### Storyboarding Lesson 5

#### Critical Learning
- Storyboarding is an essential part of the creative process of creating a comic strip or page.

#### Guiding Questions
- How do I create an effective storyboard?
- What makes effective composition?

#### Curriculum Expectations

**Creating and Presenting**

D1. apply the creative process (see pages 19-22) to produce art works in a variety of traditional two- and three-dimensional forms, as well as multimedia art works, that communicate feelings, ideas, and understandings, using elements, principles, and techniques of visual arts as well as current media technologies

1.2 create art works, using a variety of traditional forms and current media technologies, that express feelings, ideas, and issues and that demonstrate an awareness of multiple points of view

1.2 demonstrate an understanding of composition, using multiple principles of design and other layout considerations such as compositional triangles to create narrative art works or art works on a theme or topic

1.3 use elements of design in art works to communicate ideas, messages, and understandings for a specific audience and purpose

1.4 use a variety of materials, tools, techniques, and technologies to determine solutions to increasingly complex design challenges

#### Learning Goals (Unpacked Expectations)

- Create a storyboard
- Understand techniques for moving readers from panel to panel
- Use composition effectively
- Describe the effect of art techniques

#### Instructional Components

**Readiness**
- Art techniques and their effects
- Scripting
- Story elements, e.g., character, setting, plot, problem/conflict, theme
- Story structure, e.g., beginning, middle, end (sometimes called 3-Act structure)

**Terminology**
- Artist’s Statement
- Coherence
- Composition (See The Arts, Grades 1-8, 2009, p. 190.)
- Infer (make inferences)
- Sequence
- Storyboard (See The Arts, Grades 1-8, 2009, p. 204.)
- Thumbnail sketches
- Elements of Art: line, shape and form, space, colour, texture, and value
- Principles of Design: contrast, repetition and rhythm, variety, emphasis, proportion, balance, unity and harmony, and movement


**Materials**
- Comic art strip or panels demonstrating effective composition
- Envelopes containing cut-apart panels of a comic strip containing images and text, enough for each pair of students
- Sample storyboards, e.g., for ads or film, professional or student exemplars
- Art Techniques
- Worksheet and explorations
**LITERACY GAINS** TRANSFORMING INSTRUCTIONAL PRACTICE SUPPORTS GRADE 8 VISUAL ARTS

<table>
<thead>
<tr>
<th>Storyboarding</th>
<th>Lesson 5</th>
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<tr>
<td><strong>Minds On</strong></td>
<td><strong>Pause and Ponder</strong></td>
</tr>
<tr>
<td>Whole Group/Individual ➔ Choosing Images</td>
<td>QuickTip</td>
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<tr>
<td>Post four comic panels/strips to create <strong>four corners</strong>. Students stand by the image that has the strongest impact on them. Pose <strong>question prompts</strong> as discussion starters. Student groups in each corner share why they selected that image. Facilitate sharing with the whole class, relating to principles of design and elements of art on the <strong>Word Wall</strong>, and connecting to the impact on the reader component of the artist statement.</td>
<td><strong>Discussion Etiquette.</strong> It is essential to explicitly teach and have students practice collaborative learning skills. See Think Literacy Subject-Specific Examples: Visual Arts, Grades 7-12, p. 54.</td>
</tr>
<tr>
<td><strong>Pairs ➔ Creating Coherent Stories</strong></td>
<td>QuickTip</td>
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<tr>
<td>Use a <strong>Think-Aloud</strong> to model how to (1) make inferences to create a coherent story by sequencing a cut-apart comic strip or panel, (2) analyze how the artist uses principles of design to move the reader from panel to panel, (3) what the message and/or effect is. Distribute an envelope with a cut-apart comic strip to each pair of students. Pairs make inferences to sequence panels into a coherent story. They analyze how the artist used principles of design to move the reader from panel to panel and interpret the message and/or effect. Debrief, encouraging students to use words from the Word Wall.</td>
<td>(1) Unity and meaning are more important than replicating the original sequence. Avoid sharing the original to avoid perception that it is the ‘correct’ answer. (2) Prepare envelopes so that two pairs sequence the same set of panels, opening the possibility of more than one sequencing option.</td>
</tr>
<tr>
<td><strong>Action!</strong></td>
<td><strong>QuickTip</strong></td>
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<tr>
<td><strong>Pairs ➔ Defining Storyboards</strong></td>
<td>Photocopy or scan final storyboards to preserve the master and facilitate experimentation with media and colours.</td>
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<tr>
<td>Share <strong>learning goals</strong> (see Differentiated Instruction Assessment Cards, Identifying Learning Goals and Sharing and Clarifying Learning Goals) and make connections to the Creative Process. Display/distribute <strong>examples of storyboards</strong>, both professional and student exemplars. Pairs compare these to develop a working definition and identify features. Create a storyboard <strong>anchor chart</strong>.</td>
<td><strong>Provide feedback</strong> based on success criteria.</td>
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<tr>
<td><strong>Individual ➔ Sorting Activity</strong></td>
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<tr>
<td>Give each student a set of <strong>Storyboard Hints Cards</strong>. In an open sort, students classify cards into categories, e.g., Need to Include, Want to Include. Still Thinking about Including, Will Not Include. Discuss Storyboard Hints and reasons for them. Make connections to Our Comic World Wall samples. As a goal-setting activity, students select three hints to incorporate into their projects. Point out that the artist statement includes discussion of goals.</td>
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<tr>
<td><strong>Whole Group ➔ Introducing Storyboards</strong></td>
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<tr>
<td><strong>Individual ➔ Creating the Storyboard</strong></td>
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<tr>
<td>Referring to their ‘Exploring Art Techniques’ handout, script, and storyboard hints, students produce thumbnail sketches for their comic strip/page. Working from thumbnail sketches, students design the format of their own comic strip or page, i.e., number, size and shape of panels. Cue students to focus on their three storyboard hints/goals.</td>
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<tr>
<td><strong>Consolidation</strong></td>
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<tr>
<td><strong>Individual ➔ Self-Assessment</strong></td>
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<tr>
<td>Point out that reflection and self-assessment are part of the Creative Process. Students complete the storyboard <strong>Self-Assessment, Lesson 5</strong> and submit with their storyboards as an <strong>Exit Card</strong>.</td>
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<tr>
<td><strong>Home or Next Lesson Connection</strong></td>
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<tr>
<td>Students locate examples of techniques for which there is not yet an example on Our Comic World Wall. Students complete additional storyboard drafts.</td>
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</tbody>
</table>
**Instructional Components and Context**

**Coherent**
Something that is coherent, clear, logical, and aesthetically ordered. They are consistent and integrated. In a storyboard, the sequence of panels communicate a clear and logical story.

**Infer (Make inferences)**
To make an inference (to infer) is to use information to draw a conclusion that isn’t directly stated. In reading this is called reading beyond, or between, the lines. See *Reading between the Lines (Inferences)*, *Think Literacy: Cross-Curricular Approaches, Grades 7-12*, pp. 40-43.

The ability to make inferences depends in part on prior knowledge and experience and on willingness to go beyond the explicitly stated. The strategy “I see/I think/Therefore”, *Think Literacy: Cross-Curricular Approaches, Grades 7-12*, structures this thinking process.

**Minds On …**

**Four Corners**
This activity is an adaptation of the Four Corners strategy for developing oral communication skills. See *Think Literacy: Cross-Curricular Approaches, Grades 7-12*, pp. 182-185.

**Discussion Etiquette**
It is essential to explicitly teach and have students practice collaborative learning skills. See *Think Literacy Subject-Specific Examples: Visual Arts, Grades 7-12*, p. 54.

**Question Prompts**
Examples of discussion starters include:
- What is the single word that best describes how the artwork makes you feel?
- What do you like best about the artwork?
- What is the most important part of the artwork?
- What title would you give the artwork?
- How does the work evoke ideas, feelings, and images?
- What do you think is the theme or subject of the work? (i.e., What is the artist trying to communicate, and why?)
- Why do you think the choreographer, composer, playwright, or visual artist created this work?
- What message or meaning do you think the work conveys?
- In your opinion, what is the artist’s view of the world?
- How does this view compare or contrast with your view of the world?

**Think-Aloud**
A Think-Aloud is an instructional scaffold that models thinking processes, making the invisible visible. In a Think-Aloud, the teacher verbalizes how effective learners think about the text and respond to prompts. While teachers can think aloud at any point in an instructional sequence, Think-Alouds are used frequently during the modelling phase of the gradual release model and during read-alouds. See the *Strategy Implementation Continuum*.

A Think-Aloud is a form of explicit instruction that requires teachers to be aware of their own thinking processes and that helps student think about their thinking. Developing metacognitive awareness is an important aspect of learning. (See *Metacognition Guide*.)

**Model**
Modelling is a component of explicit instruction that is particularly helpful for struggling learners. According to the gradual release of responsibility model for instruction, modelling is done by the teacher and students observe (I do, you watch). This is followed by shared practice (I do, you help) and guided practice (you do, peers and I help), and finally independent practice (you do, I help when necessary). See the *Strategy Implementation Continuum* for a detailed chart of this framework.
**Word Wall**

Build a word wall of key vocabulary and terminology. Add words during the unit.

A word wall is an organized array of words important to the topic being studied. To be effective, word walls must be:

- visible
- accessible
- selective
- incremental, adding only 5–7 words at a time
- explicitly taught.

A word wall can serve as:

- a focus for vocabulary building
- a scaffold for conversation and reading and writing activities
- a visual map to show relationships among words.

Teachers need to incorporate words regularly into instruction, cue students to use the word wall, and integrate the word wall into vocabulary building activities. The word wall is an interactive tool that can be maximized by creating laminated word cards that can be moved around, removed, and used.

For an arts example, see *Think Literacy Subject-Specific Examples: Music, Grades 7-10*, pp. 2-7

One way to practise and review concepts is **Share One-Get One**. Prepare cards with terms or symbols on one side and informal explanations on the other. Each student draws one card. On a signal, students mingle and on a second signal, meet a partner. One student asks the other the term; the partner responds. The first student either confirms or provides the answer. Partners reverse roles and exchange cards. Repeat.

The Share One-Get One strategy is a low-risk activity that can be used to review terminology and energize students in 3-4 minutes.

**Vocabulary**

Effective vocabulary-building practices include:

- knowing a definition is not synonymous with understanding a word
- building word knowledge incrementally
- limiting words to those essential to the unit and to those students will use during teaching learning activities
- using proper names
- using words in context - students need to hear words used in context and to practise using words themselves in context about a half-dozen times
- pronounce multi-syllabic words clearly while cueing students to word parts visually so that students both hear and see words
- associating words with visual symbols and with words students already know
- using color and clustering, e.g., concept maps and mind maps to show connections between words
- gradually building understanding of the multiple meanings of words
- using semantic maps to focus on related words, explanations, what it isn’t, word roots, prefixes and suffixes, and word history (how it came to mean what it does).

**Resources for vocabulary building:**


Examples of Storyboards
Share professional storyboards and/or student exemplars. Students could search professional storyboards online. In addition to exploring comic art storyboards, students can examine film storyboards.

Anchor Chart
An anchor chart summarizes and displays for reference essential information on fundamental topics for reference, e.g., strategies for active listening, collaborative learning skills, audience and performer behaviours.

Because using anchor charts is a strategy for capturing students’ voices and thinking, they are co-constructed by the teacher and students. By making students’ thinking visible and public, anchor charts “anchor,” or stabilize and scaffold classroom learning. Anchor charts should be developmentally appropriate and clearly focused, accessible, and organized.

See Differentiated Instruction Assessment Cards, T-Charts for a description of how T-Charts can be used for a similar purpose.

Our Comic World Wall
In this adaptation of a word wall, the teacher and students post examples of illustrated storylines and comic art throughout the unit. These examples are used as points of reference in subsequent lesson activities, e.g., Gallery Walks. This wall is distinct from the Word Wall of key vocabulary and terminology.

Open Sort
Sorts can be either closed, in which labels are provided for classifying items, or open, in which students provide their own labels. Sorting allows students to build on their prior knowledge and experience to make comparisons and connections. Including or excluding words from categories supports critical thinking and development of conceptual understanding.

Creative Process
The creative process is intended to be followed in a flexible, fluid, and cyclical manner. As students and teachers become increasingly familiar with the creative process, they are able to move deliberately and consciously between the stages and to vary their order as appropriate. For example, students may benefit from exploring and experimenting before planning and focusing; or in some instances, the process may begin with reflecting. Feedback and reflection can happen throughout the process.

<table>
<thead>
<tr>
<th>Stage of the Process</th>
<th>Student</th>
<th>Teacher</th>
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</table>
| Producing Preliminary Work | – commits to artistic choices and works to make his or her meaning clear for an intended audience  
|                       | – creates the work (i.e., the embodiment of the idea)                    | – asks questions about meaning and intended audience  
|                       |                                                                        | – encourages students to reason, communicate ideas, make connections, and apply knowledge and skills |


Assessment for Learning
Teachers can gather information about learning by:
- designing tasks that provide students with a variety of ways to demonstrate their learning;
- observing students as they perform tasks;
- posing questions to help students make their thinking explicit;
- engineering classroom and small-group conversations that encourage students to articulate what they are thinking and further develop their thinking. (Growing Success, 2010, p. 34)
Feedback

“As part of assessment for learning, teachers provide students with descriptive feedback and coaching for improvement. Teachers engage in assessment as learning by helping all students develop their capacity to be independent, autonomous learners who are able to set individual goals, monitor their own progress, determine next steps, and reflect on their thinking and learning.” (Growing Success, 2010, p. 28)

Feedback provides students with a description of their learning. The purpose of providing feedback is to reduce the gap between a student’s current level of knowledge and skills and the learning goals. Descriptive feedback helps students learn by providing them with precise information about what they are doing well, what needs improvement, and what specific steps they can take to improve. According to Davies (2007, p. 2), descriptive feedback “enables the learner to adjust what he or she is doing in order to improve.”

Ongoing descriptive feedback linked specifically to the learning goals and success criteria is a powerful tool for improving student learning and is fundamental to building a culture of learning within the classroom.

As the teacher provides feedback, and as the student responds to it, the assessment information gathered is used to improve learning as well as instruction. Multiple opportunities for feedback and follow-up are planned during instruction to allow for improvement in learning prior to assessment of learning (evaluation). The focus of the feedback is to encourage students to produce their best work by improving upon their previous work and, at the same time, to teach them the language and skills of assessment, so they are able to assess their own learning and that of their peers.” (Growing Success, 2010, p. 34)

Success Criteria

Co-creation of rubrics and analysis of exemplars contribute to transparency and building shared understanding of criteria and standards. This work also supports development of peer and self-assessment skills. A common understanding of what constitutes success in learning. Success criteria describe in specific terms what successful attainment of the learning goals looks like. When planning assessment and instruction, teachers, guided by the achievement chart for the particular subject or discipline (see Chapter 3), identify the criteria they will use to assess students’ learning, as well as what evidence of learning students will provide to demonstrate their knowledge and skills. The success criteria are used to develop an assessment tool, such as a checklist, a rubric, or an exit card (i.e., a student’s self-assessment of learning).

Teachers can ensure that students understand the success criteria by using clear language that is meaningful to the students and by directly involving them in identifying, clarifying, and applying those criteria in their learning. Examining samples of student work with their teachers helps students understand what constitutes success and provides a basis for informed co-construction of the success criteria.

The success criteria should be open to review and revision, guided by the teacher’s professional judgement, as students progress towards achievement of the learning goals.

Teachers can enhance their understanding of success criteria and build common knowledge about levels of achievement through teacher moderation – that is, through assessment of student work done collaboratively with fellow teachers.” (Growing Success, 2010, p. 33)

See also Differentiated Instruction Assessment Cards, Identifying Success Criteria and Sharing and Clarifying Success Criteria.

Storyboard success criteria could be organized as follows:

• choice of moment (choosing the moments that matter and editing out those that don’t)
• choice of frame (showing readers what they need to see and creating a sense of place)
• choice of image (creating characters, environments, objects, and symbols)
• choice of word (communicating ideas, voices, and sounds)
• choice of frame (guiding readers between panels).

Explicitly identify what proficient examples look like, e.g., through exemplars and anchor chart descriptions.
Assessment as Learning

Teachers engage in assessment as learning by helping all students develop their capacity to be independent, autonomous learners who are able to set individual goals, monitor their own progress, determine next steps, and reflect on their thinking and learning. (Growing Success, 2010, p. 28)

Students’ interest in learning and their belief that they can learn are critical to their success. After reviewing the impact of testing on students’ motivation to learn, Harlen and Deakin Crick (p. 203) recommended the use of assessment for learning and as learning – including strategies such as sharing learning goals and success criteria, providing feedback in relation to goals, and developing students’ ability to self-assess – as a way of increasing students’ engagement in and commitment to learning. (Growing Success, 2010, p. 29)

The emphasis on student self-assessment represents a fundamental shift in the teacher-student relationship, placing the primary responsibility for learning with the student. Once students, with the ongoing support of the teacher, have learned to recognize, describe, and apply success criteria related to particular learning goals, they can use this information to assess their own and others’ learning. Teachers help students develop their self-assessment skills by modelling the application of success criteria and the provision of descriptive feedback, by planning multiple opportunities for peer assessment and self-assessment, and by providing descriptive feedback to students about the quality of their feedback to peers. (Growing Success, 2010, p. 35)

See also the Metacognitive Guide and Differentiated Instruction Assessment Cards, Metacognition.

Exit Card

Sometimes referred to as a Ticket-out-the-Door, this strategy enables teachers to gather information of students’ understanding and assess their readiness to move on to the next concept or lesson.

In responding to Exit Cards, teachers provide descriptive feedback on specific success criteria. For example, in this lesson, the teacher can provide descriptive feedback on clarity, accuracy, and completeness of responses, which criteria pertain to the artist’s statement, and on the content, which pertains to one of the expectations.

Writing Exit Cards and receiving descriptive feedback supports students’ development of self-assessment skills.

Once students, with the ongoing support of the teacher, have learned to recognize, describe, and apply success criteria related to particular learning goals, they can use this information to assess their own and others’ learning. (Growing Success, 2010, p. 35)

See DI Cue Cards, Exit Card.
My Comic World
Storyboard Hint Cards
page 1 of 2

1. Divide paper into the number of panels that correspond with the
   script/text. Draw panels. Decide whether to use gutters between
   the panels or not and how much space the gutters should take up.

2. Create simple drawings in the panels. Try to capture the
   essence of the action in drawings, without too much detail.

3. Use soft pencils so that lines can be clearly seen without indenting or
   permanently marking the paper so erasing will be easier.

4. Use speech balloons to bring characters to life. Write dialogue
   exactly the way readers should hear it.

<table>
<thead>
<tr>
<th>Storyboard Hints</th>
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</tr>
</thead>
<tbody>
<tr>
<td>5. Add commentary by writing something with an arrow pointing to someone or something. Putting a little box around it sometimes helps to emphasize this text.</td>
<td>6. Exaggerate. If a character is nervous, think about the kind of body language a nervous person might have. Examples: biting fingernails, having streams of sweat sliding down the face, shaking all over.</td>
<td>7. Give characters visible and distinguishing traits so that they are easily recognizable to the reader. Example: if the panel area is small and fitting the proportions of a character inside a panel is a concern, draw figures that extend inside and outside the panel and then erase the parts that are not needed.</td>
<td>8. Use visual metaphors. If the text is: &quot;It is raining cats and dogs&quot;, consider drawing just that.</td>
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</tbody>
</table>
9. Use the *language* of comics! Words like SLURP, HA HA, GRUNT, SPLAT, AAAAAHHHHHHHHH, HELP! help get a point across faster and more directly.

10. Use recognizable *signs/symbols* like a light bulb above a head, stars and birds circling a head, hearts, teardrops, puffs of smoke disappearing around a corner, lots of ZZZZZZZZZZZZs to help story movement.

11. Change the *size or shape of panels and gutters*, as necessary.

12. Add *details* to your panels.

13. *Add backgrounds* to each panel, as necessary.

14. Read the comic panels or page all the way through. Does the story have *a beginning, middle, and end*? Is there an understood *message*? Is there a *visual point-of-view*? Is there a *text point-of-view*? Does it evoke the required *emotions and feelings*?

15. Create a *title* for your comic panels or page. Include space for it on your storyboard.

16. Have a *peer* read your comic panels or comic page and ask for feedback.
# My Comic World
## Storyboard Self-Assessment, Lesson 5

<table>
<thead>
<tr>
<th>Name:</th>
<th>Date:</th>
</tr>
</thead>
</table>

## Storyboard Hints

<table>
<thead>
<tr>
<th>The 3 hints I chose to focus on are:</th>
<th>How successful I was at incorporating the hints:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>☺ ☺ ☹</td>
</tr>
<tr>
<td>2.</td>
<td>☺ ☺ ☹</td>
</tr>
<tr>
<td>3.</td>
<td>☺ ☺ ☹</td>
</tr>
<tr>
<td>Teacher feedback:</td>
<td>☺ ☺ ☹</td>
</tr>
</tbody>
</table>

My **purpose** (e.g., create humour or satire, evoke emotion, communicate information) is:

My intended **audience** is:

My **main idea/issue/message** is:

A **technique** I used to create **movement** is:
# My Comic World

**Storyboard Self-Assessment, Lesson 5**

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Name: ___________________________  Date: ___________________________

<table>
<thead>
<tr>
<th><strong>Storyboard Design Decisions</strong></th>
<th>Highly effective</th>
<th>Moderately effective</th>
<th>Somewhat effective</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The storyboard includes moments that matter and excludes those that don’t (choice of <strong>moment</strong>)</td>
<td></td>
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<tr>
<td>My reason is:</td>
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<tr>
<td>2. The storyboard shows what readers need to see and a sense of place (choice of <strong>frame</strong>)</td>
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<td></td>
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<tr>
<td>My reason is:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3. The storyboard uses images, e.g., characters, environments, objects and symbols (choice of <strong>image</strong>)</td>
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<td></td>
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<tr>
<td>My reason is:</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>4. The storyboard uses words to communicate ideas, characters’ voices, and sounds (choice of <strong>word</strong>)</td>
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<td></td>
</tr>
<tr>
<td>My reason is:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. The storyboard guides readers between panels (choice of <strong>frame</strong>)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>My reason is:</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

I am most pleased with:

My next step to improve my storyboard (i.e., plan) is:

Teacher feedback: