**Your Name: Jakob Cordes**

**Name of Unit: Visual Storytelling**

**Number of weeks to teach: Dates to be taught:**

**Content area and grade level: Senior English**

**Part I.**

**Essential Questions:**

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| **Essential questions “are questions that are not answerable with finality in a brief sentence.” They should connect the major takeaways of the unit, and students need to be able to use evidence to support their potential answers (there should be no wrong answers, only answers that are supported with evidence). Essential questions should also push students to think about the application of thinking from the unit to the real word. They are typically open-ended questions and can’t be answered with yes or no.** |
| 1. How does the addition of visual elements add to/change the meaning of literary works?2. What can visual storytelling communicate that the written word can’t? What can the written word communicate that visuals can’t? |

**Part II.**

**Assessment:**

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| **Below add a link to the assessment you plan to give students for the unit. The assessment should include opportunities for students to answer the Essential Questions, as well as demonstrate the other skills and ideas taught during the unit.** **To begin the unit you will give students a pre-test (which should be identical to the post/unit test). Make sure to include the potential pre-test and post-test dates.** |
| Pre-test: Students will read Zen Pencils’ adaptation of *Ozymandias* by Percy Bysshe Shelley. They will be asked to answer SCR prompts asking them what visual techniques they identified in the text, what poetic devices from the original poem have been adapted to the visual medium and whether they think the comic is a “good” adaptation and why.Post-test: Students will read Lynda Barry’s *Jump Shot* and answer SCR prompts asking them what visual techniques they identify in the text, what poetic devices Barry uses, and whether they think the comic is a “good” poem and why.Students will also complete a final project in which they either adapt a chosen text or create their own in the form of a one-pager and compose an accompanying artist’s statement that explains their artistic choices using vocabulary and concepts from the unit. |

**Part III.**

**Unit Summary**

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| **Write a brief summary explaining what your goals are for the unit and why. Make sure to include: how the unit will connect to the lived experience of students, the skills to be practiced, and the hoped outcomes of teaching the unit. (Less than 500 words)** |
| By the end of the unit, students should be able to articulate analyses of visual and textual elements in original and adaptational comics. Using these skills, they will then create their own visual representation either of a favorite text or of their own original work in the form of a one-pager. I want this to give students the confidence to represent their ideas in a variety of forms, regardless of their artistic skill. I also want them to be able to explain the intentions and reasoning behind their creative choices, and to be able to defend them against criticism. |

**Part IV.**

**Resources**

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| **Multimedia Resources (videos, websites, music, etc.):** * Audio of *Ozymandias* by Percy Bysshe Shelley
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| **Potential Readings (Text) (No more than 1 book, no more than 5 articles):** **Books*** *Laura Dean Keeps Breaking Up With Me,* Mariko Tamaki

**Why this text?** *(“because it is required” is not a sufficient answer)*This graphic novel explores high school relationships – both romantic and platonic – in a sensitive way that will be relatable to most high schoolers. The novel also features a strong visual style that offers clear examples of key concepts.**Articles*** Excerpt from *Understanding Comics* by Scott McCloud
* *Ozymandias* by Zen Pencils, adapted from poem by Percy Bysshe Shelley
* *Jump Shot* by Lynda Barry

**Why this/these texts?** *(“because it is required” is not a sufficient answer)*These texts provide tools to perform the analysis asked for in this unit (*Understanding Comics*) and examples to be used for pre- and post-assessments. |

**Part V:**

**Key Vocabulary**

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| **Key vocabulary: The words or phrases students will need to know and use in order to answer the essential questions for the unit. Students should have multiple opportunities to learn and practice using these words, and they should be explicitly taught throughout the unit. Include the definition and other information on how you will introduce the terms. NO MORE THAN 8 WORDS.** |
| 1. Icon – Simplified image that represents a more complex real idea or thing2. Comic – We’ll generate this definition as a class using Scott McCloud’s ideas as a springboard3. Abstraction – Removing details while keeping the essential characteristics of an image4. Framing – The context an idea or text is put into5. Adaptation – Recreating a text in a new medium6. Closure – How a reader fills in the gap between two points in a text |

**Part VI:**

**Unit Objectives**

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| **Your unit objectives should make clear what knowledge students will gain as well as what skill students will learn and demonstrate throughout the unit. You will write the objective in “Students will be able to” (SWBAT) form. No more than 5 objectives for the unit.** |
| **SWBAT: Identify key visual storytelling techniques and explain how they’re used in course texts.****SWBAT: Connect poetic devices learned in earlier units to their visual equivalents.****SWBAT: Employ visual and poetic techniques in their own work.****SWBAT: Explain the use of visual and poetic techniques in their own and others’ works and make qualitative judgments on their use.** |

**Part VII:**

**Standards**

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| **The standard from your content area (and other content areas if applicable) that students will be demonstrating throughout this unit, and ultimately on the Unit Assessment.** |
| **1. Read a wide range of literary texts to build knowledge and to better understand the human experience.****2. Read a wide range of informational texts to build knowledge and to better understand the human experience.****3. Understand how language functions in different contexts, command a variety of word-learning strategies to assist comprehension, and make effective choices for meaning or style when writing and speaking.****4. Craft narratives using techniques specific to the genre.** |

**Rhyme and Reason**

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| Why do you want to teach this unit? (Beyond the professional responsibility to teach it) | I love comics, and I want students to understand that they can approach every type of text seriously, including those they create themselves. |
| At the end of this unit, if one of your students was asked their favorite part of the unit, what would you want them to say? | Definitely creating their own one-pager comic. I want them to jump the gap between analysis of “professional” texts and applying the ideas to their own work. |
| How will this unit impact the lives of your students outside of your classroom and outside of the academic field? Make explicit connections to social justice.  | When students have the tools of academic analysis, they’re better able to explain and justify their own artistic impulses. In pop culture they’re shown that only certain, sanitized styles and ideas are acceptable – they should be able to assert their own sensibilities regardless of the prevailing cultural norms. |
| What are the potential communal implications of this unit? (potential connections to the community)Where does student’s community show up in this unit? | I want students to bring in their own work, or texts of their choice, for the final unit. I want them to see that the academic concepts we talk about aren’t exclusively “for” canonical texts, but can be used to interpret, reproduce and transform stories from their own lives and experiences. |
| What skills will this unit teach that students can use in their day-to-day lives?  | Visual interpretation skills are incredibly important, especially as digital technology and social media increasingly proliferate different visual modes (i.e. infographics, videos, webcomics) with unique vocabularies. |