

Wake: The Hidden History of Women-Led Slave Revolts

Retrieving Our Resistance: Graphic Novel Project Steps 3 & 4



Lesson Title:

Retrieving Our Resistance: Graphic Novel Project Steps 3 & 4

Inquiry Question:

Through critical fabulation, how can you reframe the historical narrative and create a fuller picture of the lives of those who resisted?

Lesson Creator and Contact info:

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Standards Alignment:

Common Core Standards for Text Types and Purposes Grades 11-12:

CCSS.ELA-LITERACY.W.11-12.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.11-12.3.A: Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

CCSS.ELA-LITERACY.W.11-12.3.B: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

CCSS.ELA-LITERACY.W.11-12.3.C: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

CCSS.ELA-LITERACY.W.11-12.3.D: Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

CCSS.ELA-LITERACY.W.11-12.3.E: Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Common Core Standards for Production and Distribution of Writing, Grades 11-12:

CCSS.ELA-LITERACY.W.11-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.11-12.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.)

CCSS.ELA-LITERACY.W.11-12.6: Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Common Core Standards Research to Build and Present Knowledge, Grades 11-12:

CCSS.ELA-LITERACY.W.11-12.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.





English Language Arts Standard 10: Range, Quality, & Complexity >> Range of Text Types for 6-12

Students in grades 6-12 apply the Reading standards to the following range of text types, with texts selected from a broad range of cultures and periods.

| Literature | | | Informational Text |
|---|--|---|--|
| Stories | Dramas | Poetry | Literary Nonfiction and Historical, Scientific, and Technical Texts |
| Includes the subgenres of adventure stories, historical fiction, mysteries, myths, science fiction, realistic fiction, allegories, parodies, satire, and graphic novels | Includes one-act and multi-act plays, both in written form and on film | Includes the subgenres of narrative poems, lyrical poems, free verse poems, sonnets, odes, ballads, and epics | Includes the subgenres of exposition, argument, and functional text in the form of personal essays, speeches, opinion pieces, essays about art or literature, biographies, memoirs, journalism, and historical, scientific, technical, or economic accounts (including digital sources) written for a broad audience |

Overview of lesson:

In this project, students will examine local primary sources, looking for hidden stories of resistance.

Students will research these stories and write their own, “critically fabulated” version of events, in the form of a 6-Pager, a mini graphic novel format (Slate 2020). Using *Wake* as inspiration, students collaborate to tell a story of local resistance, using the literary and technical elements of graphic narratives. Students will engage in a recursive writing and creative process, including

- Brainstorming and planning
- World and character-building
- Collaborative writing and creating
- Giving and receiving feedback
- Revising and editing
- Producing and publishing

Inspired by the graphic novel *Wake: The Hidden History of Women-Led Slave Revolts* by Dr. Rebecca Hall

Illustrated by Hugo Martinez

Materials:

- [Wake Project Outline: Crafting a Graphic Narrative Steps 3 & 4](#)
- [Writing a Graphic Narrative Project handouts](#)

Prerequisite: Complete *Retrieving Our Resistance: Creating a Graphic Novel Steps 1 & 2*

Procedures:





Prior to implementation: determine a strategy for grouping students and distributing handouts.

Hook/ Provocation:

Slide 2: Students respond to the **quick-write** prompt:

“Critical fabulation: imagining a narrative based on historical details.

Discussing the work of critical fabulation, Saidiya Hartman states, “The goal is not to “recover” or “redeem” the dead, but to create a fuller picture of their lives. See these people not on the terms that society wanted to see them but on their own terms.”

Reflect on the historical event you researched. How can you reframe the historical narrative and create a fuller picture of the lives of those who resisted?”

Give students a few minutes to think about and write a brief response to the prompt. Allow them to share and discuss responses.

Slide 3: Briefly revisit the previous **discussion question**: What is the relationship between bias in historical narratives and the present day, according to the author (Dr. Rebecca Hall)?

Slides 4 - 6: Project overview and steps

Slide 7: Overview of the **writing a graphic narrative process**. Define **6-Pager**, mini graphic novel, and preview the process steps.

Slide 8 - 9: Inquiry question and **grounding the project** around the ideas of **amplifying suppressed voices, augmenting the historical record, and lifting up personhood and agency**.

Slide 10: In small groups/teams, students **brainstorm** a list of story ideas. What story will they tell, based on gaps and silences found in their research? Students should focus on the big picture and begin planning their stories. Once the team has a good working list, they should make their selection.

Slide 11: Hartman says that **critical fabulation** starts with a **single invented detail**. Students collaborate to create an invented detail, which is the springboard of their graphic narrative.

Slide 12: Teams begin planning their story. Distribute the **6-Pager handout** to familiarize themselves with the format. Students outline the plot and determine literary elements and technical /visual elements to use in the graphic narrative.





How to Read *Wake* Teacher's Guide

Slide 13: This slide provides a note about effective collaboration during the creative process. Support students in deciding equitable roles and responsibilities. Some may prefer to draw, write, or contribute ideas.

Slide 14: Links to World & Character building activities: World Building, My Character Wants..., Index Card, Main Character Sketch, Cast of Characters, History of the Present. The World Building link is a pdf of around 175 questions teams can discuss to craft the fictional world. All other activities are included in [handouts](#).

Slide 15: “How I Write a Graphic Novel: Script Format” video. Amparo Ortiz models her approach to writing a graphic narrative.

Slide 16: Students use the script format (or another chosen approach) to begin their first draft. Students should refer to their research and world/character-building activities.

- Determine the layout for the 6-Page. Decide how many and which types of panels will go on each page, keeping purpose, structure, and plot in mind.
- Write the script, detailing what happens in each panel.
- Create thumbnails—quick rough sketches—for your panels. Storyboard.

Slide 17: Example thumbnails from *Wake*

Slide 18: Provide space and a format for students to give and receive [feedback](#) on their drafts.

Slide 19: After receiving feedback, give students time to revise and edit their drafts. This is the time for students to work some magic: details, descriptions, effects, new ideas/angles, color, speech and sound bubbles, etc. Edit and proofread for accuracy.

Slide 20: Students share their work with the class, community, or online. Based on your specific needs and context, determine a strategy for [publishing student work](#).

Assessments:

Informal Assessment: brainstorming and planning, world and character-building activities, script and storyboard drafts, peer-to-peer feedback

Formal Assessment: final published draft of 6-Page

Bibliography:

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John Gallagher's Tips for Writing Content. (2022). [YouTube Video]. In YouTube. <https://www.youtube.com/user/zpower10k>

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