


THE UNIVERSITY OF THE ARTS
Images and Narrative Structure
July 27, 2018

Using historical photographs, students will construct original, imagistic narratives through comic storyboarding

Overview	
Student Objectives <i>List the bulleted goals/objectives behind your lesson plan</i>	Students will: <ul style="list-style-type: none"> ● Be able to identify details within an image to defend an inference ● Be able to think critically about causation ● Be able to better differentiate important and unimportant details in relation to narrative structure ● Understand how narrative focus need not be on action exclusively ● Identify important commonalities across the human experience
Grade level	11-12
Curriculum area	English
Materials	8+ historical photographs from the Library of Congress archive Paper, pencils, drawing implements

Standards	
Learning Standards by State	
<i>Explain in bullet points how each of the Objectives align with state learning standards</i>	<ul style="list-style-type: none"> ● CC.1.2.11–12.I Analyze foundational U.S. and world documents of historical, political, and literary significance for their themes, purposes, and rhetorical features. ● CC.1.3.11–12.B Cite strong and thorough textual evidence to support analysis of what the text says explicitly, as well as inferences and conclusions based on and related to an author’s implicit and explicit assumptions and beliefs. ● CC.1.4.11–12.M Write narratives to develop real or imagined experiences or events.


Procedures/Resources
Recommended time frame overview
The lesson will occur over four 45-minute class periods.

Session One:	<p>In the first session, students will learn (or review) basic visual literacy skills. Using clips and still from famous films, we will discuss concepts such as composition, tone, close-up, and long shot.</p> <p>We will then look at some examples of simple comics with a focus on similarities and differences with film. The session will end with student pairs being asked to correctly identify these features in newly distributed comics.</p>
Session Two:	<p>In the second session, the instructor will introduce a series of historical photographs chosen for their diversity and facial expression. A model photograph will be used to show how tiny details affect interpretation while reviewing the previous day's vocabulary. There is a representative sampling of the sorts of images required in the primary sources section below.</p> <p>Students will then each select a photo that catches their eye from the printed offerings. There will be multiple copies of each. Taking the photo to their seat, they will analyze the image for nuance, and attempt to label the emotional state of one subject. The class will then share their – possible divergent – interpretations. The teacher will point out where students have made use of detail and where students rely on assumption and perspective.</p> <p>Findings will be carefully recorded for the next lesson.</p>
Session Three:	<p>Next, students will be shown several brief, minimalistic comic panels. The instructor will point out how complex ideas can be conveyed simply, and that artistic talent need not be a barrier to communication. Simple is the goal.</p> <p>The class will work to translate their chosen photo into a comic rendering. How can they convey the details necessary for a viewer to deduce the same emotional state that drew from the photograph? The process will be modelled for them, potentially more than once.</p> <p>Students must then think backwards. What 5-6 moments might have preceded this one? How did these subjects find themselves there? What caused the emotional state? Each moment should be sketched as a comic panel. The aim is to think in terms of small gestures, nuance, even symbolism, rather than major action, which could perhaps be implied. Particularly, they will be shown how much of the action occurs between panels. Viewers will fill in the blanks in order to establish a narrative arc. The class will be shown a finished example before beginning their work.</p> <p>Students should finish their panels for homework if necessary.</p>



Session Four:	<p>The final lesson will begin with students pair-sharing their work so far, being explicit about their choices and thinking.</p> <p>They will then be asked to reduce their comic strip down to 3-4 panels. Here, the crucial details will truly reveal themselves. They may ask their partners for advice on how to best simplify what they have so far.</p> <p>Now it is time to write. Each panel should correspond to a paragraph. Like comic panels, they should jump forward in time, allowing readers to fill in the gaps.</p> <p>The class will share their work in small groups with other students who selected the same photograph. After hearing each story, the other members of the group should discuss what details the writer privileged, what assumptions he or she made, and what gaps are being filled between each paragraph.</p> <p>Finished stories will be stapled to their photos and collected.</p>
Evaluation:	<p>Students will be evaluated using a standard writing rubric, but with particular attention paid to source detail identified, emotional detail crafted, and effective use of time skipping.</p>

Additional Resources

<i>List any additional resources (example: websites related to lesson plan topic) that students can use for additional information and/or after class exploration</i>	<p>Library of Congress Archive: https://www.loc.gov/</p> <p>The following sites contain potential comic models:</p> <ul style="list-style-type: none"> ● https://digitalcomicmuseum.com/ ● http://americanhistory.si.edu/collections/object-groups/comic-art ● http://comics.azcentral.com/ ● http://comicbookplus.com/
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Accommodations

<i>Note any accessibility options that might be applied to address student needs</i>	<p>This lesson would be especially valuable to visual learners. Additional time and additional examples can easily be allotted to account for IEP accommodations.</p>
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Primary Sources from the Library of Congress

Image Thumbnail	Description	Citation	URL
	Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California Migrant mother.	Lange, Dorothea, photographer. <i>Destitute pea pickers in California. Mother of seven children. Age thirty-two. Nipomo, California.</i> Feb. or Mar. Photograph. Retrieved from the Library of Congress.	www.loc.gov/item/2017762891/
	Rhodes Mfg. Co., Lincolnton, N.C. Spinner. A moments glimpse of the outer world Said she was 10 years old. Been working over a year. Location: Lincolnton, North Carolina.	Hine, Lewis Wickes, photographer. <i>Rhodes Mfg. Co., Lincolnton, N.C. Spinner. A moments glimpse of the outer world Said she was 10 years old. Been working over a year.</i> Location: Lincolnton, North Carolina. November. Photograph. Retrieved from the Library of Congress.	https://www.loc.gov/item/2018673673/
	Three men and two women seated behind a table with a microphone in front of it.	Not Identified, and Robert Hemmig. <i>Three Men and Two Women Seated Behind a Table With a Microphone in Front of It.</i> El Rio, California. Photograph. Retrieved from the Library of Congress.	www.loc.gov/item/toddbib000398/
	Just kids	Detroit Publishing Co., Copyright Claimant, and Publisher Detroit Publishing Co. <i>Just Kids.</i> Photograph. Retrieved from the Library of Congress.	www.loc.gov/item/2016798980/
	School children, Manzanar Relocation Center, California / photograph by Ansel Adams.	Adams, Ansel, photographer. <i>School children, Manzanar Relocation Center, California / photograph by Ansel Adams.</i> Photograph. Retrieved from the Library of Congress.	www.loc.gov/item/2002697874/
	Two men and a woman dancing in the streets 1940.	Lee, Russell, photographer. <i>Two men and a woman dancing in the streets 1940.</i> July. Photograph. Retrieved from the Library of Congress.	https://www.taoscounty.org/gallery.aspx?PID=77