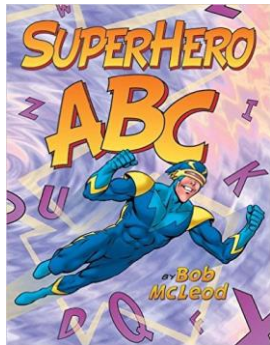# SUPER WHO? SUPER YOU!

WEEK SIX

DAY TWENTY-ONE: AND SO WE MEET AGAIN…

**RESOURCES: HAVE KIDS TAKE A LOOK AT STUDENT MADE COMIC BOOKS FROM THE COMIC BOOK PROJECT**

HELPFUL BOOKS: COMIC BOOK DESIGN, BY GARY SPENCER MILLIDGE, SUPERHERO ABC BY BOB MCLEOD [Silly and zany, and armed with the most unusual skills, the cast of superheroes that fill these pages will make reciting your ABC's an out-of-this-world experience for any grade level]. And *Chick 'n' Pug* or *Dex: The Heart of a Hero* by Caralyn Buehner
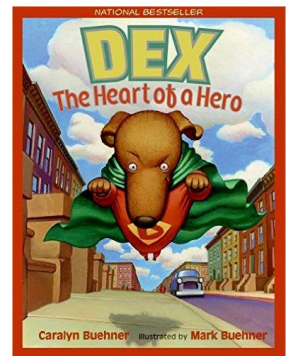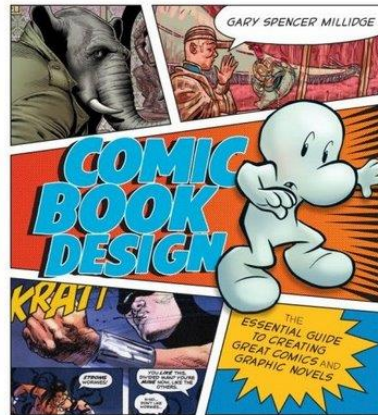
It's time to go back to the drawing board, or at least the drawings you've already done when you were 'imagineering' your hero and her journey. We've expanded your hero's world (and maybe you've gotten a few more good ideas.) They have a costume, a logo, a gizmo (or two), and possibly even a powerful pet…frog. Hey, it's possible! So now it's time to go back and expand their story and tell more thrilling tales of adventure before your hero can join the upcoming Gallery of Heroes.

Show kids how the written word actually has a visual component to it. Comics are "a layering of text, visual and pictorial. The words and illustrations are meant to be "read" together.

Pull out your sketches, your Superhero/Super-Villain Profile Forms, and the story panels, thumbnail sketches, and story plots they've worked on.

The following is the basic comic book creation/writing process used in the professional world to tell tales and craft comics based on those stories, scenes, & plots. A process we're going to go through…

STAGE 1: IDEATION/CONCEPT

- This is the starting point of the project. To create a great story and a great comic from that story you need to first start with a great idea. We know you've got those!

STAGE 2: PLOT DEVELOPMENT

- The basic concept for the comic is expanded [by the writer-you] into a workable story outline and then the plot.

- (To turn it into a comic) You have to imagine the story playing out in your mind, and between the first and second panels there are inferences about the characters.

- All of the story elements are arranged with consideration for pacing and character development.

- Think of this as the planning stage for how the story unfolds (and later how you'll draw your story out, or at least some of the scenes, in comic form).

STAGE 3: SCRIPT

- The writer [you!], using the plot outline as a guide, writes the full action packed character driven story/script that will be your base for the comic.

- There are two common methods for scripting a comic, the Marvel Method (plot style) and full script (sometimes referred to as "DC style"). Aside from tweaks and edits, this is the writer's/your primary window for determining the story. The script is the basis for everything that follows. We're going to be combining DC style Marvel style into our own scripted plot style!

STAGE 4: STORY EDITING

- The writer/you works with a partner or multiple partners to refine the story and get feedback and suggestions.

STAGE 5: ART PRODUCTION

- Following the script-writing stage, artists [still you!] produce the comic page(s) based off of part or all of the story/script.

- Penciling happens first, followed by inking and finally coloring of the comic.

  - **PENCILING MEANS:** Illustrating the full comic in pencil
  - **INKING MEANS:** taking the rough pencils sketches and using them as a guide to produce the final line art of the comic in ink. More than simply "tracing" the pencils, you'll make choices based off of which lines are necessary for the finished image and can correct earlier problems in the penciling phase.
  - **COLORING MEANS:** color the black and white images. The idea for this stage is that the colors not compete with the line art. Instead they should complement or enhance it. Comics intended to be black and white skip this step.

STAGE 6: LETTERS

- After the comic art is complete a letterer inserts dialogue balloons/boxes into the panels of the comic and places all of the text.

- From the thumbnail stage onward, consideration is taken for proper placement of dialog balloons so that they don't compete with the composition or cover important art.

- Note: Professional letterers generally work on a computer although some letter by hand.

STAGE 7: EDITORIAL FINAL CHECK

- While active throughout the comic-creation process, at this phase the comic's editor gives it a last minute check-over in order to fix or resolve any remaining content issues prior to publication.

Challenge students to expand their hero's story **using the first three stages** of the aforementioned process (emphasized in red above). When we remember movies we've enjoyed or comic books we couldn't put down, even the great ones, it usually is not the entire story from start to finish we recall. What we remember are **scenes**. And that's what students are going to be writing. Series of scenes/sequences of scenes that become their story.

Let's talk briefly about what a scene is. The simple definition*: a scene is where something specific happens- in a specific place, at a specific time.* Remember that. **Place** and **time**. Two things every scene must have. If you change either place or time, guess what? You have a new scene.

Generally, there are two types of scenes. **Action scenes** (chases, fights, etc.) and **dialogue scenes** (on the phone, on a sidewalk, etc.) Most scenes in comics and film are a combination of the two. Regardless of the type, the purpose of every scene is *to move your story forward*. That's it. Simple right?

First, start with CONTEXT. The first thing to determine when drafting a scene is the purpose of the scene in your story. How is it moving the story forward? When and where does it take place? What characters are in the scene, and what are they doing there. This is the scene's context. *For most scenes, you can sum up the context in a sentence or two.*

Now develop the CONTENT. What are you actually going to show? What is the most interesting and appealing way you can deliver what needs to happen to move your story along (the context) to your audience? What aspects of your character's lives do you want to reveal in the scene? How are you going to reveal them?

Tip: Scenes are unified around "Desire, Action, Conflict, and Change." This is worth remembering. If all of your scenes an your story as a whole involve a character with a strong external or internal need or want (desire), who takes dramatic steps to achieve that want (action), meets formidable resistance to attaining that goal (conflict), and his internal or external course is altered because of it (change), you're going to have compelling scenes.

ALL RIGHT! IT'S TIME TO WRITE!

Remind them to not get caught up thinking there are any right or wrong ways to making a comic because there aren't. It's not about speed—though deadlines are a vital part of the writing process and help keep professional writers and artists [and you] on track. It's about the story and about how creative you can be. We're going to simply tell a story, and place it in a sequence, and later draw it in pictures.

As you plan, consider the point that the imagery and action in your story should be mapped out and strong before you need be concerned with dialogue. Because much of the comic book story can be told through the characters' expressions and body language (and you don't have a lot of space), your characters' conversations should be brief and to the point. The dialogue should be interesting, tell us something about the characters, and move the plot forward. What follows are all the functions dialogue can and should have in your scripts.

DIALOGUE SHOULD...

...MOVE THE STORY FORWARD.

...COMMUNICATE FACTS AND INFORMATION TO THE READER.

...REVEAL CHARACTER.

...ESTABLISH CHARACTER RELATIONSHIPS.

...MAKE YOUR CHARACTERS REAL, NATURAL, AND SPONTANEOUS.

...REVEAL THE CONFLICTS OF THE STORY AND CHARACTERS.

...REVEAL THE EMOTIONAL STATES OF YOUR CHARACTERS.

...COMMENT ON THE ACTION.

...FORESHADOW FUTURE ACTION OR EVENTS.

That's the list. Stick to it and you'll be safe. Often times, good dialogue will perform several of those functions at once.

Note: When you first get rolling on the writing of your scripts, your dialogue probably isn't going to be very good. No, this statement isn't meant to discourage. Quite the opposite, in fact. Every writer, even professional ones, have permission to stink it up for a while in their first drafts. See, during the first few drafts of your script, you're still getting to know your characters, and it's going to take a little bit before you fully get a handle on how they speak and act. And that's perfectly fine. Your first crack at dialogue will likely be uneven and cliché-ridden, and will be difficult to plow through.

But plow through you must. Just keep writing. What you want to do when writing your first draft is steadfastly move your story forward.

Remind students they can use sound effects (also called onomatopoeia) to help tell their story and what's happening too. Have students flip through comics and identify words that imitate natural sounds, such as *whiz*. Have students experiment with replacing these words with more mundane, descriptive text, such as "flies past" or "runs really fast." How does this change the story?

Have students think about how to use their updated and expanded characters to best tell the story. Craft a whole story, in fact do several! Superheroes never just have one adventure! Conceive, outline, write—and rewrite! More ideas gives you more to play with and those lead to even more ideas. Then you'll pick your favorite and make a comic from it…So, the images are also going to be vital and contribute to tell the story, but we'll work on those later.

DAY TWENTY-ONE K-8 STANDARD ALIGNMENT

K

- W.K.3. Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred
- SL.K.5. Add drawings or other visual displays to descriptions [and stories] to provide additional detail.
- RL.K.7. With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

These standards will be met and reinforced as students begin working on crafting their final hero's narrative and developing their scripts, thumbnails, panels, plot etc. for their comic/story. These concepts will be part of our discussion on how we should think about developing our stories and what different story elements (dialogue, images, 'word art' or onomatopoeia) add to our stories to enhance them and how each part relates to the others and should work together to form a cohesive whole.

1

- W.1.3.a <u>Write narratives</u> in which they recount *two or more* appropriately sequenced events.
- W.1.3.b. Write narratives in which they <u>include some details</u> regarding what happened and <u>use temporal words to signal event order</u>.

These standards will be met and reinforced as students begin working on crafting their hero's narrative and developing their scripts, plot etc. for their comic/story. These concepts will be part of our discussion on how we should think about developing our stories, what techniques we need to use, what kinds of words bring our stories 'to life' and ensure clarity, and what different story elements (dialogue, images, 'word art' or onomatopoeia) add to our stories to enhance them and how each part relates to the others and should work together to form a cohesive whole.

2

- W.2.3.a <u>Write narratives</u> in which they recount a well-elaborated event or short sequence of events.
- W.2.3.b. Write narratives in which they <u>include details to describe actions, thoughts, and feelings</u>, and <u>use temporal words to signal event order</u>.

These standards will be met and reinforced as students begin working on crafting their hero's narrative and developing their scripts, plot etc. for their comic/story. These concepts will be part of our discussion on how we should think about developing our stories, what techniques we need to use, what kinds of words bring our stories 'to life' and ensure clarity, and what different story elements (time order words, dialogue, images, 'word art' or onomatopoeia) add to our stories to enhance them and how each part relates to the others and should work together to form a cohesive whole.

3

- W.3.3. <u>Write narratives</u> to develop real or imagined experiences or events using effective technique, <u>descriptive details</u>, and <u>clear event sequences</u>.
- W.3.3. a) <u>Establish a situation</u> and <u>introduce a narrator and/or characters</u>; organize <u>an event sequence that unfolds naturally</u>.
- W.3.3. b) <u>Use [concise & vivid] dialogue, images, and descriptions of actions, thoughts, and feelings</u> to develop experiences and events or show the response of characters to situations.
- W.3.3. c) Use <u>temporal words and phrases to signal event order</u>.

These standards will be met and reinforced as students begin working on crafting their hero's narrative and developing their scripts, plot etc. for their comic/story. These concepts will be part of our discussion on how we should think about developing our stories, what techniques we need to use, what kinds of words bring our stories 'to life' and ensure clarity, and what different story elements (dialogue, images, 'word art' or onomatopoeia) add to our stories to enhance them and how each part relates to the others and should work together to form a cohesive whole.

4

- W.4.3. <u>Write narratives</u> to develop real or imagined experiences or events using effective technique<u>, descriptive details</u>, and <u>clear event sequences</u>.

- W.4.3. a) Orient the reader by <u>establishing a situation</u> and <u>introducing a narrator and/or characters</u>; organize <u>an event sequence that unfolds naturally</u>.
- W.4.3. b) <u>Use [concise & vivid] dialogue, images, drawings, and description</u> to develop experiences and events or show the responses of characters to situations.
- W.4.3. c) Use a variety of <u>transitional words and phrases to manage the sequence of events</u>.
- W.4.3. d) Use <u>concrete words and phrases</u> and <u>sensory details</u> and images to convey experiences and events precisely.

These standards will be met and reinforced as students begin working on crafting their hero's narrative and developing their scripts, plot etc. for their comic/story. These concepts will be part of our discussion on how we should think about developing our stories, what techniques we need to use, what kinds of words bring our stories 'to life' and ensure clarity, and what different story elements (dialogue, images, 'word art' or onomatopoeia) add to our stories to enhance them and how each part relates to the others and should work together to form a cohesive whole.

5

- W.5.3. <u>Write narratives</u> to develop real or imagined experiences or events using effective technique, <u>descriptive details</u>, and <u>clear event sequences</u>.
- W.5.3. a) Orient the reader by <u>establishing a situation</u> and <u>introducing a narrator and/or characters</u>; organize <u>an event sequence that unfolds naturally</u>.
- W.5.3. b) Use <u>narrative techniques</u>, such as <u>dialogue, description, images, and pacing</u>, to develop experiences and events or show the responses of characters to situations.
- W.5.3. c) Use a variety of <u>transitional words, phrases, and clauses</u> to manage the sequence of events.
- W.5.3. d) Use <u>concrete words</u> and phrases and <u>sensory details</u> to convey experiences and events precisely.

These standards will be met and reinforced as students begin working on crafting their hero's narrative and developing their scripts, plot etc. for their comic/story. These concepts will be part of our discussion on how we should think about developing our stories, what techniques we need to use, what kinds of words bring our stories 'to life' and ensure clarity, and what different story elements (dialogue, images, 'word art' or onomatopoeia) add to our stories to enhance them and how each part relates to the others and should work together to form a cohesive whole.

6

- W.6.3. <u>Write narratives</u> to develop real or imagined experiences or events using effective technique, *relevant* <u>descriptive details</u>, and *well-structured* <u>event sequences.</u>
- W.6.3. a) Engage and orient the reader by <u>establishing a context</u> and <u>introducing a narrator and/or characters</u>; organize <u>an event sequence that unfolds naturally *and logically*</u>.
- W.6.3. b) Use <u>narrative techniques</u>, such as <u>dialogue, images, pacing, and description</u>, to develop experiences, events, and/or characters.
- W.6.3. c) Use a variety of <u>transition words, phrases, and clauses</u> *to convey sequence and signal shifts from one time frame or setting to another*.

- W.6.3. d) Use <u>precise words</u> and phrases, *relevant* <u>descriptive details</u>, clear images, and <u>sensory language and details</u>, to convey experiences and events.

These standards will be met and reinforced as students begin working on crafting their hero's narrative and developing their scripts, plot etc. for their comic/story. These concepts will be part of our discussion on how we should think about developing our stories, what techniques we need to use, what kinds of words bring our stories 'to life' and ensure clarity, and what different story elements (dialogue, images, 'word art' or onomatopoeia) add to our stories to enhance them and how each part relates to the others and should work together to form a cohesive whole.

7

- W.7.3. <u>Write narratives</u> to develop real or imagined experiences or events using effective technique, <u>relevant descriptive details</u>, and <u>well-structured event sequences</u>.
- W.7.3. a) Engage and orient the reader by <u>establishing a context and point of view</u> and <u>introducing a narrator and/or characters</u>; organize <u>an event sequence that unfolds naturally and logically</u>.
- W.7.3. b) Use narrative techniques, such as <u>dialogue, pacing, and description</u>, to develop experiences, events, and/or characters.
- W.7.3. c) Use a variety of <u>transition words</u>, phrases, and clauses to <u>convey sequence</u> and <u>signal shifts</u> from one time frame or setting to another.
- W.7.3. d) Use <u>precise words and phrases</u>, <u>relevant descriptive details</u>, and <u>sensory language</u> to capture the action and convey experiences and events.

These standards will be met and reinforced as students begin working on crafting their hero's narrative and developing their scripts, plot etc. for their comic/story. These concepts will be part of our discussion on how we should think about developing our stories, what techniques we need to use, what kinds of words bring our stories 'to life' and ensure clarity, and what different story elements (dialogue, images, 'word art' or onomatopoeia) add to our stories to enhance them and how each part relates to the others and should work together to form a cohesive whole.

8

- W.8.3. <u>Write narratives</u> to develop real or imagined experiences or events using effective technique, <u>relevant descriptive details</u>, and <u>well-structured event sequences</u>.
- W.8.3. a) Engage and orient the reader by <u>establishing a context and point of view</u> and <u>introducing a narrator and/or characters</u>; organize <u>an event sequence that unfolds naturally and logically</u>.
- W.8.3. b) Use narrative techniques, such as <u>dialogue, pacing, description, *and reflection*</u>, to develop experiences, events, and/or characters.
- W.8.3. c) Use a variety of <u>transition words</u>, phrases, and clauses <u>to convey sequence</u>, <u>signal shifts from one time frame or setting to another</u>, and *show the relationships among experiences and events*.
- W.8.3. d) Use <u>precise words and phrases</u>, <u>relevant descriptive details</u>, clear images and drawings, and <u>sensory language</u> to capture the action and convey experiences and events.

These standards will be met and reinforced as students begin working on crafting their hero's narrative and developing their scripts, plot etc. for their comic/story. These concepts will be part of our discussion on how we should think about developing our stories, what techniques we need to use, what kinds of words bring our stories 'to life' and ensure clarity, and what different story elements (dialogue, images, 'word art' or onomatopoeia) add to our stories to enhance them and how each part relates to the others and should work together to form a cohesive whole.

DAY TWENTY-TWO:

MAKING CHANGES

A FEW EDITS TO DO...A FEW WORDS TO SAVE!

HELPFUL RESOURCES: *SUPER GRAMMAR* **BY TONY PRECIADO & RHODE MONTIJO.** What they've done here is visualize some of the concepts of grammar and turned them into super heroes. So, for example, in *Super Grammar* you don't learn about the vague concept of a double negative, you actually get to meet the evil villain DOUBLE NEGATIVE, who tricks you into saying the opposite of what you mean!

TIME FOR STAGE 4: STORY EDITING

- The writer/you works with a partner or multiple partners to refine the story and get feedback and suggestions.

It's more difficult to make changes to existing art than it is to adjust a script. [Note: Even for professional writers, it's a humbling experience to have to re-draw a page, but that it's also great learning experience. It can be painful, but that's because you're growing. Still, it's easier to edit the story in words form first.]

The editor and editing process is the last line of defense for finding errors and ensuring that it is a quality comic book.

PEER REVIEW? WHAT'S IT TO YOU?

Peer review refers to the many ways in which students can share their creative work with peers for constructive feedback and then use this feedback to revise and improve their work. For the writing process, revision is as important as drafting, but students often feel they cannot let go of their original words. By keeping an audience in mind and participating in focused peer review interactions, students can offer productive feedback, accept constructive criticism, and master revision.
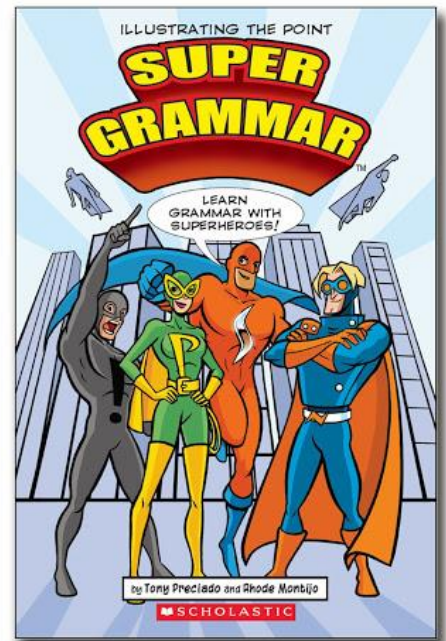
THE FRAGMENT!

When editing a story, work together with your partner(s) and simply say 'How do we serve the story the best?' I want the best finished product. I don't want to boast of 'me' in it. The first rule of writing is 'kill your darlings.' Get rid of things that you may like but don't serve the story. You want to edit as many words as possible—and reduce the story down to a vivid and vibrant core.

Teach students to use these three steps to give peer feedback: **Compliments, Suggestions, and Corrections** (see the Peer Edit Like a Hero! Handout). Explain that starting with something positive makes the other person feel encouraged.
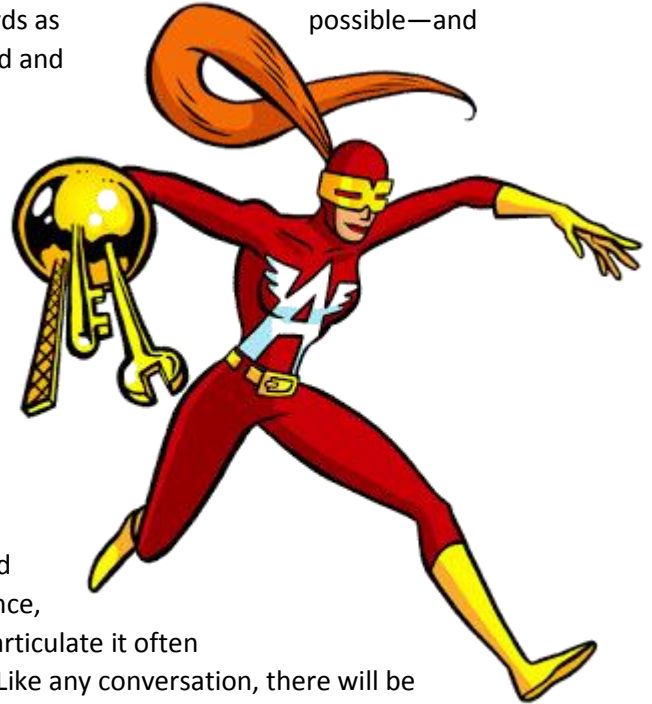
THE SUBJECT!

Good editing goes far beyond grammar and spelling assistance, it is a conversation. When we ask questions, being forced to articulate it often helps the writer to discover what they're really trying to say. Like any conversation, there will be good and bad. It's a weird process opening yourself up creatively to strangers, by and large. But, it's really important, especially when you're a new writer, to learn to be reflective on your work. And it's wonderful to have someone there who comes in at the ground level and understands what you're doing, and understands intent.

THE ADVERB!

Provide students with sentence starter templates, such as, "My favorite part was _____ because _____," to guide students in offering different types of feedback. After they start with something positive, have students point out areas that could be improved in terms of content, style, voice, and clarity by using another sentence starter ("A suggestion I can offer for improvement is _____." "I'd really like to learn more about _____."). The peer editor can mark spelling and grammar errors directly on the piece of writing.

Teach students what constructive feedback means (providing feedback about areas that need improvement *without* criticizing the person). Feedback should be done in an analytical, kind way. Model this for students and ask them to try it. Show examples of vague feedback ("This should be more interesting.") and clear feedback ("A description of the main character would help me to imagine him/her better."), and have students point out which kind of feedback is most useful.

Again, remind students they can use sound effects (also called onomatopoeia) to help tell their story and what's happening too. Have students go through their story and identify mundane, descriptive text,

such as "flies past" that could be replaced with words that imitate natural sounds, such as whiz. Have students experiment with replacing these longer descriptions with onomatopoeia words. How does this change the story?

FOR YOUNGER STUDENTS, explain that you need helpers, so you will show them how to be writing teachers for each other. Model peer review by reading a student's piece aloud, then have him/her leave the room while you discuss with the rest of the class what questions you will ask to elicit more detail. Have the student return, and ask those questions. Model active listening by repeating what the student says in different words. Listening does not mean planning what you're going to say next while the other person is still talking. *For very young students, the process will be a bit backwards. Encourage them to share their superhero stories with the class through drawings before gradually writing their stories and adding dialogue.*

Create a chart and display it in the classroom so students can see the important steps of peer editing. For example, the steps might include:

1. Read the piece

2. Say what you like about it

3. Ask what the main idea is

4. Listen

5. Say "Add that, please" when you hear a good detail.

For pre-writers, "Add that, please" might mean adding a detail to a picture. Make the chart gradually longer for subsequent sessions, and invite students to add dialogue to it based on what worked for them.
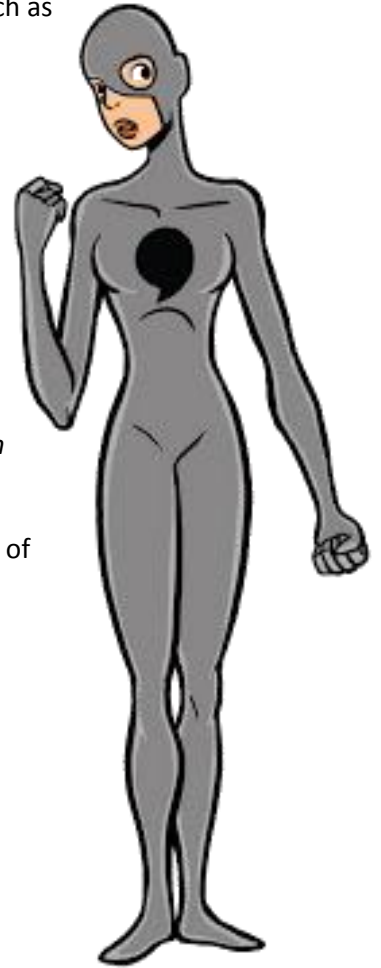
SKETCHY STORIES

Using their favorite one (or more if they have time) of their completed and edited scripts, have them pick a favorite one, or a favorite part of one. *They might ask their peers or instrutor for suggestions of their favorite parts if they're stuck on what might make a great scene for a comic book page.*

Once they've picked one (or more) have them draw a rough, quick sketch to correspond with each panel in their script. Don't have them take too long about it. When they're done, they will have a set of thumbnails outlining their final comic sequence.

THE COMMA!

PEER EDIT LIKE A HERO!

THERE ARE THREE STEPS TO GOOD PEER EDITING:

1. COMPLIMENT THE AUTHOR
   - ☐ WHAT ARE A FEW THINGS THAT YOU LIKED ABOUT THE AUTHOR'S WRITING?
2. MAKE SPECIFIC SUGGESTIONS REGARDING THE AUTHOR'S
   - ☐ WORD CHOICE
   - ☐ USE OF DETAILS
   - ☐ ORGANIZATION
   - ☐ SENTENCE LENGTH
   - ☐ TOPIC
3. MARK CORRECTIONS ON THE WRITING PIECE
   - ☐ LOOK FOR SPELLING, GRAMMAR, AND PUNCTUATION MISTAKES.

IN ADDITION, REMEMBER TO:

- STAY POSITIVE!

- BE SPECIFIC!

PEER EDITING GUIDE

THE MAIN PURPOSE FOR USING PEER EDITING OR SMALL-GROUP EDITING IS FEEDBACK . . . HELPFUL FEEDBACK!

ROLES OF RESPONDER AND WRITER

RESPONDER	WRITER

RESPONDER

General Rule: Do unto others as you would have others do unto you!

1. Listen.

2. Do not interrupt the writer's reading.

3. Give full attention to the writer through eye contact and body language.

4. After the piece is read:
   - Respond to the piece as a whole
   - Begin with the strong points
   - Focus on…
     - Sentence structure
     - Word choice
     - Description
     - Paragraph organization

5. AVOID!!
   - Killer comments
   - Automatic stamp of approval
   - Monopolizing the discussion
   - Getting off track

WRITER

General Rule: Skip the apologies and risk your feelings with the responder.

1. Read your own work.

2. Direct the focus of the listeners if you want specific details attended to.

3. Solicit responses from the listeners.

4. Listen.

5. Do not interrupt the responder.

6. Point out the writing's strengths and ask for help with the writing's weaknesses.

7. Be open to the possibility of change.

DAY TWENTY-TWO K-8 STANDARD ALIGNMENT

K

- W.K.5. b. With guidance and support from adults**, respond to questions and suggestions from peers and add details** to strengthen writing as needed.
- SL.K.3. Ask and answer questions in order to seek help, get information, or clarify something that is not understood.

These standards will by met and reinforced as students are guided through and participate in the teacher guided peer (and teacher) focused editing, revising, and rewriting processes as outlined in the unit. Students will be given explicit guidance and help throughout the process, such as with sentence starter templates, modeling of peer editing techniques by the teacher, and discussion of the benefits of constructive criticism and re-writing/re-drawing.

1

- W.1.5. a) With guidance and support from adults **focus on a topic**,
- W.1.5. b) With guidance and support from adults **respond to questions and suggestions from peers**,
- W.1.5. c) With guidance and support from adults **add details to strengthen writing as needed**.

These standards will by met and reinforced as students are guided through and participate in the teacher guided peer (and teacher) focused editing, revising, and rewriting processes as outlined in the unit. Students will be given explicit guidance and help throughout the process, such as with sentence starter templates, modeling of peer editing techniques by the teacher, and discussion of the benefits of getting (and giving) constructive feedback & revisions in strengthening stories and meeting audience needs.

2

- W.2.5.b. With guidance and support from *adults and peers*, focus on a topic and strengthen writing as needed by **editing**.
- W.2.5.a. With guidance and support from *adults and peers*, focus on a topic and strengthen writing as needed by **revising.**

These standards will by met and reinforced as students are guided through and participate in the teacher guided peer (and teacher) focused editing, revising, and rewriting processes as outlined in the unit. Students will be given explicit guidance and help throughout the process, such as with sentence starter templates, exploring of and discussion of handouts and guides, modeling of peer editing techniques by the teacher, and discussion of the benefits of getting (and giving) constructive feedback & revisions in strengthening stories and meeting audience needs.

3

- W.3.5. a) With guidance and support from peers and adults, develop and strengthen writing as needed **by planning**,

- W.3.5. c) With guidance and support from peers and adults, develop and strengthen writing as needed **by editing**,
- W.3.5. b) With guidance and support from peers and adults, develop and strengthen writing as needed **by revising**,
- W.3.5. d) With guidance and support from peers and adults, develop and strengthen writing as needed **by rewriting**,
- W.3.5. e) With guidance and support from peers and adults, develop and strengthen writing as needed **by trying a new approach**.

These standards will by met and reinforced as students are guided through and participate in the teacher guided peer (and teacher) focused editing, revising, and rewriting processes as outlined in the unit. Students will be given explicit guidance and help throughout the process, such as with sentence starter templates, exploring of and discussion of handouts and guides, modeling of peer editing techniques by the teacher, and discussion of the benefits of getting (and giving) constructive feedback & revisions in strengthening stories and meeting audience needs.

4

- W.4.5.a With guidance and support from peers and adults, develop and strengthen writing as needed by **planning**.
- W.4.5.b With guidance and support from peers and adults, develop and strengthen writing as needed by **revising**.
- W.4.5.b With guidance and support from peers and adults, develop and strengthen writing as needed by **editing**.

These standards will by met and reinforced as students are guided through and participate in the teacher guided peer (and teacher) focused editing, revising, and rewriting processes as outlined in the unit. Students will be given explicit guidance and help throughout the process, such as with sentence starter templates, exploring of and discussion of handouts and guides, modeling of peer editing techniques by the teacher, and discussion of the benefits of getting (and giving) constructive feedback & revisions in strengthening stories and meeting audience needs.

5

- W.5.5. a) With guidance and support from peers and adults, develop and strengthen writing as needed **by planning**,
- W.5.5. b) With guidance and support from peers and adults, develop and strengthen writing as needed **by revising**,
- W.5.5. c) With guidance and support from peers and adults, develop and strengthen writing as needed **by editing**,
- W.5.5. d) With guidance and support from peers and adults, develop and strengthen writing as needed **by rewriting**,
- W.5.5. e) With guidance and support from peers and adults, develop and strengthen writing as needed **by trying a new approach**.

These standards will by met and reinforced as students are guided through and participate in the teacher guided peer (and teacher) focused editing, revising, and rewriting processes as outlined in the unit. Students will be given explicit guidance and help throughout the process, such as with sentence starter templates, exploring of and discussion of handouts and guides, modeling of peer editing techniques by the teacher, and discussion of the benefits of getting (and giving) constructive feedback & revisions in strengthening stories and meeting audience needs.

6

- W.6.5. a) With guidance and support from peers and adults, develop and strengthen writing as needed **by planning**,
- W.6.5. b) With guidance and support from peers and adults, develop and strengthen writing as needed **by revising**,
- W.6.5. c) With guidance and support from peers and adults, develop and strengthen writing as needed **by editing**,
- W.6.5. d) With guidance and support from peers and adults, develop and strengthen writing as needed **by rewriting**,
- W.6.5. e) With guidance and support from peers and adults, develop and strengthen writing as needed **by trying a new approach**.

These standards will by met and reinforced as students are guided through and participate in the teacher guided peer (and teacher) focused editing, revising, and rewriting processes as outlined in the unit. Students will be given explicit guidance and help throughout the process, such as with sentence starter templates, exploring of and discussion of handouts and guides, modeling of peer editing techniques by the teacher, and discussion of the benefits of getting (and giving) constructive feedback & revisions in strengthening stories and meeting audience needs.

7

- W.7.5. a) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by planning**,
- W.7.5. b) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by revising**,
- W.7.5. c) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by editing**,
- W.7.5. d) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by rewriting**,
- W.7.5. e) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by trying a new approach, to focus on how well purpose and audience have been addressed**.

These standards will by met and reinforced as students are guided through and participate in the focused peer editing, revising, and rewriting processes as outlined in the unit. Students will be given explicit guidance at the beginning as we discuss the process and steps of what we're going to do and hope to accomplish (and how we're going to do it.) Such as with sentence starter templates, exploring of and discussion of handouts and guides, modeling of peer editing techniques by the teacher, and discussion of

the benefits of getting (and giving) constructive feedback & revisions in strengthening stories and meeting audience needs. And then they will continue to receive support from the teacher throughout the process as an editor and as a guide.

8

- W.8.5. a) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by planning**,
- W.8.5. b) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by revising,**
- W.8.5. c) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by editing**,
- W.8.5. d) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by rewriting**,
- W.8.5. e) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by trying a new approach**,
- W.8.5. f) With *some* guidance and support from peers and adults, develop and strengthen writing as needed **by focusing on how well purpose and audience have been addressed**.

These standards will by met and reinforced as students are guided through and participate in the focused peer editing, revising, and rewriting processes as outlined in the unit. Students will be given explicit guidance at the beginning as we discuss the process and steps of what we're going to do and hope to accomplish (and how we're going to do it.) Such as with sentence starter templates, exploring of and discussion of handouts and guides, modeling of peer editing techniques by the teacher, and discussion of the benefits of getting (and giving) constructive feedback & revisions in strengthening stories and meeting audience needs. And then they will continue to receive support from the teacher throughout the process as an editor and as a guide.

DAY TWENTY-THREE: DRAWING STUFF OUT

NOTE: IF STUDENTS DIDN'T FINISH THEIR SKETCHY STORIES OUTLINE EARLIER, THEY NEED TO DO THAT NOW. THEN BEGIN ON THE FOLLOWING.

DON'T FORGET OUR HANDY DRAWING GUIDES FROM THE PREVIOUS DAYS & WEEKS!

STAGE 5: ART PRODUCTION

Focus on drawing characters and setting first, and position your balloons or captions later, so they won't cover too much art. Then, it's time to begin to finalize the artwork, the title, and if you've got time you could even create a cover page for your comic book.

It's important for to take your time and do it right! We're going to go through the following steps (penciling, inking, and then coloring), just like professional comic book artists.

- Following the script-writing stage, artists [still you!] produce the comic based off of the script and preliminary sketches.

- Penciling happens first, followed by inking and finally coloring of the comic.

  - **PENCILING MEANS:** Illustrating the full comic in pencil
  - **INKING MEANS:** taking the rough pencils sketches and using them as a guide to produce the final line art of the comic in ink. More than simply "tracing" the pencils, you'll make choices based off of which lines are necessary for the finished image and can correct earlier problems in the penciling phase.
  - **COLORING MEANS:** color the black and white images working light colors to dark. The idea for this stage is that the colors not compete with the line art. Instead they should complement or enhance it. *Comics intended to be black and white skip this step.*
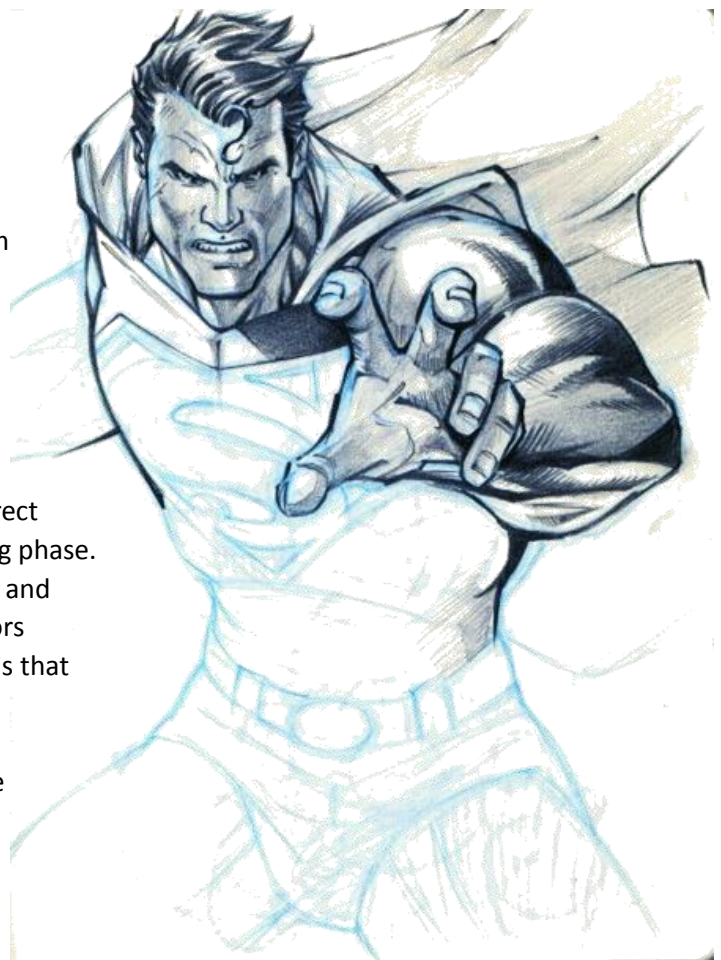
STARTING THE INKING PROCESS ON A PENCIL DRAWING-DAVID REVOY

FINISHING THE 'INKING'-DAVID REVOY

AFTER COLORING-DAVID REVOY

STAGE 6: LETTERS

- After the comic art is complete a letterer inserts dialogue balloons/boxes into the panels of the comic and places all of the text.

- From the thumbnail stage onward, consideration is taken for proper placement of dialog balloons so that they don't compete with the composition or cover important art.

- Note: Professional letterers generally work on a computer although some letter by hand.

Be sure to have students share their work with one another and share their book with the class. How about a dramatic reading?

FINISHING TOUCHES

Have students mount and frame their final artwork on/with black cardstock and/or put it in sheet protectors for display in our Gallery of Superheroes!

EXTENSION: IT'S A COVER UP!

No matter what the cliché says, people judge books (and remember them) by their covers. Creating an attractive comic book cover is imperative in drawing people in and getting them interested in your comics. Study two or more comic books covers to give students a better idea. **Who is on the cover? Where is the title placed? What other information in words is given?**

Plan your cover so that it is about your comic book. Summarize everything in your comic book into one cover. Your cover should explain the meaning of your heading. Such as if your comic hero was called 'Fighter', maybe there might be a flying fist (using the colors & matching the costume of your superhero.)

Draw your main characters. Characters such as hero, villain, the innocent, etc. Not too many characters only the characters that prove the point of the heading. Also the main characters in the book should be shown.

Design a background that is relevant to the comic and the superhero. If your superhero and the comic takes place in the ocean, it wouldn't make sense to have it in the desert…unless that's what happens in your comic and all the water dries up. But remember it is a background not the main characters.

Add color to your design. Colorful comic book covers will stand out in front of all the other comic book covers. Color with textures for a better effect than just pencils.

Include your details such as a name and heading. You are the author and illustrator!

DAY TWENTY-THREE K-8 STANDARD ALIGNMENT

K

- SL.K.5. Add drawings or other visual displays to descriptions [and stories] to provide additional detail.

- RL.K.7. With prompting and support, describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).

These standards will be met and reinforced as students write and draw their (at least) six panel comics where they will show an exciting part of their superhero's story through pictures and short text elements.

In the gallery/as we look at and read the comics we'll determine if we can figure out what character/story the comic book is about and what part of the story is being told (by simply looking at the images & reading the text) from having read the story/stories during the editing process.

1

- SL.1.5. Add drawings to descriptions [and stories] when appropriate to clarify ideas, thoughts, and feelings as well as plot points, events, etc.
- RI.1.6. Distinguish between information provided by pictures or other illustrations and information provided by the words in a text.

These standards will be met and reinforced as students write and draw their (at least) six panel comics where they will show an exciting part of their superhero's story through pictures and short text elements.

We'll have a gallery and as a class, or in our editing groups, look at what the illustrations add to the story and how they relate to the text we've already read/edited and if they add any new details or ideas about the character that the text didn't share and help us understand the text better than we would have otherwise. We'll look at how the author introduced the character and events and see if we think it was effective.

In the gallery/as we look at and read the comics we'll determine if we can figure out what character/story the comic book is about and what part of the story is being told (by simply looking at the images & reading the text) from having read the story/stories during the editing process. We'll discuss why or why we couldn't recognize characters & stories in their different formats, what new things we learned from the illustrations, and if seeing that part of the story in images as well as text changes their perception and which way they prefer to read the story---with or without illustrations.

2

- SL.2.5. b) Add drawings to stories to clarify events, plot points, characters, ideas, thoughts, and feelings.
- RI.2.7. Explain how specific images contribute to and clarify a text.

These standards will be met and reinforced as students write and draw their (at least) six panel comics where they will show an exciting part of their superhero's story through pictures and short text elements.

We'll have a gallery and as a class, or in our editing groups, look at what the illustrations add to the story and how they relate to the text we've already read/edited and if they add any new details or ideas about the character that the text didn't share and help us understand the text better than we would have otherwise. We'll look at how the author introduced the character and events and see if we think it was effective.

In the gallery/as we look at and read the comics we'll determine if we can figure out what character/story the comic book is about and what part of the story is being told (by simply looking at the images & reading the text) from having read the story/stories during the editing process. We'll discuss why or why we couldn't recognize characters & stories in their different formats, what new things we learned from the illustrations, and if seeing that part of the story in images as well as text changes their perception and which way they prefer to read the story---with or without illustrations.

3

- SL.3.5. Add visual displays and drawings [to stories] when appropriate to emphasize or enhance certain facts or details.
- RL.3.7. Explain how specific aspects of a text's illustrations contribute to what is conveyed by the words in a story (e.g., create mood, emphasize aspects of a character or setting).

These standards will be met and reinforced as students write and draw their (at least) six panel comics where they will show an exciting part of their superhero's story through pictures and short text elements.

We'll have a gallery and as a class, or in our editing groups, look at what the illustrations add to the story and how they relate to the text we've already read/edited and if they add any new details or ideas about the character that the text didn't share and help us understand the text better than we would have otherwise. We'll look at how the author introduced the character and events and see if we think it was effective.

In the gallery/as we look at and read the comics we'll determine if we can figure out what character/story the comic book is about and what part of the story is being told (by simply looking at the images & reading the text) from having read the story/stories during the editing process. We'll discuss why or why we couldn't recognize characters & stories in their different formats, what new things we learned from the illustrations, and if seeing that part of the story in images as well as text changes their perception and which way they prefer to read the story---with or without illustrations.

4

- SL.4.5. Add drawings and visual displays to presentations and stories when appropriate to enhance the development of main ideas or themes.
- RI.4.7. Interpret information presented visually (e.g., in drawings) and explain how the information contributes to an understanding of the text in which it appears.

These standards will be met and reinforced as students write and draw their (at least) six panel comics where they will show an exciting part of their superhero's story through pictures and short text elements.

We'll have a gallery and as a class, or in our editing groups, look at what the illustrations add to the story and how they relate to the text we've already read/edited and if they add any new details or ideas about the character that the text didn't share and help us understand the text better than we would have otherwise. We'll look at how the author introduced the character and events and see if we think it was effective.

In the gallery/as we look at and read the comics we'll determine if we can figure out what character/story the comic book is about and what part of the story is being told (by simply looking at the

images & reading the text) from having read the story/stories during the editing process. We'll discuss why or why we couldn't recognize characters & stories in their different formats, what new things we learned from the illustrations, and if seeing that part of the story in images as well as text changes their perception and which way they prefer to read the story---with or without illustrations.

5

- SL.5.5. Include multimedia components (e.g., graphics) and visual displays (e.g., drawings) in presentations and stories when appropriate to enhance the development of plot, characters, main ideas or themes.
- RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, comics, comic books)

These standards will be met and reinforced as students write and draw their (at least) six panel comics where they will show an exciting part of their superhero's story through pictures and short text elements.

We'll have a gallery and as a class, or in our editing groups, look at what the illustrations add to the story and how they relate to the text we've already read/edited and if they add any new details or ideas about the character that the text didn't share and help us understand the text better than we would have otherwise. We'll look at how the author introduced the character and events and see if we think it was effective.

In the gallery/as we look at and read the comics we'll determine if we can figure out what character/story the comic book is about and what part of the story is being told (by simply looking at the images & reading the text) from having read the story/stories during the editing process. We'll discuss why or why we couldn't recognize characters & stories in their different formats, what new things we learned from the illustrations, and if seeing that part of the story in images as well as text changes their perception and which way they prefer to read the story---with or without illustrations.

6

- SL.6.5. Include multimedia components (e.g., graphics, images) and visual displays (e.g., drawings) in presentations and stories to clarify information, e.g., plot, characters, events, main ideas, or themes.
- RI.6.3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text.

These standards will be met and reinforced as students write and draw their (at least) six panel comics where they will show an exciting part of their superhero's story through pictures and short text elements. We'll have a gallery and as a class, or in our editing groups, look at what the illustrations add to the story and how they relate to the text we've already read/edited and if they add any new details or ideas about the character that the text didn't share and help us understand the text better than we would have otherwise. We'll look at how the author introduced the character and events and see if we think it was effective.

In the gallery/as we look at and read the comics we'll determine if we can figure out what character/story the comic book is about and what part of the story is being told (by simply looking at the images & reading the text) from having read the story/stories during the editing process. We'll discuss

why or why we couldn't recognize characters & stories in their different formats and if seeing that part of the story in images as well as text changes their perception and which way they prefer to read the story---with or without illustrations.

7

- SL.7.5. Include multimedia components (e.g., graphics, images) and visual displays (e.g., drawings) in presentations and stories to clarify and emphasize salient points.
- RI.7.7. Compare and contrast a text to a multimedia version (e.g., graphic novel or comic) of the text, analyzing each medium's portrayal of the subject.

These standards will be met and reinforced as students write and draw their (at least) six panel comics where they will show an exciting part of their superhero's story through pictures and short text elements.

We'll have a gallery and as a class, or in our editing groups, look at what the illustrations add to the story and how they relate to the text we've already read/edited and if they add any new details or ideas that the text didn't share and help us understand the text better than we would have otherwise.

In the gallery/as we look at and read the comics we'll determine if we can figure out what character/story the comic book is about and what part of the story is being told (by simply looking at the images & reading the text) from having read the story/stories during the editing process. We'll discuss why or why we couldn't recognize characters & stories in their different formats and if seeing that part of the story in images as well as text changes their perception and which way they prefer to read the story---with or without illustrations.

8

- SL.8.5 Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations and stories.
- SL.8.5.a Integrate multimedia components (e.g., graphics, images) and visual displays (e.g., drawings) into presentations and stories to clarify information and/or add interest.

These standards will be met and reinforced as students write and draw their (at least) six panel comics where they will show an exciting part of their superhero's story through pictures and short text elements.

We'll have a gallery and as a class, or in our editing groups, look at what the illustrations add to the story and how they relate to the text we've already read/edited and if they add any new details or ideas that the text didn't share and help us understand the text better than we would have otherwise.

In the gallery/as we look at and read the comics we'll determine if we can figure out what character/story the comic book is about and what part of the story is being told (by simply looking at the images & reading the text) from having read the story/stories during the editing process. We'll discuss why or why we couldn't recognize characters & stories in their different formats and if seeing that part of the story in images as well as text changes their perception and which way they prefer to read the story---with or without illustrations.

DAY TWENTY-FOUR:

CALL TO ACTION!

Our hall of heroes event is arriving at lightning speed. Do you have everything ready that your hero display needs? Are gizmos and gadgets, costumes and comics (with covers?), and stories complete (and written & bound oh so nice and neat)? Is your superhero selfie drawn and colored (an artistic feat) & framed with black (makes it look sweet!) your costume designed (including the parts you will wear) with your logo combined?

If not then you might have just enough time if you're fast and you're focused (don't let villains distract you with their hocus pocus) get started, get going, it's time to complete in order for super cool superheroes to be there & compete.

EXTENSION: SUPER HERO TEAM QUEST!

"HELP! A SUPER VILLAIN OF THE VERY WORST KIND, "DARK DIAMOND," & HIS MINIONS HAVE INVADED OUR 'CITY'! THEY HAVE PLACED 8 OBJECTS OF MASS DESTRUCTION THROUGHOUT THE BUILDING/AREA AND WE NEED YOUR HELP TO FIND EVERY LAST OBJECT—BEFORE WE RUN OUT OF TIME!"

THE QUEST: Members are asked to help us (staff) save the 'citizens' and collet these objects of mass destruction. No one, however, can complete a quest without superpowers. Kids will need to collect super powers along the way. These powers will allow them to enter different rooms and spaces in the building where they can retrieve the objects. Members should be divided into groups, assigned a staff member, and let loose to reach their destiny!

OBJECTS OF MASS DESTRUCTION: 8 sheets of paper with the words "Object of Mass Destruction" should be hidden throughout the building or area for each team (4 teams = 32 sheets total). It is each team's mission to find all 8.

SPACES: In order to find them, teams have to earn the right to enter the rooms in which they were hidden by having the correct super powers. Each room should be labeled as a different place. The requirements to enter should be posted on the doors. Some ideas for the places that could used and their requirements for entering are:

- [ ] *The Jungle (kids must be able to sing tigers to sleep)*
- [ ] *The Ocean (kids must be able to breathe under water, stay warm and be invisible)*
- [ ] *The Sky (members must be able to leap tall buildings and fly)*

☐ **Outer Space** *(members must be able to fly and stay warm)*
☐ **The Alligator Swamp** *(members must be able to breathe under water)*
☐ **The Olympics** *(members must be able to leap tall buildings, have super strength and have super speed)*
☐ **The Quarry** *(members must have super strength)*
☐ **The Racetrack** *(members must have super speed)*

MORE THAN MENTAL MAP: Once the areas have been designated, draw a simple map of the area (on the included sheet) with the rooms marked & labeled (and make a photocopy of it for each team for very young students). Older students will draw the map themselves as they go on the included sheet—practicing orientation, directions, and map making skills. Have students label locations, use symbols & colors, and fill in their map key to explain them. Have students try to draw their maps to scale as much as possible. On the included compass rose have students put orientation descriptions, ex. On the 'north point' it might say 'Front office' or 'Front Door' etc. Students can mark off locations they've already entered and Objects of Mass Destruction they've collected.

SUPER POWERS: Matching superpowers should be placed throughout the building or area for kids to be able to collect, but each should have a few strings attached. In order to keep the super power and not lose it, members have to practice it or represent it. Instructions for what was required should be written on each sheet of paper that the kids needed to find. Here are some examples of the superpowers that could be used:

☐ **Singing Animals to Sleep.** *Whenever the team is in the hallway (or wherever you've put 'the jungle'), the team must be singing the whole time so that the tigers don't wake up.*
☐ **Super Speed.** *When they get this power, they must all run in*

place for 5 minutes as a team. Then, upon entering any room after that, 1 member must run in place for at least 1 minute.

☐ **Super Strength.** *When they get this power, they must all do 10 pushups. For the rest of the game, one member must have their arms flexed.*

☐ **Ability to Stay Warm.** *One member must put on an extra coat/sweater for the rest of the game.*

☐ **Ability to Breathe Underwater.** *One member must plug their nose for the rest of the game.*

☐ **Ability to Fly.** *One member must flap their arms like wings for the rest of the game.*

☐ **Ability to Leap Tall Buildings.** *One member must hop/jump for the rest of the game.*

☐ **Invisibility:** *The team must go to the _____ to get an "invisibility" cloak. At least one member of the team must wear the cloak for the rest of the game.*

A Few Notes/Tips:

Let kids on the team switch powers to take turns/take breaks.

Be sure that it make sense logically. Kids can't get the power to fly unless they are able to get into the room where that power is. If the power to fly is housed in the room that requires the power of strength, but you can't get to the power of strength without going into a room that requires the power to fly, then the game becomes impossible. Map it out logically before you set up the game.

Teams finish at different times. Make sure that you have a space where kids can go when they are done, or that staff are prepared to entertain them. It can easily be up to a half hour difference between finishing times.

We have tried games like this with staff being stationary and with staff wandering with teams. Each group having a staff member with them works the best, by far.

OBJECT OF MASS DESTRUCTION!!

TEAM: _____

OBJECT OF MASS DESTRUCTION!!

TEAM: _____

OBJECT OF MASS DESTRUCTION!!

TEAM: _____

OBJECT OF MASS DESTRUCTION!!

TEAM: _____

THE JUNGLE

Team must be able to sing tigers to sleep.

THE OCEAN

Team must be able to breathe under water, stay warm, and be invisible.

ALLIGATOR SWAMP

Team must be able to breathe under water.

THE SKY

Team must be able to leap tall buildings and fly.

OUTER SPACE

Team must be able to fly and stay warm.

THE RACE TRACK

Team must have super speed.

THE QUARRY

Team must have super strength.

THE OLYMPICS

Team must be able to leap tall buildings, have super strength, and have super speed.

SINGING ANIMALS TO SLEEP!

To get and keep this power: Whenever the team is in the jungle, the team must be singing the whole time so that the tigers don't wake up.

SUPER SPEED!

To get and keep this power: All team members must in place for 5 minutes as a team. Then, upon entering any room after that, 1 member must run in place for at least 1 minute.

SUPER STRENGTH!

To get and keep this power: First, to get this power, all team members must do 10 pushups. To keep it, for the rest of the game, one member must constantly have their arms flexed.

ABILITY TO STAY WARM!

To get and keep this power: One member must put on an extra coat/sweater for the rest of the game.

ABILITY TO BREATHE UNDERWATER!

To get and keep this power: One member must plug their nose the entire time for the rest of the game.

ABILITY TO FLY!

*To get and keep this power: One member must constantly flap their arms like wings for the rest of the game.*

ABILITY TO LEAP TALL BUILDINGS!

To get and keep this power: One member must constantly hop/jump for the rest of the game.

INVISIBILITY!

To get and keep this power: The team must go to the _____ to get an "invisibility" cloak. At least one member of the team must wear the cloak for the rest of the game.

DRAW & LABEL YOUR MAP OF THE PLACES YOU'VE BEEN AND THE ITEMS & POWERS YOU'VE COLLECTED IN THIS SPACE!
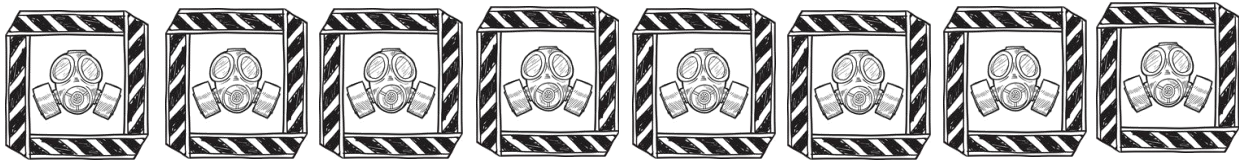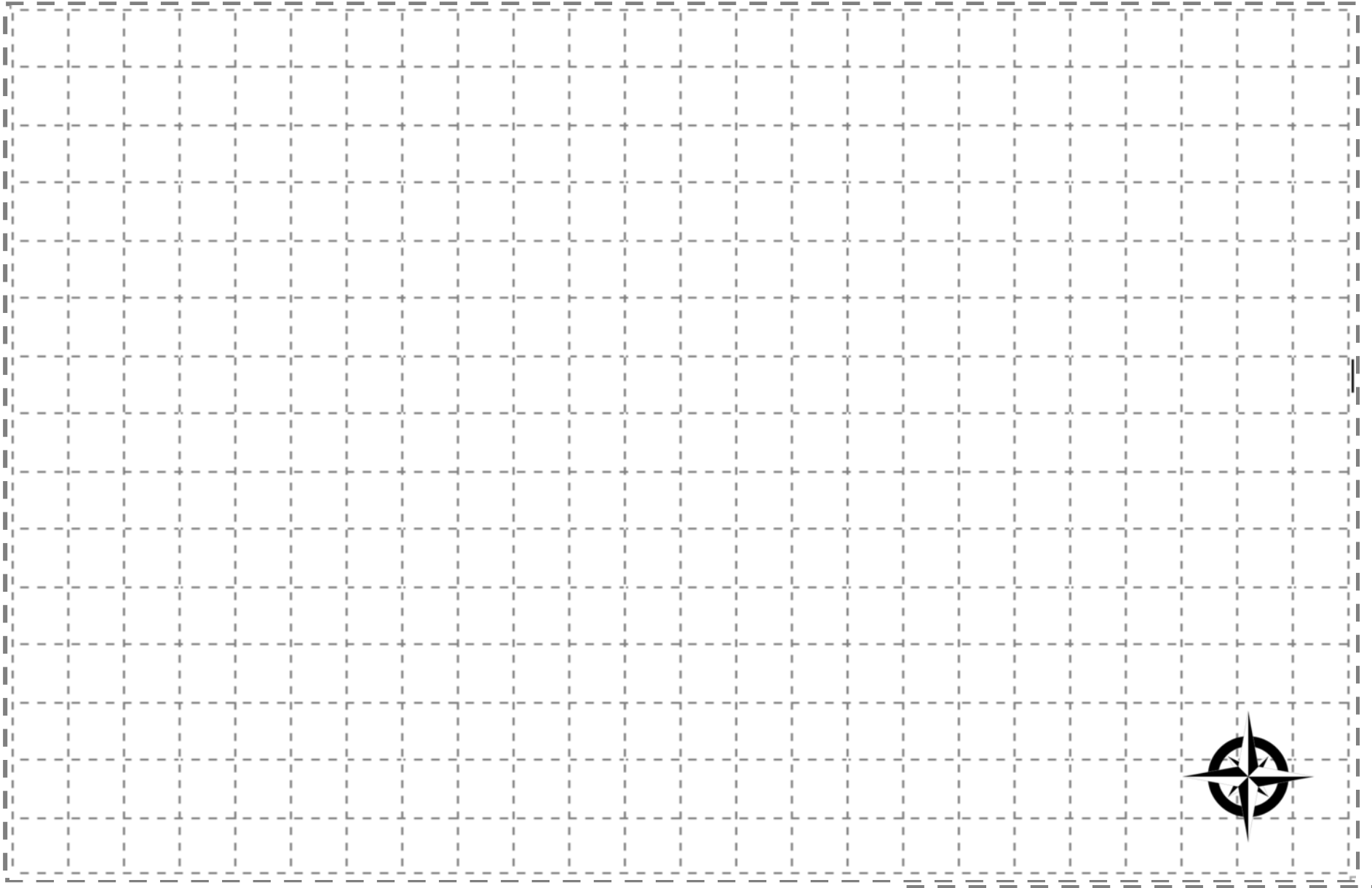
CROSS EACH OBJECT OF MASS DESTRUCTION OFF WITH AN X AS YOU FIND IT & ADD IT TO YOUR MAP!

MAP KEY:

DAY TWENTY-FOUR K-8 STANDARD ALIGNMENT

IF CONTINUING ACTIVITIES (WRITING, EDITING, ARTWORK, ETC.) FROM PREVIOUS DAYS IN THE UNIT OR SERIES, PLEASE REVIEW THE STANDARDS ASSOCIATED WITH THAT DAY & THAT ACTIVITY & INCORPORATE & REINFORCE THEM THROUGH YOUR INSTRUCTION & ACTIVITIES.

EXTENSION ACTIVITY STANDARDS:

K

- K.3.01 a. Explain what a map represents.
- K.3.01 b. Use personal directions such as up, down, left, right, near and far to describe relative direction.

These standards will be met and reinforced as students participate in the Super Hero Team Quest activity and we talk about what a map is, how we can find things by using one, and as students use/create their maps, label and find locations, etc.

1

- 1.3.01 a. Recognize that maps and globes are representations or models of specific places.
- 1.3.01 c. Use map symbols and legends to identify locations and directions.

These standards will be met and reinforced as students participate in the Super Hero Team Quest activity and we talk about what a map is, how we can find things by using one, and as students use/create their maps, label and find locations, etc.

2

- 2.3.01 d. Recognize that a map contains elements such as title, scale, symbols, legends, grids, cardinal and intermediate direction.
- 2.3.01 Understand how to use maps, to acquire, process, and/or report information from a spatial perspective.

These standards will be met and reinforced as students participate in the Super Hero Team Quest activity and we talk about what a map is, how we can find things by using one, what the features are (ex. The map key, the compass, etc.) and as students create their maps, label and find locations, etc.

3

- 3.3.01 c. Locate (and place) places on a map using cardinal and intermediate direction.
- 3.3.03 Demonstrate how to identify and locate major features e.g., physical features, on maps.

These standards will be met and reinforced as students participate in the Super Hero Team Quest activity and we talk about what a map is, how we can find things & places by using one, how to orient the viewer

(using cardinal and immediate directions on the map itself) and as students use/create their maps, label and find locations, use it to return locations, record information, or as reference while completing tasks, etc.

4

- 4.3.01 b. Locate (and place) places on a map using cardinal and intermediate directions.
- 4.3.01 Understand how to use maps, to acquire, process, and/or report information from a spatial perspective.

These standards will be met and reinforced as students participate in the Super Hero Team Quest activity and we talk about what a map is, how we can find things & places by using one, how to orient the viewer (using cardinal and immediate directions on the map itself) and as students use/create their maps, label and find locations, use it to return locations, record information, or as reference while completing tasks, etc.

5

- 5.3.01 Understand how to use maps, to acquire, process, and/or report information from a spatial perspective.
- 5.3.03 Demonstrate how to identify and locate major features e.g., physical features, on maps.

These standards will be met and reinforced as students participate in the Super Hero Team Quest activity and we talk about what a map is, how we can find things & places by using one, how to orient the viewer (using cardinal and immediate directions on the map itself) and as students use/create their maps, label and find locations, use it to return locations, record information, or as reference while completing tasks, etc.

6

- 6.3.01 Understand the characteristics and uses of maps.
- 6.3.01 a. Use the basic elements of maps and mapping.
- 6.3.01 b. Identify the locations of certain physical and human features and events (where something happened) on maps
- RST.6-8.3. Follow precisely a multistep procedure when carrying out experiments or performing tasks.

These standards will be met and reinforced as students participate in the Super Hero Team Quest activity and we talk about what a map is, how we can find things & places by using one, what basic map features are including the map key and why cartographers use symbols (ex. To save space!), how to orient the viewer (using cardinal and immediate directions on the map itself) and as students use/create their maps, label and find locations, use it to return locations, record information, or as reference while completing tasks, etc.

7

- 7.3.01 Understand the characteristics and uses of maps.
- 7.3.01 a. Identify, describe, and be able to use the basic elements of maps and mapping.

- 7.3.01 b. Identify the location of physical and human attributes on maps.
- RST.6-8.3. Follow precisely a multistep procedure when carrying out experiments or performing tasks.

These standards will be met and reinforced as students participate in the Super Hero Team Quest activity and we talk about what a map is, how we can find things & places by using one, what basic map features are including the map key and why cartographers use symbols (ex. To save space!), how to orient the viewer (using cardinal and immediate directions on the map itself) and as students use/create their maps, label and find locations, use it to return locations, record information, or as reference while completing tasks, etc.

8

- 8.3.01 Understand how to use maps to acquire, process, and report information from a spatial perspective.
- 5.1.1 Identify basic map symbols and legends or keys.
- RST.6-8.3. Follow precisely a multistep procedure when carrying out experiments or performing tasks.

These standards will be met and reinforced as students participate in the Super Hero Team Quest activity and we talk about what a map is, how we can find things & places by using one, what basic map features are including the map key and why cartographers use symbols (ex. To save space!), how to orient the viewer (using cardinal and immediate directions on the map itself) and as students use/create their maps, label and find locations, use it to return locations, record information, or as reference while completing tasks, etc.

SAMPLES OF POSSIBLE WEEK SIX ACADEMIC VOCABULARY WORDS TO REINFORCE

K
- Illustrator
- Beginning
- Ending
- Map
- Drawing

1
- Character
- Setting
- Illustrate
- Sequence

2
- Discussion
- Main idea
- Message
- Map Key
- Edit
- Draft

3
- Character
- Setting
- Summarize
- Cardinal Directions
- Physical Map
- Punctuation

4
- Caption
- Audience
- Outline
- Time order/transitional words

5
- Main Idea
- Narrative
- Hyperbole
- Theme
- Visual image

6
- Hyperbole
- Imagery
- Symbolism
- Point of View
- Sequential Order

7
- Mood
- Foreshadowing
- Flashback
- Tone
- Nuance
- Climax

8

- Protagonist
- Antagonist
- Sensory detail
- Shades of meaning
- Tension
- Mood

WEEK SIX SAMPLE SUPPLY LIST

DAY TWENTY-ONE

- ☐ Students' sketches, Superhero/Super-Villain Profile Forms, and the story panels, thumbnail sketches, and story plots they've worked on.
- ☐ Access to links
- ☐ Chosen Books (ex. *Superhero ABC, Dex the Heart of a Hero, Chick 'n' Pug*, etc.)
- ☐ Paper
- ☐ Pencils

DAY TWENTY-TWO

- ☐ Completed stories
- ☐ Pens and pencils
- ☐ Editing printouts/handouts
- ☐ Optional: Super Grammar Reference book

DAY TWENTY-THREE

- ☐ Samples of comics & comic book covers
- ☐ Art & Drawing Reference Guides for the Unit
- ☐ Paper
- ☐ Pencils
- ☐ Black (non-bleeding) ink pens (ex. Fountain tip, felt tip)
- ☐ Colored pencils, crayons, & other necessary art materials.

DAY TWENTY-FOUR

- ☐ Materials to finish projects
- ☐ Extension Activity:
    - o Pencils
    - o Colored pencils
    - o Game printouts
    - o Map Sheets