

Introduction to Unit One

We begin the yearlong process of engaging in arts-integrated, social-emotional learning with a project that asks students to recognize their own unique self-worth by writing a comic book about themselves. Middle-school-aged students can be reluctant to talk about feelings and emotions; it can feel childish and uncool. This unit eases into the subject by encouraging the foundational tools of self-confidence and recognition of the importance of unique work.

Supporting Positive Behavior

From the start of the year it is important to acknowledge and positively reinforce the behaviors you want maintained in the classroom, such as sharing, sitting, working carefully, and creating unique work. Reviewing as well as reinforcing these behaviors should be done continuously throughout the year. At this age, the frontal cortex of the brain is still developing. It doesn't stop developing until people reach their 20s. This part of the brain controls impulsivity and self-regulation, among other things. By acknowledging positive behavior continuously, you are supporting students to behave positively and decrease the opportunity to exhibit undesirable behavior. In addition, you are helping to shape an important area of brain development while students practice sharing, working carefully, and so on. Students like having their work shown to the rest of the class. Teachers can support students to create unique work by using an interactive whiteboard or a computer connection to revisit a previous class's objectives by displaying images of exemplary student work.

Circle Time

During the first class, it is important to spend time teaching the logistics of a circle.

Listening

One important aspect of circle time is to help the students learn that listening and not speaking when it is someone else's turn is a way to show respect. To help students remember this rule, it is helpful to use a talking piece. Choose a talking piece that means something to you or the class. For example, one teacher uses a Zulu coconut given by one of her students in her first year of teaching. It is also important to make the procedure simple, saying for example, "When you have the talking piece, that is your

chance to talk. When you don't, that's your chance to listen. This is one way that we practice working as an ensemble." When we go around the circle answering the class question, students are always allowed to pass by taking the talking piece, saying, "pass," and handing it to the next student.

Transitioning

Transitioning into and out of a circle can be difficult, which makes it a great opportunity to celebrate small successes. For example, "It was cool how Jenny moved to her space in the circle so quietly; that's a good way to work as an _____ because it helps get things started faster." It also provides an opportunity to help students learn from mistakes. After the circle/ team-building exercise, engage the class in a discussion with two guiding questions: What are some ways we worked as an ensemble? What are some ways our ensemble could improve next time? These discussions make an enormous difference in transitioning in the future.

Class Objectives

It is important to lead each class by reintroducing and talking about the yearlong objectives, which can include work as an ensemble, recognize the importance of unique work, and express oneself in words and art. This not only endows students with vocabulary around these objectives (notably "ensemble," and "unique") but also gives you, the teacher, a useful tool to help reinforce yearlong goals. It is helpful to use different strategies to review these objectives. This keeps the students interested and aids with understanding the class goals. Some of the strategies to try include:

- Asking students to read class objectives with you
- Requesting students to repeat the objectives after you
- Having different table groups discuss the objectives

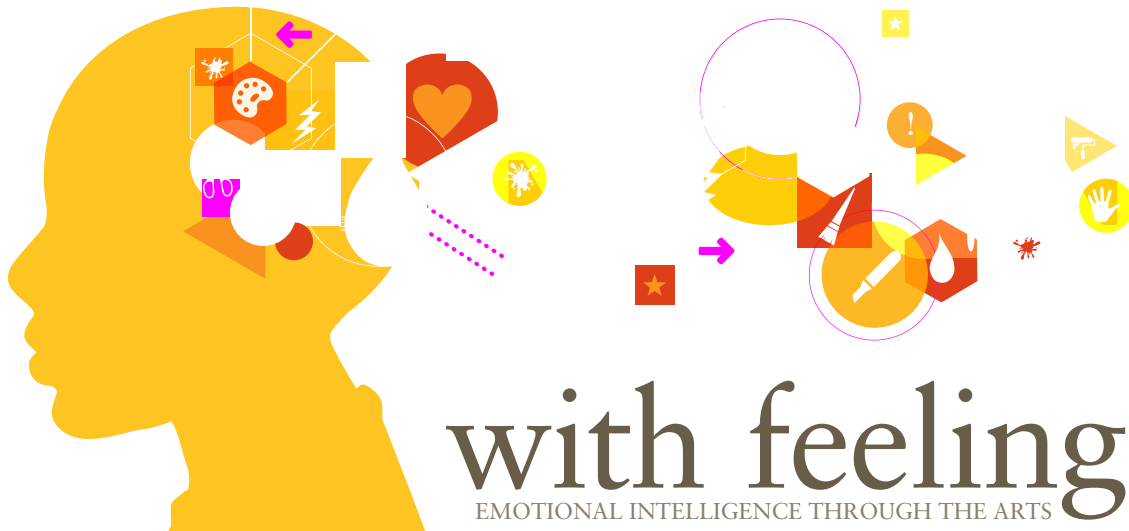
Talking about these objectives has an enormous payoff: students begin referencing the objectives in class themselves and begin to identify moments when they are meeting the objectives.

Ending Class

It is important to help students transition to the next class. Try closing class with the _____ . It helps students think about what they did during class and settles everyone down after class is over. Another option is to have students journal on the prompts that are provided at the bottom of each lesson plan. In either case, it is useful to allow class to close with at least five minutes of focused silence. Students leave the class feeling calm and relaxed and ready to go on with their day.

Unit One

In the first unit, students create a _____ comic book about something significant to their lives. This is a great opportunity to discuss the culture of manga in Japan and to draw connections to students' own unique cultures. It is helpful to bring in an array of manga books (readily available at any public library). Students are fascinated with the way the books traditionally open from left to right, the opposite of the books they know. They naturally draw connections to cartoons they've seen on television. (Manga-style cartoons are called anime.) Teachers have seen success in encouraging these life to school connections. The students are excited to see art as something that they interact with in daily life, rather than something only available at museums.



Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

Essential Questions

- What is special and unique about me?
- How can I use a new drawing style to express myself?

Lesson Objectives

- Describe the difference between comfortable and uncomfortable emotions.
- Define manga, and discuss its cultural importance in Japan.
- Create a unique self-portrait in the style of a manga drawing.

National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Identify and interpret works of art or design that reveal how people live around the world and what they value. *(VA:Re.7.1.6a)*
- Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making. *(VA:Cn10.1.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



Materials needed

Manga books, manga sketch guides, talking piece, black ink pens, bright markers, white paper, pencils for sketching



Time needed

90 minutes



Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, unique*

Visual Arts: *manga, anime*

Theatre: *ensemble*



Warm-Up Phase (15 minutes)

Circle: Introduce vocabulary: comfortable and uncomfortable. *When I feel like things are going fine and I'm OK, I am feeling comfortable. When I'm bored or mad or sad or angry, I am feeling uncomfortable. Take a moment right now to decide whether you are feeling comfortable or uncomfortable right now. Notice how that changes or stays the same*

throughout the class. It can be helpful in life to check in with yourself regularly and decide whether you are feeling comfortable or uncomfortable.

“Would you rather” question: *Would you rather win the lottery or live to be 100?*

Optional follow-up question: *Are you feeling comfortable or uncomfortable?*

Team-building game: Name patterns, Level 1 (see [Team-Building Games](#))



I Do/ We Do (20 minutes)

Explicitly Teach

- Go over the class objectives for the first time and briefly discuss what they mean.
- Define “comfortable” and “uncomfortable.” *If you are able to say whether you are feeling comfortable or uncomfortable in any given moment, it can help people treat you the way you want to be treated. Sometimes people don’t know how you’re feeling about something.*
- Explain that one of the first things we will need to do in order to be better to one another is to fully understand ourselves. *Every person is unique. That’s a really cool thing. Think about the things that are true about you that might not be true about everyone.* Provide examples from your own life if that feels appropriate.
- Define manga. Show examples of manga books. *Manga are comics created in Japan conforming to a style developed in Japan over 200 years ago. In Japan, people of all ages read manga.*
- Display eyes, lips, and sample drawings (attached). Model drawing a manga character

Keep in Mind

- Go over norms for an art space. *Art space needs to be safe, respectful and calm. What needs to happen to ensure everyone feels that way?*
- Go over the different art supplies used and how to use them kindly. *What is the right way to use this object? What is a way to use this object that might not be so kind?*
- People will work at different rates on this project. *If you finish early, you might want to create a different type of character. How can you go about this?*



You Do (55 minutes)

The project, step-by-step

- Look at the manga sketch guides attached.
- Think about yourself and what makes you physically unique. What outfit do you feel the most comfortable in? What sorts of objects could you surround yourself with that define something about your personality?
- Sketch a full-body self-portrait in the manga style. If you are not happy with the way something looks, erase it and start again.
- Add black ink to your drawing when you are happy with the sketch.
- Fill in the details of your drawing with color using the markers.
- Add a talk bubble and a phrase you might say.

Extensions: Create another character that is in your life, like your mom, sister, or a close friend.

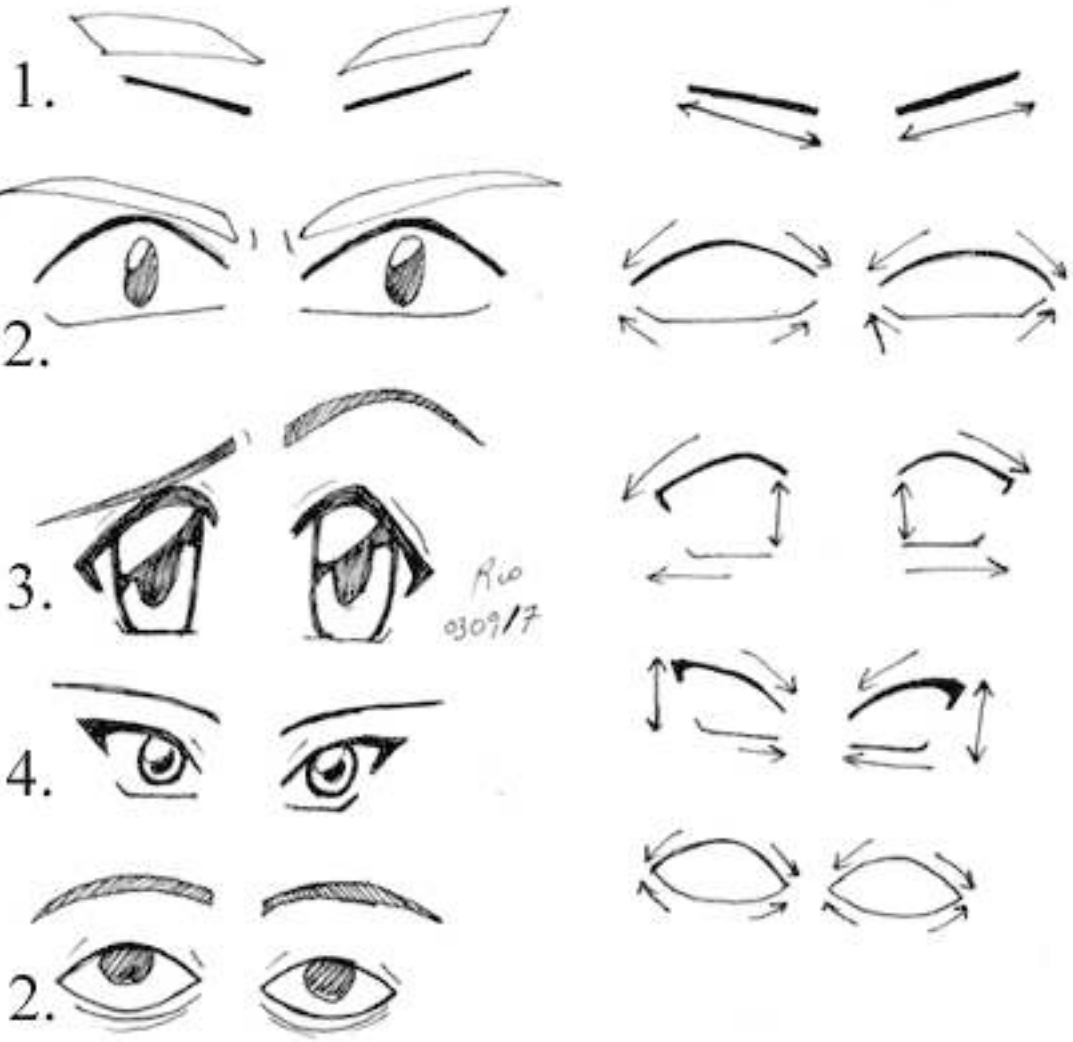
Closure: Share your drawings and have a neighbor read your talk bubble out loud.

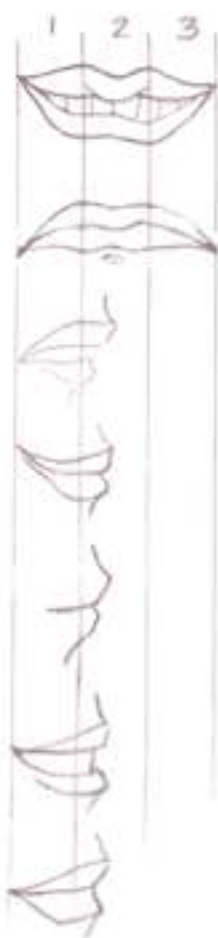
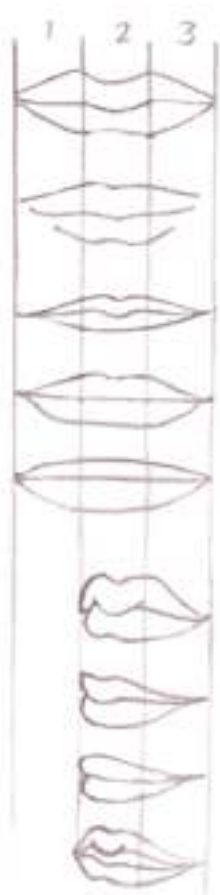
Optional Writing Prompt: Do you feel comfortable or uncomfortable today? Draw a picture to accompany your answer.



Big Picture

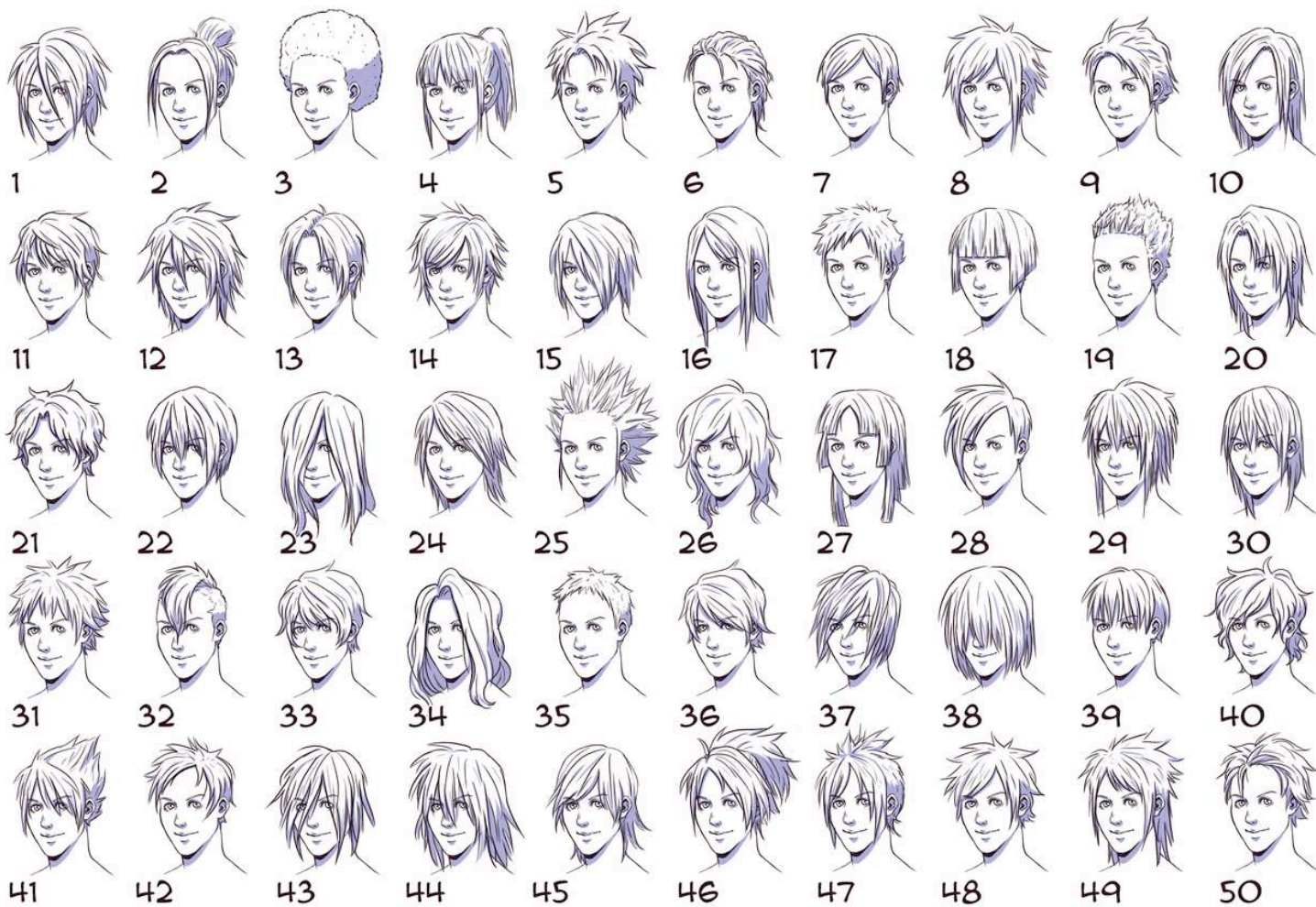
These characters will star in a short story about our lives that we will turn into a comic book.





50 MALE HAIRSTYLES REVAMPED

BY DOGGERLAND





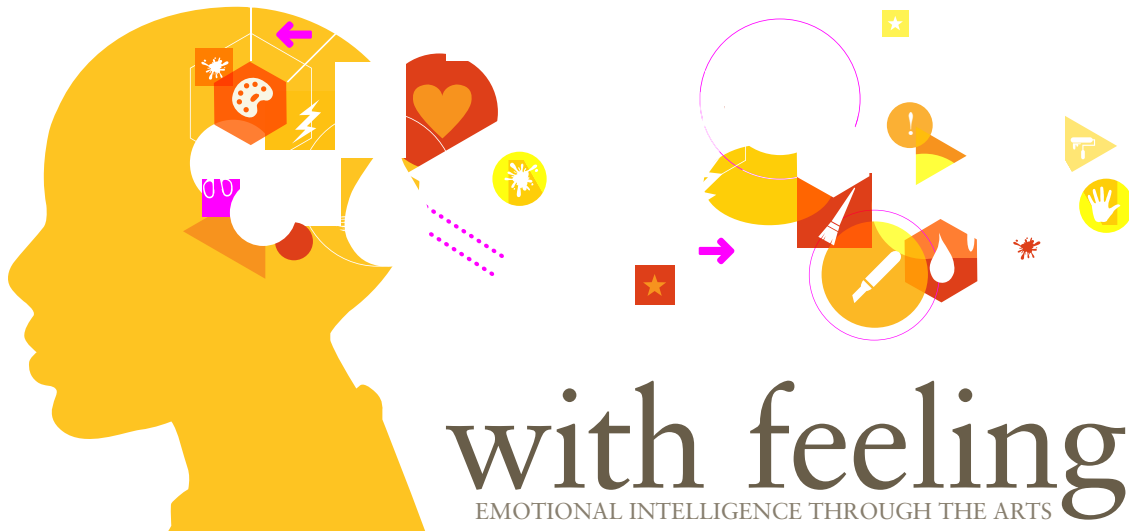
deviantART
WWW.DEVIANTART.COM
(c) Darkeyz27.deviantart.com

RIKU
TSUKI
HUMAN FORM
Alexis II









Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

Essential Questions

- What is special and unique about me?
- Why should I plan out my work before I do it?
- How can I effectively plan a work of art?

Lesson Objectives

- Brainstorm subject matter and decide on a topic to write about.
- Storyboard a unique, true story.
- Identify what about oneself is unique and compelling.
- Understand how the events of one's life contribute to one's unique personality.

National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Identify and interpret works of art or design that reveal how people live around the world and what they value. *(VA:Re.7.1.6a)*
- Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making. *(VA:Cn10.1.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



Materials needed

pencils, storyboard templates, guided brainstorming sheet



Time needed

90 minutes



Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, unique*
 Visual Arts: *storyboard, brainstorm, sketch, compelling*
 Theatre: *ensemble*

- Fill in all 15 boxes with chronological details of the story. Remember: you can erase. In fact, that's good!
- Make sure you use some talk bubbles and thought bubbles.

Extensions: Create another story on another storyboard.

Closure: Turn to a partner and share how you'd like to make this different in a future iteration.

Optional Writing Prompt: Do you feel comfortable or uncomfortable today? Draw a picture to accompany your answer.



Big Picture

These storyboards will be used to chart a final draft story next class. Eventually, the final drafts will become our very own comic books.

Guided Brainstorming

Name: _____

What is your favorite food?

Write about the first time you ate that food, or a special time you enjoyed that food with people you loved.

Who are your closest relatives?

Tell about a time you spent with one of your relatives.

What is your favorite thing to do over the weekend?

Write a story about a time you did this activity.

Who are some of your best friends?

Tell about a time you spent with one of your closest friends.

What is your favorite sport or game?

Tell about a time you played this game and won or lost. How did that feel?

What do you want to be when you get older?

Tell a story that guides the reader to understand why you want to have this job.

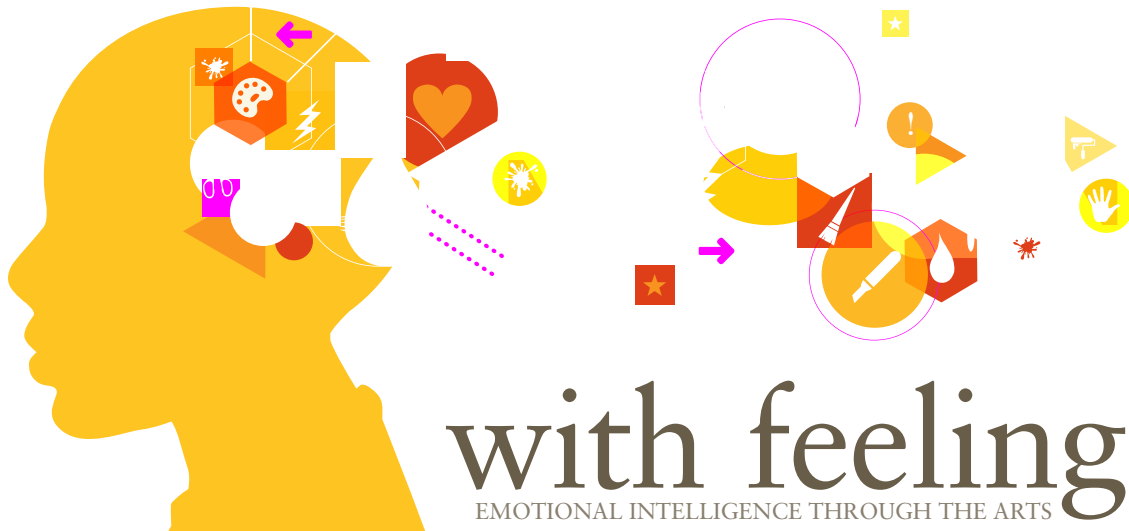
What kinds of pets have you had in your life?

Write a story that explains why a particular pet was important to you.

OR: Come up with your own idea! You are not bound by these ones.

Page No. _____ Scene _____ Production _____ Story Artist _____





Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

Essential Questions

- What is special and unique about me?
- Why should I plan out my work before I do it?
- How can I effectively plan a work of art?

Lesson Objectives

- Use a sketch to layout a comic book in panels.
- Explain what about a story is unique and representative of one's own experience.

National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Identify and interpret works of art or design that reveal how people live around the world and what they value. *(VA:Re.7.1.6a)*
- Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making. *(VA:Cn10.1.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



Materials needed

storyboarding from Lesson 1.2, pencils, black pens, manga books for reference



Time needed

90 minutes



Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, unique*

Visual Arts: *layout, panels, inking*

Theatre: *ensemble*



Warm-Up Phase (15 minutes)

Circle: “Would you rather” question: *Would you rather have a dragon or be a dragon?*

Optional follow-up question: *Are you feeling comfortable or uncomfortable?*

Team-building game: Name patterns, Level 3 (see *Team-Building Games*)



I Do/ We Do (20 minutes)

Explicitly Teach

- Access prior knowledge. Have students go over what they learned last week; be sure to incorporate _____ and _____. Show student work that stands out as exceptional.
- New material: Define _____. Show how different manga books are laid out with different numbers of panels. Show possible layouts on the board by sketching them. .
- Explain that students must decide how many pages they are going to want to publish. They may pick up to nine, which would mean they would draw one drawing per page. They might decide to draw three drawings per page, which would mean they would need three full pages. Be sure to include a title page, an About the Author page, a cover, and a back cover.
- Show how to sketch frames on the pages, breaking them up into one, two, or three panels per page.
- Once students have laid out their panels, they can begin sketching their story into their book according to their storyboard from last class. If they finish, they may choose to begin inking by drawing lines with ink over their pencil sketches.

Keep in Mind

- Go over norms for an art space. *Art space needs to be safe, respectful and calm. What needs to happen to ensure everyone feels that way?*
- Go over the different art supplies used and how to use them kindly. *What is the right way to use this object? What is a way to use this object that might not be so kind?*
- People will work at different rates on this project. *If you finish early, you can start the inking process.*



You Do (55 minutes)

The project, step-by-step

- Take three sheets of blank white paper and fold them in half to make a book.
- Leave blank pages at the beginning for a cover page and an introduction page.
- Using your storyboard from Lesson 1.2, sketch panels onto the pages of the book.
- Begin to transfer your comic story from the storyboard onto the book pages.
- Begin to ink the penciled sketches in your book using thin black felt-tipped markers.

Extensions: Add a title page, an About the Author page, and bonus pages at the end.

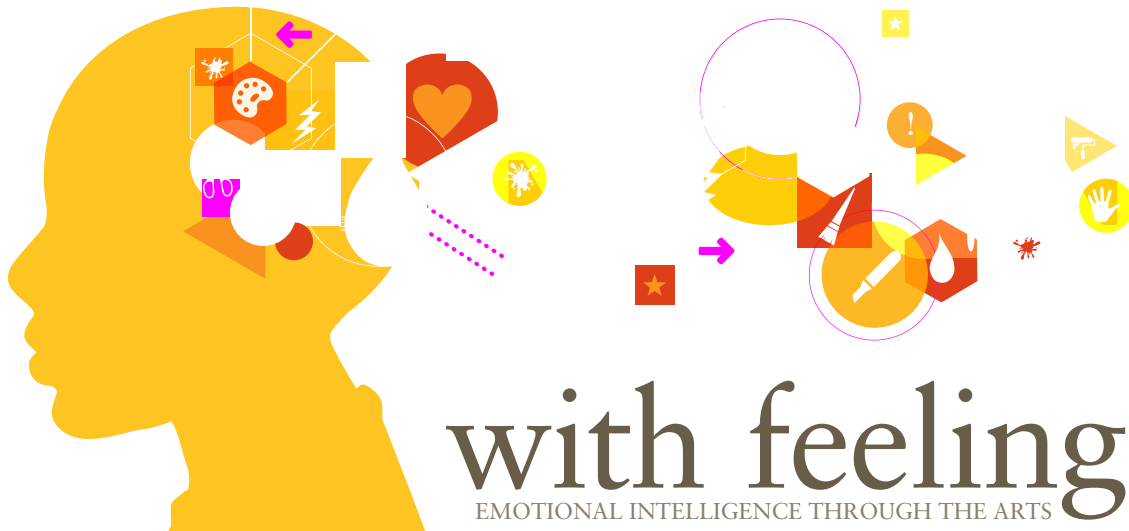
Closure: Have students share with a partner about what they still need to finish in the layout process.

Optional Writing Prompt: If you were going to make another comic book, what story would you want to tell? Why?



Big Picture

Next week we bind our books before we add the finishing touches to them.



Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

Essential Questions

- What is special and unique about me?
- Why should I plan out my work before I do it?
- How can I effectively plan a work of art?

Lesson Objectives

- Complete a simple book binding.
- Follow multipart directions.
- Work at an individualized pace to complete drawings and layout in a manga-style comic book.

National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Identify and interpret works of art or design that reveal how people live around the world and what they value. *(VA:Re.7.1.6a)*
- Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making. *(VA:Cn10.1.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



Materials needed

Folded booklets from Lesson 1.3, storyboarding from Lesson 1.2, cardstock (for covers), needles, thread, rulers or spacers, pencils, black felt-tipped markers, nails or screws, coarse surface (like a thick book, piece of cardboard, or cutting mat) to punch holes on



Time needed

90 minutes



Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, unique*

Visual Arts: *binding*

Theatre: *ensemble*



Warm-Up Phase (15 minutes)

Circle: “Would you rather” question: *Would you rather have a head the size of a tennis ball or the size of a watermelon?*

Optional follow-up question: *Are you feeling comfortable or uncomfortable?*

Team-building game: Name patterns, Level 4 (see *Team-Building Games*)



I Do/ We Do (20 minutes)

Explicitly Teach

- Access prior knowledge. Have students go over what they learned last week, and make predictions about what we need to do next to make the book.
- New material: Define . Show students examples of different book bindings (use books from the library, or from your classroom).
- Explain that we are going to create a sewn binding, and discuss as a class the implications of using sharp objects in class. *What will we need to keep in mind when we're using needles and nails? Why is this especially important? Can we agree on what it might mean to misuse these materials, and what the best consequence would be for that?*
- Model the binding. (refer to [video](#))
- Distribute materials. Students should do the binding together as a class.

Keep in Mind

- Go over norms for an art space. *Art space needs to be safe, respectful and calm. What needs to happen to ensure everyone feels that way?*
- Go over the different art supplies used and how to use them kindly. *What is the right way to use this object? What is a way to use this object that might not be so kind?*
- *We are working with sharp objects. How can we make sure that objects are not abused? What should happen if a student misuses the objects? Why is it important that we are especially careful with these supplies?*



You Do (55 minutes)

The project, step-by-step

- Fold a piece of cardstock in half and wrap it around the outside of your book. This will be the cover.
- Open the book to the center crease. Mark three evenly spaced dots with a pencil (make sure they're even using a ruler).
- Use a nail or screw to punch holes where the dots have been marked on a safe surface.
- Thread should be about an arm's length long. Thread the needle so there's a two-inch-long tail coming from the eye.
- Begin in the center hole. Follow the simple sewn binding directions in the [video](#).

Extensions: If the binding is completed early, students should return to tasks from last week: sketching the pages of their books and inking their design.

Closure: Review definitions from this day. Ask students which kind of bookbinding they'd most like to complete.

Optional Writing Prompt: Do you prefer open-ended drawing, or following strict directions (like we did with the binding)? There are so many art forms in the world; some are more directions-based, and some are freer. Which do you like better and why?



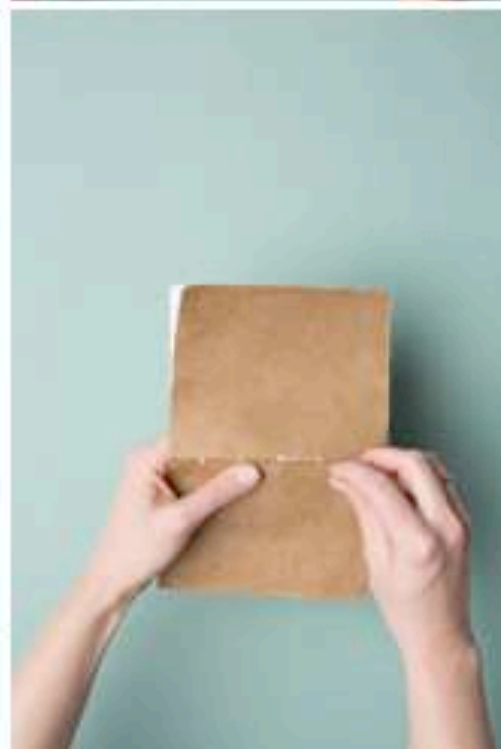
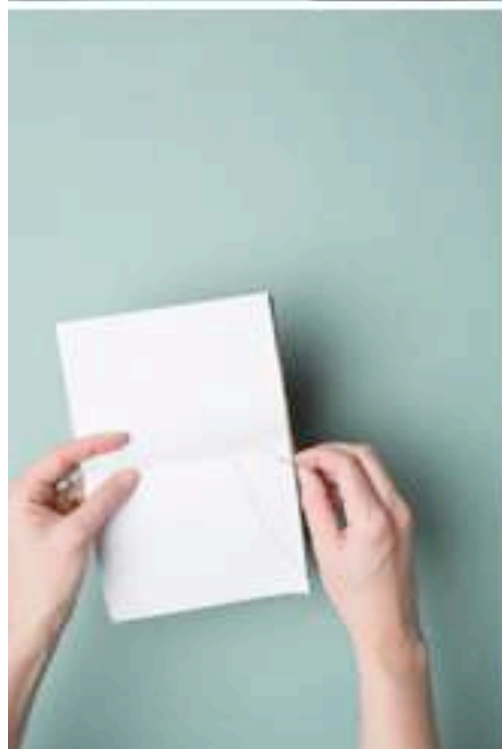
Big Picture

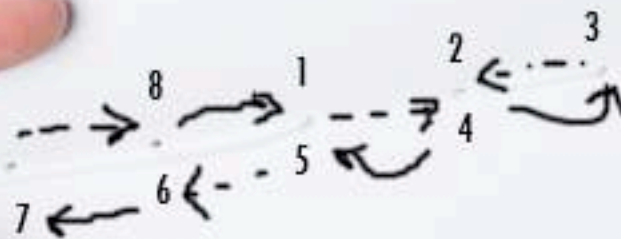
Next class we will complete our books by adding color, cover art, and extra details.

make 5 evenly spaced holes

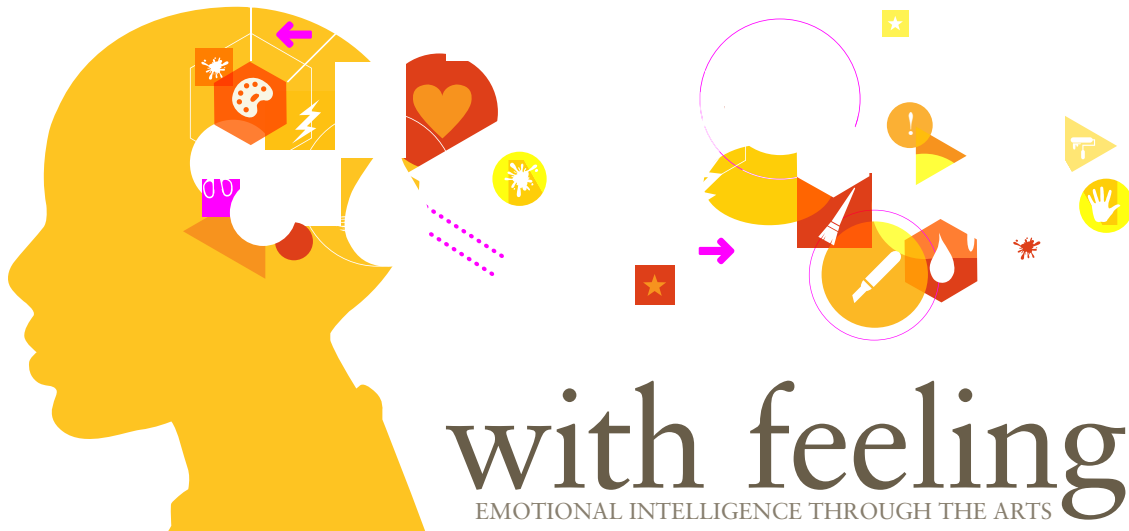


start with thread inside middle hole and go to outside





solid = inside book
dotted = outside book



Yearlong Objectives

- Express oneself in words and art.
- Work as an ensemble.
- Understand the power and importance of uniqueness.

Essential Questions

- What is special and unique about me?
- Why should I plan out my work before I do it?
- How can I effectively plan a work of art?

Lesson Objectives

- Add color to a comic book.
- Complete a long-term project by tying together elements of artistic knowledge.
- Express pride over completed work

National Arts Standards

- Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design. *(VA:Cr2.1.6a)*
- Identify and interpret works of art or design that reveal how people live around the world and what they value. *(VA:Re.7.1.6a)*
- Generate a collection of ideas reflecting current interests and concerns that could be investigated in art making. *(VA:Cn10.1.6a)*
- Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work. *(TH:Cr2-6.b)*



Materials needed

sewn books from Lesson 1.4, markers, black ink pens, pencils, sample manga books for reference, markers, colored pens, optional decorative decals (like stickers or glitter)



Time needed

90 minutes



Vocabulary for this lesson

Social-Emotional: *comfortable, uncomfortable, unique*

Visual Arts: *coloring*

Theatre: *ensemble*



Warm-Up Phase (15 minutes)

Circle: “Would you rather” question: *Would you rather be a vampire or a wizard?*

Optional follow-up question: *Are you feeling comfortable or uncomfortable?*

Team-building game: Name patterns, Level 5 (see *Team-Building Games*)



I Do/ We Do (20 minutes)

Explicitly Teach

- Access prior knowledge. Review unit vocabulary () by having students come up with definitions in small groups.
- Have students predict what needs to happen for the book to be completed. Make a list on the board.
- Make sure the list includes the following components: About the Author section, coloring, cover. Circle these three components and tell students that you will be looking for these things, specifically, but that they may choose to add more unique elements if they wish.
- Read a sample About the Author page. The About the Author section of the book tells about the author in third person. Here is an example of how one might sound: *Bilbo Baggins is a writer who lives in New Orleans. His major interests are feet, sleeping in a mountain, and magical rings. This is his first comic book.*

Keep in Mind

- Go over norms for an art space. *Art space needs to be safe, respectful and calm. What needs to happen to ensure everyone feels that way?*
- Go over the different art supplies used and how to use them kindly. *What is the right way to use this object? What is a way to use this object that might not be so kind?*
- People will work at different rates on this project. *If you finish early, what can you do to add to your book?*



You Do (55 minutes)

The project, step-by-step

- Assemble books, markers, inking pens, pencils, and any decorative decals you want to make available.
- Ink remaining sketched pages.
- Add color to the pages using markers.
- Design a cover that feels unique and fits the mood of the book.
- Write an About the Author section. Add a drawing of yourself if you want.

Extensions: Continue decorating and adding details to your book. There are always more things to add!

Closure: Showcase: Have students present their books to the class. Ask students to notice one thing about their peers' work, then adjusted see, think, wonder protocol.

Optional Writing Prompt: What about this book do you feel proud of? What do you feel like you would do differently next time?



Big Picture

We're done! We finished our comic books!