



***Graphic Novels: Reading Critically from Texts to Images***

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This curriculum unit is recommended for:  
Seventh grade Language Arts, both Honors and Standard Plus

**Keywords:** Science fiction, close reading, graphic novels, traditional text, illustrations, life size novel, *Fahrenheit 451*, *The War of the Worlds*

**Teaching Standards:** See [Appendix 1](#) for teaching standards addressed in this unit.

**Synopsis:** For this unit, students will be learning how to close read with the use of graphic novels and traditional text. Students will use sign post to hold them accountable for their reading assignments. Students will close read characters and recurring images in the graphic novel to determine the mood and tone of the story. Students will create a writing portfolio in order to examine monologue, interior monologue, and dialogue in the text. Students will create a life-size novel adaptation of the graphic novel and traditional novel. Standard plus students will use *Fahrenheit 451* by Ray Bradbury. Honors students will use *The War of the Worlds* by H.G. Wells. This curriculum unit focuses on a standard plus classroom because I spend the majority of my day with standard plus students.

*I plan to teach this unit during the coming year in to 118 students in seventh grade honors and standard plus Language Arts.*

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## Graphic Novels: Reading Critically from Texts to Images

*Jennifer Marie Ladanyi*

### Rationale

As a child, I struggled with reading comprehension and close reading analysis. I was the child who read it but didn't get it. It was such a problem that by the time I entered fifth grade, I was placed in remedial reading and math, which is now the equivalent of special education. I was pulled out for reading and math classes to work on the skills that were not allowing me to connect the dots with higher level thinking skills. We would complete and make graphic organizers, rewrite stories from a different character's point of view and draw pictures to illustrate the story. That was probably my favorite thing about remedial reading, drawing pictures to show our understanding of the story. It was like reading the Sunday comics, but using literature instead of *Garfield* or *Peanuts*. The illustrator had the ability to lay the story out for everyone to understand.

But with school being school, you cannot always draw out what you read. We would study reading with the grammar the author used and then try to use that grammar in our writing. Thinking about where we had to take a breath and knowing when to stop was important to what that the author was conveying to us. But never once did we even stop to really think about why language and grammar were important in a piece of literature. When we drew the story, we drew for understanding and to piece together our knowledge of how the story came together. Because we were kids, we did not realize there was a deeper meaning behind the text. Our class was working with the higher-level thinking skills without even knowing it, and I was filling the gaps in my skill set.

Even though I was able to work through my reading problems, some children never do. I want to be able to take my experience as a child with learning how to analyze a piece of text and make those strategies better and stronger. Incorporating both novels and their graphic counterparts into our teaching will help students to work on reading strategies in a way that they have never thought of before. I also want them to understand what literature is saying about the world around them. Many of them have read *The Hunger Games* series and many of them have bought into the idea that the story depicted in that series could happen. Yet they do not know how it could happen or what might cause it to happen. With this unit, not only do I want my students to be able to close read a passage and analyze, but I also want them to start making connections to literature and life. I want them to see that there is a purpose for reading beyond being tested on it. Many students have lost their love of reading because they do not think it is important for the End of Grade test (EOG). They always inquire about whether or not a given text will appear on the test. They do not realize that the EOGs test reading skills like comprehension and inference, rather than rote memorization of a given book. To step

outside of what is generally read in seventh grade, we will be reading science fiction. We will also look at what events sparked the authors to write about the topics of an alien invasion or a book burning. We will examine nonfiction sources to help us understand what was happening in the time period during which the novel was written. The novels we will be reading are *The War of the Worlds* by H. G. Wells for honors students and *Fahrenheit 451* by Ray Bradbury for standard plus students. The graphic novels we will be reading as a counterpart to the literature are *The War of the World* by Ryan Foley and *Ray Bradbury's Fahrenheit 451: The Authorized Adaptation* by Tim Hamilton.

## **Background**

I teach seventh grade Language Arts at Bailey Middle School in Cornelius, NC. It is part of the Charlotte-Mecklenburg school district. Bailey Middle School is located in the suburbs of northern Mecklenburg County. We have a population of about 1,600 students.

My classes consist of one honors level class and three standard plus level classes. The standard plus classes are a mixture of students who are at or below reading grade level. In each of my standard plus classes, I have three to four students who have 504 plans. One of my standard plus classes also contains seven ESL and ELL students, five Spanish speakers, one Russian speaker and one Arabic speaker. All of them vary on different levels of English language usage and knowledge. I do have an ESL teacher who comes in once a week to help the ESL and ELL students. The honors class consist of students who are at or above reading grade level. This unit is for seventh grade language arts, but it can be modified for all levels of English/Language Arts. It could also be modified for history courses.

## **Content Background**

Many students have not been exposed to graphic novels. In our curriculum, we give our students a small sampling of science fiction but we do not explore the connection between fiction and society. Instead, we only look at the piece to identify the elements of science fiction. Many students and their parents think graphic novels are just comic books. They do not understand that graphic adaptations add a complexity to the text that is not present in the original novel. For this unit, I want the students to learn how close reading will benefit them in the long run, to learn how close reading will help make them be better readers, and to learn how close reading, illustrating, and writing go together to help make a great story. We will do this through the study of science fiction with corresponding graphic novel adaptations and film clips.

After having read the science fiction novels in their original form, students will then create life-size adaptations of the novel. The life-size stories will be on display in the media center. Every day in our classroom we complete a grammar warm up in which students have to make corrections to two sentences. Sometimes students have to correct spelling and capitalization, but the majority of the grammatical corrections deal with

comma usage, subject-verb agreement and verb tenses. I think grammar and the author's style go hand in hand. When you ask the students why an author chose to use a comma in a sentence, the answer the students give you is, "Because that's where take a breath when you read." They don't understand that there was some actual thought behind the comma placement, the diction, or even the spelling of a given word. Some skills that we use in the classroom to help students diffuse their confusion about the text are annotated notes and context clues. We will read sections of *Fahrenheit 451* aloud and analyze the style of the text to figure out comments the book might be making on past, present, and future society. We will read the novel *Fahrenheit 451* in class so we can talk about certain passages as a group. Students will read *Ray Bradbury's Fahrenheit 451: The Authorized Adaptation* by Tim Hamilton at home. My hope is that the students will be able to make connections to both texts as we read together in class or as they read independently at home.

Before reading the graphic novel, I will teach students how to read a graphic novel. I would estimate that about 90% of my students have never read a graphic novel. Many of them have read comic books or comic strips, but not graphic novels, which "are books written and illustrated in the style of a comic book."<sup>1</sup>The helpful purpose of a graphic novel is to incorporate sequence in telling a story.<sup>2</sup> This form of writing and illustrating has been around for many decades but as time moves on it is gaining more and more popularity among students and teachers. Graphic novels combine elements from novels, picture books, film, and poetry. They give a visual representation to words on a page. Students will not only read the words on the page but also they will be able to visualize the expressions each character makes. Such text allow the students to work on inference skills an area in which middle school students seem to struggle most often. This will be great for ESL and ELL students because as they are learning the language, they can make connections to the words on the page with the pictures right there in front of them.

Even though graphic novels have been around for generations, parents may disagree with the use of graphic novel adaptations in the classroom. Reading pictures is a part of our cultural history no matter who we are or from where we come from.<sup>3</sup> One of the earliest forms of writing were pictures. There are cave paintings from France to Egypt. Visual representation is now a part of our everyday life. Whether we are reading a sign, a graph, or a menu, visual images surround us. You can explain the difference between and among comics, graphic novels, and picture books. A picture book is a book that is generally designed for children and which uses pictures and text to tell a story. It may not have a picture on every page.<sup>4</sup> Graphic novels have pictures and text on every page. Comic books and graphic novels are "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer."<sup>5</sup> Incorporating graphic novels into the classroom allows students to learn sequential order, to learn how to produce a written response to a visual text, and to learn how to produce an argument using visual image and text. Parents need to know that by looking at images it helps their children make inferences. In every 504 meeting I have

had this year, I have had parents ask me why their child is struggling with making inferences. Most seventh graders struggle with this skill until they reach high school. This difficulty arises because students do not practice looking at visual representations and inferring what may be happening in the visual piece. Reading and examining the images will help students to understand symbolism. Seeing an image with the emotions of the characters mixed with the colors on the page can prompt students to make connections back to the written text.

As we tackle both the tradition novel and the graphic novel, we will complete a variety of activities that will range from writing a monologue and writing from a different character's point of view to drawing out pivotal scenes from the text. In our seminar, we discussed *Eloise*, a classic children's picture book. We had to come up with ways in which we would teach close reading handling both the traditional text and the pictures. A technique that we discussed was writing from a different character's point of view to get a better understanding of the story.<sup>6</sup> This is close reading because the students need to focus on what each character is saying and feeling. To relate this to *Fahrenheit 451*, students will focus on writing about how another character thinks about what Montag is doing with his life and his job. In society, Montag has a very honorable career as a firefighter, but the twist is Montag is burning books, not saving homes. He lives in a society where it is fine to drive erratically and fast, to watch insane amounts of television and listen to a radio that is inserted into their ears. Knowing this information is important because it has an effect on every character in the book. In order to get the point of view of the character right, students will have to examine how the character fits into the society that Ray Bradbury has created. Students will write from the perspective of either Mildred Montag, (a childish person, addicted to watching television, who has no desire to understand her husband), Captain Beatty, (Guy Montag's boss who has a strong dislike for books), or Professor Faber (a retired professor who owns a few books).

We will also close read the graphic novel. In our seminar with both *Eloise* and Alison Bechdel's *Fun Home*, we discussed the images after reading the text. What makes *Fun Home* different from *Eloise* is that *Fun Home* is a graphic memoir with a strong focus on novel reading in terms of the content. The images and the text work together to form the story. Yes, the images make the reading of the text more enjoyable, but students need to understand that there is more to the graphics than just pictures to take up a page. "Graphic narratives differs from straightforward prose narrative by providing multiple levels on which to read the text."<sup>7</sup> This shows us that text and visuals can be studied individually and as a whole. The emotions on the faces of Bechdel's family tell a story within the written text. Also in the seminar, we would look at the colors and discuss how the colors and text were related. In *Fun Home*, Bechdel renders all of the graphics are done in a gray scale which can be correlated with the mood and tone of the graphic novel.<sup>8</sup> For instance in *Fun Home*, when Alison and her father are in the car having a serious conversation on pages 220-221, the white writing in a black background creates "photographic negative" which can be suggestive to a role reversal between father and

child.<sup>9</sup> In *Eloise*, the author uses red, pink, black and gray for the images. In *Ray Bradbury's Fahrenheit 451: The Authorized Adaptation*, the illustrator used red, yellow, and orange for some scenes and dark colors like blue, gray, and black for others. We will discuss way using those colors are important to the story and symbolism behind the colors.

Another skill our students need to work on is making inferences to the text. By using the graphic novel, students can infer about emotions by focusing on the faces of the characters and, in particular, on their eyes. I would like to see the students make a successful connection to the emotion in the form the picture to the traditional text. As we discussed *The Driver's Seat* by Muriel Spark, we only had a certain amount of access to the characters that Muriel Spark allows us to have. We are left to wonder about the central character, Lise, and how her adventure reveals her psychology and motives.<sup>10</sup> Reading a graphic novel with a traditional text, gives students more opportunities for understanding and interpretation. This how I want to use graphic novels in the classroom. Graphic novels can help improve fluency which will then help sharpen inference skills and then improve overall reading ability.

The final project will require the students to create a life-size novel of the work they read, either *The War of the Worlds* or *Fahrenheit 451*. Since my standard plus students will be reading *Fahrenheit 451*, they are going to “flip the script.” Instead of retelling the story from Guy Montag’s point of view, the students will tell the story from Clarisse McClellan’s point of view. The students will need to examine how McClellan’s feels about the events around her and about Montag. It is the students’ job to give McClellan more of a voice as they minimize Montag’s. As the students are reading in class and at home, it is their task to find quotations and post them on posters for the quotes in the classroom. Those quotation can be used as titles and for key dialogue points for the life size novel. The life-size novel will include illustrations for each part of the book. Students will draw illustrations on butcher paper and hang them on PVC pipe stands. We will then display the novel in the media center, because that is the only place on campus that will be able to hold a project this size and where it will be safe. The life-size novel will be arranged so students can walk through it as they read it. I will bring the parts up into three sections. Students will work in a group of four students. I will have a high flyer and a struggling reader in each group and I will pick the groups. I will also try to have one person who everyone in the group gets along with so there won’t be any fighting or bullying over how things are created.

## **Strategies**

As I stated before, I teach Language Arts all day, every day. I have the same students all year. I will start this unit in February and complete it in the first or second week of March, depending on how long it takes to read and create a life-size novel. Before we started the school, I had the students complete a reading habits survey and a student survey on classroom discussions.<sup>11</sup> Many students said that they like to read for the most

part, especially books that have some kind of action and suspense involved. The classroom discussion survey had different results than I expected. Many of my students this year like to work alone but also like the choice to work in small groups or with a partner. In our curriculum, we work in groups at least once or twice a week. Not only do we work on our reading and writing skills in our small groups, but we also work on our interpersonal skills.

One of main focuses in seventh grade is on making inferences and another focus is making connections. We start the year out with a genre study so the students get a small taste of the different genres. To start the genre study this year, we read the short story "The Sound of Thunder" by Ray Bradbury. We focused on two key questions: What makes this story a science fiction story? How did Ray Bradbury incorporate the elements of fiction, such as mood and imagery, to move the story along and maintain our interest? We read the story aloud, and I would have the students pause as I reread sections of the story to them so as to highlight elements of Ray Bradbury's style. We would talk about the difference between when a student read it to when I read it. We looked at why certain words were used to create an effect and how the grammar Bradbury uses re-enforces that effect.

Now that the students can identify some the basics of science fiction, this will be a time for students not to have to worry so much about the technical side of the definition of science fiction, but rather to learn how to read to make inferences and analyze a piece of literature. The strategies that I will use to facilitate instruction include but are not limited to:

- Think-pair-share
- Bubble Mapping
- Socratic seminar
- Analyzing literary elements
- SOAPStone and THIEVES
- Peer editing and review
- Gallery Walk
- Venn diagram
- Chunking the text<sup>12</sup>

Students keep a three-ring binder for my class. Some of the work in their binders is work that has been completed individually, in small groups or with a partner. This is an easy way for students to keep themselves organized. As they receive the information in class, they place it in the appropriate divider and record what it is in their table of contents. At end of the quarter, we clean out our binder and put all test and quizzes, handouts, vocabulary assignments and warm ups into a writing folder. The writing folder stays in the classroom. The other purpose of the writing folder serves is to keep data and proof of what the student is able to do in case he or she fails the course or needs to be

referred to the invention team. Invention team provides support for a student who is failing a more than one course. A teacher refers the student to the guidance counselor. Together, we come up with a plan to help make the student succeed.

The common core standards that are implementing in this unit are from the reading standards for Literature, informal text and writing. The reading common core standards that are used as follows:

- Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from text. (RL1.1 and RI1.1)
- Determine a theme or central idea of a text and analyze its development over the course of the text. (RL1.2 and RI1.2)
- Determine the meaning of words and phrases as they are used in a text, including figurative language and connotative meanings; analyze the impact of specific word choices on meaning and tone. (RL2.4 and RI2.4)
- Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. (RL2.5)
- Analyze how a text makes connections among and distinctions between individuals, ideas, or events. (RI1.3)
- Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. (RI2.6)
- Evaluate the advantages and disadvantages of using different mediums. (RI3.7)

The writing common core standards used are as follow:

- Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. (W1.2)
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sentences. (W2.3)
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (W3.4)
- Develop and strengthen writing as needed by planning, revising, editing, rewriting, or typing a new approach. (W3.5)
- Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. (W3.6)
- Draw evidence from literary or informational texts to support analysis, reflection, and research. (W4.9)<sup>13</sup>



### **Materials students will need in order be successful in this unit:**

- Copies of the novel *Fahrenheit 451* by Ray Bradbury for standard plus classes or *War of the Worlds* by H. G. Wells for honors classes. Each student must have a copy that he or she can read in class. A class set would work just fine, but it is ideal for each student to have his or her own copy.
- Copies of the graphic novels *Ray Bradbury's Fahrenheit 451: The Authorized Adaptation* by Tim Hamilton for standard plus classes and *The War of the World* by Ryan Foley for honors classes. Same thing about each graphic novel applies to this.
- Chrome books or Ipads.
- Spring Board books or online supplements from Spring Board.
- Butcher paper, PVC pipes, glue or masking tape, markers or paint, all are supplies for the end of the unit project.
- Movie trailer and/or clips of *Fahrenheit 451* or *War of the Worlds*.
- *How to Read a Graphic Novel* videos
- Websites from the U.S. Holocaust Museum

### **Activities**

Homework for the reading log averages about thirty pages a night. As students continue to read their graphic novels at home, they will write down a quotation that has something to do with the theme, point of view, main character(s), conflict, and connection to the world. Students will write the quotation on a post-it note. Around the classroom, I will have five large pieces of paper hanging up, upon which students will affix their quotations. I will give the student the theme, point of view, main character(s) names, and conflict, so they can focus on finding the quotation as they are reading. They will have to come up with the connection to the world on their own. This will hold the students accountable for their part of their reading. The post-it quotations will be used for the monologue and dialogue writing assessment and for the life-size novel.

Day one: seventy minute class period. The first day is about introducing the novels. Students will receive a reading calendar with specific page numbers to read a night. We will watch a trailer or movie clip to get the students excited about reading the book. (Will put in links to the clips) After the trailer or movie clip, we will have a quick question and answer session where we make predictions about what the book will be about and what will happen to the characters. Students will keep predictions in their notes/reference section of their binders. Next, we will look at this quotation from Michael Chaney, “[A] [graphic novel] is a comic book that takes itself seriously.”<sup>14</sup> We will look at how graphic novels and comic books are very similar, but how are they also different. We will watch a few minutes of Michael Chaney’s Ted Talk about “How to Read a Graphic Novel” and “How to Read A Graphic Novel” from an Associate Professor of Adolescent Literacy, University of Tennessee, Stergios Botzakis.<sup>15</sup> After viewing the Ted Talk clip, I will

model for them how to read a graphic novel. I will project a page from the novel onto my board using by document camera. As I read a page to them, I will use a pointer to show the students where I am in the text, showing them that we reading the dialogue from left to right in the box. Students will complete a think-pair-share with a given page from a graphic novel. They will have to read the given frames first then go back into the text to close read the text and image together. After the students have had the opportunity to practice, I will have a student teach me how to read a graphic novel.<sup>16</sup> My part in this activity will be to read the frame(s) wrong and have the students show me or tell me that I need to read the dialogue in the frames from right to left. I will move from each pair to have the students teach me how to read a graphic novel.

Day two and day three: I will have a picture up on the board of a fireman, holding a book and a lighter. It will be the fireman holding the book *Fahrenheit 451* that he is about to set on fire. Students will write and close read about what is happening in the picture. This will enable them to infer about what is happening in that person's mind and how he feels about what he is doing and, if they did their reading from the night before, the students will be able to relate what the person is doing to the book to *Fahrenheit 451*. After about five minutes, students will be able to share their inferences about the picture. This will also give the students an opportunity to relate back to the previous day where the students had to close read an image in a graphic novel. Then we will transition into a Book Burning of the Times scavenger hunt. Students will do a scavenger hunt using selected websites that relate to the time period in which the novel was written. The websites are located on the US Holocaust Museum website:

“Book Burning”- [www.ushmm.org/wlc/en/article.php?Module=10005852](http://www.ushmm.org/wlc/en/article.php?Module=10005852)<sup>17</sup>

“Immediate American Responses to the Nazi Book Burning”-  
[www.ushmm.org/wlc/en/article.php?Module=10007169](http://www.ushmm.org/wlc/en/article.php?Module=10007169)<sup>18</sup>

“Nazi Book Burnings: Recurring Symbol”-  
[www.ushmm.org/wlc/en/article.php?Module=10007945](http://www.ushmm.org/wlc/en/article.php?Module=10007945)<sup>19</sup>

Video- “Books Burn as Goebbels Speaks”<sup>20</sup>

Students will be working in small groups of four to five students. Each group will have a specific reporting question to answer: Who? What? When? Where? Why? Students will create a poster answering their one reporting question. After their poster is complete, students will participate in a gallery walk. Each group will walk around the room and read the information on the student-generated posters. Each student will have a set of post-it notes. As the students read the information, they will either write down what they did not understand about the information or what they liked about the poster. After students had some time to read over each poster, a reporter from each group will present the poster and answer any question that students may have left behind on their post-it

notes. We will wrap up the activity by doing a free write to check to see what the students have learned. This would be a ticket out the door.

Day four and five: We will start reading *Fahrenheit 451* in class. This will be the novel itself, not the graphic novel. Students will use guided reading questions that are designed to make them dig deeper into the text. We will use our signpost from *Notice and Note*: “Lesson of the Unexpected,” “Aha Moment,” “Tough Questions,” “Again and Again,” and “Memory Moment.”<sup>21</sup> As we read, each row or grouping of students will be responsible for one of the signposts. They will write down questions, answers, page number, inferences, connections, etc. on their guided reading question sheet. During the last fifteen minutes of class, students will share their findings.

Day six and seven: With the introduction of the graphic novel and its traditional counterpart, we touch base on the key symbols of *Fahrenheit 451*. We will do a compare and contrast chart, such as a Venn diagram, on how the symbols are portrayed both in the graphic novel and the original novel. For example, in Bradbury’s text we learn early on what 451 means, but there is not mention of it in the graphic counterpart. We will examine the title of the parts and how are they a symbol in the books. Each title of the section has a symbolic reference to something in Montag’s life. Students will examine those chapters to find the correlation between those symbols, such as the hearth and the salamander, to Montag and why that correlation is important to Montag as a character. We will continue to read the novel in class. Depending on the group, I may read to them, they may read aloud, or we may use a combination of silent reading and reading aloud in class.

On day seven, I will introduce the monologue/dialogue writing portfolio. The writing portfolio will count as a formal assessment or a test grade. Students will also be scored on the craft of the writing. Craft meaning diction, editing and revising, creativity or risk taken. The first writing assignment involves writing an interior monologue. The first thing we are going to discuss is the difference between dialogue and monologue. Many students may already know the difference between the two especially if they read a drama earlier in their educational careers. Students will incorporate quotations from our post-it posters that were generated from the nightly reading assignments. The partners will select one character from part two that they would like to analyze further. A hint that I would give the students as they try to figure out which character to write on would be to look at the emotions that the character is presenting in the graphic novel. The interior monologue will come from the emotions that the character is putting on display for us to see. The interior monologue will represent the thoughts of this character at the moment of his or her life represented in the graphic novel. On page 74, we have a perfect example of interior monologue from Montag:

Poor Millie, he thought. Poor Montag, it’s mud to you, too. But where do you get help, where do you find a teacher this late? Hold on. He shut his eyes. Yes, of course, again he found himself thinking of the green park a year ago. The thought

had been with him many times recently but now he remembered how it was that day in the city park when he had seen that old man in the black suit hide something, quickly, in his coat.<sup>22</sup>

With this example students will try to make sense of what Montag is battling within himself. Montag is struggling to find the answers in the books and he is remembering when he first met Professor Faber. We will look at how both pieces involve someone talking, but we will break down that dialogue involves two or more people talking and monologue is only one person talking. After the explanation of the rubric and differences between dialogue and monologue, students will begin digging into part two of both text. Depending on the class, some of the students may have to complete the writing assignment for homework.

Day eight and nine: Students will peer edit the interior monologue using a rubric. Students will make the necessary revisions for homework tonight. We will read the novel in small groups according to our signpost guided reading questions. Students will answer questions as they read the novel. We will only do this for about twenty minutes and then we will switch gears to tap into our creative sides. We will only start the next activity. The activity will be completed on day nine.

On day nine, students will create a snap chat dialogue between Montag and Clarisse or Montag and Mildred based on what they learned about them in part one of the books. Snap chat is an app that many students have on their cellphones, iPads, or iPods. You take a picture of yourself, write a 30 letter or less caption, and send the image and corresponding text to your snap chat friends. Once the recipient views the picture, Snap Chat erases it. If a student does not have the snap chat app, I will have a student who has the app demonstrate how the app works to the class. Students will be given a format to use. It can be created on the computer and shared through google drive or hand drawn. Students will need to pick a dialogue section from part one (either a conversation between Montag and Clarisse or one between Montag and Mildred). After picking who they want to analyze, the students will need to infer and close read to figure out what the characters are feeling and how they are reacting to each other. Then they will need to come up with a caption for that picture. They will need to come up with six snap chat conversations. They cannot refer to the graphic novel, so this will be done in class. If they refer back to the graphic novel, it will show them what the characters are feeling and it will not allow them to put the pieces together.

Day ten and eleven: We will continue reading the novel. As we read the novel, we discuss how our snap chats are related to the characters. Do they hold a true representation of our inferences about the characters? We will also begin discussing the theme of the book and what insight does Ray Bradbury clue us in on at this point of the novel. We will refer back to our nightly homework. We will look at our theme quotations poster. Students will pick a quotation from the poster that is not one that they found. Students will write about that quotation and how it relates to the theme of the novel. They

must use support from the text in their writing. This will be a 10-minute timed writing piece that they will peer edit and revise and later turn in for a grade. Instead of doing the normal reading quiz after so many pages, this writing assignment will show if they are skimming the book or managing to read it closely. They will need to analyze the support that they pull out to evidence the chosen quote and theme of the novel. Before they pick a quotation, I will go through the task with them to make sure they are on the right track and model how to find quotations that support a given theme, symbol, character, etc.

On day eleven, we will continue reading the novel and begin part two of the writing portfolio. The second writing assignment is to write a dramatic monologue that this person might speak to another person. Students will have to work with the same character and situation that they selected for the first writing assignment. Students need to select another character to be in their dramatic monologue. That second character is just present and not paying attention to what the speaking character is saying or doing. No one is speaking to the second character. The monologue will be different beside the speaking character would say it. They are not holding the monologue in.

Day twelve, thirteen, fourteen, fifteen, and possibly sixteen: I would start this on Monday and try to end on Friday. If students need more time, they can have the weekend to complete the assignments. By this point of the unit, students should be starting on part two or be mid-way through part three of the novel. Plus, they have started part one and two of the writing portfolio. The parts I want the students to focus in both traditional text and graphic novel are the interactions between Montag and his wife Mildred which begin on pages 71 to 76 respectively and the interactions between Montag and Professor Faber. The students, without the help of their partner, will have to write a reflective letter explaining the process they and their partner went through in order to produce their writing pieces. The letter will be insight how the students worked together with their partner, what kind of start did they have, what did they learn from the experience, how will they use this experience in other formal writing pieces, and what represents your best piece of writing and why. This lesson may be longer than three days because students will close reading dialogue and monologues in the novel and graphic novel. But for those whom are still having trouble with determining monologue and dialogue, I will group together a piece of dialogue and a monologue. We will look to the traditional text for examples.

For the third writing part of this assignment, students will write a short dialogue as a comic strip with the character with whom they have been working as well as a new character. I will assign the partners a character from that part of the book. I will give students a template for them to follow along with as they write the dialogue. Also, we will focus on the grammar that we used to write dialogue. We will have a mini-lesson here about the mechanics of using quotation marks and commas properly. This will factor into the craft section on their rubric. I will also give the students a comic template to draw out this dialogue between the characters. It will give them time to see if the emotions of

the characters are represented in their dialogue. The comic template must be colorful and the colors must represent the emotions that the characters are portraying.

The final part of the writing assignment is to rewrite your dialogue by adding its two voices into one, without sacrificing any good ideas. Here I would have students rewrite the dialogue from the new characters point of view. It will give them a chance to see what they are missing from the dialogue from part three and an opportunity to add in new ideas, to reorganize, to change words, and to eliminate any ideas. As in the third writing assignment, I want the students to draw out the new dialogue. Again, this should be different from the previous dialogue because it is being told by a different person. Colors should be different because the two characters should be displaying different emotions.

To wrap up this part of the book and this assignment, partners will select their favorite piece of writing and present it to small groups. The groups will grade each other favorite piece and provide criticism to the piece.<sup>23</sup> I will provide them a questionnaire to fill out as the group member present their selected piece.

Days seventeen, eighteen, nineteen and twenty: To pull all the activities together for one final assignment, students will create a life-size novel. The completed product will have images and a storyline that follows the major events of the original text. Students will use both the graphic novel and traditional novel, post-it posters, Snap Chat activities, sign posts and parts of their writing portfolio. Each class will be responsible for a portion of the book. The rough draft will take one class period or two to complete and get it approved. The final draft will take two class periods. The assembly part of the project will take half a class period to a whole class period. Since I teach three standard plus classes, each class will get a part of the novel. Each part of the novel will be separate into smaller grouping for the class. Students will be in groups consisting of three to four students. If I was to complete this with my honors class, students would work in groups of four and work with three to four chapters to complete the project.

The first task for students to complete a plot line for their part of the novel. Using prior activities, the group will select their favorite quotes to become part of the dialogue and plot for the characters. Students will revisit their Snap Chat activity to help with the drawing of the characters. After students complete a rough draft of their part of the life-size novel, student will receive a piece of white butcher paper to complete the project.

On the butcher paper, students will need to divide up the paper into five or six frames. The students may have more than six frames depending on their section of the novel and graphic novel. Students will illustrate their plot and include dialogue. They use conversation bubbles to guide the reader with who is saying what, just like a graphic novel. Students may use thought bubbles or section off a portion of the frame to include interior monologue of at least one character. Dialogue and interior monologue are a requirement. Students will draw and write everything out in pencil before adding color to

the frames. One person will be typing the text for the frames. If a group chooses not to type the text, handwritten is acceptable.

Once students begin to finish up their piece of the life-size novel, I will either punch holes in the butcher paper then use string to tie to the PVC piping or use clear tape to attach the butcher paper to the PVC piping. Lastly, the completed life-size novels will be displayed in the media center.

## **Appendix 1: North Carolina Common Core Standards**

### Reading Common Core Standards

We will use RL 1.1 and RI 1.1 to cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from text. This will be used in the writing portfolio. Students will determine a theme or central idea of a text and analyze its development over the course of the text. RL1.2 and RI1.2 is used to support analyzing illustrations and dialogue within the text.

With the add use of vocabulary, RL 2.4 and RI 2.4, students will determine the meaning of words and phrases as they are used in a text, including figurative language and connotative meanings; analyze the impact of specific word choices on meaning and tone.

As students read both the graphic novel and the traditional text, students will compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style. By using the standard RL2.5, students will create a snap chat between characters.

Again as students read both the graphic novel and traditional text, students will analyze how a text makes connections among and distinctions between individuals, ideas, or events. With this standard, RI1.3, students will be making connections with current events.

In order to complete both the writing portfolio and life-size novel, students will determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints. By using standard RI2.6, students will be able to write dialogue and create illustrations from a different point of view.

With incorporating RI3.7, students will evaluate the advantages and disadvantages of using different mediums. Students will reflect on using traditional text and graphic novels

and use different strategies to close read the novel and graphic novel.

#### Writing Common Core Standards

The writing common core standards used are to support the development of the unit. Student will use W1.2 to write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content. The activity for this will be include writing a dialogue, monologue, and a life-size novel. This will also include the writing process.

The use of quick writes will support W2.3 where students will write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sentences.

This standard, W3.4, support students in producing a clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. This is done in the writing portfolio.

With the use of standard W3.5, students will develop and strength writing as needed by planning, revising, editing, rewriting, or typing a new approach. Again this will be used with the writing portfolio.

This standard, W3.6, will use technology, including the Internet, to produce and publish writing and to interact and collaborate with others. This will be used with the life-size novel and the writing portfolio.

As we read the graphic novel and traditional text, students will use W4.9. They will draw evidence from literary or informational texts to support analysis, reflection, and research in all their writing and class discussions. <sup>24</sup>



## **Annotated Bibliography for Students and Teachers**

"Basic Lesson Plan for Teaching Graphic Novels." Tangient, LLC, 1 Jan. 2014. Web. 18 Oct. 2014. <[http://graphicnovelsintheclassroom.wikispaces.com/Basic Lesson Plan for Teaching Graphic Novels](http://graphicnovelsintheclassroom.wikispaces.com/Basic+Lesson+Plan+for+Teaching+Graphic+Novels)>. This resource explains and gives ideas on how to use graphic novels in the classroom.

Bechdel, A. (2006). *Fun home: A family tragicomic*. Boston: Houghton Mifflin. We read this novel for our seminar with Maria Fackler. This memoir told the story of a girl handling her sexuality and the passing of her father.

Beers, G. Kylene, and Robert E. Probst. *Notice & Note: Strategies for Close Reading*. Portsmouth, NH: Heinmenann, 2012. 212-235. Print. This was used for the sign post that were created for days four and five. This book also breaks down how to incorporate close reading with any type of text.

Book Burning. (2014, June 20). Retrieved October 11, 2014, from <http://www.ushmm.org/wlc/en/article.php?ModuleId=10005852>. This article comes from the U.S. Holocaust Museum. It describe what book burning was, when it happen and why it happened. This article will be used for the scavenger hunt activity.

Botzakis, Stergios. "How to Read a Graphic Novel." *YouTube*. YouTube, 15 May 2014. Web. 14 Nov. 2014. <[http://www.youtube.com/watch?v=gEat4z8ne\\_o](http://www.youtube.com/watch?v=gEat4z8ne_o)>. This video resource goes through the steps on how to read a graphic novel.

Bradbury, Ray. *Fahrenheit 451*. New York: Ballantine, 1986. Print. This novel will be used in the classroom or for nightly reading homework. This is a science fiction piece set in the future were there are no books and there are books present they are burned. Also, this is a story of man struggling with the society he lives.

*Common Core State Standards for English Language Arts & Literacy in History /Social Studies, Science, and Technical Subjects*. Charlotte: National Governors Association Center for Best Practices and Council of Chief State School Officers, 2010. This where we can see our common core standards outlined. It also provides examples lessons and essays.

Crusius, Timothy W., and Carolyn E. Channell. "Reading and Writing about Visual Arguments." In *The Aims of Argument: A Text and Reader*. 4th ed. Boston: McGraw-Hill, 2003. This chapter was used to help explain what makes a visual argument, how to write a visual argument and why visuals are important.

Fackler, Maria. "The Art of Fiction." Charlotte Teachers Institute. Davidson College. Davidson College, Davidson. 9 Oct. 2014. Lecture. On this day we discussed how to

close read a graphic novel by looking at the emotions on the characters faces, the colors or lack of colors on the page, recurring images, etc.

Hamilton, Tim, and Ray Bradbury. *Ray Bradbury's Fahrenheit 451: The Authorized Adaptation*. New York: Hill and Wang, 2009. Print. This is the graphic novel counterpart to the original *Fahrenheit 451* by Ray Bradbury. This can be used as in class reading or nightly homework reading.

Immediate American Responses to the Nazi Book Burning. (2014, June 20). Retrieved October 11, 2014, from <http://www.ushmm.org/wlc/en/article.php?ModuleId=10007169>. This also comes from the U.S. Holocaust Museum website. It gives a detailed account of how the United States responded to the Nazi and the Book Burning. This article will be used for the scavenger hunt activity.

McCloud, S. (1994). *Understanding comics: The invisible art* (p. 9). New York: HarperPerennial. This source was used to define graphic novel. This source is even written like a graphic novel.

Nazi Book Burning: Recurring Symbol. (2014, June 20). Retrieved October 11, 2014, from <http://www.ushmm.org/wlc/en/article.php?ModuleId=10007945>. This also comes from the U.S. Holocaust Museum website. It explains how book burning and censorship is still a recurring symbol today. This article will be used for the scavenger hunt activity.

(n.d.). Retrieved October 11, 2014, from [http://www.ushmm.org/wlc/en/media\\_fi.php?ModuleId=10005852&MediaId=158](http://www.ushmm.org/wlc/en/media_fi.php?ModuleId=10005852&MediaId=158). This is a video that will be used in the scavenger hunt. Students will hear Goebbels speak about the Nazi reign and book burning.

Pearl, M. (2008). Graphic Language. *Prose Studies*, 30(3), 286-304. Retrieved October 27, 2014, from <http://www.tandf.co.uk/journals>. This article explains *Fun Home*. It gives specifics on how a graphic novel is used to tell Bechdel's memoir.

Spark, M. (1970). *The Driver's Seat*. New York: Knopf. We read this novel for our seminar with Maria Fackler. This is a story about a young woman who plots her own death. We are taken on a psychological journey through Lise's thinking and plotting out her death.

"SpringBoard Instructional Strategies Index: Reading Strategies." *SpringBoard English Textual Power Level Two*. United States of America: College Board, 2011.383-385. Print. This is a textbook resource that we use with all our students. It is common core aligned resource. It provides us with a wide variety of nonfiction articles, poems, chapters of novels, etc.

"TEDxDartmouth 2011- Michael Chaney: How to Read a Graphic Novel - March 6, 2011." *YouTube*. YouTube, 1 Jan. 2011. Web. 15 Sept. 2014.  
<<http://www.youtube.com/watch?v=qAyEbgSPi9w>>. Michael Chaney goes through the differences between a graphic novel and a comic book. He also explains the evolution of graphic novels.

Urbanski, Cindy. "Pictures Speak-Writing Series." Adapted interior monologue and dialogue writing from this activity.

"Using Graphic Novels with Children and Teens." *Scholastic*. Web. 2 June 2014.  
<[http://www.scholastic.com/graphic/Scholastic\\_BoneDiscussion.pdf](http://www.scholastic.com/graphic/Scholastic_BoneDiscussion.pdf)>. This website explains why graphic novels are wonderful tool to use in a classroom for all subjects. The website is a popular resource site for elementary and middle school teachers.

## Notes

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<sup>1</sup> "Using Graphic Novels with Children and Teens." *Scholastic*. Web. 2 June 2014.  
<[http://www.scholastic.com/graphic/Scholastic\\_BoneDiscussion.pdf](http://www.scholastic.com/graphic/Scholastic_BoneDiscussion.pdf)>.

<sup>2</sup> "Using Graphic Novels with Children and Teens." *Scholastic*. Web. 2 June 2014.  
<[http://www.scholastic.com/graphic/Scholastic\\_BoneDiscussion.pdf](http://www.scholastic.com/graphic/Scholastic_BoneDiscussion.pdf)>.

<sup>3</sup> Crusius, Timothy W., and Carolyn E. Channell. "Reading and Writing about Visual Arguments." In *The Aims of Argument: A Text and Reader*. 4th ed. Boston: McGraw-Hill, 2003.

<sup>4</sup> Fackler, Maria. "The Art of Fiction." Charlotte Teachers Institute. Davidson College. Davidson College, Davidson. 9 Oct. 2014. Lecture.

<sup>5</sup> McCloud, S. (1994). *Understanding comics: The invisible art* (p. 9). New York: HarperPerennial.

<sup>6</sup> Fackler, Maria. "The Art of Fiction." Charlotte Teachers Institute. Davidson College. Davidson College, Davidson. 9 Oct. 2014. Lecture.

<sup>7</sup> Pearl, M. (2008). Graphic Language. *Prose Studies*, 30(3), 286-304. Retrieved October 27, 2014, from <http://www.tandf.co.uk/journals>

<sup>8</sup> Bechdel, A. (2006). *Fun home: A family tragicomic*. Boston: Houghton Mifflin.

<sup>9</sup> Pearl, M. (2008). Graphic Language. *Prose Studies*, 30(3), 286-304. Retrieved October 27, 2014, from <http://www.tandf.co.uk/journals>

<sup>10</sup> Spark, M. (1970). *The driver's seat*. New York: Knopf.

<sup>11</sup> Beers, G. Kylee, and Robert E. Probst. *Notice & Note: Strategies for Close Reading*. Portsmouth, NH: Heinmenann, 2012. 212-235. Print.

<sup>12</sup> "SpringBoard Instructional Strategies Index: Reading Strategies." *SpringBoard English Textual Power Level Two*. United States of America: College Board, 2011.383-385. Print.

<sup>13</sup> *Common Core State Standards for English Language Arts & Literacy in History / Social Studies, Science, and Technical Subjects*. Charlotte: National Governors Association Center for Best Practices and Council of Chief State School Officers, 2010.

<sup>14</sup> "TEDxDartmouth 2011- Michael Chaney: How to Read a Graphic Novel - March 6, 2011." *YouTube*. YouTube, 1 Jan. 2011. Web. 15 Sept. 2014. <<http://www.youtube.com/watch?v=qAyEbgSPi9w>>.

<sup>15</sup> Botzakis, Stergios. "How to Read a Graphic Novel." *YouTube*. YouTube, 15 May 2014. Web. 14 Nov. 2014. <[http://www.youtube.com/watch?v=gEat4z8ne\\_o](http://www.youtube.com/watch?v=gEat4z8ne_o)>.

<sup>16</sup> "Basic Lesson Plan for Teaching Graphic Novels." Tangient, LLC, 1 Jan. 2014. Web. 18 Oct. 2014. <[http://graphicnovelsintheclassroom.wikispaces.com/Basic Lesson Plan for Teaching Graphic Novels](http://graphicnovelsintheclassroom.wikispaces.com/Basic+Lesson+Plan+for+Teaching+Graphic+Novels)>.

<sup>17</sup> Book Burning. (2014, June 20). Retrieved October 11, 2014, from <http://www.ushmm.org/wlc/en/article.php?ModuleId=10005852>

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<sup>18</sup> Immediate American Responses to the Nazi Book Burning. (2014, June 20). Retrieved October 11, 2014, from <http://www.ushmm.org/wlc/en/article.php?ModuleId=10007169>

<sup>19</sup> Nazi Book Burning: Recurring Symbol. (2014, June 20). Retrieved October 11, 2014, from <http://www.ushmm.org/wlc/en/article.php?ModuleId=10007945>

<sup>20</sup> (n.d.). Retrieved October 11, 2014, from [http://www.ushmm.org/wlc/en/media\\_fi.php?ModuleId=10005852&MediaId=158](http://www.ushmm.org/wlc/en/media_fi.php?ModuleId=10005852&MediaId=158)

<sup>21</sup> Beers, G. Kylene, and Robert E. Probst. *Notice & Note: Strategies for Close Reading*. Portsmouth, NH: Heinmenann, 2012. 212-235. Print.

<sup>22</sup> Bradbury, Ray. *Fahrenheit 451*. New York: Ballantine, 1986. 71-76. Print.

<sup>23</sup> Urbanski, C. (Director) (2006, October 14). Picture Speak-Writing Series. Lecture conducted from , Huntersville, NC.

<sup>24</sup> *Common Core State Standards for English Language Arts & Literacy in History / Social Studies, Science, and Technical Subjects*. Charlotte: National Governors Association Center for Best Practices and Council of Chief State School Officers, 2010.