**Name \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class Period \_\_\_\_\_**

Kuper’s *The Metamorphosis* Graphic Novel Study

**Graphic Novel Vocabulary Terms**

Panel: A visual or implied boundary, and the contents within it, that tell a piece of the story. There are two types of panels: content panels and story panels.  


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| ***Content Panels:*** Rely on formatting or style to convey their messages to the reader, whether that message be expressed with words, image or with images and words together.  *Three types of content panels:*   * **Word Panel:** The contents within this type of panel ONLY use words to tell a piece of the story * **Image Panel:** The contents within this type of panely ONLY use images to tell a piece of the story. * **Word and Image Panels**: The contents within this type of panel use BOTH words and images to tell a piece of the story. | ***Story Panels:***   * **Plot Panel:** These panels develop the graph novel's plot, or the main set of events that unfold the story. * **Character Panel:** These panels develop individual or multiple characters {characterization} * **Setting Panel:** Develop the setting, the place(s) where the graphic novel takes place. * **Conflict Panel:** develop the source of the conflict, the tension that motivates the story * **Rising Action Panel:** develop the set of events that stem from the conflict, give rise to that conflict, and lead to the climax in the graphic novel * **Climax Panel:** Develop the greatest intensity of  the story * **Resolution Panel:** Develop the final outcome that solves the primary conflicts in the novel * **Symbols Panel:** Usually contain images and/or words that stand for something larger than themselves * **Theme Panel:** develop the main idea(s) of the novel * **Foreshadowing Panel:**  Develop the story by hinting at or alluding to what is to come later. * **Combination Story Panels:** Use two or more of the above panels. |
| Find an example of a content panel in *The Metamorphosis...*  *Page number =*  *Describe (using terms above) the panel and how it relates* | Find an example of a story panel in *The Metamorphosis...*  *Page number =*  *Describe (using terms above) the panel* |

Gutters:The space between the panels. In this space, the reader moves from one panel to the next and comes to a conclusion about what is happening. There are six common gutters.

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| **Moment to moment:** From one panel to the next panel, readers witness little closure and instead simply see something from one instance to the next. | **Action to Action:** Between these panels, readers see a single subject going through specific transitions. | **Subject to Subject:** While sticking with a single idea, these panels move the reader from one subject to the next subject, often progressing the storyline. | **Scene to Scene:** In reading these panels, readers often need to exercise deductive reasoning, for these panels move reader across "significant distances of time and space" (McCloud, 1993) | **Aspect to Aspect:**  These gutters ask readers to think about the feelings or emotions being conveyed from one panel to the next panel, they are comparable to tone or mood. | **Non-sequitur:** Sometimes it may appear that there is no logical relationship between panels. Novelists use the non-sequitur gutter to make a point: sometimes depicting symbolism, sometimes conveying confusion and other times foreshadowing. |
| Find two different gutters in *The Metamorphosis.*  *Page number =*  *Describe (using terms above) the gutter and what it is doing to enhance the story.*  *Page number =*  *Describe (using terms above) the gutter and what it is doing to enhance the story.* | | | | | |

Balloons: Typically found inside a panel, graphic novel balloons commonly create visual boundaries.

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| **Word Balloon:** Enclose print-text words within a visual boundary that divides the artwork from the printed text. | **Story Balloon:** Focus on progressing the storyline. | **Thought Balloon:** Focus on a character's thoughts/ideas | **Dialogue Balloon:** Focus on conversation between characters (or one character simply speaking aloud to himself) | **Sound Effect Balloon:** Use words or images to convey a sense of sound in the story. | **Balloon-less Balloons:** Words or images appear alone, as if floating inside of the panel. |
| Find two different **balloons** in *The Metamorphosis.*  *Page number =*  *Describe (using terms above) the balloon and what it is doing to enhance the story.*  *Page number =*  *Describe (using terms above) the balloon and what it is doing to enhance the story.* | | | | | |

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| Graphic Weight - A term that describes the way some images draw the eye more than others, creating a definite focus using color and shading in various ways including: The use of light and dark shades; dark-toned images or high-contrast images draw the eye more than light or low-contrast images do A pattern or repeated series of marks Colors that are more brilliant or deeper than others on the page |
| *Page number =*  *Describe (using terms above) the graphic weight and what it is doing to enhance the story.*  *Page number =*  *Describe (using terms above) the graphic weight and what it is doing to enhance the story.* |

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| Figures | |
| **Faces** can be portrayed in different ways. Some depict an actual person, like a portrait; others are iconic, which means they are representative of an idea or a group of people. Other points to observe about faces include: They can be dramatic when placed against a detailed backdrop; a bright white face stands out. They can be drawn without much expression or detail; this is called an “open blank” and it invites the audience to imagine what the character is feeling without telling them. | **Hands/Feet:** The positioning of hands and feet can be used to express what is happening in the story. For example, hands that are raised with palms out suggest surprise. The wringing of hands suggests obsequiousness or discomfort. Hands over the mouth depict fear, shame, or shyness. Turned in feet may denote embarrassment, while feet with motion strokes can create the sense of panic, urgency, or speed. |
| *Page number =*  *Describe (using terms above) how the faces are drawn and what it is doing to enhance the story.* | *Page number =*  *Describe (using terms above) how the hands and feet are drawn and what it is doing to enhance the story.* |

Compare the graphic novel and the original text**,** using graphic novel terms to describe how Kuper achieves the same emotions, thematic significance, etc.

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| ***Original Text***  ***“Quote” (Kafka).*** | **Representation in Kuper’s Graphic Novel (page #)** | **Analyze the Graphic novel for how it artistically represents theme, symbol. Motif, etc.**  **Use the first sentence analysis equation.** |
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