number of sample storyboards and may also include a "show reel" (a video of the artist's work).

Aspiring storyboard artists often start their careers as storyboard assistants, filling in details and cleaning up drawings, before becoming full-fledged storyboard artists. They may have prior experience with illustration, graphic art, graphic novels, layout, or animation. Storyboard artists often work as freelancers but they may also be employed by art departments, especially in large film or animation studios. In the animation industry, storyboard artists may become animators, and vice versa.

Editor (film, TV, or animation)

Editors assemble and sequence visual material to tell stories in movies, TV, and animation. They communicate with a director to understand the director's vision of how the story should be told and how the final production should look.

Movies and videos are usually not shot in the sequence they will ultimately be shown. For example, even though the action moves back and forth between a house and a beach, all the scenes in the house may be shot on one day, and all the scenes at the beach the next. This saves travel time and reduces expenses. Editors must go through all the footage and arrange the shots (segments of footage) so that the story is told in the correct sequence. Editors decide the order of the shots, which ones to use or omit, and how long each shot stays on screen.

Editors need to understand timing, the impact of images and sound, and how to tell a story visually. They also must be very organized and able to interpret and communicate others' ideas.
Editors often work with other specialists—such as sound editors, title designers, and special effects artists—to create and add elements such as additional voices, graphics, title animations, credits, sound effects and music, and special effects. On smaller projects, a single editor may handle all aspects of editing, often with the help of production assistants.

Pathway: Editors often gain the necessary technical skills by attending two- or four-year programs with a focus on film, video, or animation. They need up-to-date knowledge of the editing systems (and, in some cases, graphic programs) used by their employers. Editors are often hired because of their experience on other productions, so they generally break in by interning or apprenticing to other editors. They often work as assistant editors and, sometimes, production assistants before gaining work as editors.

Editors may become involved in directing or producing—for example, some become directors of photography in film and video—but they also may stay in post-production. *(Post-production is the phase when footage is put together after it has been shot.)* Editors may work as freelancers, or have full-time jobs at large companies such as production houses or TV stations.

Part 2: Storytelling in Traditional Arts and Crafts

Traditional arts and crafts are often used to tell the stories and history of a community and preserve them for future generations. Students research a traditional art form and analyze craft objects to determine the stories told by the objects and the principles of design each incorporates.

Length

3 50-minute sessions

Advance Preparation

Choose a traditional craft object that tells a story or some part of the history of a community, such as a quilt or totem pole. Use the questions in Steps 1 and 3 of Handout 8 to guide your research about this object and create a digital image or slide of the object to show the class. See *Media & Resources* for links to craft objects and information about them.

Activity 2: Stories in Traditional Arts and Crafts

This activity exposes students to a broad array of traditional works from diverse cultures, gives them another opportunity to understand how stories are told visually, and introduces them to three principles of design.

Sequence

2.1: ***Analyzing a Craft Object***	Students analyze the way that a traditional craft object tells a story and how it uses the design principles of balance, movement, and rhythm.
2.2: ***Researching Traditional Crafts***	Working in teams, students research and analyze a traditional craft object.
2.3: ***Unit Project Team Meeting***	Team members continue interviewing and collecting documentation for the unit project. They keep each other informed of their progress.

Materials needed:

RESOURCES

- Digital image or slide of a traditional craft object, such as a quilt or totem pole (see Advance Preparation)
- Information about the craft object that you have chosen (see Advance Preparation)
- Chart paper
- **Handout 8: Researching Traditional Crafts**
- **Assessment Checklist 2: Craft Research**
- Computers with access to the Internet and printers (one for each team)

2.1: Analyzing a Craft Object

1. Display and analyze a craft object.
Explain to students that the objects that people in a culture make and use can tell us something about that culture. For example, we can tell from the public baths in ancient Rome that the people of that culture valued cleanliness and that one form of relaxation was to gather, relax, and socialize in large, heated pools, or baths.

Cultural objects can reveal what people in the culture do (or did) and what tools they used as part of those activities. The way the objects were made say something about the manufacturing or technology in the culture. Decorative symbols and imagery show ideas or objects people value or in some cases tell stories of important events or people.

Show the reproduction of the traditional craft object you've chosen. Ask students to look at the different visual elements of the object and try to "decode" them to reveal the story or history being told. Ask students to share their thoughts about the object with the class.

2. Provide information about the craft object.
After students have had a few minutes to speculate on what the different aspects of the object could mean, share the information you have learned about the object with students.

Teacher's Notes: Sample Analysis of a Craft Object

Here is a sample analysis of a totem pole, *Respect to Bill Reid Pole* by Jim Hart. This analysis uses the questions students are asked in Handout 8, Steps 1 and 3.

What role do (or did) these objects play in the culture of the people who make (or made) them?

This totem pole is an object from the Haida culture. The people of the Haida Nation are indigenous to the West Coast of North America. Historically, totem poles were usually commissioned by wealthy and powerful families as a way to showcase their ancestors, status, and history. They were used in several different ways: as poles placed against the front of a house; as posts inside of a house, supporting the roof beams; or as free-standing poles that memorialize and honor dead chiefs.

How do these objects tell stories or transmit history? What kinds of symbols or imagery do they use?

Totem poles represent family lines and ancestry. Haida society is divided into two social groupings, called *moieties*: the Ravens and the Eagles. Each grouping is further divided into a number of lineages or families. According to the Canadian Museum of Civilization, "Most Haida objects are decorated with crests—figures of animals, birds, sea creatures and mythic beings—that immediately identify the moiety (Raven or Eagle) and often the lineage of the owner. On a more subtle level the placement of a crest figure, and especially the smaller figures attached to its ears, chest or mouth, refer to a specific myth involving that crest."

Based on what you learned from your research, what story or history does this object depict?

According to the University of British Columbia Museum of Anthropology:

> "In the 1950s, Haida artist Bill Reid and Namgis artist Doug Cranmer helped create the Haida House complex in Totem Park, at the University of British Columbia. . . . [In 2000], the Museum then commissioned acclaimed Haida artist Jim Hart to carve a new pole [honoring Bill Reid] for the site. . . . The figures Jim Hart carved into *Respect to Bill Reid Pole* were chosen by the artist in consultation with Haida elders and members of Bill Reid's family. From top to bottom, these figures (known as crests) include:

- *Three Watchmen:* The Watchmen look out for danger in the natural and supernatural worlds.
- *Eagle:* The Eagle represents all the Eagle people of the Haida. The woman with the labret [lip piercing], located in the Eagle's tail, symbolizes the Grandmother of the Eagle clan.
- *Raven:* The Raven represents the Raven people of the Haida. The woman with the labret, located in the Raven's tail, symbolizes the Grandmother of the Raven clan.
- *Wolf:* The Wolf represents Bill Reid and his clan, K'aadaas Gaah Kiiguway."

Ask the class the following question:

- Does this object tell a story in the same way that the Artemesia Gentileschi painting or the comic books tell stories?

  Possible answer: *Comic books have clear storylines, and the painting represented part of a specific story with identifiable characters and actions. Traditional objects, however, are more likely to contain symbols and not represent a single storyline, even when the meaning of the symbols is highly specific.*

3. Analyze the use of balance, movement, and rhythm in the object.
Ask students to look at the object again, this time considering the principles of design. Write each of the following words on a separate piece of chart paper:

- Balance
- Movement
- Rhythm

Ask the class to brainstorm what these three principles of design might mean when applied to the craft object they are looking at. Have them identify how the object does or does not incorporate these principles into its design.

Teacher's Notes:
Analyzing the Use of Principles of Design in a Craft Object

If your students are having difficulty analyzing a traditional craft object in terms of balance, movement, and rhythm, model the analysis of one object and then have the class practice with another object. The *Respect to Bill Reid* pole uses balance, movement, and rhythm in the following ways:

- *Balance:* The carvings on the pole have horizontal symmetry, creating a sense of balance.
- *Movement:* The structure of the pole causes the eye to travel linearly from the bottom of the pole to the top, and back again.
- *Rhythm:* Rhythm is the use of repeating elements within a work of art to establish a specific pattern or effect. The pole creates a rhythm by using repeating, visually similar elements—the two grandmothers are similar, and the eagle, raven, and wolf also have similar forms. Variations in the pattern are created by using forms that differ in size, with the larger forms on the bottom and the smaller ones on top.

2.2: Researching Traditional Crafts

1. Assign teams craft forms to research.
Divide the class into teams. Distribute **Handout 8: Researching Traditional Crafts** and **Assessment Checklist 2: Craft Research**. Assign each team a different traditional craft form to research from among the following choices:

- Quilts
- Totem poles
- Plains ledger art
- Grecian pottery
- Navajo weaving and basketry
- Mayan ceramics

2. Have students conduct online research.
Have students conduct online research about their assigned craft form, using the questions on the handout as a guide. *Media & Resources* provides links for this research. Have teams choose one traditional craft object that they find online, print a picture of it, and analyze it, filling out Handout 8.

3. Share research with the class.
Have one or two teams show the objects they analyzed and share their analyses of the objects' cultural and storytelling roles (Steps 1, 2, and 3 of the handout).

Have other teams show their objects and share their analyses of the way their objects use principles of design (Step 4 of the handout).

Teacher's Notes: Optional Extension—Making Traditional Craft Objects

Choose one technique used in traditional craft making, teach this technique to students, and have them use the technique to make a craft object that tells a story. For example, you might teach students how to make coil pots or pinch pots or how to design a square for a quilt. Whichever craft you choose, it should give students the opportunity to incorporate elements of a story into the visual design of the piece. For example, if students create pots, they can paint them using symbols or visual elements that tell a story.

4. Assign Assessment Checklist 2.
Have students fill out the student comments section of Assessment Checklist 2.

5. Assign Journal 3
Have students complete Journal 3 in class or as a homework assignment. Journal assignment 3 is a good opportunity to assess students' understanding of how crafts can transmit culture before they analyze a traditional craft object in subsequent activities.

> **Journal 3**
> Imagine that you, your friends, and family members are part of a unique culture with its own traditions, based on your shared experiences as a group. What craft objects would you make? What purpose would they serve? What would they be made of? What stories might they tell? Sketch one example. Describe it in a few sentences or with labels.

Handout 8:
Researching Traditional Crafts

Many traditional craft objects, such as quilts, totem poles, and pottery tell the stories of the people who created them. In this activity you will learn more about one traditional craft form by researching and analyzing an object from within that tradition.

Step 1

Research a traditional craft form and answer the following questions:

- What role do (or did) these objects play in the culture of the people who make (or made) them?

- How do these objects tell stories or transmit information? What symbols or imagery do they use?

Step 2

Choose one object from the tradition you are researching. Print a picture of the object to share with others and label it with the title, name of artist if known, and the culture the object comes from.

Step 3

Based on what you learned from your research, what story or history does this object depict?

Step 4

Explain how your object incorporates at least *one* of the following design principles: balance, movement, or rhythm. If you do not think the object has successfully incorporated any of these principles, explain why not.

Assessment Checklist 2:
Craft Research

Use this assessment checklist to help you plan and assess your research. Make sure you include all of the requirements for the different components of the research. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
		Student Comments	Teacher Comments
Student identifies the role that the craft form plays (or played) in the culture in which it originated.	25%		
Student analyzes the way that the craft form tells (or told) stories in the culture, and describes the symbols and imagery used in the form.	25%		
Student interprets the information or story told by one object from the craft tradition.	25%		
Student analyzes the way that one object from the craft tradition incorporates balance, movement, or rhythm.	25%		
Total	**100%**		

2.3: Unit Project Team Meeting



1. Have student work on unit projects in teams.
Have project teams meet to share any work they've done individually outside of class (such as conducting interviews), update the task list they created, and make note of unfinished tasks before they begin working on their storyboards in Part 3.

2. Assign Journal 4.
Assign students to complete Journal 4 in class or as a homework assignment.

Note: This assignment is a good place to assess students' drawing skills and plans for storyboards before they begin work.

Journal 4

To prepare for your storyboards, sketch one of the characters in your community story. Sketch the character from several different viewpoints and with a variety of expressions. As you sketch, think about how you can simplify the character's appearance and still make him or her easily recognizable.

Part 3: Our Communities, Our Stories

Students create a storyboard based on the community story their team has chosen, bringing together what they have learned about visual storytelling, their own drawing skills, and their research during the unit. Optionally, students create a page from a graphic novel depicting a scene from the same community story.

Length

7 50-minute sessions

Advance Preparation

RESOURCES

- Find several examples of storyboards. (See *Media & Resources* for examples.)
- Choose a two-minute movie clip that students will analyze and storyboard. The clip can be from one of the movies you showed in class during Part 1 or from a different movie. Pick a clip with a balance of shots: not too many, not too few, and with some variety in the types of shots (wide, close-up, still, tracking, etc.).

Activity 3A: Creating the Storyboards

Students apply what they have learned about the visual elements of storytelling to create the final component of their unit project, their storyboards.

Sequence

3A.1: Storyboarding a Movie (Studio)	Students practice storyboarding by creating a storyboard for a scene from an existing movie.
3A.2: Creating Thumbnails (Studio)	Students work in unit project teams to develop ideas for their own movie and create thumbnails for storyboards of scenes from the movie.
3A.3: Creating the Final Storyboard (Studio)	Students create storyboards for scenes from a movie about the community story their team has chosen.

Materials needed:

RESOURCES

- **Handout 9: Storyboard It!** (several copies for each student)
- Optional: drawing tools, such as pens and colored pencils
- Sample storyboards (see Advance Preparation)
- Students' copies of **Handout 2: Unit Project Description** from Part 1
- Two-minute clip of a movie (see Advance Preparation)
- Paper or Bristol board
- Rulers or T-squares
- Optional: Boards for mounting completed storyboards

3A.1: Storyboarding a Movie (Studio)

1. Display storyboard examples.
Ask students if they have ever worked with or seen a storyboard. Project or distribute the storyboard examples. Ask students the following questions:

- How did the filmmakers use this storyboard?
- Why would you use a storyboard when creating a movie?

  Possible answers: *To save time while shooting the movie; to get a good idea of what the movie will look like; to communicate your vision of the movie to others.*

RESOURCES

Storyboards from *Kung Fu Panda*, courtesy of DreamWorks, LLC.

2. Describe the use of storyboards in movie production.
Have students look at the information about creating storyboards in Handout 2. Explain to students that storyboards are a common way to lay out and sequence scenes in movies before they are shot. Storyboards often have one panel for every "shot" in a movie. (A shot is one continuous take with a camera. When a movie "cuts" from one scene or point of view to another, a new shot begins).

Distribute and go over **Handout 9: Storyboard It!**, which contains basic information usually included in each panel of a storyboard: a sketch of the shot; space to write information about how the scene should look (such as how the scene is lit); and other information (which sometimes includes dialogue). Students may need several copies, depending on the length of the clip they analyze.

3. Describe storyboarding activity.
Tell students that to practice storyboarding, they will work backward from a completed movie. They'll analyze a short clip of a movie and then create a storyboard of thumbnail sketches for that clip—one panel for every shot.

As they watch the movie, they should take notes on the following:

- How many shots there are
- What is in each shot (characters, backgrounds, etc.)
- How the scene is laid out visually (e.g., where the characters stand in relation to one another)
- The type of shot: wide (the camera encompasses a large area and shows a lot of information), close-up (the camera is very close to a person or object), extreme close-up (the camera is even closer to the subject), or medium (in-between wide and close-up)
- The lighting (the brightness of the scene, the direction the light is coming from)
- Whether the camera maintains a fixed position or moves to follow a subject (a tracking shot)
- Whether the camera zooms in on the subject at any point

4. Play the movie clip and create thumbnail sketch storyboards.
Play the movie clip two or more times so that students can write down all the information they need to create their storyboard. Have them use Handout 9 for their thumbnail sketches for each panel of the storyboard.

Teacher's Notes: The Visual Language of Storyboarding

As students work on their storyboards, make sure that they are using the visual language of storyboards. For example, they can use arrows to indicate the motion of characters and objects, or the motion of the camera; create drawings that clearly show if a shot is wide, medium, or close-up; and show the position of actors within the frame. For more information on storyboarding, see *Media & Resources*.

5. Share storyboards.
Have a few students share their storyboards with the class, and compare the similarities and differences between their storyboards. Look at each student's storyboard to make sure that the whole class understands the concept of storyboarding.

Note: Students' work in this activity is a good opportunity to assess how well they understand the information required in storyboards and how ready they are to complete their unit projects.

Handout 9:
Storyboard It!

Title: **Page:** **of**

Created by:

#	What's happening in the story?	What does it look like?	Additional information:

Team notes:

#	What's happening in the story?	What does it look like?	Additional information:

Team notes:

3A.2: Creating Thumbnails (Studio)



1. Have teams brainstorm ideas for the movie.
Have teams spend some time laying out their ideas for a short movie about the community story they've been researching, using the information in Handout 2, in particular, Step 5. Teams should create their story's arc and lay out the sequence of scenes for their movie.

2. Choose scenes to storyboard.
Have teams assign each team member one scene within the movie to storyboard. The scene should be long enough to include several shots, but not so complex that creating a storyboard for it will take a long time.

Have each team discuss what kinds of shots could be in each scene, so that students have some ideas to work with as they create their thumbnail sketches.

> **Note:** Depending on the length of the movie and the number of scenes in it, teams may not be creating storyboards for every scene in the movie. Check in with teams to ensure that their plans are feasible.

3. Create thumbnail sketches.
Give students another copy of **Handout 9: Storyboard It!** Have students create thumbnail sketches for their storyboards on the handout, making sure to include the same kinds of information they included when they storyboarded the movie clip in Activity 3A.1.

4. Give and receive feedback.
Have each teammate share his or her thumbnail sketches with the rest of the team, and ask for feedback from their teammates using the Critical Response Process or questions like these:

- Does the storyboard clearly show viewers what is happening in each shot? If not, how could the storyboard be improved?
- What suggestions do you have to add to or change the storyboard?

> **Note:** Use this activity as formative assessment of students' drawing techniques and their readiness to complete the unit project.

5. Revise thumbnail sketches.
Have students revise their thumbnails based on the feedback.

3A.3: Creating the Final Storyboard (Studio)

1. Review students' thumbnails.
Look over each team's set of thumbnails to make sure that the thumbnails and descriptions make sense and can be used to create larger, "finished" storyboards.

2. Draw finished storyboards.
Have students use pencils or other drawing tools, erasers, and paper or Bristol board to create their finished storyboards. If they plan to draw more than one shot on each piece of paper, they should use rulers or T-squares to lay out the panels. Students should include short descriptions next to each shot they have drawn.

Teacher's Notes:

Optional Extension—Creating a Movie

If your students are working with video, either in your class or in another class, they can actually create the movies that they are laying out in their storyboards or create a documentary using footage gathered in the community.

Alternative—Creating the Storyboard with Technology

Instead of having students create their final storyboards using pencils and paper, you can have them create storyboards using a program such as Comic Life or Illustrator.

Activity 3B: Optional: Creating a Graphic Novel Page

Students see that the same story may be told differently in different media.

Sequence

3B.1: Drawing Thumbnails of the Page (Studio)	Students create thumbnails for a graphic novel page based on the same community story that they told in their storyboards.
3B.2: Drawing the Page (Studio)	Students create their graphic novel pages.

Materials needed:

- Paper
- Pencils
- Erasers
- Optional: Bristol board
- Rulers or T-squares
- Optional: Pigment pens, or ink, pens, and brushes

3B.1: Drawing Thumbnails of the Page (Studio)

1. Describe the activity.
Explain to students that they will create one page of panels for a graphic novel based on a scene from their community stories. The scene does not need to be the same one that they used to create their storyboard.

Each student will choose one scene. The scene should be short, as they will probably have no more than nine panels in which to draw it. Tell students that this is a chance for them to tell the story in a new and different way.

2. Describe the difference between graphic novels and storyboards.
Note that graphic novels and comic books are different from storyboards in some important ways:

- They are a finished product, rather than part of the production process.
- The information that allows readers to make sense of the story must be contained within the panels, including dialogue and facial features that show the emotion of the characters.

- The style used to draw the graphic novel communicates something about the story to readers.

For all of these reasons, students may need to use a different approach to creating their graphic novel pages than the one they used when creating their storyboards.

3. Lay out the page and create thumbnails.
Give students paper, pencils, and erasers. Once students have chosen their scene, have them lay out one page of panels and create a thumbnail sketch for each panel, using the techniques they have learned throughout the unit.

> **Note:** If time permits, you may have students share their thumbnail sketches in teams, give and receive feedback using the Critical Response Process, and incorporate that feedback into new sketches.

3B.2: Drawing the Page (Studio)

1. Draw the graphic novel page.
Have students lay out their page of panels on paper or Bristol board, using a ruler or T-square. Make sure that students leave evenly spaced gutters between the panels.

Then have students draw their panels, using their thumbnails as a guide, using the same techniques that they used to create their comic book panels. Remind students as they work to use the design principles of balance, movement, and rhythm.

Teacher's Notes:
Suggestions for Incorporating Balance, Movement, and Rhythm

Balance: Bookend pages with panels that contain similar compositions.

Movement: Connect the visual elements from panel to panel like breadcrumbs, using shapes to "block off" sharp corners that act as arrows, or using shapes as directional arrows.

Rhythm: Compose similar shapes (e.g., round shapes such as wheels and bowls) to echo each other and "move" across the panel.

2. Optional: Ink in the panels
Optionally, you can have students ink in their penciled panels once they have been completed, using pigment pens, or ink, pens, and brushes.

Part 4: Artist's Talk

As a final activity, teams present their work to their classmates and, if possible, to community members, and write and discuss reflections on the unit.

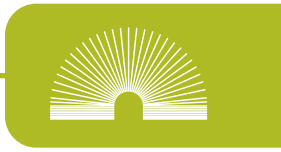
Length

2 50-minute sessions

Advance Preparation

If possible, invite community members (especially those who were interviewed as part of the project) to participate in the students' artist's talks.

Activity 4A: Presentation of Work



Students apply what they have learned about the visual elements of storytelling to create the final component of their unit project, their storyboards.

Materials needed:

- Students' copies of Handout 2

1. Prepare presentations.
Give students some time to prepare for their artist's talks. Students should plan to describe the story they have chosen, explain why they chose it, describe the scenes they are depicting in their storyboard (and optional graphic novel pages), and explain the visual elements they used to tell their story.

> **Note:** Particularly if community members are attending the presentation, you may want to review what teams are planning to present.

2. Present the work.
Have each team present its storyboards (and, optionally, graphic novel pages) to the class, and, if possible, community members. Have teams answer the following questions:

- What story are you telling in the storyboard and graphic novel pages?
- Why did your team choose this story?
- What visual elements did you use to tell your story in the storyboard and graphic novel pages?

3. Take questions and comments.
Give the audience time to ask teams questions or offer comments.

Activity 4B: Complete the Portfolio

Students reflect on their experiences during the unit in writing and in a class discussion.

Materials needed:

- Students' copies of Assessment Checklist 1

1. Write reflections on the unit.
Have students write a reflection on the unit project by answering the following questions from Handout 2:

- What did you learn about visual storytelling as you worked on the components of the unit project?
- What role do you think arts and media can play in telling a community's stories?
- If you created a graphic novel page, compare that experience with the one you had telling a story using a storyboard. What are the similarities? What are the differences?
- What else did you learn while doing the unit project?
- What would you do differently if you were to do this project again? For example, how might you change the composition or style of your comic book panels, or the sequencing of your storyboard?

2. Discuss reflections on the unit.
As a close to the unit, conduct a group reflection on the unit using the above questions.

Tell students to fill out the student comments section of Assessment Checklist 1, either in class or outside of class. Let students know when you expect them to hand in the assessment.

Appendix A:
Additional Journal Suggestions

In addition to the journal assignments given in the unit, you may want to assign students additional journal entries to help them continue to develop their skills in sketching, drawing, and other art techniques. Here are some suggestions for additional journal entries:

- Have students create a journal of their experiences during the week by drawing comic book panels, creating one or more panels each day.
- Have students re-create a scene from an existing movie as a graphic novel, changing one important aspect of the movie.
- Have students read a comic book or graphic novel and create a "missing" page.
- Have students create a storyboard of a dream or memory.
- Have students choose a character in a story and create a storyboard from his or her point of view.

Materials Needed

Materials Needed Throughout the Unit

- Digital projector or slide projector
- DVD player and monitor
- Chart paper

Part 1: . . . Worth a Thousand Words?

Art Supplies and Other Equipment

- Video game player or computer; projector to display the game if possible
- Pencils
- Optional: other drawing tools, such as pens and colored pencils
- Paper
- Erasers
- Optional: Ames lettering guides
- Optional: Compasses and/or circle or oval templates
- Rulers or T-squares
- Optional: Bristol board
- Optional: Pigment pens and/or ink, nibbed pens, and brushes

Handouts

- Handout 1: Unit 3 Overview
- Handout 2: Unit Project Description
- Assessment Checklist 1: Unit 3 Project
- Handout 3: Community Storytelling Planning Guide
- Handout 4: Team-in-Crisis Role-Play
- Self-Assessment 1: Teamwork
- Handout 5: Interviewing Techniques
- Handout 6: Your Journal Assignments
- Handout 7: Unit 3 Career Information

Examples of Arts, Media, and Entertainment

- Digital image or slide of *Judith and Her Maidservant with the Head of Holofernes*, by Artemesia Gentileschi (see *Media & Resources* for a link to this painting)
- Copies of the graphic novel *Persepolis*, by Marjane Satrapi (one copy per team for half the teams in the class)
- Copies of the graphic novel *Maus: A Survivor's Tale* by Art Spiegelman (one copy per team for half the teams in the class)
- Age-appropriate video game with narrative elements (see Advance Preparation)
- DVDs of two movies based on comic books, such as *Spiderman* and *X-Men* (see Advance Preparation)

- Photocopied pages from the comic book on which each movie is based, with the words blacked out (see Advance Preparation)
- Optional: Sample comic book pages, for posting

Advance Preparation

- Select an age-appropriate video game with narrative elements (such as a role-playing game) that can be played in class. See *Media & Resources* for links to games.
- Choose short video clips (2–5 minutes long) from two movies that are based on comic books. The clips should be scenes with an action or movement, not static shots of people talking.

Teacher's Notes: Movies and Comic Books

Here are some examples of movie-and-comic-book combos:

- Spiderman
- X-Men
- Batman
- The Fantastic Four
- Superman
- The Incredible Hulk
- Buffy the Vampire Slayer
- Elektra

- Acquire an issue of the comic books on which each movie is based. Copy one or more pages and black out the text; photocopy those pages for students.
- Prepare an analysis of the visual elements in one set of comic book pages (the one corresponding to the movie clip you analyzed).

Items Students Need to Bring

- A work of fiction that they will use as the basis of their comic book panels

Part 2: Art and Storytelling in Different Communities

Art Supplies and Other Equipment

- Computers with access to the Internet and printers (one for each team)

Handouts

- Handout 8: Researching Traditional Crafts
- Assessment Checklist 2: Craft Research

Examples of Art, Media, and Entertainment

- Digital image or slide of a traditional craft object, such as a quilt or totem pole (see Advance Preparation)
- Information about the craft object that you have chosen (see Advance Preparation)

Advance Preparation

- Choose a traditional craft object, such as a quilt or a totem pole, that tells a story or incorporates part of the history of a community. Use the questions in Steps 1 and 3 of Handout 8 to guide your research about this object and create a digital image or slide of the object to show the class. See Media & Resources for links to craft objects and information about them.

Part 3: Our Communities, Our Stories

Art Supplies and Other Equipment

- Pencils
- Optional: drawing tools, such as pens and colored pencils
- Erasers
- Paper or Bristol board
- Rulers or T-squares
- Optional: Boards for mounting completed storyboards
- Optional if completing graphic novels: Pigment pens, or ink, pens, and brushes

Handouts

- Handout 9: Storyboard It! (several copies for each student)

Examples of Art, Media, and Entertainment

- Sample storyboards (see Advance Preparation)
- Two-minute clip of a movie (see Advance Preparation)

Advance Preparation

- Find several examples of storyboards. (See *Media & Resources* for examples.)
- Choose a two-minute movie clip that students will analyze and storyboard. The clip can be from one of the movies you showed in class during Part 1 or from a different movie. Pick a clip with a balance of shots: not too many, not too few, and with some variety in the types of shots (wide, close-up, still, tracking, etc.).

Part 4: Artist's Talk

Advance Preparation

- If possible, invite community members (especially those who were interviewed as part of the project) to participate in the students' artist's talks.

Media & Resources

These recommended Web sites have been checked for availability and for advertising and other inappropriate content. However, because Web site policies and content change frequently, we suggest that you preview the sites shortly before using them.

Media & Resources are also available at http://dma.edc.org and at http://dmamediaandresources.pbworks.com, a Wiki that allows users to add and edit content.

Part 1: …Worth a Thousand Words?

Activity 1A.1: Storytelling in Painting

The Judith Series, Artemisia Gentileschi

Artemisi-gentileschi.com is a Web site dedicated to the life and art of Artemisia Gentileschi. *Judith and Her Maidservant with the Head of Holofernes*, 1625 (analyzed in the unit)

www.artemisia-gentileschi.com/judith5.html

An additional electronic version of this painting, without text, from Kean University:

www.kean.edu/~jtuerk/images/6_RenaMannBaro/04_BaroquePainting/38.jpg

Judith Slaying Holofernes (Naples version), 1612–1613

www.artemisia-gentileschi.com/judith1.html

Judith and Her Maidservant, 1613-1614

www.artemisia-gentileschi.com/judith3.html

For good reproductions of Artemisia Gentileschi's artwork in the public domain (image use allowed), visit the following Wikimedia Web site:

http://commons.wikimedia.org/wiki/Category:Artemisia_Gentileschi

The Great Migration Series, Jacob Lawrence

"His Painting Method," from Whitney Museum of American Art web site

http://whitney.org/jacoblawrence/art/painting_method.html

The Migration of the Negro, panel 1, 1940–1941

http://whitney.org/jacoblawrence/art/migration.html

The Migration of the Negro, panel 53, 1940–1941

http://whitney.org/jacoblawrence/art/nsouth.html

Monitos Paintings by Carmen Lomas Garza

Camas para Sueños, 1985
http://delcorazon.si.edu/artistas_01.cfm

Cascarones, 1989
http://mati.eas.asu.edu:8421/ChicanArte/html_pages/garza17.lrgr.html

Activity 1A.2: Storytelling in Graphic Novels

Graphic Novels

Persepolis: The Story of a Childhood, 2003 (analyzed in the unit)
Marjane Satrapi
www.randomhouse.com/pantheon/graphicnovels/persepolis.html

Maus: A Survivor's Tale (My Father Bleeds History), 1986 (analyzed in the unit)
Art Spiegelman
www.randomhouse.com/pantheon/graphicnovels/catalog/display.pperl?isbn=9780394747231

The Metamorphosis, 2003
Peter Kuper, adapted from a novel by Franz Kafka
www.randomhouse.com/crown/metamorphosis/

Activity 1A.3: Storytelling through Video Games

Narrative Video Games

The Legend of Zelda game series (Nintendo gaming system)
www.zelda.com/universe/

Oasis, 2004 (for PCs; free trial often offered)
www.oasisgame.com/

World of Warcraft (online game; free trial often offered)
www.worldofwarcraft.com/

Activity 1B.6: Unit 3 Careers

Interviews with AME Professionals and Other Career Resources

Black Women in Comics
The Ormes Society
http://theormessociety.com/2009/02/25/black-women-in-comics-part-two/

CGSociety Artist Profile: Peter Sohn
Barbara Robertson
http://features.cgsociety.org/story_custom.php?story_id=4996

Quantum Zone: Grant Miehm Interview
Will Allred
www.quantumzone.org/behind_the_scenes/interviews/grant_miehm_interview.html

Interview with Joe: Pixar Artist's Corner, Storyboard Artist
www.pixar.com/artistscorner/joe/index.html

Interview with Keith Devlin, Senior Digital Compositor, for Skillset
www.skillset.org/film/stories/distribution_and_exhibition/article_3403_1.asp

Interview with Mia Bittar, Editor, for Skillset
www.skillset.org/film/stories/distribution_and_exhibition/article_4346_1.asp

The Invisible Artist: An Interview with Storyboard Artist Elizabeth Colomba, by Dan Lybarger
Originally appeared in the December 10-16, 1998 issue of Pitch Weekly
www.tipjar.com/dan/colomba.htm

Rafa Sandoval: One of Marvel's 9 Young Guns, by Alex Rodriguez, for Comics Bulletin
Interview in both English and Spanish, the artist's native language
www.comicsbulletin.com/features/123795279389365.htm

Part 2:
Storytelling in Traditional Arts and Crafts

Activity 2A.1: Analyzing a Craft Object

Early African-American Quilts

Bible Quilt, 1886
Harriet Powers
http://historywired.si.edu/object.cfm?ID=362

Were there secret codes in slaves' quilts?
www.osblackhistory.com/quilts.php

Contemporary Quilts by Faith Ringgold

Faith Ringgold Biography
www.faithringgold.com/ringgold/bio.htm

The Crown Heights Children's Story Quilt, 1996
www.nyc.gov/html/dcla/html/panyc/ringgold.shtml

Camille's Husband's Birthday Quilt, 1988
www.faithringgold.com/ringgold/d89.htm

The Sunflower Quilting Bee at Arles, 1991
www.faithringgold.com/ringgold/d15.htm

Hawaiian Quilts

A Stitch in Time: How Hawaiian quilters layered secret messages of love, spirit, and quiet rebellion into works of art, 2008, an article with photos by Cheryl Tsutsumi
www.nokaoimagazine.com/Features/Vol12%20No6/Hawaiian_quilts.html

Iolani Palace
Attributed to Queen Lili'uokalani and her companions during her imprisonment
Large reproduction:
www.imls.gov/profiles/2007/images/Jun07_quilt.jpg

The Queen's Quilt, 2003, by Tim Ryan
http://archives.starbulletin.com/2003/03/10/features/story1.html

Black Family Basketry Tradition

About Mary Holiday Black:
www.nea.gov/honors/heritage/fellows/fellow.php?id=1995_02

Yei/Ceremonial, Mary H. Black
Kokopelli Vessel, Sally Black
Medicine Turtle, Peggy Black
Turkey, Alecia Nelson Black
www.canyonart.com/basket.htm

Navajo Pictorial Weavings

Blessing Ceremony
Artist unknown
www.ancientnations.com/Gallery%20HTML/june_05/artist_unknown_pictorial_yei_ceremony.html

Coyote Stealing Fire
Luana Tso
www.ancientnations.com/Gallery%20HTML/2008/luana_tso_coyote_steals_fire.html

First Man and First Woman
Anita Hathale
www.ancientnations.com/Gallery%20HTML/2008/anita_hathale_pictorial.html

Touring Monument Valley
Cecilia Curley
www.ancientnations.com/Gallery%20HTML/2008/cecilia_curley_pictorial.html

Ledger Art

Overview: http://plainsledgerart.org/history.php

Black Hawk Ledger, Sans Arc Lakota (choose excerpts)
www.plainsledgerart.org/view.pila?action=list&LEDGER_ID=10

Koba-Russell Sketchbook, Kiowa (choose excerpts)
www.plainsledgerart.org/view.pila?action=list&LEDGER_ID=15

Pleasure Cruise? (a contemporary example of ledger art)
Dallin Maybee
www.ancientnations.com/Gallery%20HTML/2008/dallin_maybee_pleasure_cruise.html

Totem Poles

At the Virtual Thunderbird Park:
www.royalbcmuseum.bc.ca/exhibits/tbird-park/main.htm?lang=eng

Nuxalk Frontal Pole and Ceremonial Screen, 19th century
Found in the Early Park

Kwakwaka'wakw House Post, 1870
Found within the stylized house in the Early Park

Haida Pole, 1984: Based on *Haida House Frontal Pole* (Rock Slide House)
Carved by Gerry Marks, Richard Hunt, and Tim Paul
Found in the Present Park

Respect to Bill Reid Pole, 2000 (analyzed in the unit)
Jim Hart
www.virtualmuseum.ca/Exhibitions/Billreidpole/english/resources/index.html

Vancouver Art Gallery: Emily Carr, an artist who sought to document First Nations art and culture in British Columbia

www.virtualmuseum.ca/Exhibitions/EmilyCarr/en/index.php

Michael Nicoll Yahgulanaas, known for Haida Manga

Erika, Prestige & Valdez
http://mny.ca/erika-prestige-valdez.html

The War of the Blink
http://mny.ca/the-war-of-the-blink.html

Looking Out Series: Compare *Looking Out #1* (2002), *Looking Out #7* (2006), and *Looking Out #11* (undated)
http://mny.ca/looking-out.html

Electronic Totem (video installation)
Mike MacDonald

www.nationhood.ca/html_en/module_core.cfm?tab=2&mod_subpage=1&modNum=7

Activity 3A.1: Storyboarding a Movie

Storyboard Examples

Storyboards from Pixar's *UP*
Artist uncited
http://characterdesign.blogspot.com/2009/05/pixars-up-storyboards.html

Chasing Scene (Storyboard Test)
Angelo Libutti
http://angelolibutti.blogspot.com/2008/05/pixar-storyboard-test.html

Storyboards from the PBS KIDS Television Series *Sid The Science Kid*
Jarid Boyce
www.jaridboyce.com/sid_science_kid_storyboard.html

Storyboards, Inc. has a large collection of storyboards for different purposes from different artists:
http://storyboardsinc.com/index.shtml

The Ohio State University College College of the Arts: Storyboards
http://accad.osu.edu/womenandtech/Storyboard%20Resource/

Additional Resources for Teachers

Related Curriculum and Writing

Sequential Art Project

http://digitalarted.blogspot.com/2008/03/sequential-art-project.html

This lesson plan for storytelling through sequential photography and comic book design is an excellent source for digital comic book drawing for beginners

PBS Circle of Stories

www.pbs.org/circleofstories/storytellers/index.html

PBS Circle of Stories does not include visual arts lessons; however, there are examples of individual Native American tradition and storytelling, including audio files of Rosella Archdale, Hoskie Benally, Corbin Harney, and Tchin telling their stories

Personal Stories in the Public

www.pbs.org/art21/education/public/lesson1.html

What are the ethical issues around telling other peoples' stories?

Lesson Plans: Jacob Lawrence

http://whitney.org/jacoblawrence/resources/lesson_plans.html

Adobe Youth Voices

www.adobe.com/aboutadobe/philanthropy/youthvoices/resources/

Adobe Youth Voices resources contain a variety of information about digital storytelling and using technology with students

Additional Resources for Drawing Comic Books

Abel, J., & Madden, M. (2008). *Drawing words and writing pictures.* New York, NY: First Second.

www.amazon.com/Drawing-Words-Writing-Pictures-Graphic/dp/1596431318

Eisner, W. (2008). *Comics and sequential art.* New York, NY: W.W. Norton & Co.

www.amazon.com/Comics-Sequential-Art-Principles-Instructional/dp/0393331261/ref=sr_1_1?ie=UTF8&s=books&qid=1247012630&sr=1-1

McCloud, S. (2006). *Making comics.* New York, NY: Harper Paperbacks.

www.silver-surfer.us/Original_Art/How_Comics_Are_Made/How_Comics_Are_Made.html

Resources from *The Visual Experience*, Third Edition

A Greek and a Persian Warrior Fighting on a Red-Figured Oenochoe, mid-5th century B.C.

Studio Experience: Making a Connection with Ancient Greece

The Annunciation, Saints Asano and Margaret

Simone Martini

Baptism in Kansas, 1928

John Steuart Curry

Fowling in the Marshes, around 1350 B.C.

From the tomb of Nebamun, Thebes, Egypt, 18th Dynasty

In the Hollow of a Wave Off the Coast at Kanagawa, 1830–1831

Katsushika Hokusai

The Janitor Who Paints, 1937

Palmer Hayden

La Vida, 1988

Martin Wong

Peanuts, 1973

Charles M Schulz

Studio Experience: Movement in a Comic Strip

This Is Harlem, 1948

Jacob Lawrence

Nighthawks, 1942

Edward Hopper

Tar Beach 2, 1990

Faith Ringgold

Totem Pole

Haida Peoples

View of the Sistine Chapel

Michelangelo Buonarroti

Standards

VPA Visual Arts Content Standards and CTE AME Industry Sector Media and Design Arts Pathway Content Standards

- Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design. [VPA 1.4, AME A1.1 (1.4)]
- Compare and contrast similar styles of works of art done with electronic media with those done with materials traditionally used in the visual arts. [VPA 1.6, AME A1.1 (1.6)]
- Solve a visual arts problem that involves the effective use of the elements of art and the principles of design. [VPA 2.1, AME A1.2 (2.1)]
- Identify similarities and differences in the purposes of art created in selected cultures. [VPA 3.1, AME A1.3 (3.1)]
- Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art. [VPA 4.1, AME A1.4 (4.1)]

CTE AME Industry Sector Foundation Standards

2.0 Communications

Students understand the principles of effective oral, written, and multimedia communication in a variety of formats and contexts.

(The standards listed below retain in parentheses the numbering as specified in the English–language arts content standards adopted by the State Board of Education.)

2.1 Reading
Specific applications of Reading Comprehension standards (grades 9 & 10):
(2.5) Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.

5.0 Problem Solving and Critical Thinking

Students understand how to create alternative solutions by using critical and creative thinking skills, such as logical reasoning, analytical thinking, and problem-solving techniques:

5.4 Use the elements of the particular art form to observe, perceive, and respond.
5.5 Understand the application of research and analysis skills to the creation of content.

10.0 Technical Knowledge and Skills

Students understand the essential knowledge and skills common to all pathways in the Arts, Media, and Entertainment sector:

10.3 Understand the historic impact of the arts and technology on society.
10.6 Know the appropriate skills and vocabulary of the art form.
10.7 Understand and analyze the elements of the art form.
10.12 Use a variety of strategies (e.g., personal experience, discussion, research) to comprehend, interpret, evaluate, and appreciate source and technical documents and materials.

11.0 Demonstration and Application

Students demonstrate and apply the concepts contained in the foundation and pathway standards.

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California Employment Development Department. (2002). *Labor market information: Film and video editors*. Retrieved September 9, 2008, from www.calmis.cahwnet.gov/file/occguide/filmedtr.htm.

Canadian Museum of Civilization. (2001). *The Haida: Children of eagle and raven*. Retrieved July 1, 2009 from www.civilization.ca/cmc/exhibitions/aborig/haida/haindexe.shtml.

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Taylor, T. A., & Parish, J. R. (2007). *Career opportunities in the Internet, video games, and multimedia*. New York, NY: Checkmark Books.

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