



From Panel to Pen: Using Greek Mythology to Create Graphic Stories to Enhance the Writing Process for Young Learners

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Introduction

On any given day, my students excitedly create paintings and drawing that depict narratives of their family lives, special events and people they admire. Welcome to Mrs. Williams' class, where students are given freedom, the freedom to create something called "Free Art." It's a moment during class, after students have completed their initial class assignments, when they are given the opportunity to create any image of their choosing. Furthermore, they are also given the liberty to select any medium of their choice. So these students may choose to create with a range of materials, from coloring pencils to paint. Their pictures express many emotions and subjects from the love of unicorns floating on rainbows, to the admiration of Stephen Curry, a star basketball player for the Golden State Warriors. These lovely pieces of artwork often inspire my students to stand and give the equivalent of a verbal dissertation, describing every detail of the events that they depict on paper. These accounts include razor sharp descriptions of the events that took place before and after their crayon figure jumps the rainbow or slam dunks the basketball with four seconds left in the game. These children with such enthusiasm and confidence want to share with the entire class every detail of the story that they have created in a singular image. Yet, when asked to write me a story about these pictures, they wither into the shadows as if I have stolen the sun and their joy. "What is the problem?" I've often wondered. How can a student be so expressive verbally and visually but give me a one sentence summary of what took them almost 15 minutes to describe to the class. Why are my students so stymied by the process of writing? I wasn't sure, but I knew that I wanted to find exciting ways to help them overcome the obstacles that steer them away from becoming great writers as well as artists.

Background

The goal of this curriculum unit is to provide students with the experience of creating graphic stories based on historical references. The students will produce original works of art in visual and written form that tell stories based on the stories and characters of Greek mythology. I plan to connect this social studies objective of my third grade students with the Visual Arts content of illustration. The instructional focus will explore how

pictures tell stories. The overall curriculum content of this unit involves the integration of visual arts, language arts and history. The visual arts aspect focuses on the study of skills and techniques for creating illustrated panel drawings that will be adapted to create comic strips or graphic novels. These drawings will be used to retell the stories of Greek mythology. The students will use these images to help create a written narrative related to a mythological character of their choice.

My intent is to encourage storytelling and creative thinking about how the combination of pictures and text communicates information. I believe that this unit will be a great vehicle for allowing students to experience the dynamics of telling a story through verbal, written and visual methods. Many students have difficulty telling stories in written form, but feel comfortable with expressing their ideas through artwork. I encourage my students to create their own visual narratives using paper or canvas as a space to share feelings and experiences. Artwork can tell multiple stories. I believe this premise will assist me in creating a curriculum unit that helps my students become more expressive artists as well as writers.

Rationale

This unit has relevance for my students, because beyond the production of artwork in class, my students are also challenged to analyze, critique, discuss and write about the work that they view and create. My third grade students are emerging writers. Once these students enter this grade level, they begin to participate in writing assignments that have more rigor and technical requirements than they have experienced in earlier grades. Most of my students struggle with the basics of writing. The creative writing and sequential summary skills are also a challenge for most. This unit plan hopes to guide students through the mental process of telling a story, as well as the technical aspect of summarizing and sequencing that is involved with comic strip illustrating. The focus on exploring how the combination of text and images can change the reading experience, can assist me in creating brainstorming activities to help my students investigate how their artwork mirrors the written text that they use when creating literary narrative from their illustrated images. The images created by my students will serve as visual cues to drive the process of developing their writing skills. The hope is for outcomes that produce detailed and descriptive writing.

Overarching understanding

I hope to use these ideas to bridge the interpretation of art with the comprehension of content, and other story elements present in graphic novels, literary text, film and other media. The process and techniques of analyzing imaginative illustrations and text, is parallel to that of interpreting, creating, and analyzing Art. In the same way that students can derive a story from their interpretation of art work. By viewing a painting students can describe the events, mood, setting and the artist's purpose. This skill is shaped by what they see and how they feel about those images. They create stories in their heads that are varied. This same process takes place when students view illustrations. This skill of interpreting art impacts my students by helping them develop an appreciation for art work, an understanding of the artist, recognition of the time period in which artwork was created, and the purpose for creating the art. These skills also help the students to better understand themselves and develop as individuals

Using Greek mythology as a platform to develop inspiration and background knowledge will connect Visual Arts curriculum to core subjects such as language arts, history, and writing in a cross-curriculum approach.

Introducing students to multi-media imagery for the purpose of developing a creative process and approach towards art, creative writing and comprehension skills that will help my students' better express ideas through their art and writing. This focus on creating individual stories by students that are illustrated and developed into graphic novels works double duty.

Content

Students will be examining how the relationship between pictures and words assists them in writing detailed descriptions of the characters that they research. Students draw pictures that explain an event or story, and my students will be using the pictures as a tool to influence and critique their written accounts of the lives of characters in Greek Mythology. The students will use the visual evidence found in each panel that they create to enrich and add to the depth and complexity of the story that they are trying to convey. The Visual aspect of this unit is the primary focus. Creating the visual narrative will be the starting point in my Art class, giving students that space and time to master their drawings and study how panels and comic strips are created. This catalyst will propel the students into the process of developing their own comics. Students will be introduced to the techniques and process that graphic novelists and cartoonists employ when producing these works of art. This understanding connects students with a better understanding and respect for illustrating as an art form by placing them in the position of the artist.

The result is to positively impact the process of teaching young learners how to communicate stories in a pictorial sense that nurtures and support students' understanding of content. Also, the unit explores the power of visual narratives in relationship with writing.

Objectives

The curriculum content objectives involved in this unit comprise the stories of Greek Mythology as the (S.O.L.) standards of Learning set forth by the Commonwealth of Virginia, as outlined by the Department of Education as third grade Art History and Cultural Context SOL. *The standards for third-grade students include an introduction to the heritage and contributions of the peoples of ancient Greece and Rome 3.11 The student will identify how works of art and craft reflect times, places, and cultures. 3.12 The student will identify distinguishing characteristics of genres of art. 3.13 The student will identify how history, culture, and the visual arts influence each other. 3.14 The student will identify common attributes of works of art created by artists within a culture. 3.15 The student will examine the relationship between form and function in the artifacts of a culture. 3.16 The student will compare and contrast art and architecture from other cultures.*¹

We are exploring how images and text work to complement each other as well as communicate to the reader. We are also exploring how visual images work to better help young learners with reading and also, as in this instance, how it may help them become better writers. The written module of this unit is to be compared, critiqued and edited using the visual images as the tool of measurement, by which the students are to compare the chronicles, details, omissions and inclusions found within their literary work.

Greek Myth

Before students can retell the stories of Greek myth they must first be introduced to the subject of mythology.

Developing an understanding of the relevance of these tales can only be achieved by learning why these stories have cultural and historical importance. *“The answer to that is very simple: to learn. People still study the ancient Greeks and their myths much in the same reason they study other cultures and that is so they can learn from it. After all, when you study a culture as progressive as that of the ancient Greeks, you really can’t help but learn lessons. These myths, for their part, show modern people a glimpse of how they thought in the past, what they considered important, how their morals worked, etc. Another reason to study those Greek myths is because they have contributed a lot to classic and modern literature in the form of symbols.”*¹

Understanding the past is important for students. Teaching them about other cultures as well as their own and showing them the connections between people of the past and the modern world that they currently live is an essential part of my art curriculum. Helping students understand and appreciate other cultures is the basis for developing an understanding of how and why art is produced by people of the world, past and present. It is also important to understand that people borrow and adapt ideas, beliefs, and culture from one another. Ancient cultures such as Greece and Rome are great contributors to our world. The architecture, government structure, art and literature that we surround ourselves with has many influences from Greek culture. *“Most people will not really notice it unless they are told to do so, but there are so many Greek influences around the world today. In fact, it is impossible to understand the basics of things like fine arts, literature, and performing arts without touching on some Greek myth”*² These myths were an important part of ancient Greek life. These stories taught lessons and gave reason and explanation to the theological belief that higher beings existed. “These stories were passed down for generations. Some might wonder what the point is to just passing down stories—stories that were made up and were in no way true but that was the beauty of Greek mythology in *ancient times*.²

The 15 Greek Myth Mini-Books: Reproducible Comic Book-Style Retellings, by Danielle Blood introduces children to these classic stories in an age appropriate manner. I am using one of these books as a visual example for my students. The character of Greek mythology that I will use as the model for this unit is Hercules. I will use his story as an introduction to help students become familiar with many of the descriptions and powers of these Greek gods and goddesses. Hercules is valuable as an initial point of reference because of his many great deeds including his twelve labors. His many adventures can be retold in pictorial fashion without worry that students will mimic or repeat my examples. The students will read summaries that I provide, outlining the individual characteristics of each of these Greek gods. From here, each student will be given the opportunity to select a character of their choice to depict in their art.

*“These myths were told to people and it helped them realize the difference between right and wrong. Also, these tales tell people of heroes and how true greatness was achieved by those who dared while at the same breath, showing the flaws of these heroes.”*² These stories include the Greek Gods and Goddesses known as the Twelve Olympians, commonly considered to be Zeus, Hera, Poseidon, Demeter, Athena, Apollo, Artemis, Ares, Aphrodite, Hephaestus, Hermes, and either Hestia or Dionysus. In ancient times it was believed that the world was ruled by this group of gods. There are many versions of the ancient stories, some have small changes depending on the storytellers. These ancient stories were told by both the Romans and the Greeks. They were retold and changed somewhat over the course of thousands of years. *“Any storyteller might create a new adventure for the gods or might change a story slightly to make it more interesting to his listeners. What was important is that the gods’ personalities remained the same. Everybody in ancient Greece knew the gods’ personalities!”*¹

The Greek god Zeus was the king of all the gods. He is characterized visually as a muscular male having long

flowing hair, carrying a thunder bolt and usually framed in images that portray him standing on high with storm clouds and lightning surrounding his form. He is usually described as having magical powers and superhuman strength. Zeus's wife is Hera, the queen of all the gods, and also the goddess of marriage. Hera and Zeus had two sons named Ares and Hephaestus. But these were not Zeus' only sons. Zeus had many other children, both sons and daughters: Hermes and Apollo and Artemis and Hercules. Some of his children, like Hercules, were believed to be those born of human mothers. These gods had a unique family structure that linked most of them to Zeus in some way. Their stories are connected and interwoven in a way that makes them exciting to learn and makes the character interesting to follow. Once you strip away the family tree that explain their relationship with one another and their family dynamic you understand why the family of Zeus was so interesting.

The Greek god Ares was the god of war. He was a son of Zeus. He could be described as the prince of the Gods. Having many of the characteristics of a person of royal pedigree, he was handsome and quite self-absorbed. Ares was not well liked due to his spirit of disagreement, turmoil and destruction. It was believed that Ares was at work whenever the ancient Greeks went to war. While Ares liked to destroy things, his brother Hephaestus was his opposite. Hephaestus is the god of fire and forge. He was a builder and enjoyed creating things. It is told in some stories that he fashioned the thunderbolts of Zeus.

Most of the Greek gods were connected. This complex family tree of gods had Zeus at its roots. While many refer to him as the King of the gods, he could also be called the father of the Greek gods. Apollo was also a son of Zeus'. Apollo had a twin sister, Artemis, the huntress. Apollo was well liked by the ancient Greeks. He was kind and gentle. He presided over music and was believed to raise the sun. The youngest of the sons was Hermes the messenger. He was also liked and trusted by the other gods. Zeus also had two brothers. Each ruled a different area of the earth. Zeus ruled in the heavens and on earth from atop Mount Olympus while his other brothers the Greek gods Hades, ran the underworld and brother Poseidon ruled the seas.

Zeus also had three sisters, Demeter, Hera and Rhea. Because of the incestuous nature of the relationship between Hera and Zeus, I am omitting her from the list of choices in an effort to be age-appropriate for my elementary students. Hera is described as the sister of Zeus as well as his wife. These Greek myths are exciting stories that at times can be reminiscent of a modern day soap opera. This should be considered when and before leading students to research and study this topic. I am providing books and worksheets that provide descriptions of each Greek God and Goddess, a choice that I highly recommend to primary school teachers.

Zeus' sister, Demeter, was in charge of the harvest. If Demeter did not do her job, the crops could die, and everyone would starve. These Gods and Goddess had characteristics and powers that helped to explain the scientific and the unexplainable events to the simple man. These myths helped the people of ancient Greece make sense of their world and helped them to explain things such as the changing of the seasons, morality, karma, consequences, and the nature of man.

Zeus also had daughters, one was Athena, the goddess of wisdom. Greek myth describes Athena's creation as being delivered and from the mind or brain of Zeus. Artemis was the goddess of the hunt. She was Apollo's twin sister. Artemis was Apollo's opposite. Artemis was cold and liked to be alone. Unlike her sister Aphrodite, known as the goddess of love and beauty. Artemis was not warm and loving in the eyes of the ancient Greeks. All of the siblings and children of Zeus were the subject of Greek myths. The variety of characters and stories that exists in the mythological world of Greek storytelling gives student a wide range of choices when deciding what story they wish to tell. Due to the adult nature and subject matter related to some of

these characters I have devised a limited list of characters, stories and resources that I will allow my students to use. The focus of this unit is not on research, but the retelling of stories and the use of images and artistry to communicate information.

Graphic Stories

How do we share stories and how do we define what a story is to our students? I grew up with a father who told many stories. In fact my father is one of the best story tellers that I know. His ability to pull you in and engage you totally is one of his greatest talents. He never read his stories from a book, yet he could communicate a story with such detail that it created visual images in my head. So in all the times that I've heard stories or seen pictures, I have never had text pop into my head. I suppose neither have my students. So, what is a story? Is it the string of sentences in a chapter book, a song on the radio or the griot style apologue that is verbal? To some it is an oral interpretation, to others it is text, but for the artist it is imagery.

*"A Story is a narration of a sequence of events deliberately arranged for telling."*¹ (Eisner, pg. 3). The famous comic book artist Scott McCloud describes graphic stories or comics in a similar way. He defines comics as *"Juxtaposed pictorial and other images in deliberate sequence, intended to convey information and or to produce an aesthetic response in the viewer."*² (McCloud, pg. 9) It seems that the definitions focus more on the order and sequence than on the methods of communicating the story. We are developing artwork that can tell stories graphically, making a series of images that are to be organized and structured in similar ways to literary text. The challenge for the students is pulling those images from their minds and organizing them in a way that lends understanding to the information they are trying to convey. *"All stories have a structure. A story has a beginning, and end, and a thread of events laid upon a framework that hold the two together. Whether the medium is text, film or comics, the skeleton is the same"*.⁴ (Eisner, pg. 3)

The difficulty of creating a story for most of my students stems from their inexperience with constructing text in a manner that is sequential. Pictures allow them to move past this obstacle unknowingly. The process of making a set or series of images that connect to one another and span a time frame that defines "Now, Then" or "later" seems to be simpler and a more concrete concept for my student when approached through artistic means. *"Before a story is composed, it exists in the abstract. At this point it is still a lot of thoughts, memories, fantasies and ideas floating around in one's head"*⁴ (Eisner, Pg.4) The concepts involved with creative writing, and the process of taking the abstract idea from your mind, planning, and retelling it using text, are a hurdle for many young learners. This does not seem to be an issue when using pictures to represent a narrative. Because students have success in my classroom with putting pictures in order in such a way that they make sense, this method of drawing first then writing was a eureka moment for me. Fluent representation of actions or events is one of the strong characteristics that make their pictorial work a positive vehicle for telling stories. Navigating the process and time needed to develop multiple images that can shape a pictorial narrative is the target of the activities and visual art production for this unit. One image alone, even when partnered with words, does not automatically constitute a story. *"It becomes a story when told in an arranged and purposeful order. The basic principles of narration are the same whether told orally or visually."*⁴ (Eisner, pg. 4)

Strategies and Visual Art Components

The visual art component of this unit is a study in the steps and techniques necessary to create a visual narrative known as a comic strip or graphic story. “Master comic artist Will Eisner uses the term sequential art when *describing comics*.”⁵ (McCloud, pg. 5) Emphasis on visual sequencing will be an important part of the visual arts process of creating the illustrated panels. This unit will be covered over a nine week span of time. The subject of time is different for each person that chooses to teach this unit. Because I see each of my 3rd grade classes once a week in an elementary school setting, this time frame will better be defined as nine class sessions. This distinction is being made in an effort to be clear as to how the unit plan is introduced and implemented during each interaction with my art students. The majority of the unit time will be used to introduce students to images, graphic novels and to create the artwork that is to become each panel. These panels may be created in a variety of shapes and sizes to accommodate the artistic license of each student. Panels can also take on the shape of images, such as geometric forms or silhouettes. In my example I plan to use the shapes of Greek vases, for each of my 8 panels to connect visually with the theme of Greek art and myth. Each of these panels should represent a different moment or time period within the story. As Scott McCloud notes, “The panel is a sort of general indicator that time or space is *being divided*”.⁵ (McCloud pg. 99) I will introduce students to books that use the genre of comics to tell stories of the past. Students will view a number of images related to drawings that represent visual stories. Some of these images include wordless pictures such as cave paintings, Egyptian tomb drawings and Greek vases. The Bayeux Tapestry and Bas Reliefs will also be used as examples of graphic stories. The students will work collaboratively to develop images that are to be reproduced as representations of the main characters of their pictorial narrative. The students will also be introduced to the art skill of tracing on vellum to reproduce their original images for use in each individual panels. A more descriptive detail of the visual art production can be found in the activities section of this unit.

Writing process

“Writing is commonly perceived as confined to the manipulation of words. The process of writing for graphic narration concerns itself with the development of the concepts then the description of it and the construction of the narrative chain in order to translate it *into imagery*.”⁴ (Eisner, pg. 113). This may be true for the professional illustrator and author, but for the purpose of educating my students, I am turning this idea on its head. This reversal, of using the image first, giving the image the greatest voice in the process of telling a story. This idea reaches back to the early ages when cavemen drew images that recorded their history and ancient people decorated tombs with the paintings and drawing that eulogized the dead. This language of using pictures to share information and ideas existed before alphabet and language systems were developed. Before man talked, he drew. Before preschoolers write, they draw. As McCloud notes, “*As near as we can tell, pictures predate the written word by a large margin*”.⁵ (McCloud, pg. 141). Pictures have always enhanced the reading experience for young learners. This unit seeks to engrain that idea in the process for creating a writing model that makes writing organized, concise and unthreatening.

The process of becoming graphic storytellers and combining those visual elements to enrich the student’s relationship with text is the overall gain from this unit. Yes the creative element and the artistic process is very important. I do not want to lead anyone to think of the literary piece to this unit, as being an afterthought. The writing will become just as important as the imagery that the students create. I plan to address the subject or writing as the weeks unfold and the young artists reach different stages in the process

of developing their art work. The classroom introduction to this unit purposefully omits any discussion with students about writing until the students have completed the illustrated portion of their stories. The focus on writing will take shape and be revealed as the culminating activity. This strategy is to keep students engaged and unafraid. The writing component will span the last two sessions of class and will be framed as the final enhancement needed to complete these works.

*"The ideal writing process occurs when the writer and artist are the same person. This, in effect, shortens the distance between the idea and its translation. It produces a product that more closely reflects intent of the writer."*⁴ (Eisner, pg. 113). The writing component entails a reflection on the illustrated story created by each student. The students are to use large index cards that will later be edited and typed. These cards will contain the written interpretations and accounts of the stories that represent the acts and deeds of the Greek God or Goddess that is the subject of their visual narrative. The students will be retelling the stories of these characters from two points of reference. They will be moving from the position of illustrator to acting as the author of the story. They are to develop four to six sentence paragraphs that depict, explain and define the events that are visually evident in each of the eight panels that they have created as part of their graphic story. These accounts must be sequential and as descriptive as possible. They should reflect with clarity and accuracy the events as illustrated in each panel. Each paragraph must be related solely to the one panel that it is defining. This guideline is necessary to refrain students from summarizing the entire story on one index card. Each illustration is to be assigned a paragraph that summarizes that specific moment in the story's sequence.

*"Comics is a medium confined to still images, bereft of sound and motion, and writing must accommodate these restrictions."*⁴ (Eisner, pg. 116) Upon the completion of the graphic novel, I hope each student will develop an understanding of how writing is like developing a sequence of pictures, whether on paper or in your mind, that can lead to great writing and transform students into becoming a great writers.

Activities

Activity one: Students will participate in character development. The students will receive and read a brief summary describing the Greek gods that are the subject of our graphic narratives. Students will discuss the character traits of the Greek God that they are selecting. The students will draw symbols that are related to those traits. Students will create a character, either literal or abstract, that will represent their God throughout their graphic story. Students will create a brainstorm bubble that includes facts and traits that they learn about the character. The characters may also be designed based on each student's interpretation or artistic creation. Characters may be as abstract as a lightning bolt representing Zeus, or as detailed as drawing of him as man.

Activity two: Students will view a film on the animation and creation of the Disney film *Hercules*. Students will view and discuss how the animators work on storyboards to create the sequence of events that are to take place in the film. Students will participate in an activity where they have to put illustrated pictures in sequential order to tell a story. The students will work in teams of three, to create a storyboard that retells a story of one of the twelve labors of Hercules. Students will critique each team's story board and participate in a classroom discussion related to how planning and drawing the events in sequential order, or failure to use sequential order can impact their work. The student will explore how the pottery was used as panels to tell the

stories of Hercules. Students will decide what type of panel system they want to use as the platform for their images.

Activity three: The student will work on pencil drawing of their characters and the events that take place in myths. The students will work on completing a minimum of six panels that tell the story from beginning to end. This activity will take more than one class session. I believe a reasonable amount of time is four to five class sessions. The students will use black sharpie markers to outline and trace their pencil drawings. The fourth and fifth sessions should focus on setting, background, and detailed elements that will enhance the visual understanding of what is going on in each panel. Students have the choice of adding color or creating black and white images.

Activity four: During session five students are to participate in self-assessment and class critiques where they analyze their own work and that of a partner. Students will answer the following essential questions:

- Does the imagery created effectively depict the events of the story you are telling?
- Does the writing mirror what is illustrated?
- How does the art capture the character and the sequence of events?

Resource List

The following books are part of my reading list:

- “The 15 Greek Myth Mini-Books: Reproducible Comic Book-Style Retellings”, by Danielle Blood
- “Comics, Comics & graphic novels: A History of Comic Art” by Roger Sabin
- “Julius Caesar the Graphic Novel” by Dan Whitehurst and William Shakespeare
- “D'Aulaires Book of Greek Myths” by Ingrid & Edgar D'Aulaire's
- “Greek Gods and Heroes” by PhD. Berry Katz and Alice Low
- Drawing Words and Writing Pictures: Making Comics, Manga, Graphic Novels and Beyond by Jessica Abel and Matt Madden
- The Art of Comic Book Writing: The Definitive Guide to Outlining, Scripting, and Pitching your Sequential Art by Mark Kneece
- Art of Making Comics by Alex Simmons
- Reinventing Comics: Evolution of an Art Form by Scott McCloud
- Graphic Storytelling and Visual Narrative by Will Eisner
- Understanding Comics by Scott McCloud
- Making Comics: Storytelling Secrets by Scott McCloud

Bibliography

Abel, Jessica, and Matt Madden. *Drawing words and writing pictures: making comics: manga, graphic novels, and beyond*. New York, NY: First Second, 2008.

D'Aulaire, Ingrid, and Edgar Parin. D'Aulaire. *D'Aulaires Book of Greek Myths*. Random House Children's Books, 1992.

A Good resource for teachers and students to learn about the stories of Greek mythology. This book is age appropriate for student age 8 to 13. Perfect for elementary age students.

Education, Virginia Department of. "Virginia Department of Education." VDOE: Virginia Department of Education Home. Accessed August 04, 2017. <http://www.doe.virginia.gov/>.

This site list the Virginia Standards of Learning for students that attend public school in the Commonwealth of Virginia.

Eisner, Will. *Graphic storytelling and visual narrative: principles and practices from the legendary cartoonist*. New York: W.W. Norton, 2008.

This is a great art resource. This book takes a thoughtful and concise look at the ways to tell stories through illustrations. This book examines visual cues, tools and elements that can enhance graphic storytelling.

"Greek Mythology for Kids." Greek Mythology for Kids and Teachers - Ancient Greece for Kids. Accessed August 04, 2017. <http://greece.mrdonn.org/myths.html>.

This website is an excellent student resource. The content is age appropriate and provides short, one page summaries of Greek myths, as well as descriptions of Greek gods.

McCloud, Scott. *Making comics: storytelling secrets of comics, manga and graphic novels*. New York: Harper, 2007.

McCloud, Scott. *Reinventing comics*. New York, NY: HarperCollins, 2008.

This resource highlights the format and blueprint for making comics and graphic stories.

McCloud, Scott, and Mark Martin. *Understanding comics: the invisible art*. New York, NY: William Morrow, an imprint of HarperCollins Publishers, 2014.

Great source for background on the steps to creating visual narratives. This book provides a wealth of insight on the process and history of making comics. The visual imagery makes it fun to read and understand. This would be a great resource for both teachers and students.

Mileff, Geri. "Why Ancient Greek Mythology is Still Relevant Today." Owlcation. June 08, 2016. Accessed August 04, 2017. <https://owlcation.com/humanities/Why-Ancient-Greek-Mythology-is-Still-Relevant-Today>.

Shakespeare, William. *Julius Caesar*. New Delhi: Campfire, 2013.

The resource is a good visual resource to introduce students to how graphic novels and comic books look. The images depict how the environment looked during ancient Greek and Roman Times.

Notes

1. Education, Virginia Department of. "Virginia Department of Education." VDOE: Virginia Department of Education Home. Accessed August 04, 2017. <http://www.doe.virginia.gov/>.
2. Mileff, Geri. "Why Ancient Greek Mythology is Still Relevant Today." Owlcation. June 08, 2016. Accessed August 04, 2017. <https://owlcation.com/humanities/Why-Ancient-Greek-Mythology-is-Still-Relevant-Today>.
3. "Greek Mythology for Kids." Greek Mythology for Kids and Teachers - Ancient Greece for Kids. Accessed August 04, 2017. <http://greece.mrdonn.org/myths.html>.
4. Eisner, Will. Graphic storytelling and visual narrative: principles and practices from the legendary cartoonist. New York: W.W. Norton, 2008.
5. McCloud, Scott, and Mark Martin. Understanding comics: the invisible art. New York, NY: William Morrow, an imprint of HarperCollins Publishers, 2014.

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