Eighth Grade: 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.
<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>10 weeks</td>
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<tr>
<td>Unit 2</td>
<td>Printmaking</td>
<td>8 weeks</td>
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<td>Unit 3</td>
<td>Mural painting</td>
<td>9 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

8.1.8.B.1, 8.2.8.B.2, 8.2.8.C.5, 8.2.8.D.6

- **Creativity and Innovation**
  Illustrate and communicate original ideas and stories using multiple digital tools and resources.

  Example of use within the Unit: Artist scholar will upload pictures to an online museum or to a presentation program to showcase their artwork and critique.

  Ex: [www.artsonia.com](http://www.artsonia.com)  [www.prezi.com](http://www.prezi.com)  [www.emaze.com](http://www.emaze.com)

- **Technology and Society**
  Demonstrate how reusing a product affects the local and global environment.

  Example of use within the Unit: Use an environmental theme in creating a collaborative mural.

- **Design**
  Explain the interdependence of a subsystem that operates as part of a system.

  Example of use within the Unit: Describe tools used to create a collaborative mural will work as part of larger project.
Abilities for a Technological World

Identify and explain how the resources and processes used in the production of a current technological product can be modified to have a more positive impact on the environment.

Example of use within the Unit: Compare and Contrast different murals and determine which art style and theme will work best.
# Career Ready Practices

## Standards

CRP2, CRP4, CRP6, CRP8

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### CRP2. Apply appropriate academic and technical skills.

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.

**Example to use within the unit:** Using prior knowledge about comic strip and create a comic strip that has an a real-world theme.

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### 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 outcome.

**Example to use within the unit:** Present to a group or the class the inspiration for a comic strip

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### 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.

**Example to use within the unit:** Using research and prior knowledge of comic books, try unconventional ideas to solve a problem in a comic strip
Use effective communication

**CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
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.

**Example to use within the unit:** In creating a comic strip, the student will problem-solve ways to make a comic strip that best relates to a story.
## 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>
</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>
</tr>
<tr>
<td>• Adjust length of assignment</td>
<td>• Have students verbalize steps</td>
<td>• Short manageable tasks</td>
<td>• Use visual graphic organizers</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>
</tr>
<tr>
<td>• Communication system between home and school</td>
<td>• Mini-breaks between tasks</td>
<td>• Provide immediate feedback</td>
<td>• Visual and verbal reminders</td>
</tr>
<tr>
<td>• Provide lecture notes/outline</td>
<td>• Provide a warning for transitions</td>
<td>• Small group instruction</td>
<td>• Graphic organizers</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assistive Technology</th>
<th>Tests/Quizzes/Grading</th>
<th>Behavior/Attention</th>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Computer/whiteboard</td>
<td>• Extended time</td>
<td>• Consistent daily structured routine</td>
<td>• Individual daily planner</td>
</tr>
<tr>
<td>• Tape recorder</td>
<td>• Study guides</td>
<td>• Simple and clear classroom rules</td>
<td>• Display a written agenda</td>
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<tr>
<td>• Spell-checker</td>
<td>• Shortened tests</td>
<td>• Frequent feedback</td>
<td>• Note-taking assistance</td>
</tr>
<tr>
<td>• Audio-taped books</td>
<td>• Read directions aloud</td>
<td></td>
<td>• Color code materials</td>
</tr>
</tbody>
</table>

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Extra: 8
Page Unit 1 Grade 8
### Course Specific Differentiated Instruction

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

| Comics as an art form poster (Large and individual) | Venn Diagram template |
| How to make a comic strip poster (Large and individual) | Artist biography and pictures. |
| Principle of Design poster (Large and individual) | Step by step directions (LL) |
| Art Style posters | Artist Statement template (Various levels) |
| Instructional Videos on how to make a comic strip | Use different level rubrics (HL-ML-LL) |
| Student, professional, or teacher made samples | Large pencils |
| Student choice on project | Self-Evaluation form varied for LL, ML, LL |
| Vocabulary definitions with pictures specific to lesson and unit | Art critique worksheet |
Enrichment

Accommodate Based on Students' Individual Needs: Strategies

- Adaptation 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
- Artists statements
- Rubrics
New Jersey Student Learning Standards (NJSLS):

- **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

**Mathematics:** 8.EE.A.4  
**Creation of comic strip:** Use perspective and size equivalence to determine character size and number of comic strip cells.

**English Language Arts:** L.8.1, L.8.3.A, RL.8.2  
**Presentation or critique activity:** When creating comic strip cells, describe the central idea with action verbs. Present to a group or class using proper grammar, full sentences and a clear voice. Use transition words when going from cell to cell.
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.

| SWBAT examine and discuss Scott McCloud’s book *Understanding Comics* |
|-----------------------------|----------------------|-----------------|-------------------|-----------------------------|
| (NJSLS) New Jersey Student Learning Standards Objectives | Essential Questions | Skills | Resources | Sample Activities |
| Standards: 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, 1.3.8.D.1, 1.3.8.D.2, 1.3.8.D.3, 1.3.8.D.4, | • 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. |
<table>
<thead>
<tr>
<th>(NJSLS) New Jersey Student Learning Standards Objectives</th>
<th>Essential Questions</th>
<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.3.8.D.5, 1.3.8.D.6</td>
<td>□ Become better at figure drawing through practice</td>
<td>□ Identifying space and layout decisions in comic drawings.</td>
<td>Images: DaVinci Self Portrait and other figure drawings: <a href="http://www.leonardoda">http://www.leonardoda</a> Vinci.org</td>
<td>Turn and talk about drawn icons and then share out what was interesting about partner’s drawing.</td>
</tr>
<tr>
<td>SWBAT learn that a figure drawing review will be helpful in preparation for a final comic drawing. SWBAT practice figure drawing.</td>
<td></td>
<td></td>
<td>Images: Appendix E: Several</td>
<td>Appendix D &amp; E: Looking at layout and space and comprehension</td>
</tr>
<tr>
<td>SWBAT look at various examples of</td>
<td>• How do comic artists consider layout and space design/decisions?</td>
<td></td>
<td>Images: Appendix E: Several</td>
<td></td>
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</tbody>
</table>
- Why are comic picture sometimes more difficult to perceive?  
- How are some characters objectified in comics? | □ Objectification in drawing | examples of comic layout and space.  
Videos:  
Appendix F: Actively read page 31, 44-49 in Understanding Comics and answer questions. |

SWBAT plan their Emotionally Charged Comic drawing. SWBAT choose an event that will be powerfully depicted through comic representation. Standards: 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, 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 | - What emotional high or low from my life would be powerful for a comic drawing?  
- How do we make thumbnails for a comic drawing? | □ Plan an artwork that shares a very personal event or moment from your life. | Websites:  
Make your own comics online: [http://chogger.com](http://chogger.com)  
http://mashable.com/2010/10/24/create-your-own-comics/ | Appendix G: Brainstorm plans for Emotionally Charged Comic 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. |
<table>
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<th>Skills</th>
<th>Resources</th>
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<tbody>
<tr>
<td>SWBAT add color to</td>
<td>• How do artists make the</td>
<td>□ Decide and implement</td>
<td>Literary Links:</td>
<td>Dialogue about color.</td>
</tr>
</tbody>
</table>


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<tr>
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<th>Skills</th>
<th>Resources</th>
<th>Sample Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>their comic drawings. Standards: 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, 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>right color choices for their narratives?</td>
<td>a color scheme that follows the same drawn narrative.</td>
<td>The Giver by Lois Lowry Videos: Color pencil for shading faces: <a href="https://www.youtube.com/watch?v=h2i2WOV_-_RA">https://www.youtube.com/watch?v=h2i2WOV_-_RA</a></td>
<td>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.</td>
</tr>
<tr>
<td>SWBAT add color to their comic drawings. Standards: 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, 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 do artists make the right color choices for their narratives?</td>
<td>□ Decide and implement a color scheme that follows the same drawn narrative.</td>
<td>Literary Links: The Giver by Lois Lowry Videos: Color pencil for shading faces: <a href="https://www.youtube.com/watch?v=h2i2WOV_-_RA">https://www.youtube.com/watch?v=h2i2WOV_-_RA</a></td>
<td>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</td>
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</table>
- 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 with straw hat: http://seurat.tumblr.com  
Gilbert and George’s The Tuileries: https://www.moma.org/visit/calendar/exhibitions/1573 | 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. |
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** 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 with straw hat:
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<td>Skills</td>
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<tr>
<td>1.3.8.D.3, 1.3.8.D.4, 1.3.8.D.5, 1.3.8.D.6</td>
<td></td>
<td></td>
<td>watch?v=jk7asmCrlEI</td>
<td></td>
</tr>
<tr>
<td></td>
<td>How can you celebrate your hard work and also identify places where you can grow through your work?</td>
<td>□</td>
<td>Websites:</td>
<td>Artist statement and critique forms: Appendix I &amp; J</td>
</tr>
<tr>
<td></td>
<td>How can we make connections from this project to our everyday lives?</td>
<td></td>
<td>Kennedy Center:</td>
<td></td>
</tr>
<tr>
<td></td>
<td>© Students will write their own artist statements. Students will participate in a rigorous and thoughtful critique about each others work.</td>
<td></td>
<td><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></td>
</tr>
<tr>
<td>SWBAT participate in a class critique.</td>
<td>© How can you share your knowledge about drawing and comics?</td>
<td>□</td>
<td>Websites:</td>
<td></td>
</tr>
<tr>
<td>Standards: 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>Students will understand and explain their knowledge of drawing and comics.</td>
<td></td>
<td>Kennedy Center:</td>
<td></td>
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<tr>
<td></td>
<td>© Students will understand and explain their knowledge of drawing and comics.</td>
<td></td>
<td><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></td>
</tr>
<tr>
<td>SWBAT assess their knowledge of drawing and comics through an assessment.</td>
<td>© How can you share your knowledge about drawing and comics?</td>
<td>□</td>
<td>Websites:</td>
<td>Sample assessment: Appendix K</td>
</tr>
<tr>
<td>Standards: 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,</td>
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<tr>
<td>1.4.8.A.6, 1.4.8.A.7</td>
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### Unit Vocabulary

- Sequential
- Objectification
- Juxtaposition
- Aesthetic
- Icon
- Abstract
- Realistic
- Representational
- Non-representational
- Composition
- Picture space
- Layout
- Space
- Primary colors
- Secondary colors
- Tertiary colors
- Analogous colors
- Complementary colors
- Tint
- Shade
- Monochromatic
- Neutral
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:

   [Draw an example of an icon]

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 it 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?

__________________________________________________________________________________________________________________

__________________________________________________________________________________________________________________
JE NE SAVAIS PAS TROP QUEL PENSER DU FOULARD. MOI S'ÉTAIS TRES CROYANT MAIS MOI ET MES PARENTS ENSEMBLE ÉTIONS TRÈS 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)?

    _______________________________________________________________________________________

    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)

   ____________________________________________________________________________
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.
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>
</tr>
<tr>
<td>How does your eye travel through the piece of art?</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
</tr>
<tr>
<td>Is there an element that stands out in the composition?</td>
<td></td>
</tr>
<tr>
<td>Is the composition balanced?</td>
<td></td>
</tr>
</tbody>
</table>

**INTERPRETATION:** Interpret what you see.

<table>
<thead>
<tr>
<th>What kind of mood or feeling do you get from the drawing?</th>
</tr>
</thead>
<tbody>
<tr>
<td>If you could imagine yourself within the object, how might you feel?</td>
</tr>
<tr>
<td>Choose a figure in the work. Pretend that you are he/she, how might you feel?</td>
</tr>
<tr>
<td>What sounds would you hear?</td>
</tr>
</tbody>
</table>

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

<p>| Why is it interesting or not interesting to |</p>
<table>
<thead>
<tr>
<th>you?</th>
</tr>
</thead>
<tbody>
<tr>
<td>_ What do you like or dislike about the work?</td>
</tr>
<tr>
<td>_ Does it make you think of something else that you’ve seen before? What?</td>
</tr>
</tbody>
</table>

---
<table>
<thead>
<tr>
<th>You will be graded on the following</th>
<th>Excellent</th>
<th>Average</th>
<th>Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Listen carefully, while looking at the work that is being presented.</td>
<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>
</tr>
<tr>
<td>2. Your comments should be about one of the criteria on the Critique Form rubric.</td>
<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>
</tr>
<tr>
<td>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.</td>
<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>
</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>
</tr>
</tbody>
</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 __________________________.
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?
____________________________________________________________________________________________________________________
____________________________________________________________________________________________________________________
I came to one of the four cremo buildings. It looked so like a big bakery...

From below ground, in the gas room, we tinmen had to take out the pipes and fans for ventilating.

This was a factory to make—one, two, three—ashes and smoke from all what came here.

Special prisoners worked here separate. They got better bread, but each few months they also were sent up the chimney. One from them showed me everything how it was.

They came to a big room to undress their clothes. What looks so, yes, here is a place so like they say.

Label
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.

________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________