

School/ Grade/ CT(s): 4th grade

Date: December 1, 2017

Teaching Artists: Reilly Horan & Li Stefan Reina

Lesson: # 6

Lesson Theme: Applying Spatial Storytelling to Comic Backgrounds

Restating of Guiding Question(s):

- How do we take our learning (in previous lessons) about narrative and spatial design in theater and apply it to background imagery design in comics to explore telling stories in multiple dimensions and forms?

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- Hang up all triptychs (including finished one), large vocab sheet, large sheet of criteria for main activity as checklist. **5 MINS**
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OPENING RITUAL

Objective: To begin noticing and imagining the world around us while considering our space.

Activity Name: Noticing our space.

Brief Description: As the students enter, they will make observations about the room. Students will call out in a circle what they see, hear, or feel in the room.

Roles:

- Reilly hits musical instrument to bring group together. Leads a brief breathing and focus exercise.
- Reilly leads an exercise about noticing the room we are present in.
 - Popcorn brainstorm things we notice about this room.
 - What is this room structured to do?
- Li is handing out vocab sheet.
- Both Reilly and Li re-introduce themselves (3D vs. 2D/background = worldbuilding and storytelling) and make points that their fields may seem very different, but are similar.
- Reilly introing Li for vocab. (2:25-2:27) **2 MINS**

INTRO ACTIVITY

Objective: Establishing lesson vocabulary and modeling triptych main activity.

Activity Name: Intro to Comic Backgrounds

Brief Description: Students will be read and present vocabulary: “spatial design”, “composition”, “triptychs”, “narrative”, “dialogue”, “caption”, “sequential art”.

Roles:

- Li would lead asking group to read one by one from vocab sheet, referring to handout and large sheet for reference if needed. (skip)
- Li presents their finished triptych comic strip and leads group conversation in things students notice about their choices (making visual observations). [Reilly logs visual observations on big sheet]
- Reilly furthers conversation by acknowledging group noticings and then asking how these specific choices help tell the story (exploring narrative compositional choices).
 - Who are we supposed to be paying attention to? Why do you think this?
 - Who has power/agency in this panel? Why do you think this?
 - What aspects of their background environment help you understand what world they are in/what conflict they are in? Why do you think this?
 - How is the background environment changing across the sequence of panels?
 - Without understanding what the people in these photos are saying--can you give a general idea of the story across the sequence of panels?

[Li logs compositional reflections on big sheet, chiming in those similarities] **10 MINS**

MAIN EXERCISE

Objective: Applying our developing thoughts about spatial design and compositional choices by illustrating our own background of comic strip stories.

Activity Name: World-building in comics (Part 1--students will finish and revisit this work in our next lesson, as well)

Brief Description: Students will be grouped into threes and assigned a wall of “triptychs” depicting two characters. Each student in their group will have their own panel: they will have their own “captions”, “dialogue”, and create a fitting background via drawing as to tie their “composition” together and create a “narrative” between all three panels. If there is a 4th student, they will oversee as editor, keeping time constraints. Markers, sharpies, tape will be readily available at “triptych” stations as students have the option of moving pre-placed text and characters around. Triptychs may be moved onto the floor for easier access. Acknowledge to the students that they will have additional class time in our next lesson to complete this work; this is just the beginning.

Roles:

- Reilly intros Li for comics.
- Li is going to summarize activity criteria, with a copy & descriptor on wall.
 - GOAL: focus on drawing the background to tell story.
 - Each group must come up with 3 distinct backgrounds, 1 for each panel

- In each panel, there should be at least one specific compositional choice to help further the “narrative”
 - More than welcome place and alter given images & text
 - Make specific colour choices in each panel
 - Depict sequence of events in backgrounds (changing)
 - Li references criteria available on wall.
 - Reilly is introing group count-off.
 - While everyone is working, Reilly will clean up vocab/photo sheets and will circulate room with Li.
 - Reilly will catch students attention back with banjo.
 - Li leading group sharing. Even though students might not be finished, we’ll check in as a group, share, and reflect on our work-in-progresses.
 - Sharing work and reflecting how that felt.
 - What specific compositional choices did you make for your panel? Your group make?
 - How did those choices help tell “narrative”?
 - What did you notice about groups sharing the same character, or a different character? What were their “narrative” choices like? (skip)
 - **20 MINS**
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CLOSING RITUAL

Objective: Grouping together our thoughts on how spatial design can deepen our story and reflect how each activity can form the next.

Activity Name: Reflection and final observations of the room.

Brief Description: Reflecting as a group and re-doing the opening ritual but this time focusing on how the room has changed over the course of the lesson.

Roles:

- Reilly will repeat opening ritual but address how room has changed.
 - What did you notice about the room/space after the main activity?
 - How did we share the space? What did you see, hear, or touch? (2:40) **5 MIN**
 - **Clean-up of all materials. (2:40-2:45) 5 MINS**
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Multiple Intelligences Addressed:

- *Opening/Closing ritual:* Logical & Mathematical Intelligence/Intrapersonal Intelligence
- *Intro activity:* Linguistic Intelligence

- *Main exercise*: Visual & Spatial Intelligence/Interpersonal Intelligence/Kinesthetic Intelligence (supplementary)

Multiple Intelligences

Highlight the intelligences used throughout this lesson plan.

Logical-mathematical; Spatial; Linguistic; Bodily-kinesthetic; Interpersonal; Intrapersonal; Naturalistic; Existential

Classroom Teacher Role:

-Classroom teacher will mostly be assisting with classroom management and helping to post triptychs on the walls.

Creative Elements: Storytelling and background (duality)

Skill(s): Visual observation, compositional choices, collaborative storytelling

Theme(s): Spatial Storytelling

Artists/ Authors/ Works of Art (to be presented as models for skills/themes identified above):

- Valkyrie & Wonder Woman – Fictional characters
 - Finn & Poe – Fictional characters
 - Nala & Scar – Fictional characters
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Outcomes

Highlight each outcome that applies to this lesson. Provide one indication of how you are addressing each outcome.

Literacy, Critical Thinking, Creative Thinking, Emotional Intelligence, Community

Indications:

- Students explore their emotional experience through making observations of what they see, hear, feel about the space of the room as well as within the photograph handout.
- The main activity ask students to critically examine their own narrative choices and the narrative choices of others, while building trust and involvement as a community.
- Creativity is used throughout as students use triptychs to build compositional spaces while exploring storytelling through their own experiences.

CLASSROOM MANAGEMENT

Techniques to be used in lesson:

- Musical sound, call and response, small group work