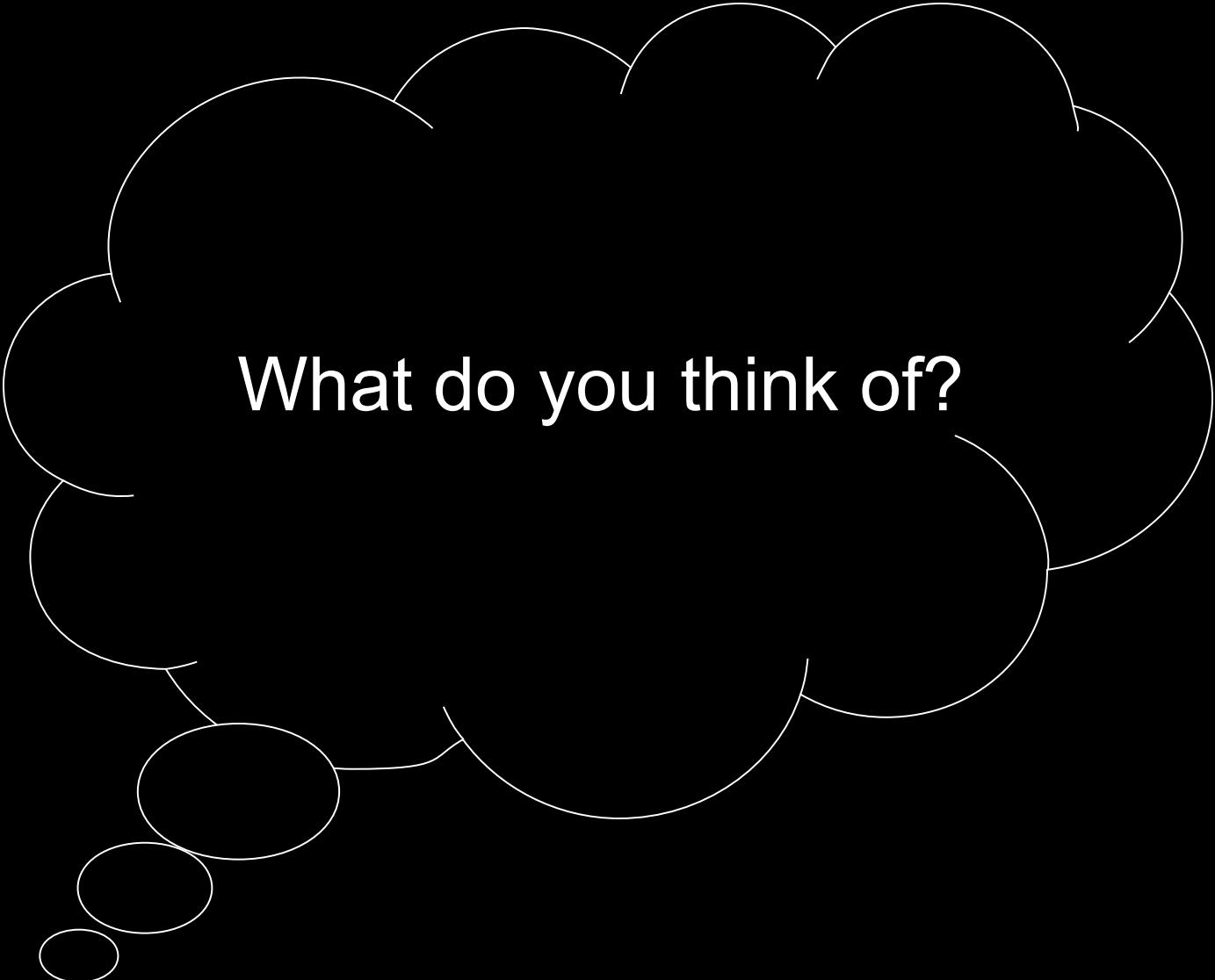
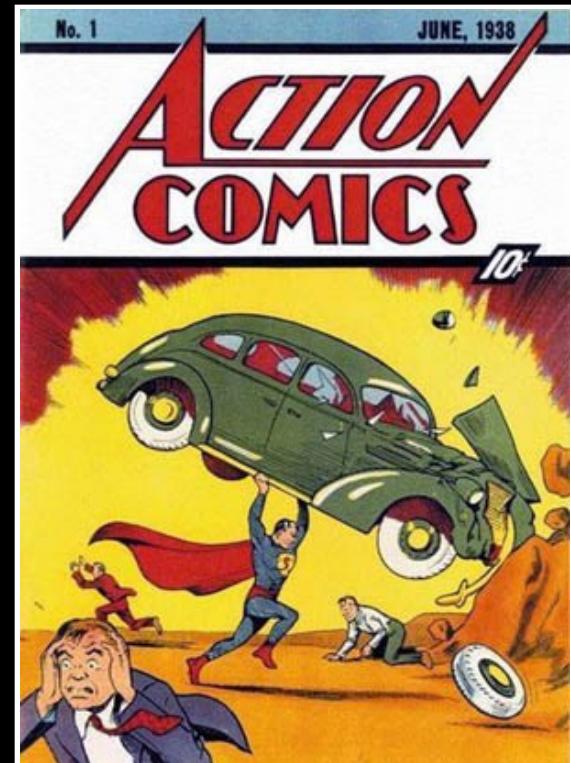
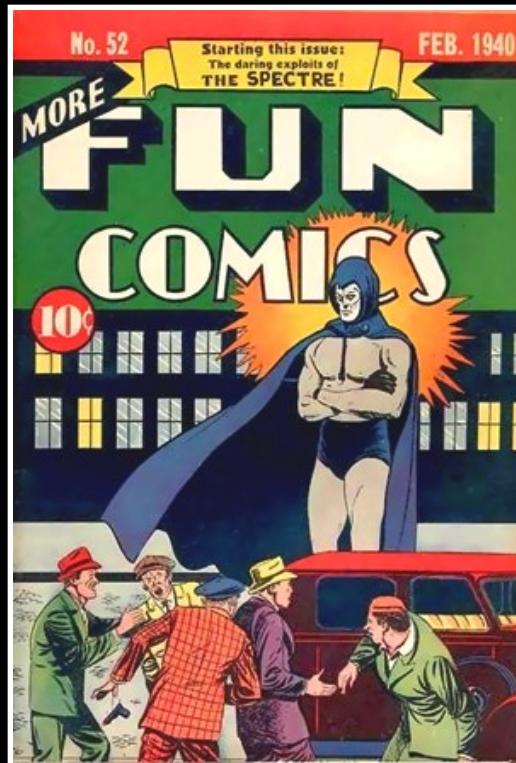
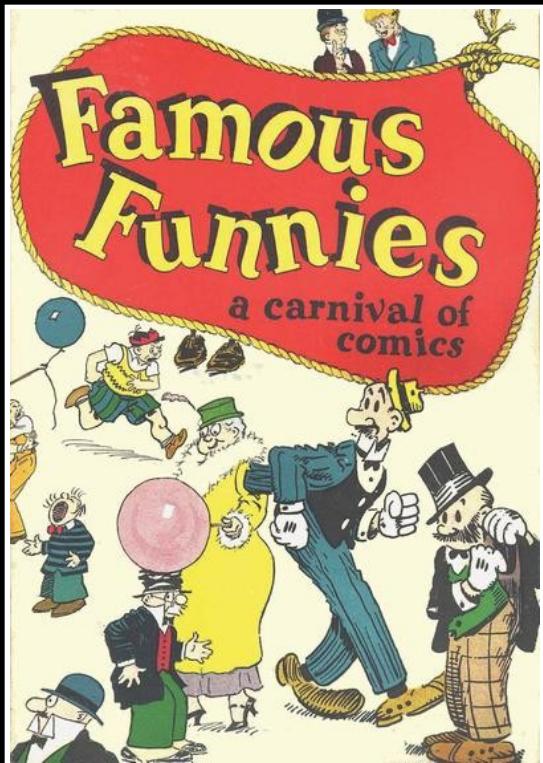


When I say “Graphic Novel”



What do you think of?

COMICS EVOLVE INTO COMIC BOOKS





1



2



3



4

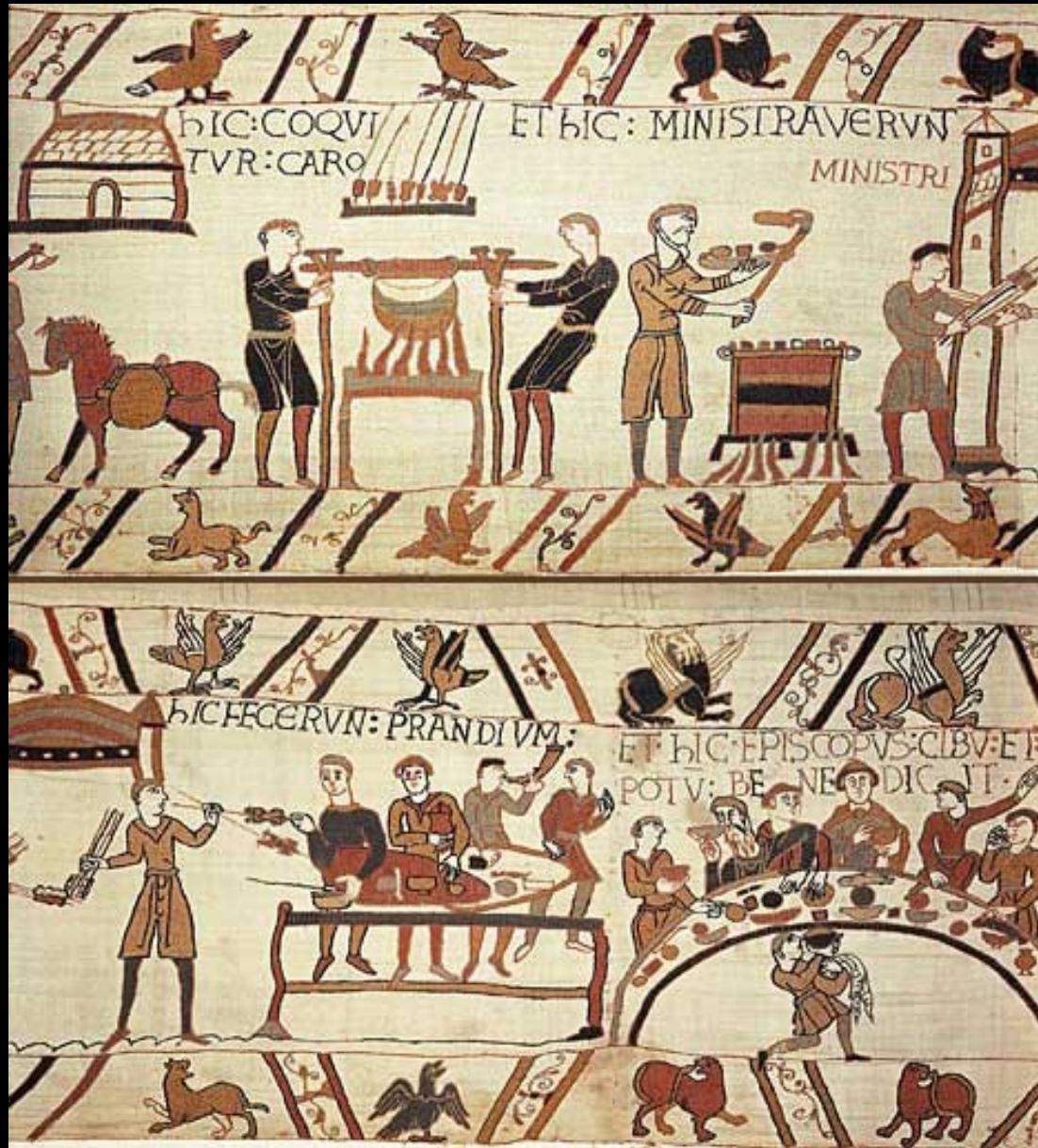


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6



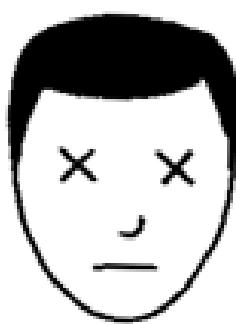


Bayeux Tapestry

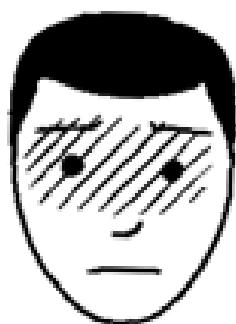
THE LONGER ANY FORM OF ART OR COMMUNICATION EXISTS, THE MORE SYMBOLS IT ACCUMULATES.



THE MODERN COMIC IS A YOUNG LANGUAGE, BUT IT ALREADY HAS AN IMPRESSIVE ARRAY OF RECOGNIZABLE SYMBOLS.



AND THIS VISUAL VOCABULARY HAS AN UNLIMITED POTENTIAL FOR GROWTH.

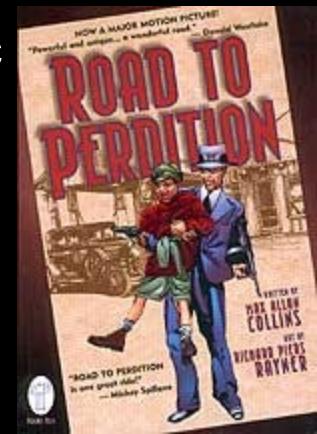
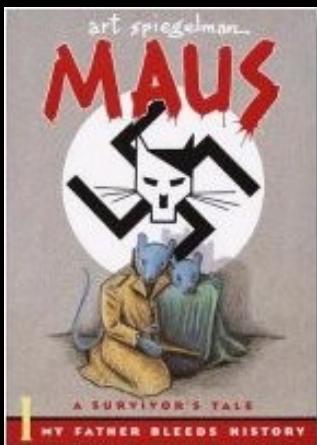
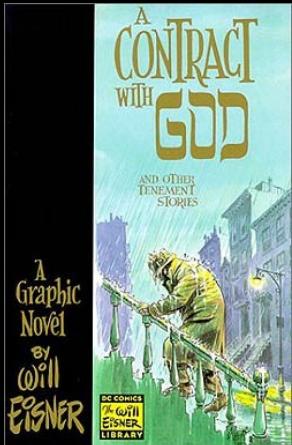


WITHIN A GIVEN CULTURE THESE SYMBOLS WILL QUICKLY SPREAD UNTIL EVERYBODY KNOWS THEM AT A GLANCE.

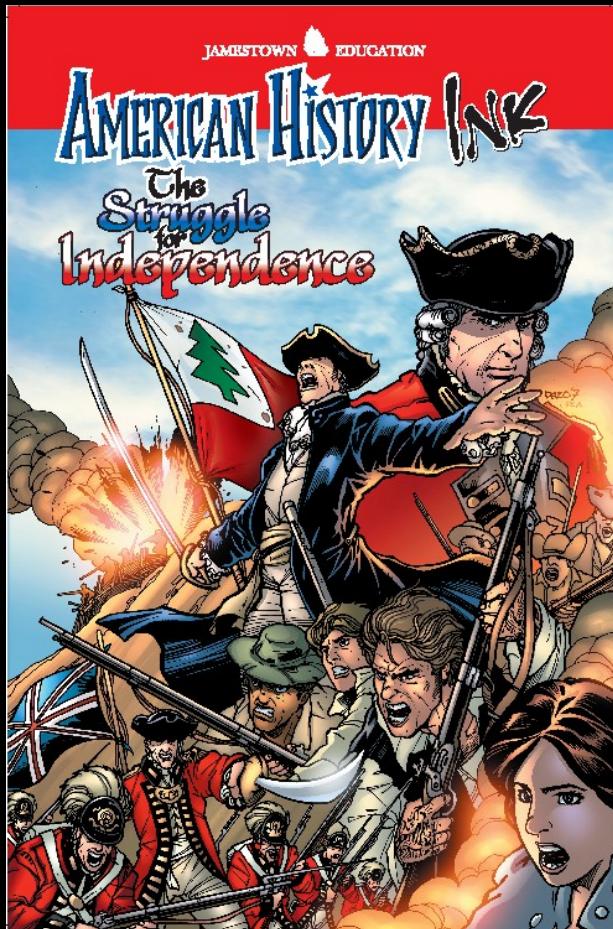


CREATION AND EVOLUTION OF THE GRAPHIC NOVEL GENRE

- Will Eisner receives credit for publishing the first graphic novel “A Contract with God” in 1978.
- Eisner claims to have created the phrase “graphic novel” as a spontaneous marketing term used to convince his publisher to print his work. However, the term is said to have been used by comic fans in the 1960s.
- Art Spiegelman receives the Pulitzer Prize in 1992 for “Maus: A Survivor’s Tale” about his father’s struggle to survive the Holocaust.
- “Road to Perdition” - possibly best known graphic novel for Western audiences - published in 1998 and eventually made into major motion picture.



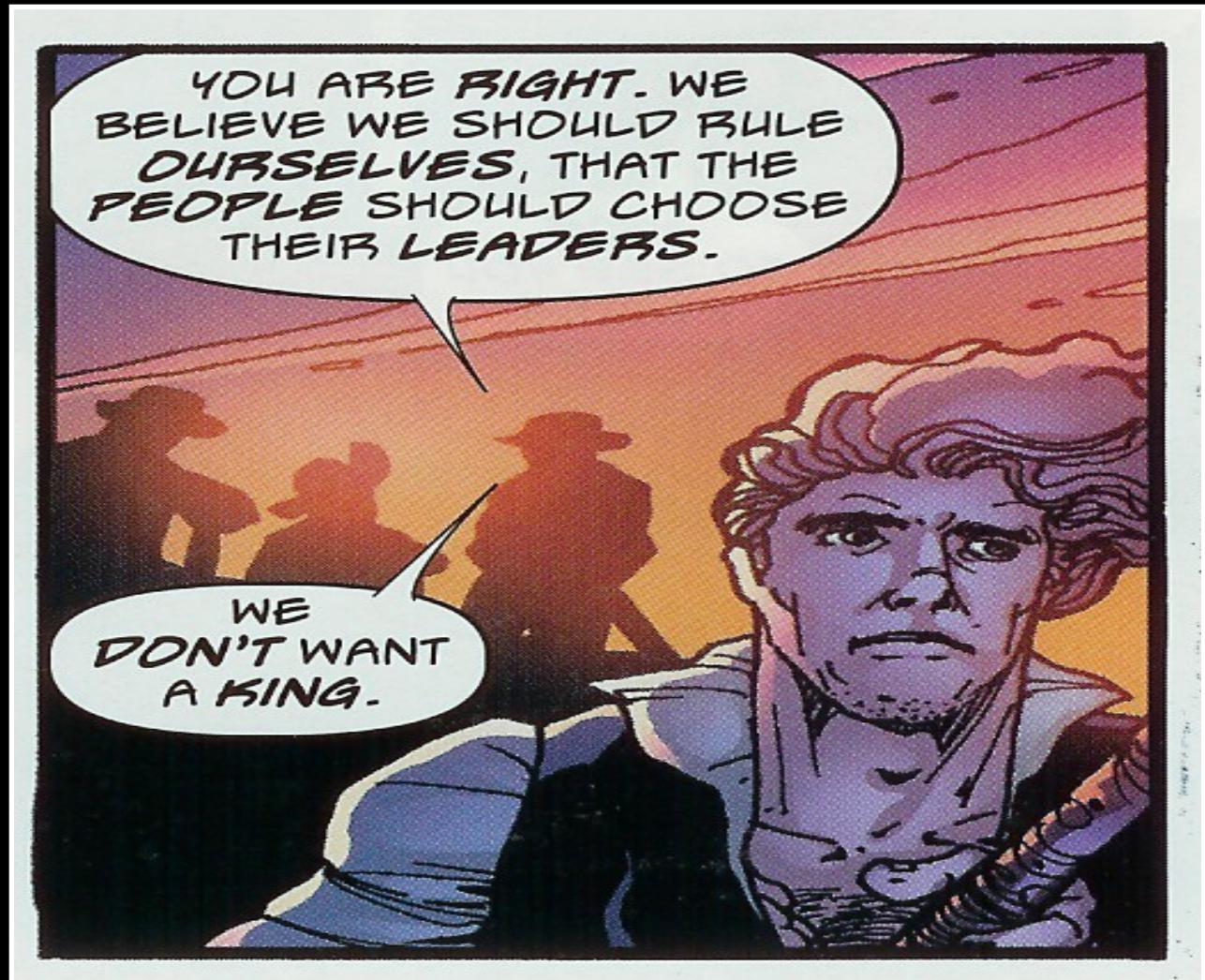
GRAPHIC NOVEL CONVENTIONS



- Panels
- Transitions/Gutter
- Perspective
- Time
- Narrative
- Words and Pictures

GRAPHIC NOVEL CONVENTIONS

- Panel



GRAPHIC NOVEL CONVENTIONS

- Transitions



6 Types of Transitions



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p.
4-5

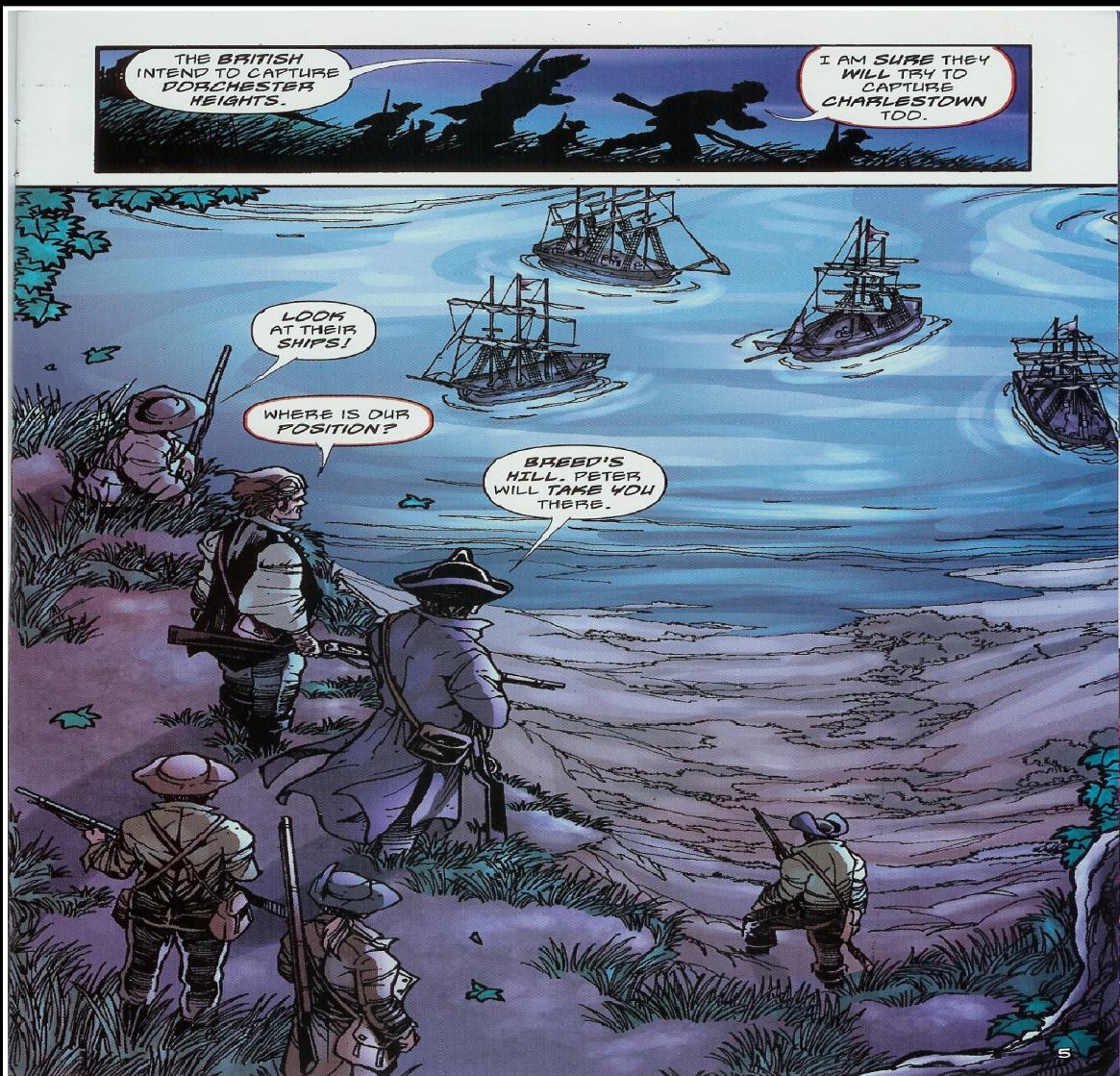


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GRAPHIC NOVEL CONVENTIONS

Perspective



GRAPHIC NOVEL CONVENTIONS

- Time (1 of 2)



GRAPHIC NOVEL CONVENTIONS

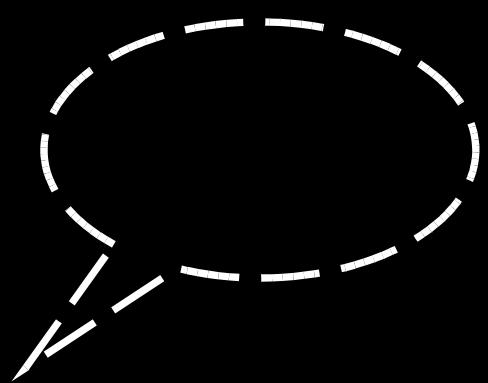
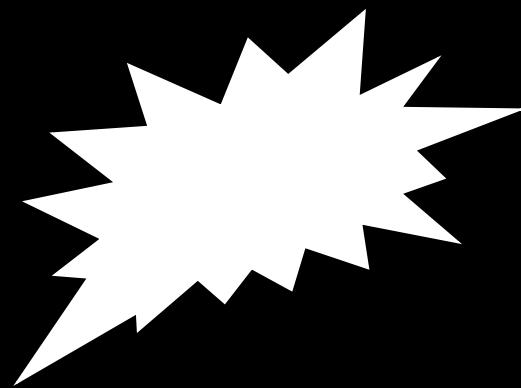
- Time
- (2 of 2)



GRAPHIC NOVEL CONVENTIONS

- Narrative/Captions





GRAPHIC NOVEL CONVENTIONS

- Words and Pictures

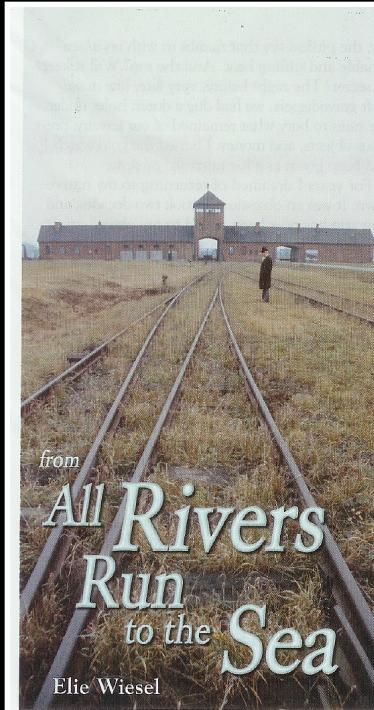


Dig in!

WHY DO GRAPHIC NOVELS APPEAL TO STUDENTS?

- Engaging/Interesting
- Visual support for text
- Complex ideas/Reduced Text
- Provide appealing way for students to learn literary conventions
- Alleviate feeling of “powering down” at school

PREVIEWING



Our turn came on Tuesday, May 16. "All Jews out!" the gendarmes¹ screamed, and we found ourselves in the street. There was another heat wave. My little sister was thirsty, and my grandmother too. They didn't complain, but I did, not openly, but it amounted to the same thing. I felt queasy, ill. I was suffering, but didn't know from what. I was **ineffably** sad. As in the presence

1. Gendarmes are police officers.

Vocabulary

ineffably (in ef'ə bly) *adv.* to a degree that is impossible to express; indescribably

of death, I didn't dare raise my voice. This was where my childhood and my adolescence, my prayers, studies, and fasting had led. These moments would remain forever etched within me. Wherever life took me, a part of me would always remain in that street, in front of my empty house, awaiting the order to depart.

I see my little sister, I see her with her rucksack, so cumbersome, so heavy. I see her and an immense tenderness sweeps over me. Never will her innocent smile fade from my soul. Never will her glance cease to sear me. I tried to help her; she protested. Never will the sound of her voice leave my heart. She was thirsty, my little sister was thirsty. Her lips were parched. Pearls of sweat formed on her clear forehead. I gave her a little water. "I can wait," she said, smiling. My little sister wanted to be brave. And I wanted to die in her place.

I seldom speak of her in my writing, for I dare not. My little sister with her sun-bathed golden hair is my secret. I never even talked to Marion² or to my son Elisha about her. It mortifies me to talk about her in the past tense, for she is present. Her presence is more real to me than my own. My little sister Tsiporah, my little angel scorched by a darkened sun, I cannot picture you as death's hostage. You will remain on our street, on the pavement in front of our house.

I gazed at the house—we all did—with anguish. Here we had lived a Jewish family life that was now gone forever. The laughter and laments, the peace of Shabbat, the prayer of the God of Abraham whispered by my mother and my grandmother, the festival of Sukkoth, the songs of Rosh Hashana, the Passover meals, the community gatherings, my grandfather's visits.³ The stories of beggars and of refugees,

2. Marion is Wiesel's wife.

3. *Shabbat* refers to the "Sabbath" or holy day for Jews, which occurs each week from sunset on Friday to the following night. In the Bible, *Abraham* is considered a patriarch, or father figure to the Hebrew people. *Sukkoth* is a Jewish harvest festival. *Rosh Hashana* is the Jewish new year.

REVIEWING / COMPARE AND CONTRAST

from **The Hobbit**
adapted by Charles Dixon and
illustrated by David Wenzel

Building Background

Graphic novels are longer versions of comic books and are more complex and literary in nature. Will Eisner, who wrote what is considered to be the first modern graphic novel in 1978, popularized the term "graphic novel." In 1992 Art Spiegelman received the Pulitzer Prize for his graphic novel, *Maus: A Survivor's Tale*. Other graphic novels that have achieved success include *Ghost World* by Daniel Clowes and *American Splendor* by Harvey Pekar; both have been adapted into films. In this graphic novel version of *The Hobbit*, Charles Dixon uses dialogue and David Wenzel illustrates the characters from the novel by J. R. R. Tolkien.

Set a Purpose for Reading

Read to discover the similarities and differences between the graphic novel version of *The Hobbit* and the original text.

Reading Strategy

Comparing and Contrasting Versions of a Story

When you compare and contrast, you identify the similarities and differences between two works of literature. Many elements of different works can be compared and contrasted, including theme, imagery,

Images	Similarities	Differences
"There in the shadows on a large flat stone sat a tremendous goblin with a huge head, and armed goblins were standing round him carrying axes and the bent swords that they use."	There is one large goblin. Goblins are holding axes and swords, and they surround the dwarves.	More defined facial characteristics of goblins in the graphic novel. Dialogue is also different from the original.



CREATING DIALOGUE / WRITING

TG – p. 32

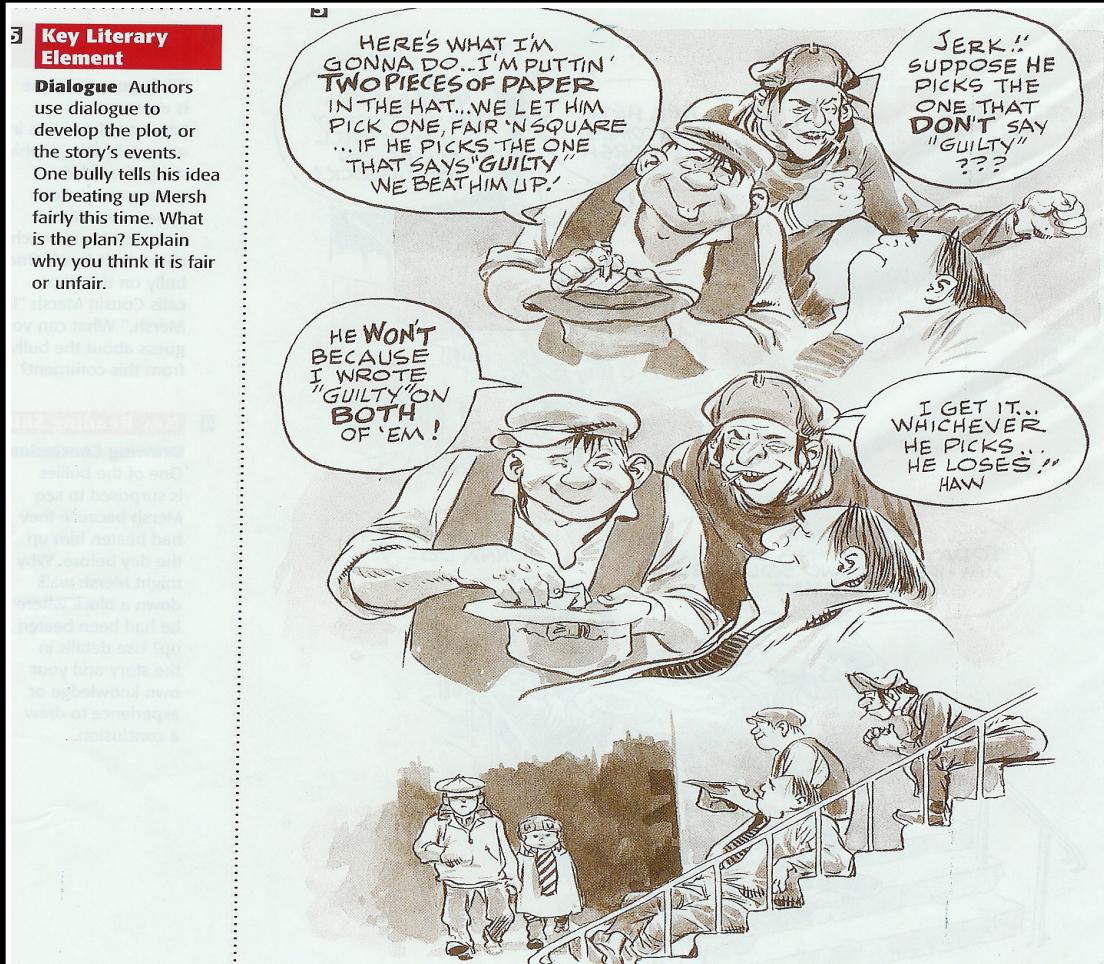
Key Literary Element

Dialogue Authors use dialogue to develop the plot, or the story's events. One bully tells his idea for beating up Mervy fairly this time. What is the plan? Explain why you think it is fair or unfair.

by neil gaiman
Illustrated by Mark Buckingham

Illustration by Mark Buckingham
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20 UNIT 5: How Characters Develop



Street Magic

Lesson Plans

- American Born Chinese:
 - <https://hawksnest.wikispaces.com/American+Born+C>
- Maus:
 - <http://mrcoward.com/slcusd/maus.html>
- Persepolis:
 - http://www.readwritethink.org/lessons/lesson_view.a=1063

