

Graphic Novels - A Resource

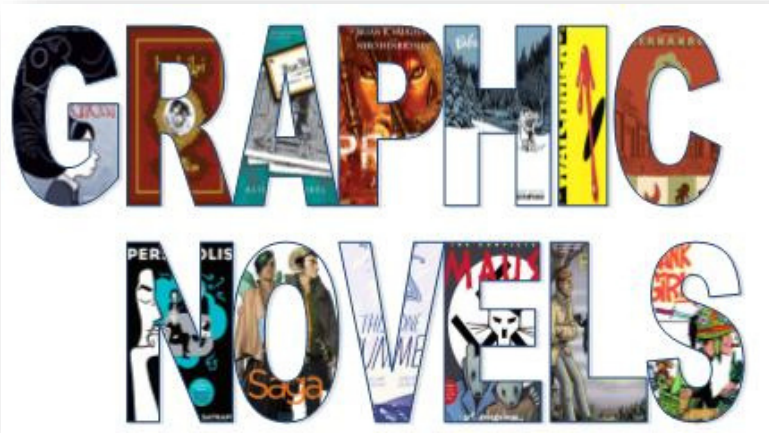


Oide

Tacú leis an bhFoghlaim
Ghairmiúil i measc Ceannairí
Scoile agus Múinteoirí

Supporting the Professional
Learning of School Leaders
and Teachers

Why Study Graphic Novels?

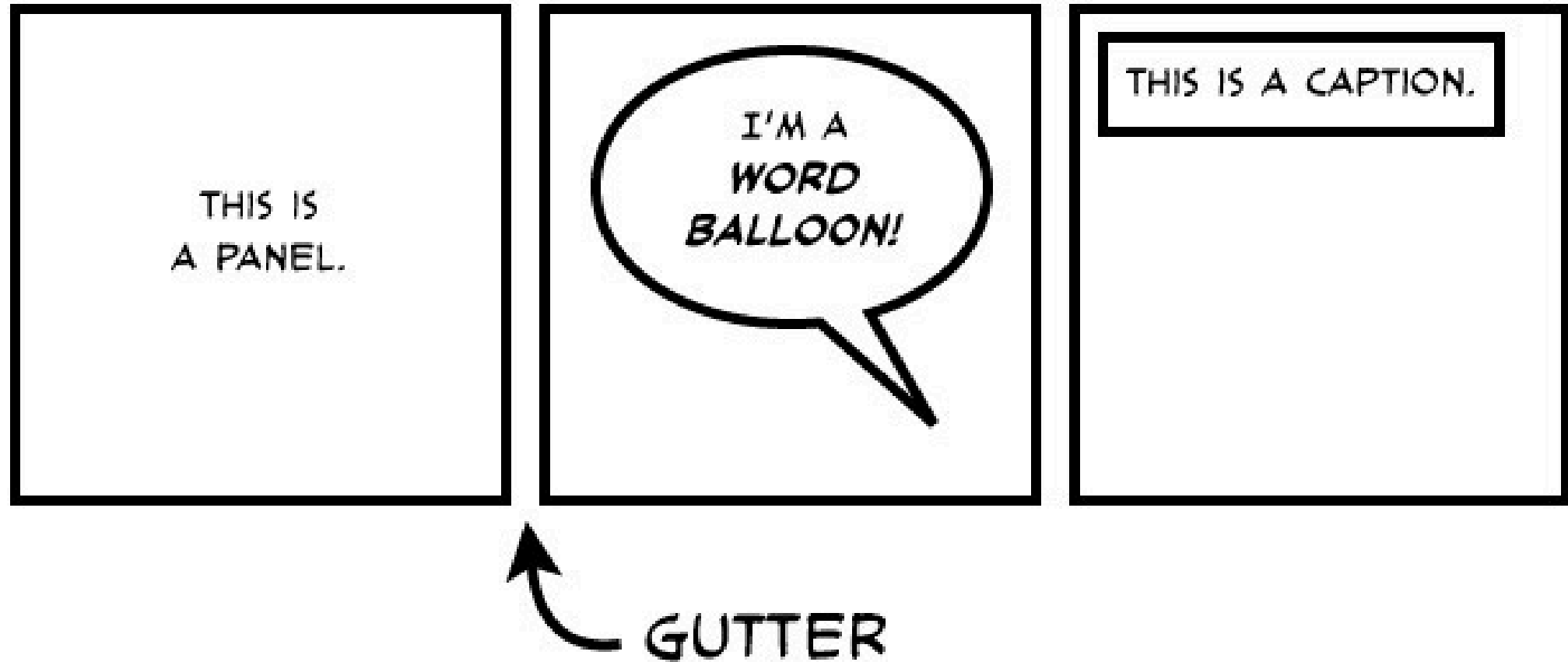


- The graphic novel has depth of **plot, character development, theme, etc.**
- It has the classic areas of study found in a prose text. It also has the elements of film, allowing students to **develop literacy skills by interpretating images for meaning.**
- When students combine both aspects to investigate a text's effect on readers, they **develop varied insights** into how meaning is communicated and interpreted.
- They **reduce the overall text load**, therefore decreasing anxieties students might have regarding print-based reading.

Characteristics of a Graphic Novel

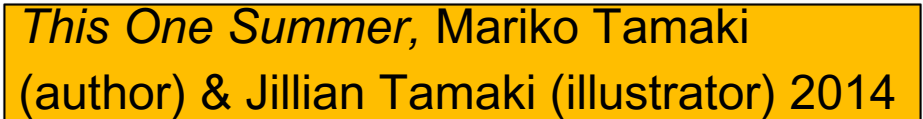
- Narrative work
- Usually in 1st person or autobiographical
- Story conveyed in sequential art
- Can use experimental design
- Usually in traditional comic format

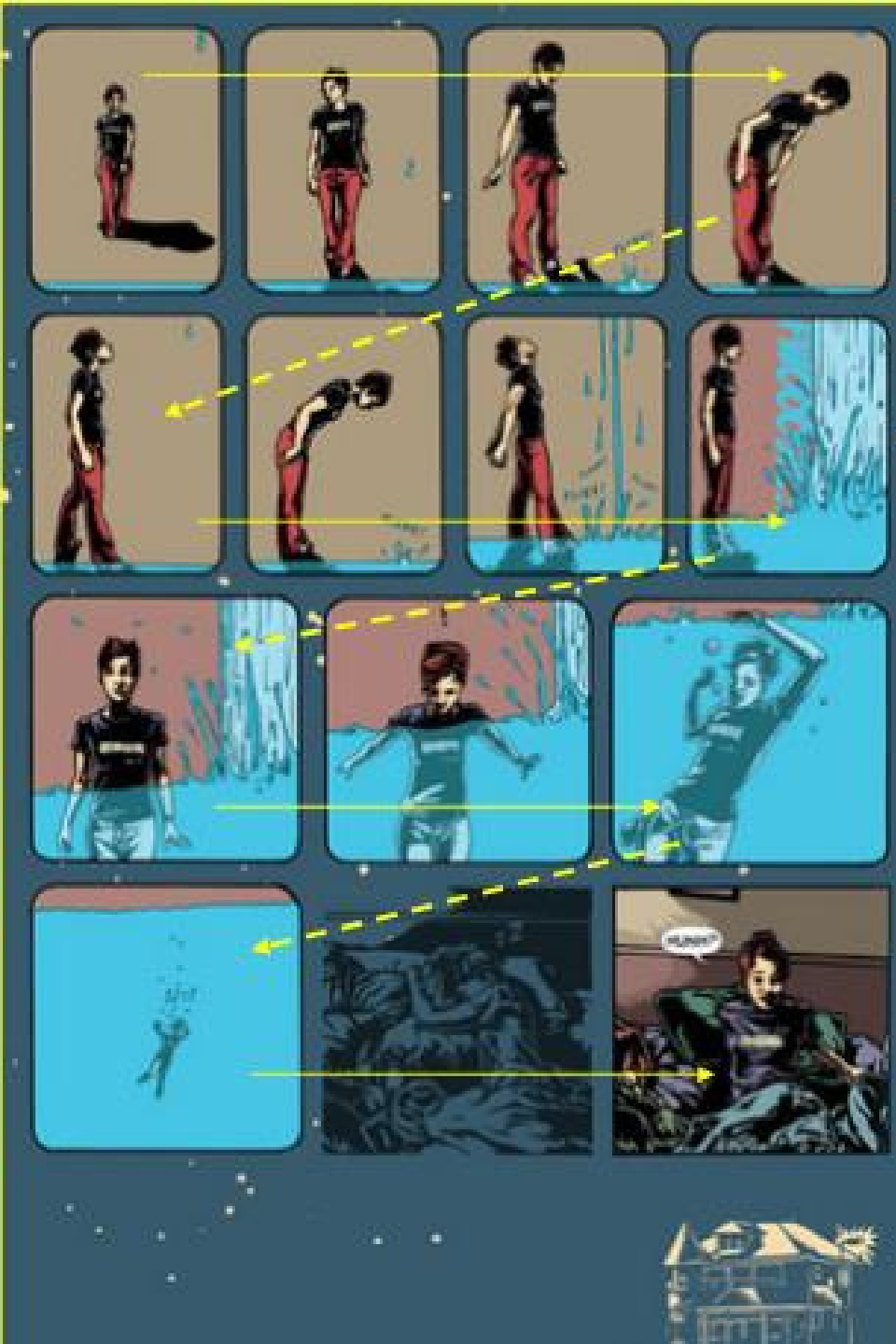
BASIC COMICS ANATOMY



- A distinct segment of the comic, containing a combination of image and text in endless variety.
 - Panels offer a different experience than simply reading text. They allow an immediate juxtaposition of the present and the past.
 - Unlike other visual media, transitions are instantaneous and direct but the exact timing of the reader's experience is determined by focus and reading speed.
- Source:
http://www.readwritethink.org/files/resources/lesson_images/lesson1102/terms.pdf

http://www.readwritethink.org/files/resources/lesson_images/lesson1102/terms.pdf





Graphic novels
are read in the
traditional way –
left to right and
top to bottom

Jacob's Apartment, Joshua Kemble

Source: <https://slideplayer.com/slide/7488751/>

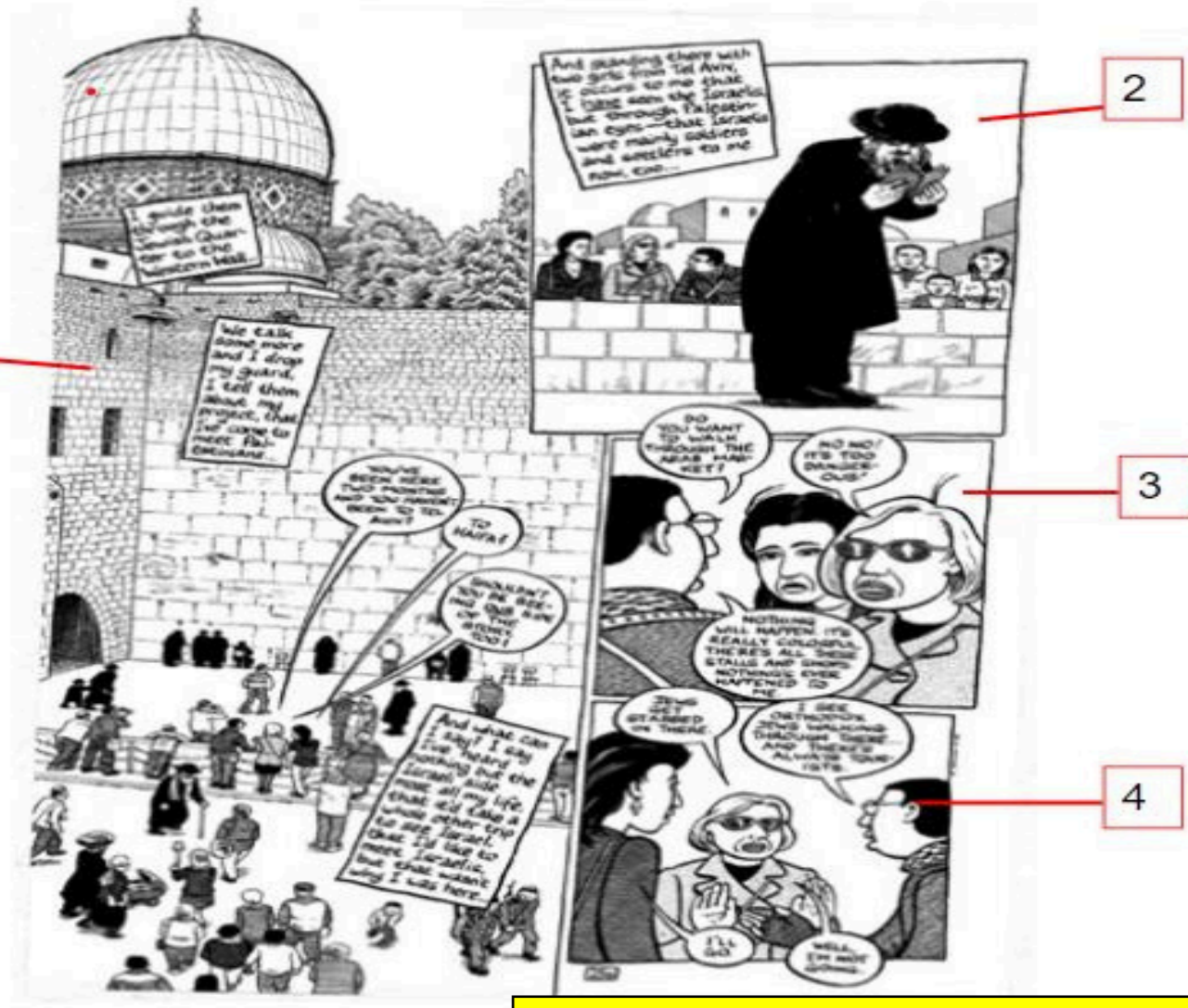
Sometimes it
can get a little
more
complicated...

Palestine, Joe Sacco

Source: <https://slideplayer.com/slide/7488751/>



But the basic
left to right rule
still applies



Palestine, Joe Sacco Source:

<https://slideplayer.com/slide/7488751/>

Word Balloon

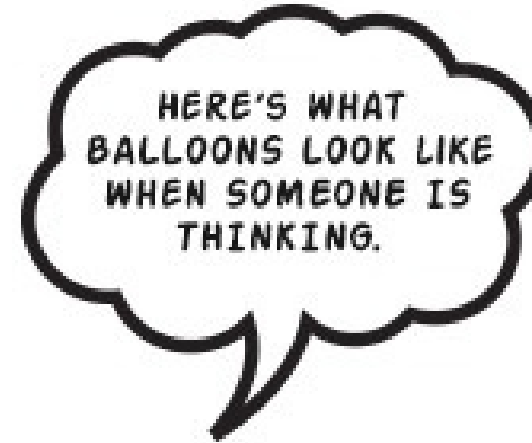
TALKING



WHISPERING



THINKING



SCREAMING

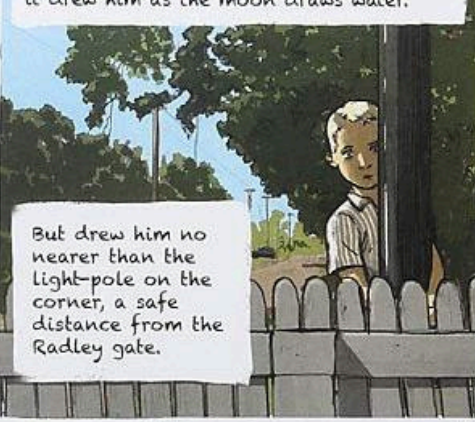
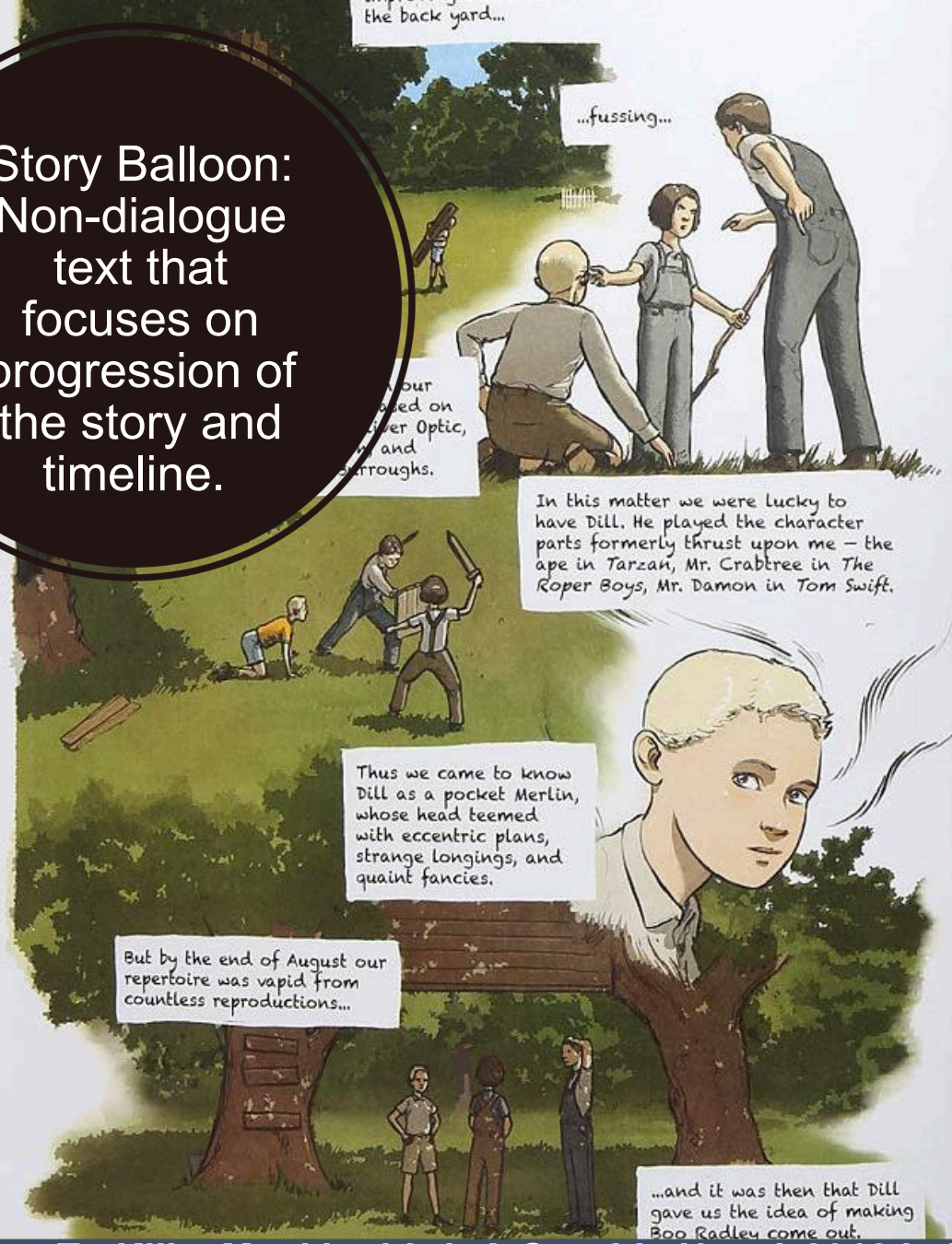


Source:

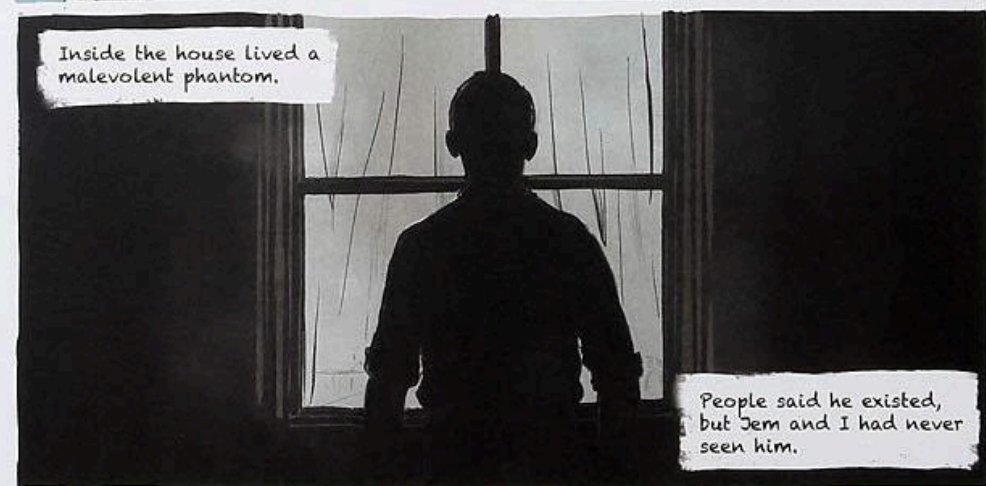
<https://community.articulate.com/articles/showing-conversation-and-messaging-in-elearning?page=2>

Enclose print-text and/or dialogue that divides artwork from printed text.

Story Balloon:
Non-dialogue
text that
focuses on
progression of
the story and
timeline.



But drew him no nearer than the light-pole on the corner, a safe distance from the Radley gate.



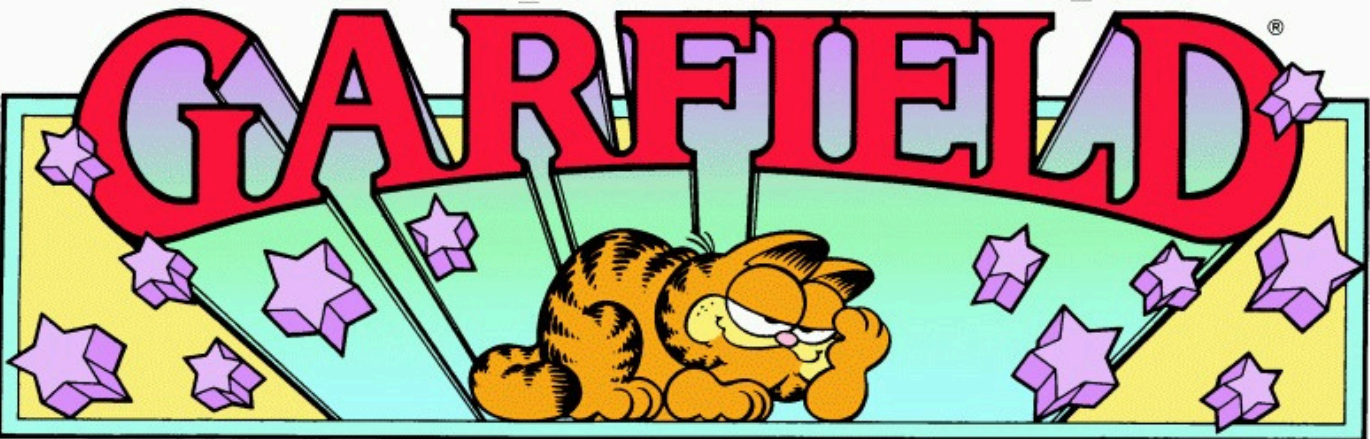
Inside the house lived a malevolent phantom.

People said he existed, but Jem and I had never seen him.



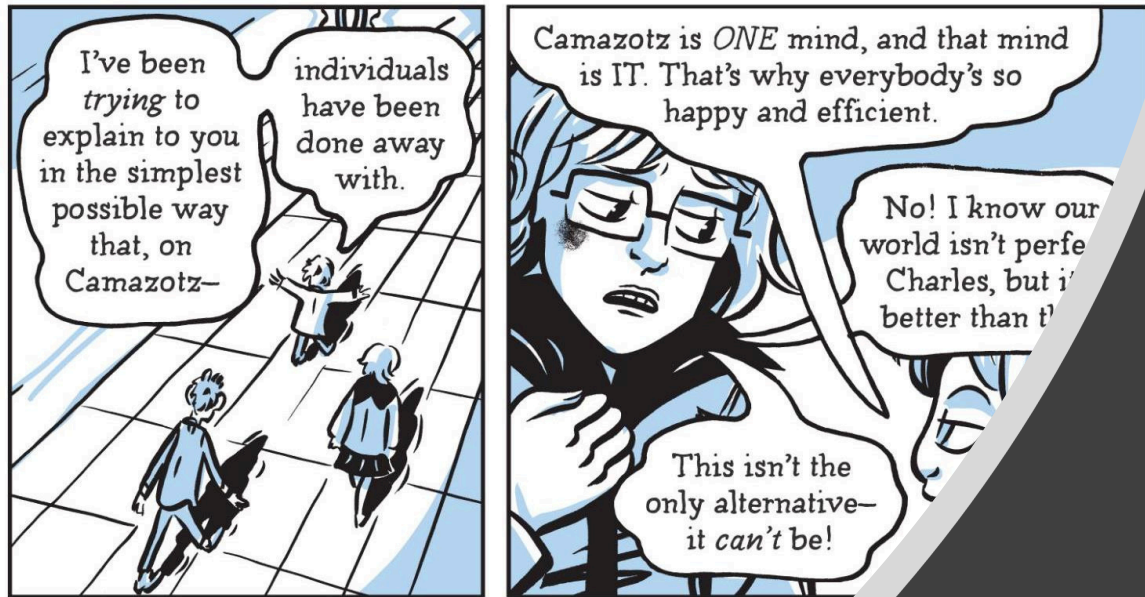
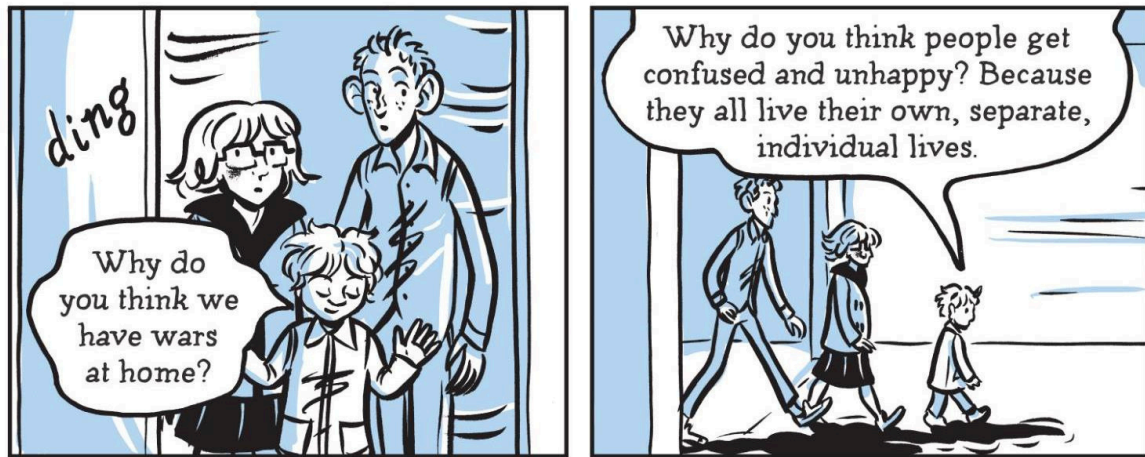
People said he went out at night when the moon was down, and peeped in windows.

When people's azaleas froze in a cold snap, it was because he had breathed on them.



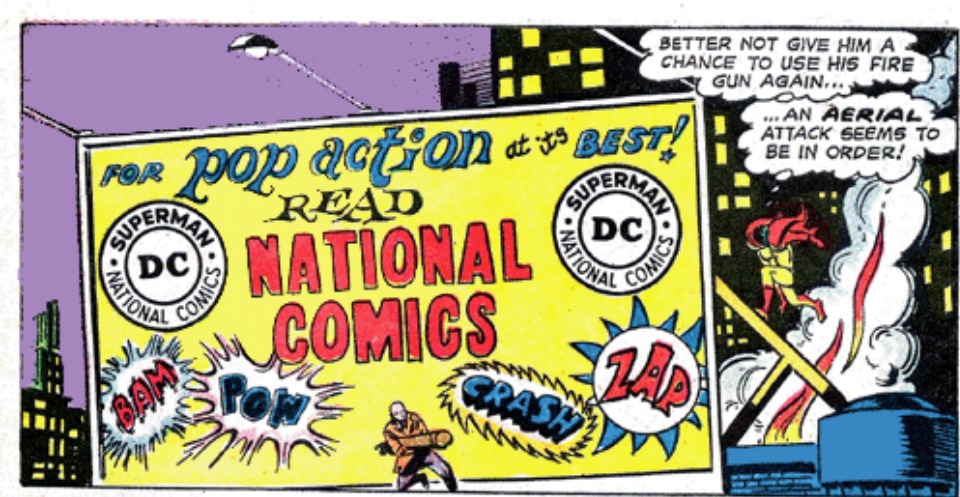
Thought
Balloon:
Focus on a
character's
thoughts and
ideas.





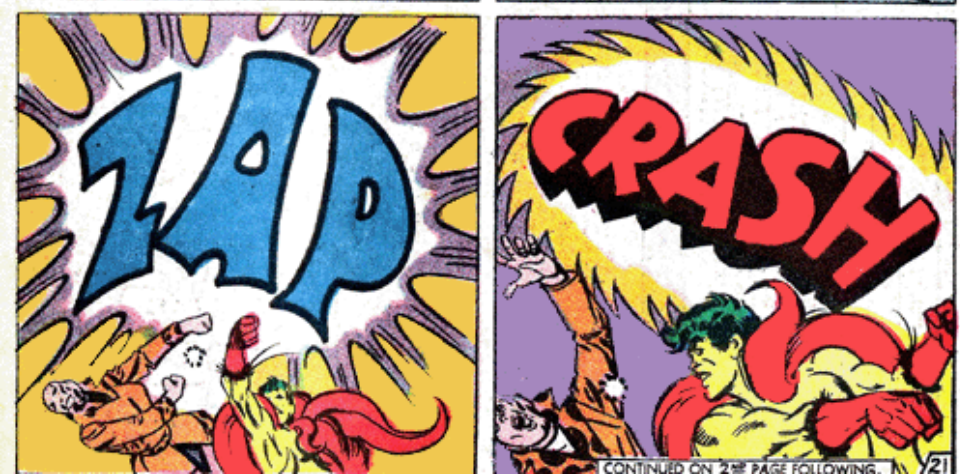
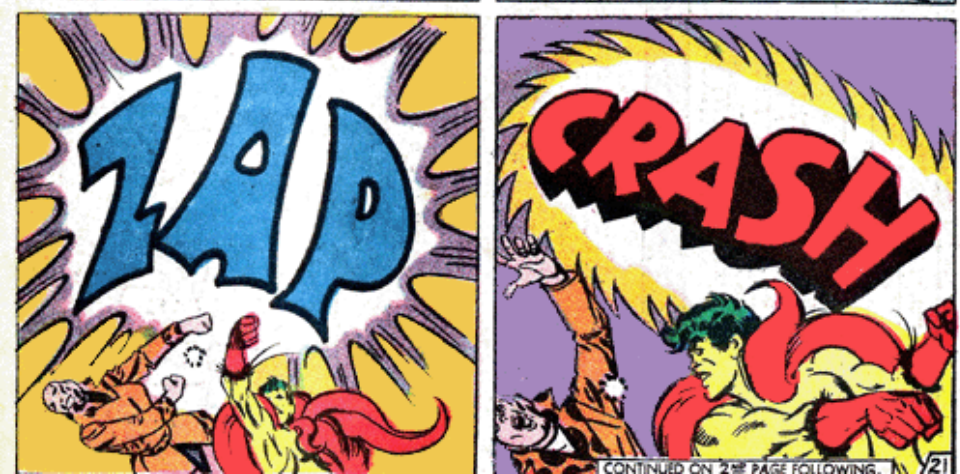
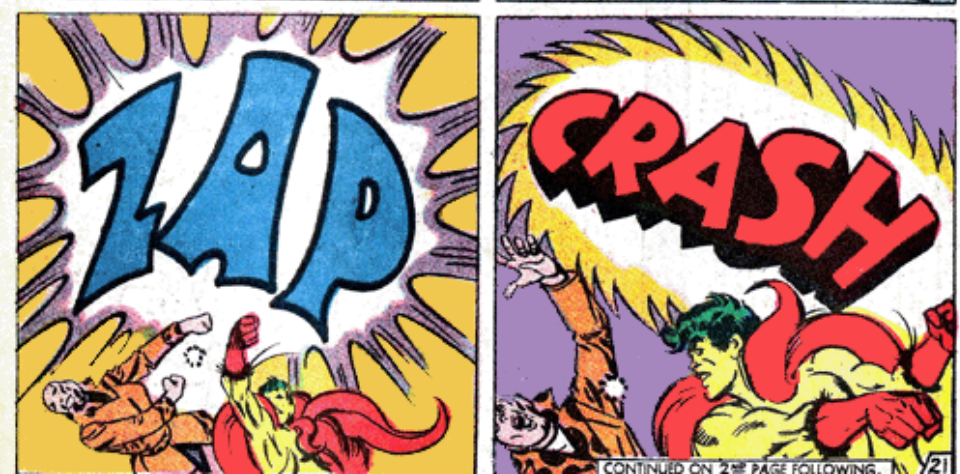
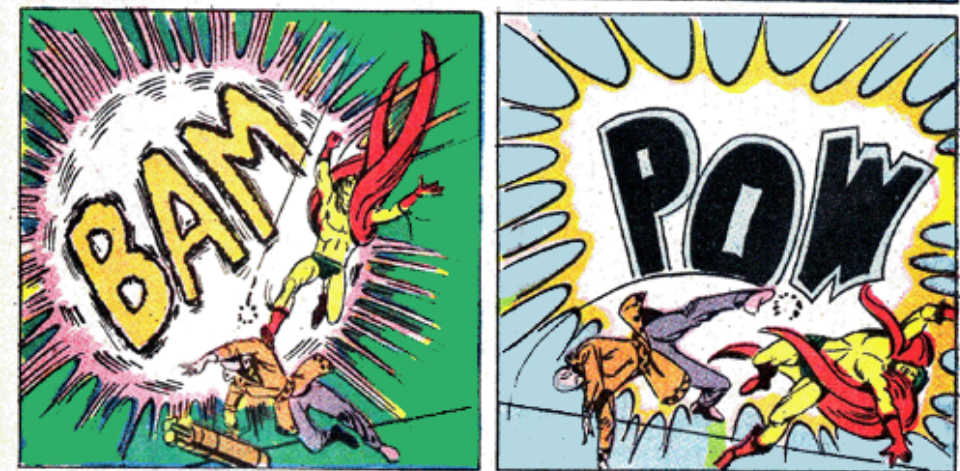
Dialogue Balloon:
Focus on conversation
between characters.
This can be multiple
characters speaking or
one character speaking
to themselves.

A Wrinkle in Time: The Graphic Novel by
Hope Larson (Adapter, Illustrator),
Madeleine L'Engle



Sound Effect Balloon:

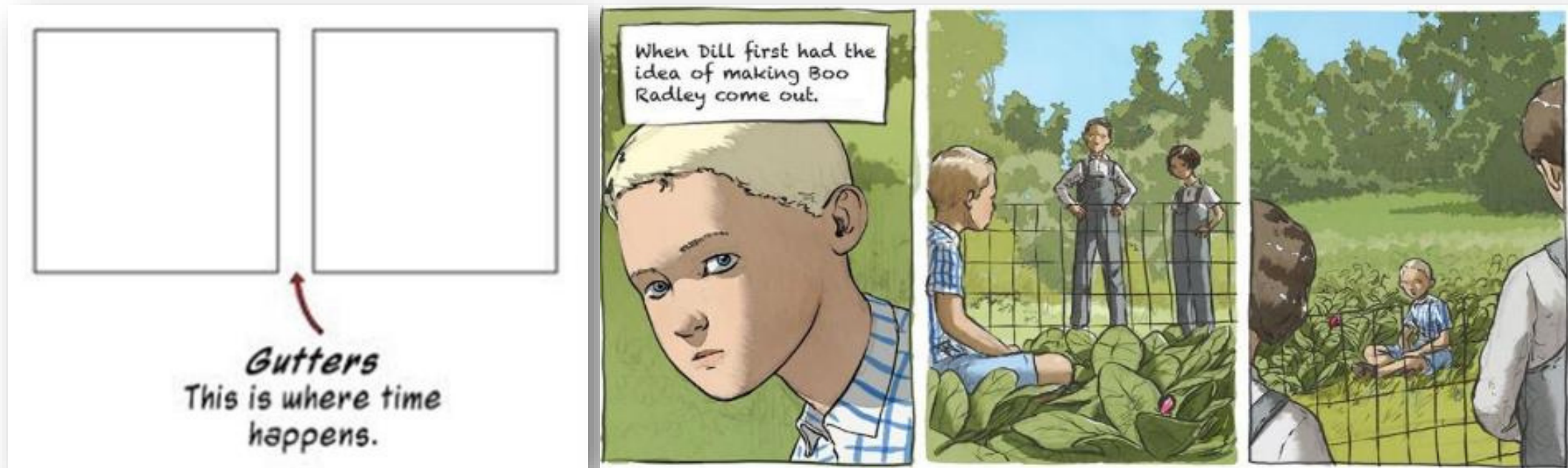
Use text-onomatopoeia or images to convey sound in the story.



Beware the Creeper(1968 series) #2 by Steve Ditko

<http://www.comicscube.com/2010/08/comics-techniques-and-tricks-steve.html>

Gutters



Source: *To Kill a Mockingbird: A Graphic Novel*, 2018
by [Harper Lee](#) (Author), [Fred Fordham](#) (Illustrator)

*TRAPPED ON
THE EDGE OF A
CLIFF, HIS
MIND CAN
ONLY CONCEIVE
OF ONE PATH
TO SURVIVAL!*



HE TAKES IT!



Action to Action Gutter

Readers see a single subject or character going through specific transitions.

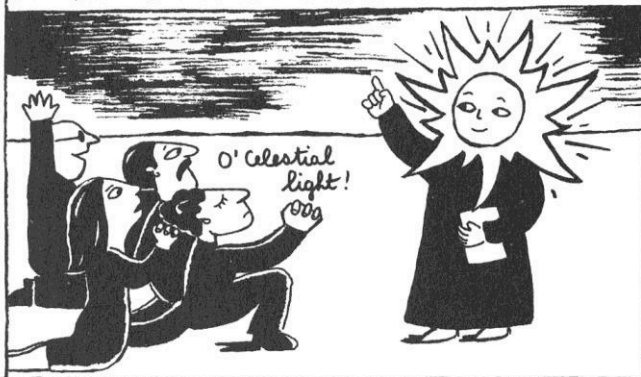
I REALLY DIDN'T KNOW WHAT TO THINK ABOUT THE VEIL. DEEP DOWN I WAS VERY RELIGIOUS BUT AS A FAMILY WE WERE VERY MODERN AND AVANT-GARDE.



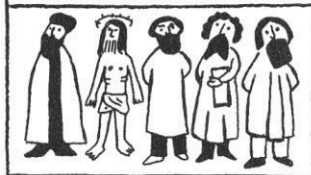
I WAS BORN WITH RELIGION.



AT THE AGE OF SIX I WAS ALREADY SURE I WAS THE LAST PROPHET. THIS WAS A FEW YEARS BEFORE THE REVOLUTION.



BEFORE ME THERE HAD BEEN A FEW OTHERS.

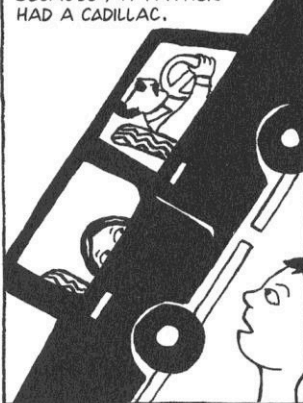


I WANTED TO BE A PROPHET...

BECAUSE OUR MAID DID NOT EAT WITH US.



BECAUSE MY FATHER HAD A CADILLAC.



AND, ABOVE ALL, BECAUSE MY GRANDMOTHER'S KNEES ALWAYS ACHED.

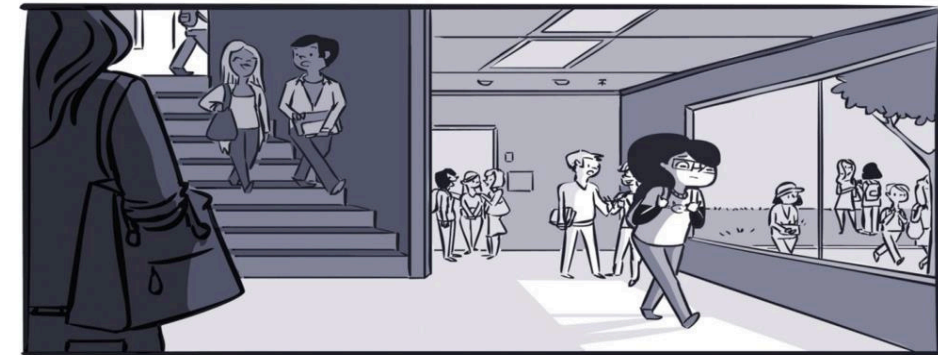
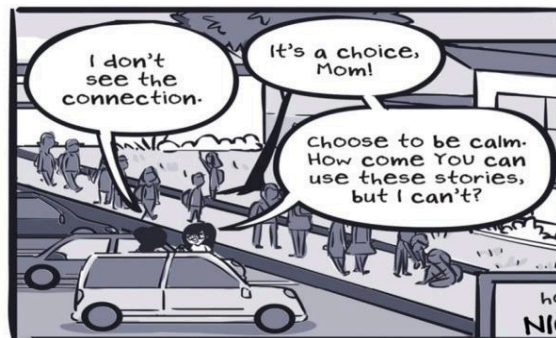
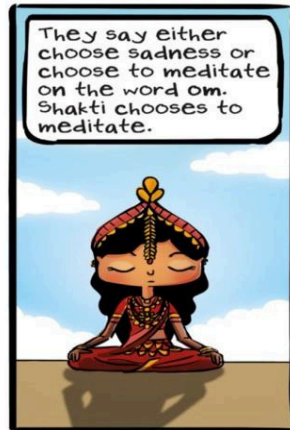


Subject-to-Subject Gutter:
Readers move from one subject to another, progressing the storyline. This encourages reader involvement to find meaning in the transition.

Persepolis by Marjane Satrapi

<http://knopfdoubleday.com/2009/06/30/the-veil-from-marjane-satrapis-persepolis/>

Scene-to-Scene Gutter: Move readers across time or space, requiring readers to use deductive reasoning.



PashminaBy Nidhi Chanani-

<https://us.macmillan.com/books/97816267208>

Aspect-to-Aspect Gutter:
shows different aspects
occurring simultaneously
within the same scene.
This can challenge
readers to think about the
characters feelings and
emotions delivered
across panels.

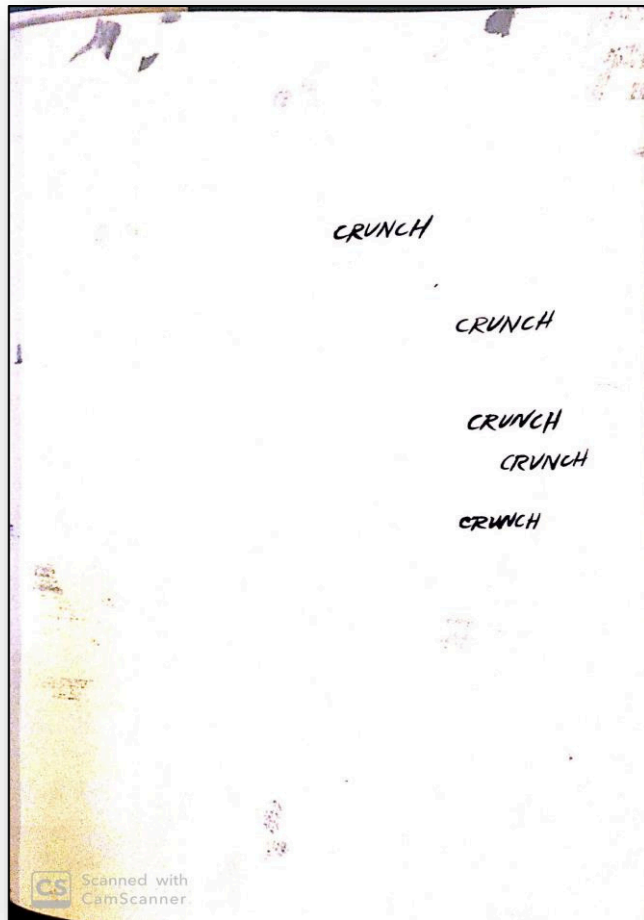




Graphic Weight

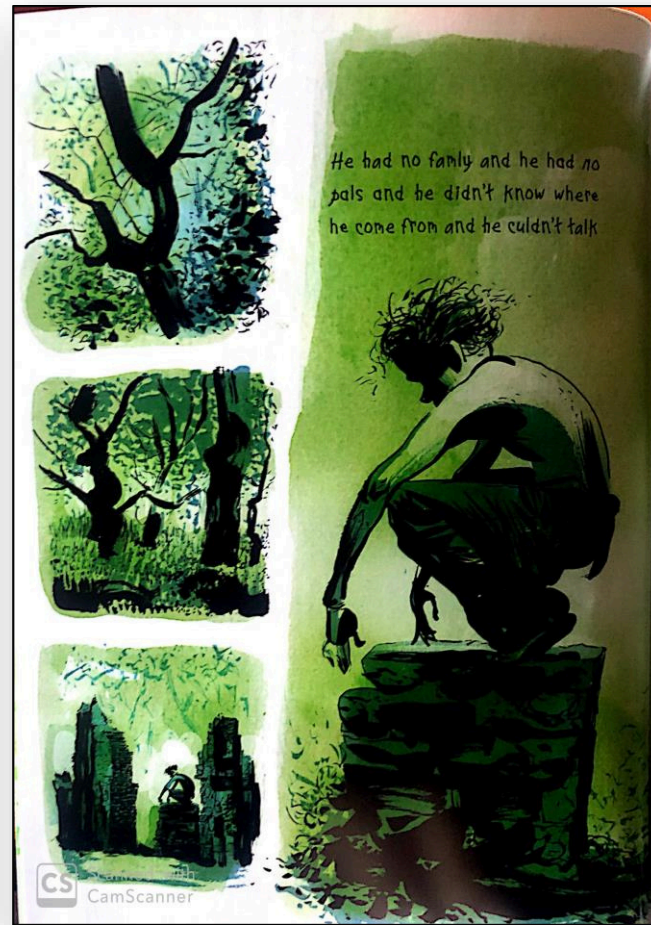
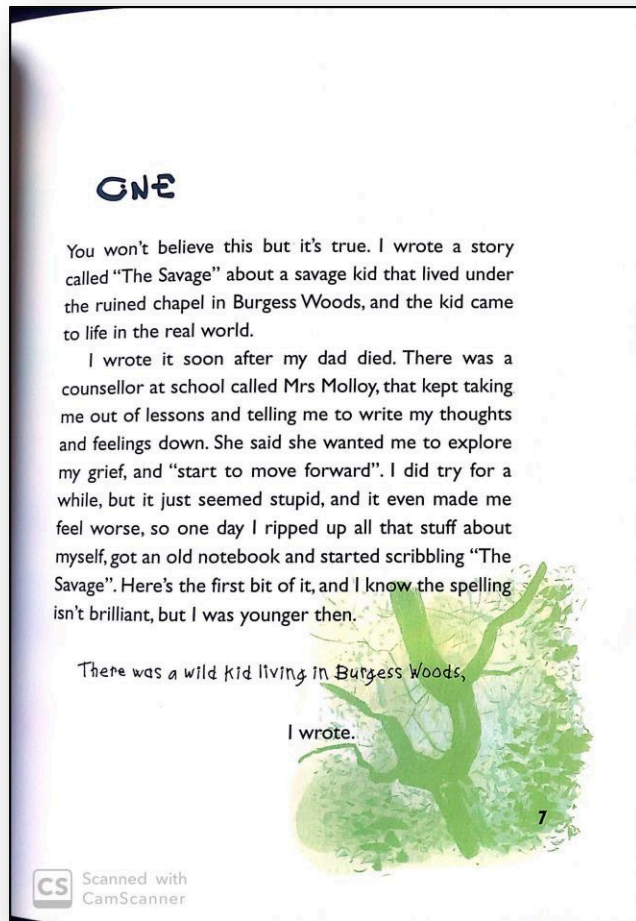
A term that describes the way some images draw the eye more than others, creating a definite focus using colour and shading in various ways.

Exploring the opening of *This One Summer*



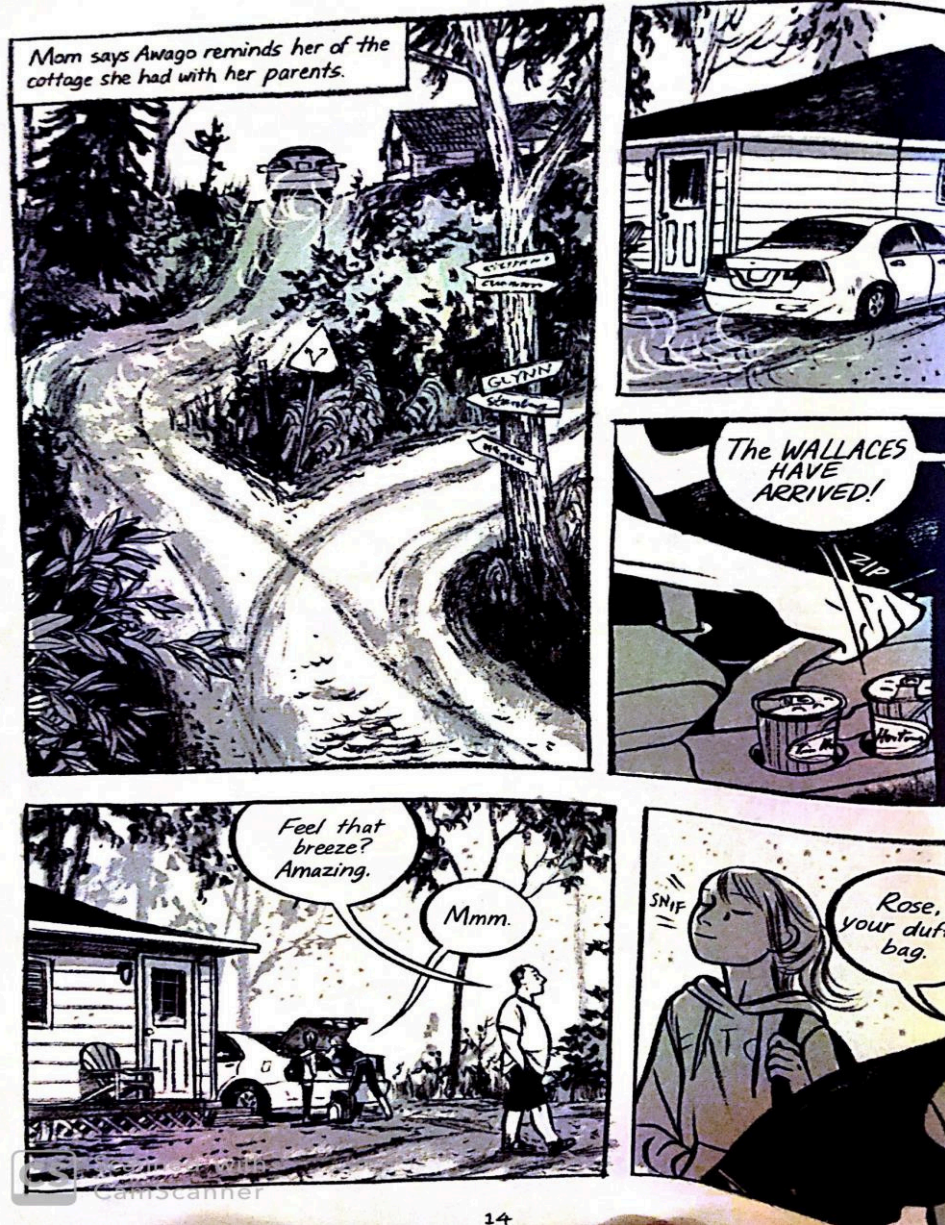
- Having read these two pages, what do you think about:
 - Setting
 - Characterisation
 - Story
- What's your overall impression?

Exploring the opening of *The Savage*



- How does the opening of this graphic text help shape the reader's understanding?
- Examine the layout and placing of words in this text. What's the impact and overall effect of this opening?

Discussion Points for *This One Summer*



Panels and gutters

- Consider the size and shape of panels. How do they fit together?
- Do they interrupt or overlap with each other
- Are there any images without any panel borders at all?
- What do the gutters add to how you understand the story?

Discussion Points for *This One Summer*



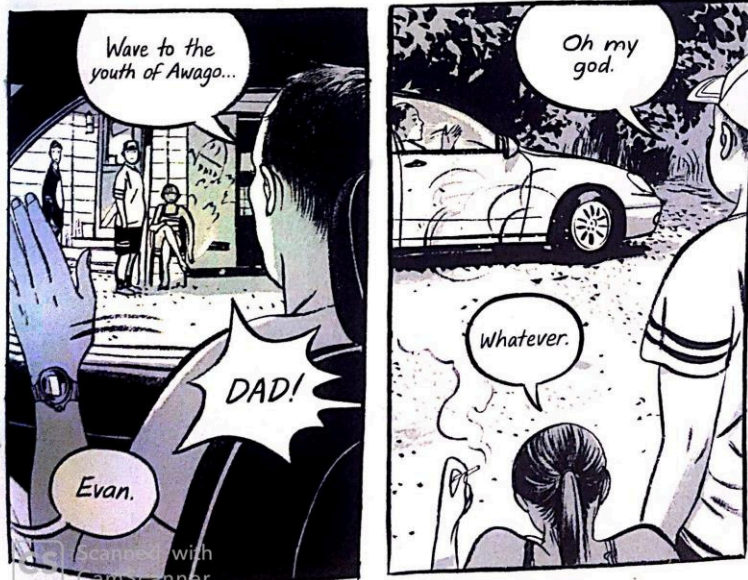
- From reading this page, what do you think is the mood or atmosphere at this point in the story?

Discussion Points for *This One Summer*



- How do you think the mood or atmosphere has changed from this image?

Finding the elements of a graphic novel in *This One Summer*



- Can you find all the **elements** that make up graphic novels: panels, word balloons, sound effects, motion lines, narration, and background colours?
- What is the impact of these elements in this sequence?
- If you take out any one of these, what do you lose?
- Can you still understand the story?
- How do they help create meaning and shape the story?
- What insights to character do they give the reader?

Examining a full-page panel from *This One Summer*



- Many elements of graphic novels are like what you see in films.
- A graphic novel creator can be the director in deciding what each panel and page shows.
- Think about the frame of each panel: What are you seeing? What are you not seeing?
- What about the camera angle? How does it shape meaning?
- The distance from the subject of the panel?
- Allow students to create their own story based on a given panel from the Graphic Novel – encouraging them to engage with and learn from models of oral and written language use to enrich their own written work.

Examining a full-page panel from *The Savage*

Encourage students to create their own story based on a given panel from the Graphic Novel – encouraging them to engage with and **learn from models** of oral and written language use to enrich their own written work.

