Visual Arts Curriculum

Grade 8: Unit One
Comic Drawing
Course Description

The eighth grade curriculum focuses on the theme of *Identity* through the exploration and manipulation of a variety of media. Students will first explore the qualities in drawing tools, printmaking, paint, and X-acto knives and silhouette paper. Students will be welcome to explore intense, personal his/her stories in their artwork. Eighth grade artists will also be welcome to collaborate on a community mural project that be altered to a large canvas if the school does not have a wall for them. After students explore their own identities, they will be welcome to make work about events or eras from his/her story that resonate with them.
## Pacing Chart

<table>
<thead>
<tr>
<th>Unit</th>
<th>Activity</th>
<th>Duration</th>
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</thead>
<tbody>
<tr>
<td>Unit 1</td>
<td>Drawing Comics</td>
<td>13 weeks</td>
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<tr>
<td>Unit 2</td>
<td>Printmaking</td>
<td>7 weeks</td>
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<tr>
<td>Unit 3</td>
<td>Mural painting</td>
<td>10 weeks</td>
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<tr>
<td>Unit 4</td>
<td>Paper Cut-Outs</td>
<td>9 weeks</td>
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</tbody>
</table>
Educational Technology

Standards: 8.2.8.A.2, 8.2.8.B.2, 8.2.8.C.1, 8.2.8.C.7, 8.2.8.D.1

- **Creativity and Innovation**
  - Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology.
  - Apply existing knowledge to generate new ideas, products, or processes
  - Create original works as a means of personal or group expression
  - Use models and simulations to explore complex systems and issues
  - Identify trends and forecast possibilities

- **Critical Thinking, Problem Solving, Decision Making**
  - Students use critical thinking skills to plan
  - and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources.
  - Identify and define authentic problems and significant questions for investigation
  - Plan and manage activities to develop a solution or complete a project
  - Collect and analyze data to identify solutions and/or make informed decisions
  - Use multiple processes and diverse perspectives to explore alternative solutions

(from [http://www.iste.org](http://www.iste.org))
## Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

<table>
<thead>
<tr>
<th>CRP1. Act as a responsible and contributing citizen and employee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.</td>
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<table>
<thead>
<tr>
<th>CRP2. Apply appropriate academic and technical skills.</th>
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<tbody>
<tr>
<td>Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>CRP3. Attend to personal health and financial well-being.</th>
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</thead>
<tbody>
<tr>
<td>Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial wellbeing, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.</td>
</tr>
</tbody>
</table>
Career Ready Practices

CRP4. Communicate clearly and effectively and with reason.
Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others’ time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

CRP5. Consider the environmental, social and economic impacts of decisions.
Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

CRP6. Demonstrate creativity and innovation.
Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

CRP7. Employ valid and reliable research strategies.
Career-ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.
<table>
<thead>
<tr>
<th>Career Ready Practices</th>
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</thead>
<tbody>
<tr>
<td><strong>CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.</strong> Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.</td>
</tr>
<tr>
<td><strong>CRP9. Model integrity, ethical leadership and effective management.</strong> Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others’ action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management’s actions and attitudes can have on productivity, morals and organizational culture.</td>
</tr>
<tr>
<td><strong>CRP10. Plan education and career paths aligned to personal goals.</strong> Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.</td>
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<tr>
<td><strong>CRP11. Use technology to enhance productivity.</strong> Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.</td>
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</table>
### Career Ready Practices

**CRP12. Work productively in teams while using cultural global competence.**

Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.
### Differentiated Instruction

**Accommodate Based on Students Individual Needs: Strategies**

<table>
<thead>
<tr>
<th>Time/General</th>
<th>Processing</th>
<th>Comprehension</th>
<th>Recall</th>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extra time for assigned tasks</td>
<td>Extra Response time</td>
<td>Precise step-by-step directions</td>
<td>Teacher-made checklist</td>
<td>Computer/whiteboard</td>
<td>Extended time</td>
<td>Consistent daily structured routine</td>
<td>Individual daily planner</td>
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<tr>
<td>Adjust length of assignment</td>
<td>Have students verbalize steps</td>
<td>Short manageable tasks</td>
<td>Use visual graphic organizers</td>
<td>Tape recorder</td>
<td>Study guides</td>
<td>Simple and clear classroom rules</td>
<td>Display a written agenda</td>
</tr>
<tr>
<td>Timeline with due dates for reports and projects</td>
<td>Repeat, clarify or reword directions</td>
<td>Brief and concrete directions</td>
<td>Reference resources to promote independence</td>
<td>Spell-checker</td>
<td>Shortened tests</td>
<td>Frequent feedback</td>
<td>Note-taking assistance</td>
</tr>
<tr>
<td>Communication system between home and school</td>
<td>Mini-breaks between tasks</td>
<td>Provide immediate feedback</td>
<td>Graphic organizers</td>
<td>Audio-taped books</td>
<td>Read directions aloud</td>
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<td>Color code materials</td>
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<tr>
<td>Provide lecture notes/outline</td>
<td>Provide a warning for transitions</td>
<td>Emphasize multi-sensory learning</td>
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<td></td>
<td>Reading partners</td>
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</tbody>
</table>

### Assistive Technology

- Computer/whiteboard
- Tape recorder
- Spell-checker
- Audio-taped books
## Enrichment

Accommodate Based on Students individual Needs: Strategies

- Adaption of Material and Requirements
- Evaluate Vocabulary
- Elevated Text Complexity
- Additional Projects
- Independent Student Options
- Projects completed individual or with Partners
- Self Selection of Research
- Tiered/Multilevel Activities
- Learning Centers
- Individual Response Board
- Independent Book Studies
- Open-ended activities
- Community/Subject expert mentorships
## Assessments

### Suggested Formative/Summative Classroom Assessments

- Timelines, Maps, Charts, Graphic Organizers
- Unit Assessments, Chapter Assessments, Quizzes (art history content, elements and principles content)
- Critiques/Reflection time
- Accountable Talk, Debate, Oral Report, Role Playing, Think Pair, and Share
- Projects, Portfolio, Presentations, Prezi, Gallery Walks
- Homework
- Essays, Short Answers
- Thumbnail sketches, Blueprints, Timelines, Maps, Charts, Graphic Organizers
- Artists statements
- Rubrics
New Jersey Core Curriculum Content Standards (NJCCCS):

- **1.3.8.D.2**

  **Content Statement:** Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.

  **Cumulative Progress Indicator:** Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.

- **1.3.8. D.3**

  **Content Statement:** The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.

  **Cumulative Progress Indicator:** Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.

- **1.3.8.D.4**

  **Content Statement:** Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.

  **Cumulative Progress Indicator:** Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.

- **1.4.8.A.1**

  **Content Statement:** Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.
Cumulative Progress Indicator: Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art

- **1.4.8. B.2**

Content Statement: Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.

Cumulative Progress Indicator: Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.

- **1.4.8. B.3**

Content Statement: Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.

Cumulative Progress Indicator: Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.

- **1.3.8.D.1**

Content Statement: The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.

Cumulative Progress Indicator: Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).

- **1.3.8. D.5**

Content Statement: Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.

Cumulative Progress Indicator: Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
1.2.8.A.3

Content Statement: The arts reflect cultural mores and personal aesthetics throughout the ages.

Cumulative Progress Indicator: Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
### Interdisciplinary Connections

<table>
<thead>
<tr>
<th>Mathematics</th>
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<tbody>
<tr>
<td>Ratios and Proportional Relationships</td>
</tr>
<tr>
<td>• Analyze proportional relationships and use them to solve real-world and mathematical problems.</td>
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<table>
<thead>
<tr>
<th>The Number System</th>
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</thead>
<tbody>
<tr>
<td>• Apply and extend previous understandings of operations with fractions to add, subtract, multiply, and divide rational numbers.</td>
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<table>
<thead>
<tr>
<th>Expressions and Equations</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Use properties of operations to generate equivalent expressions.</td>
</tr>
<tr>
<td>• Solve real-life and mathematical problems using numerical and algebraic expressions and equations.</td>
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<table>
<thead>
<tr>
<th>Geometry</th>
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<tbody>
<tr>
<td>• Draw, construct and describe geometrical figures and describe the relationships between them.</td>
</tr>
<tr>
<td>• Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.</td>
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<thead>
<tr>
<th>Statistics and Probability</th>
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</thead>
<tbody>
<tr>
<td>• Use random sampling to draw inferences about a population.</td>
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<tr>
<td>• Draw informal comparative inferences about two populations.</td>
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<tr>
<td>• Investigate chance processes and develop, use, and evaluate probability models.</td>
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<table>
<thead>
<tr>
<th>Mathematical Practices</th>
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<tbody>
<tr>
<td>Make sense of problems and persevere in solving them.</td>
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<tr>
<td>Reason abstractly and quantitatively.</td>
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<tr>
<td>Construct viable arguments and critique the reasoning of others.</td>
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<tr>
<td>Model with mathematics.</td>
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<tr>
<td>Use appropriate tools strategically.</td>
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<tr>
<td>Attend to precision.</td>
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</table>
Interdisciplinary Connections

Look for and make use of structure.

Look for and express regularity in repeated reasoning.

**English Language Arts**

Key Ideas and Details:

CCSS.ELA-LITERACY.RL.7.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.7.2

Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.7.3

Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Craft and Structure:

CCSS.ELA-LITERACY.RL.7.4

Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.

CCSS.ELA-LITERACY.RL.7.5

Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.
Interdisciplinary Connections

CCSS.ELA-LITERACY.RL.7.6
Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RL.7.7
Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).

CCSS.ELA-LITERACY.RL.7.8
(RL.7.8 not applicable to literature)

CCSS.ELA-LITERACY.RL.7.9
Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Range of Reading and Level of Text Complexity:

CCSS.ELA-LITERACY.RL.7.10
By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.
## Grade: 8th

## Unit: One

### Topic: Comic Drawing

**Description:** Artists will be introduced to comics as an art form. They will learn all the relevant comic terms and learn to read and make comics through a close read of *Understanding Comics* by Scott McCloud. Students will be able to use their comic language to create a comic about an Emotionally Charged Memory.

<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| Students will examine and discuss Scott McCloud’s book *Understanding Comics* | • What is sequential art?  
• What are the rules for making comics?  
• What is an icon?  
• What is the difference between abstract and real/representational? | ▪ Observation, compare and contrast skills.  
▪ Build on planning and organization skills | Literary Links: *Understanding Comics* by Scott McCloud  
Videos:  
Understanding Comics Terminology: https://www.youtube.com/watch?v=fw8d_k2Lg9o | Appendix A: Actively read pages 18-23 in chapter 1 of *Understanding Comics* and answer the questions on the sheet.  
Appendix B: Actively read pages 24-30 and answer the questions on the sheet.  
Turn and talk about drawn icons and then share out what was interesting about partner’s drawing. |

<table>
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</thead>
<tbody>
<tr>
<td>Students will learn that a figure drawing review will be helpful in preparation for a final comic drawing. Students will practice figure drawing.</td>
<td>How do we accurately depict people’s bodies?</td>
<td>Become better at figure drawing through practice</td>
<td>Images: DaVinci <em>Self Portrait</em> and other figure drawings: <a href="http://www.leonardodavinci.org">http://www.leonardodavinci.org</a> &lt;br&gt;Videos: Example of gesture drawing for comics: <a href="https://www.youtube.com/watch?v=CiVkfqRk2IU">https://www.youtube.com/watch?v=CiVkfqRk2IU</a></td>
<td>Appendix C: Review of figure drawing. Practice blind contour, contour, and gesture drawing using class models.</td>
</tr>
<tr>
<td>Students will look at various examples of different comic layouts and make inferences about what layout means to viewers.</td>
<td>How do comic artists consider layout and space design/decisions? &lt;br&gt;Why are comic words sometimes easier to perceive? &lt;br&gt;Why are comic picture sometimes more difficult to perceive?</td>
<td>Identifying space and layout decisions in comic drawings. &lt;br&gt;Objectification in drawing</td>
<td>Images: Appendix E: Several examples of comic layout and space. &lt;br&gt;Videos: <a href="http://www.ted.com/talks/scott_mccloud_on_comics?l">http://www.ted.com/talks/scott_mccloud_on_comics?l</a> Appendix D &amp; E: Looking at layout and space and comprehension questions about it. Appendix F: Actively read page 31, 44-49 in <em>Understanding Comics</em> and answer questions.</td>
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<tr>
<td>NJDOE Student Learning Objective</td>
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<tr>
<td>1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6</td>
<td>• How are some characters objectified in comics?</td>
<td>• Plan an artwork that shares a very personal event or moment from your life.</td>
<td>anguage=en</td>
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<tr>
<td></td>
<td>• Students will plan their Emotionally Charged Comic drawing.</td>
<td>• What emotional high or low from my life would be powerful for a comic drawing?</td>
<td>Websites: Make your own comics online: <a href="http://chogger.com">http://chogger.com</a> <a href="http://mashable.com/2010/10/24/create-your-own-comics/">http://mashable.com/2010/10/24/create-your-own-comics/</a></td>
<td>Appendix G: Brainstorm plans for Emotionally Charged Comic</td>
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<td></td>
<td>• Students will choose an event that will be powerfully depicted through comic representation.</td>
<td>• How do we make thumbnails for a comic drawing?</td>
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<td>Draw thumbnails for comic overview. This might require larger boxes than typical thumbnail boxes in order to include layout options. Choose one thumbnail to turn into a blueprint.</td>
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<td></td>
<td>• How do artists layout comics in sequential order for the reader?</td>
<td>• Layout a comic in an interesting, but sequential organizational scheme.</td>
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<tr>
<td>NJDOE Student Learning Objective</td>
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<td>Skills</td>
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<tr>
<td>• Students will add details to their drawing to finish the entire under-drawing. (2 days)</td>
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<td></td>
<td>by Steve Bowkett</td>
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<td><a href="http://www.creativecomicart.com/comic-panels--layout.html">http://www.creativecomicart.com/comic-panels--layout.html</a></td>
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<td><a href="http://chrisoatley.com/comic-balloons-comic-layout/">http://chrisoatley.com/comic-balloons-comic-layout/</a></td>
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<td>Videos:</td>
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<td><a href="https://www.youtube.com/watch?v=n0BrCv2Kz2Q">https://www.youtube.com/watch?v=n0BrCv2Kz2Q</a></td>
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<tr>
<td>• How do artists make the right color choices for their narratives?</td>
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<td>Literary Links:</td>
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<tr>
<td></td>
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<td></td>
<td><em>The Giver</em> by Lois Lowry</td>
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<td>Videos:</td>
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<td>Color pencil for shading faces:</td>
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<td><a href="https://www.youtube.com/watch?v=h2i2WOV-_RA">https://www.youtube.com/watch?v=h2i2WOV-_RA</a></td>
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<td></td>
<td>Dialogue about color. Reference <em>The Giver</em> and discuss how Jonas’s color vision is portrayed (if students read it). Talk about meanings of color, but encourage students to develop their own categories. Even though white is traditionally used to represent purity, as artists we don’t have to utilize the same language.</td>
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<td>• Students will add color to their comic drawings.</td>
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<tr>
<td>NJDOE Student Learning Objective</td>
<td>Essential Questions</td>
<td>Skills</td>
<td>Resources</td>
<td>Sample Activities</td>
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</tbody>
</table>
| • Students will add color to their comic drawings.  
• *What is shading?*  
• *How do artists create value in drawings?*  
• *How can we add to our knowledge bank about shading?* | • Decide and implement a color scheme that follows the same drawn narrative.  
• Shading techniques: tonal, scumble, smudge, hatching, crosshatching, accent lines, and pointillism. | Literary Links:  
*The Giver* by Lois Lowry  
*Lessons on Shading* by W. E. Sparkes  
*Line and Shading in Drawing (Drawing Academy Series)* by Parramon's Editorial Team (Editor)  
Images: georges seurat’s *seated boy* | Dialogue about color. Reference *The Giver* and discuss how Jonas’s color vision is portrayed (if students read it). Talk about meanings of color, but encourage students to develop their own categories. Even though white is traditionally used to represent purity, as artists we don’t have to utilize the same language.  
Appendix H: Students make a light to dark shading chart, practice tonal, scumble, smudge, hatching, crosshatching, accent lines, and pointillism. Shade a sphere with real light on it. |
| • Students will practice various shading techniques to be used in drawing.  
• *What is shading?*  
• *How do artists create value in drawings?*  
• *How can we add to our knowledge bank about shading?* | • Shading techniques: tonal, scumble, smudge, hatching, crosshatching, accent lines, and pointillism. | Literary Links:  
*Lessons on Shading* by W. E. Sparkes  
*Line and Shading in Drawing (Drawing Academy Series)* by Parramon's Editorial Team (Editor)  
Images: georges seurat’s *seated boy* | |
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>
| Students will practice apply shading knowledge from #2 and ebony pencil practice onto color tools (cray-pas or color pencils). NJDOE: 1.1.8.D.1, 1.1.8.D.2, 1.2.8.A.1, 1.2.8.A.2, 1.2.8.A.3, | What can I add shading to my comic to make it more realistic? | Shading techniques: tonal, scumble, smudge, hatching, crosshatching, accent lines, and pointillism applied directly to final comic drawing. | with straw hat: http://seurat.tumblr.com
Gilbert and George’s *The Tuileries*: https://www.moma.org/visit/calendar/exhibitions/1573
<p>| Websites: <a href="http://asetoids.blogspot.com/2014/05/drawing-techniques.html">http://asetoids.blogspot.com/2014/05/drawing-techniques.html</a> | Literary Links: Lessons on Shading by W. E. Sparkes Line and Shading in Drawing (Drawing Academy Series) by Parramon's Editorial Team (Editor) | Choice of color materials to use: color pencils, cray-pas. |</p>
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
</table>

- Students will add final touches and outline Emotionally Charged Comic drawing.
- **What is outlining and why do graphic artists utilize it often?**

**Images:**
georges seurat’s *seated boy with straw hat*:
http://seurat.tumblr.com
Gilbert and George’s *The Tuileries*:
https://www.moma.org/visit/calendar/exhibitions/1573
Robert Longo:
http://www.baeditions.com/robert-longo-artwork.htm

**Websites:**
http://asetoids.blogspot.com/2014/05/drawing-techniques.html

**Outline entire drawing with choice of tool.**

**Images:**
Roy Lichtenstein’s *I...I'm Sorry!*
http://www.lichtensteinfoundation.org

Choice of outlining tool:
black sharpie, color sharpie that matches color of each shape already, darker color pencil
<table>
<thead>
<tr>
<th>NJDOE Student Learning Objective</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>• Students will participate in a class critique.</strong> NJDOE: 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7</td>
<td>• How can you celebrate your hard work and also identify places where you can grow through your work? • How can we make connections from this project to our everyday lives?</td>
<td>• Students will write their own artist statements. Students will participate in a rigorous and thoughtful critique about each others work.</td>
<td>Websites: <a href="https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx">Kennedy Center:</a> <a href="https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx">https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx</a></td>
<td>Artist statement and critique forms: Appendix I &amp; J</td>
</tr>
<tr>
<td><strong>• Students will assess their knowledge of drawing and comics through an</strong></td>
<td>• How can you share your knowledge about drawing and comics?</td>
<td>• Students will understand and explain their knowledge of drawing and comics.</td>
<td>Websites: <a href="https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx">Kennedy Center:</a> <a href="https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx">https://artsedge.kennedy-center.org/educators/how-to/tipsheets/student-critique.aspx</a></td>
<td>Sample assessment: Appendix K</td>
</tr>
<tr>
<td>NJDOE Student Learning Objective</td>
<td>Essential Questions</td>
<td>Skills</td>
<td>Resources</td>
<td>Sample Activities</td>
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<td>assessment.</td>
<td>NJDOE: 1.4.8.A.1, 1.4.8.A.2, 1.4.8.A.3, 1.4.8.A.4, 1.4.8.A.5, 1.4.8.A.6, 1.4.8.A.7</td>
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<tr>
<td>Unit Vocabulary</td>
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<tr>
<td>• Sequential</td>
<td>• Space</td>
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<tr>
<td>• Objectification</td>
<td>• Primary colors</td>
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<tr>
<td>• Juxtaposition</td>
<td>• Secondary colors</td>
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<tr>
<td>• Aesthetic</td>
<td>• Tertiary colors</td>
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<tr>
<td>• Icon</td>
<td>• Analogous colors</td>
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<tr>
<td>• Abstract</td>
<td>• Complementary colors</td>
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<tr>
<td>• Realistic</td>
<td>• Tint</td>
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<tr>
<td>• Representational</td>
<td>• Shade</td>
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<tr>
<td>• Non-representational</td>
<td>• Monochromatic</td>
<td></td>
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<tr>
<td>• Composition</td>
<td>• Neutral</td>
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<tr>
<td>• Picture space</td>
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<tr>
<td>• Layout</td>
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Appendix A

1. In the first half of chapter 1, McCloud talks about how comics are sequential art. However, he later comes up with an exception to the rule. What is the overall exception:
   A. Graffiti
   B. Single panels
   C. Stained glass windows

2. According to page 22, McCloud claims that there are no real rules for what could be considered a comic.

   TRUE                                  FALSE

   Explain why you chose True or False.

   ________________________________________________________________

3. Why might McCloud write, “...we should focus on the world of comics as it is, it should be kept in mind at all times that this world is only one—of many possible worlds!”?

   ________________________________________________________________
Appendix B

Directions: Actively read pages 24-30 in chapter 2 of Understanding Comics and answer the questions that follow.

1. McCloud claims that the pipe on pages 24 and 25 is not a pipe. Why?
   A. It’s not a pipe because it’s made of paper.
   B. It’s not a pipe because it’s a copy of a pipe that was drawn.
   C. It’s not a pipe because it’s a cartoon version.

2. An icon is __________________________________________

3. Draw an example of an icon of your own below:

4. Explain what McCloud might mean when he says that his pictures are “more abstract and, are very unlike any human face you’ve ever seen.”

5. Why might an artist be more inclined to make a comic figure more abstract than realistic?
Appendix C

1. Proportion:
   a. is an exercise in drawing the human body in its various shapes and positions.
   b. drawing the outline of objects.
   c. drawing the outline of the subject without looking at the paper and without lifting your pencil.
   d. A principle of design, proportion refers to the comparative, or harmonious relationship of one part to another or to the whole with respect to size.

2. Contour Drawing:
   a. is an exercise in drawing the human body in its various shapes and positions.
   b. drawing the outline of objects.
   c. drawing the outline of the subject without looking at the paper and without lifting your pencil.
   d. A principle of design, proportion refers to the comparative, or harmonious relationship of one part to another or to the whole with respect to size.

3. What is Blind Contour Drawing:

4. Figure Drawing:
   a. is an exercise in drawing the human body in its various shapes and positions.
   b. drawing the outline of objects.
   c. drawing the outline of the subject without looking at the paper and without lifting your pencil.
   d. A principle of design, proportion refers to the comparative, or harmonious relationship of one part to another or to the whole with respect to size.

5. Do you like blind contour drawing, contour drawing or gesture drawing the most? Why?
Appendix D

Directions: Look at the short packet of comic examples for 2 minutes. Notice the way each comic is set up so differently from the next. Ask yourself, “Why is that?” Then, answer the questions that follow.

1. Reference comic C. Why is this comic successful at making it feel very dramatic within the layout?
   A. The background is shaded
   B. The characters and things are coming out of the panels
   C. The panels are in direct contrast with each other

2. Reference comic B. Even though this entire picture takes up one page in a book, why is still considered a comic?

   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

3. Reference comics D and E. Even if an artist may not be able to render something very realistic, why, according to these two examples, are they still able to make a visually successful comic?
   A. Everyone likes comics
   B. We can place ourselves in either of the characters
   C. The contrast between white and black makes it inviting to look at
4. Reference comics H and I. What do these two comics have in common, **visually**?

__________________________________________________________________________________________________________________

__________________________________________________________________________________________________________________

5. Reference comics J and K. **Cathy** is clearly a **comic strip**. What is different about Art Speigelman’s comic to the left?

__________________________________________________________________________________________________________________

__________________________________________________________________________________________________________________

6. After looking at the variety found within these example of comics, what is the main idea that you need to remember when planning the **layout** (A structured arrangement of items within certain **limits**) of your own comic?

__________________________________________________________________________________________________________________

__________________________________________________________________________________________________________________
THE RIDERS BORE CRYSTALS — I OBLIMPED HER FACE...

I KNOW. SHE SEES THROUGH THE CRYSTALS. NOW WE HAVE A SWIFT WAY OF TRAVELLING. A SPEEDIER WAY TO OUR DEATHS, I FEAR.

HE DOESN'T EVEN KNOW WE'RE ON BOARD!!

HEY, WAIT. GODSAKE DON'T TAKE OFF YET!

GIMME A HAND!! BASTARD IS TAKING OFF!
JE NE SAVAIS PAS TROP OUI PENSER DU FOULARD. MOI S'ÉTAIS TRÈS CROYANTE MAIS MOI ET MES PARENTS ENSEMBLE ÉTONTS TRES MODERNE ET AVANT GARDE.
Our behavior in public and our behavior in private were polar opposites.
Sometimes I enjoy writing with a cat sitting on my head... other times, not so much.
Appendix F

Directions: Actively read page 31, 44-49. Answer the questions that follow.

7. Why is a cartoony image more universal?
   A. It allows us to insert ourselves in the image
   B. It makes us think of Disney
   C. It allows us to insert more people in the image

8. Why does a comic artist aim to objectify some characters in their stories?
   A. To treat them like an object
   B. To show that they are a specific character
   C. To show they are like all of us readers

9. On page 47, what does McCloud claim to be the vocabulary we know as comics?

10. On pages 48 and 49, McCloud discusses how artists and writers come together to make comics.
    A. Why are comic pictures sometimes more difficult to perceive (understand)?
    B. Why are comic words sometimes easier to perceive (Understand)?
Appendix G

**Directions:** Take one minute to think an emotionally charged event (positive or negative) that has happened to you during your lifetime. Now, go back to that event and try to visually see it in your mind.

Take another 6 minutes to write about the event below. Be as detailed as possible because these answers will help your drawing to come out more successful.

1. The event I’m going to make my drawing about is ____________________________________________________________

2. I was ______ years old.

3. I was wearing ____________________________________________________.

4. It happened at ________________________________________________________(location).

5. The other people there were ___________________________________________

6. List your surroundings while the event occurred (I.e. It was raining. Inside, I remember seeing this old-fashion painting of a still life with a vase of flowers. There were black chairs that were uncomfortable to sit on. The curtains had a flower design on them and were open during the service.)

______________________________________________________________

7. List any other important details that will helpful when you start to draw (i.e. color, smell, touch)

______________________________________________________________
Appendix H

Name: ______________________________  Team: ____________
Studio Art, Ms. Green  Date: ____________
CW:  Pencil Shading

A Simple Pencil Grayscale

stepped shading

A simple pencil grayscale is your first step in getting control of your pencil shading. Draw a ladder grid of five one-inch squares. Using the tip of a sharp pencil, shade the first as dark as you can, and the last as light as you can. Shade the remaining squares in even steps between the two, so that the middle square is a good mid-tone.

Continuous Shading

[Image of a continuous shading pencil drawing]
Practice doing gradual, continuous shading from light to dark and vice versa. Try using different pencil techniques, using parallel shading, hatching in various directions or small circles to find which works best for you. **Don't use your fingers to blend tones**, but use layered shading and controlled pressure to create the variation.

Shading a Simple Ball
Step One - Line Drawing

Quickly draw the ball and its shadow using an overhand grip with light pressure on the pencil. Tip the pencil up on its point a bit, so that it makes a thinner line. Just lightly draw a circle and try to get the shadow in about the same position as the example.
Step Two - First Shading

Using the same overhand grip, but lowering the angle of the pencil so that the full side of the lead is on the paper, very lightly shade the entire ball. Use short, back and forth hatching motions, all in the same direction, with a very light pressure on the pencil.
Step Three - Define Highlight

Define the main highlight, near the top left of the ball, by shading the area around it to a slightly darker value.

The highlight's edge is fuzzy, so make the hatching surrounding it uneven and the edges will look "soft".

Lightly shade the rest of the ball again.
Step Four - Shade Main Shadow

Take time to look at the most obvious shadow on the ball and notice that it's crescent shaped. It starts at the right top of the ball and it ends at the bottom of the ball, near the left edge of the cast shadow.

To make sure the shading isn't getting too dark, squint your eyes at your drawing and compare it to the photo.

Darken the right side of the ball into a slightly lighter value than the shadow you just shaded, being careful to leave the small reflected highlight at the bottom of the ball.
Step Five - Add Subtle Shading

To make the shading look more realistic, you'll need to add the more subtle shadows, too. Squint your eyes at both the example and the drawing again. Since this shading method creates a rough texture, squinting your eyes will help you see it as smoother and more unified.

To refine the shading over the entire ball, keep your eyes on the example and only take quick glances at the shading on your drawing as you work. You can compare the two more easily this way. Use several light layers to gradually darken the shading until it matches the example.
Step Six - Shade Cast Shadow

To add the cast shadow, first take the time to observe that the shadow is darker than the ball at the bottom and is lighter than the ball near the top. Tip the pencil up on its point so you can hatch in the small area of the shadow under the ball, and then lower its angle again to graduate that value into the rest of the shadow.

To finish, tip the pencil to its point and darken the right edge of the ball, slightly under the center point. Graduate that line into the body of the ball so that it will look "sharper" on the shadow side and "softer" on the ball side. Draw a sharp dark line underneath the ball's bottom edge in the same way, but blend this line into the shadow.
Appendix I

WRITING YOUR ARTIST STATEMENT

On a lined sheet of paper, you will write your Artist Statement by following the steps below. Number each task, but just write your answer, and not the question.

For homework, you’ll type it up in paragraph form (omit the numbers) and print it.

1. Take three minutes and think about why you did what you did. Make a list of as many words possible that come to mind. Even if you think it might not fit the category, write it anyway. (Minimum 15 words)

2. Take three more minutes to explain why you chose this topic. (Minimum 3 sentences)

3. Take another three minutes to write down your favorite part about the drawing. Explain why it’s your favorite part. (Minimum 3 sentences)

4. When people see my work, I'd like them to _______________. (Minimum 3 sentences)

5. I think My Community Map Drawing is successful/not successful (choose one) because... (Minimum 3 sentences)

6. What can you do now that you could not do before you experienced this book-making unit? (Minimum 3 sentences)

7. According to your grading rubric for this unit, you were responsible for considering the following categories: design/composition, color choices, personal connection to community and The Giver, drawing skill, content, and creativity. Write at least 5 sentences explaining how you successfully achieved these goals. You need to reference your rubric for this section.

8. How did you consider The Giver in your drawing? Use specific examples from The Giver and your drawing. Choose two things your drawing has in common with The Giver and two ways your drawing contrasts with The Giver. (Minimum 4 sentences)
Appendix J

Group Critique Form

**Directions:** You will get a drawing made by a peer, chosen at random, to professionally critique today.

- Once you have the drawing in front of you, you’ll stand/sit in front of it for 1 minute timed.
- Choose at least one item from each box on the left (check it off) and explain your answer in the box to the right.

<table>
<thead>
<tr>
<th>ART HABITS OF DISCUSSION OPTIONS</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DESCRIPTION:</strong> Describe what you see.</td>
<td></td>
</tr>
<tr>
<td>___ Describe the artist's use of color. Comment on the artist’s palette, value, intensity, etc.</td>
<td></td>
</tr>
<tr>
<td>___ How has the artist applied the material(s) he/she utilized?</td>
<td></td>
</tr>
<tr>
<td>___ Describe the texture, lines, and shapes in the work.</td>
<td></td>
</tr>
<tr>
<td><strong>ANALYSIS:</strong> Analyze what you see.</td>
<td></td>
</tr>
<tr>
<td>___ Is your eye drawn to any particular area of the drawing?</td>
<td></td>
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<tr>
<td><strong>How does your eye travel through the piece of art?</strong></td>
<td></td>
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<tr>
<td><strong>Is there an element that stands out in the composition?</strong></td>
<td></td>
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<tr>
<td><strong>Is the composition balanced?</strong></td>
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</tbody>
</table>

**INTERPRETATION:** Interpret what you see.

| **What kind of mood or feeling do you get from the drawing?** |
| **If you could imagine yourself within the object, how might you feel?** |
| **Choose a figure in the work. Pretend that you are he/she, how might you feel?** |
| **What sounds would you hear?** |

**JUDGMENT:** Form a judgment about what you see. Remember to be *empathetic* in your answers here.

| **Why is it interesting or not interesting to** |

---
you?

__ What do you like or dislike about the work?

__ Does it make you think of something else that you’ve seen before? What?
You will be graded on the following

<table>
<thead>
<tr>
<th>1. Listen carefully, while looking at the work that is being presented.</th>
<th>Excellent</th>
<th>Average</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>100% of the time you listened and looked while work was presented</td>
<td>Most of the time you listened and looked while work was presented</td>
<td>You did not listen or look while work was presented</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. Your comments should be about one of the criteria on the Critique Form rubric.</th>
<th>Excellent</th>
<th>Average</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>100% of your comments were about something on the form</td>
<td>Most of your comments were about something on the form</td>
<td>You did not make comments about something on the form</td>
<td></td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>3. You showed STARS (sit up straight, track the speaker, always do your work &amp; be on task, respect at all times, smile) during and between presentations.</th>
<th>Excellent</th>
<th>Average</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>You showed STARS during and between presentations 100% of the time</td>
<td>You showed STARS during and between presentations most of the time</td>
<td>You did not show STARS during and between presentations</td>
<td></td>
</tr>
<tr>
<td>4. You made three or more comments.</td>
<td>Yes, you made 3 or more comments.</td>
<td>No, you did not make 3 or more comments.</td>
<td></td>
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</table>
**Presenter Responsibilities**

1. Presenter will have a total of two and a half minutes to present on the work they critiqued.
2. As the presenter, choose two things from your Critique Form to discuss.
3. Without reading directly from those two things.
4. You should be mindful of the time and take no longer than one minute to present your opinions.
5. After you’re done with your own opinions, you will open the floor to your peers for comments by saying, “Any comments?”

**Audience Responsibilities**

5. Listen carefully, while looking at the work that is being presented.
6. If you come up with a comment to make, write a note to yourself below on this worksheet.
7. Your comments should be about one of the criteria on the Critique Form rubric.
8. You will be given a participation grade based on your participation during the critique.
9. You can also, as always, receive shout-outs for very insightful comments.
Appendix K

Quiz: Drawing Unit

1. Opposite colors on the color wheel are called ______________________________ colors.
   A. Tertiary Colors
   B. Complimentary Colors
   C. Analogous Colors
   D. Neutral Colors

2. Describe what “amplification through simplification” means.
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

3. What is The Old Guitarist by Pablo Picasso about?
   __________________________________________________________________________
   __________________________________________________________________________
   __________________________________________________________________________

4. The primary colors are ________________________________________________________.

5. Texture is ________________________________ and ________________________________

6. Analogous colors are _________________________________________________________
   __________________________________________________________________________

7. An example of a tertiary color is ________________________________.
8. Intensity describes how light or dark something is.
   TRUE FALSE

9. Explain your answer choice for number 5.
   ________________________________________________________________
   ________________________________________________________________

10. The secondary colors are ____________________________________________.

11. What are colors whose parts are made of equal amounts of primary colors and secondary colors called? A. Tertiary Colors
    B. Complimentary Colors
    C. Analogous Colors
    D. Neutral Colors

12. Shade is any color plus gray. TRUE FALSE

13. If a peer makes a painting using one color, this means the painting is ________________________.

14. What is a neutral color? Write the definition and provide an example.
   ________________________________________________________________
   ________________________________________________________________

15. Our sun gives off light that lights up our world during the day and indirectly lights us at night as a ________________________ off the moon. The moon may seem to be shining on us like a flashlight but really we are only seeing sunlight bouncing off the moon.

16. Once the colored light reaches the eye, the eye sends a signal to our _______________ through our nerves.

17. There is a hole in the front of our eyes called a _____________________.

54 | Page
18. When every color is present, the light appears _______________. The absence of all color appears as the color _______________ to the eye.

Short Answer

19. Explain how the pupil protects your eye?

_________________________________________________________________________________________________________________
_________________________________________________________________________________________________________________

20. Why can some animals see colors that we cannot, as humans?

_________________________________________________________________________________________________________________

21. Explain why Spiegelman thinks Maus should not be turned into an animation film?

_________________________________________________________________________________________________________________
_________________________________________________________________________________________________________________
______________________________________________________________________________________________________________

22. Spiegelman believes that online comics will change the way we look at the genre of comics.
   TRUE            FALSE

23. Explain your answer choice to number 22.

_________________________________________________________________________________________________________________
_________________________________________________________________________________________________________________
_________________________________________________________________________________________________________________

23. Picture space is:
   A. the way all the elements in the picture are organized into a unified whole
   B. a distinct segment of picture and text
C. depth of space represented within the picture frame, including both objects and the space around them  
D. an image that extends beyond the edge of the page

24. Why did Da Vinci’s *The Last Supper* start to deteriorate over time?

____________________________________________________________________________________________________________________

__________________________________________________________

25. What is a fresco?

____________________________________________________________________________________________________________________

__________________________________________________________

26. What is composition?

____________________________________________________________________________________________________________________

__________________________________________________________
Spiegelman’s drawing to the left with the following terms (9 points).

A. Panel
B. Frame
C. Gutter
D. Bleed
E. Foreground
F. Middle ground
G. Background
H. Speech Balloons
I. Narration
**Short Answer:** Answer the following question using a minimum of six sentences.

Look at the reproduction of *Girl Before a Mirror* by Picasso on the projector screen. Now, choose three bullets from our 7th and 8th Grade Art Observations (on the bulletin board to the left of the room) to address in analyzing the piece of art. You will be graded on the visual observations you make that you back up with visual evidence.