Task 1
Part B: Lesson Plans for Learning Segment

School: ETHS **Course:** Cartooning **Grade:** 9-12 **Lesson:** Dynamic Dialogue: Speech Types, Emanata, Sound Effects, Lettering and Titling **Time required:** (4) 45- minute class periods.
Central Focus
How do comic artists develop dynamic and powerful aesthetic vocabularies that seize and sustain attention through the creative juxtaposition of words and images?
Stage 1
Content Standards National Visual Arts Standards **Creating** Anchor Standard 1: generate and conceptualize artistic ideas and work VA:Cr1.2.IIA- Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of works of art and design based on a theme, idea, or concept. **Connecting** Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art VA:Cn10.1.IA- Document the process of developing ideas from early stages to fully elaborated ideas. *(Sketchbooks)* **Responding** Anchor Standard 8: Interpret intent and meaning in artistic work VA:Re8.1.IIa- Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Essential Questions	Enduring Understandings
1) How do artists determine what resources and criteria are needed to formulate artistic investigations? 2) How does engaging in creating art enrich peoples' lives? 3) How do comic artists develop dynamic and powerful aesthetic vocabularies that seize and sustain attention through the creative juxtaposition of words and images?	1) Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals. 2) Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Students will know	**Students will be able to**
1) Academic language and its implications: Lettering and Titling, Speech types (balloons, captions, narrative blocks), Emanata (Symbols that communicate thought or emotions inside a character's head), Sound effects (onomatopoeia)	1) Create a consistent alphabet using all capital letters 2) Compose dialogue to fit within a variety of speech types 3) Create a catalogue of ten (10) symbols that enhance action or emotion of a character (emanata)

2) Text and the consistency of its use is an integral part in communicating effective storytelling in comics. 3) Sound in comics is an essential element of the "imaginary space" the artist is constructing. 4) ALL CAPS ALL THE TIME	4) Using a variety of text, visually **interpret** their morning routine using only sound effects.

Stage 2

Performance Tasks:	Assessment Evidence:
1) Create a consistent alphabet using all capital letters 2) Students will create a variety of speech types 3) Create a dialogue between two characters incorporating appropriate speech types. 4) Create a catalogue of ten (10) symbols that enhance action or emotion of a character (emanata) 5) Apply emanata to three character heads to enhance the characters' emotions. 6) After analyzing the qualities of a variety of sound effects, students will create a word wall, dividing the sounds into three categories of loud, quiet, and repetitive. 8) Using a variety of text, visually **interpret** their morning routine using only sound effects.	1) Pre-assessment: Students will be given pre-assessments for lettering, speech types, emanata, and sound effects. Student responses will be recorded in their sketchbooks. (formal assessment) 2) Evidence of daily guided practice activities and homework will be assessed via their sketchbook (formal assessment) 3) Emanata pair and share-students will create a character heads, incorporating emanate and see if their partner can infer the physical or emotional state of their character (formal assessment) 4) Students will create a word wall of sound effects. (formal assessment) 5) Reflections will be recorded in sketchbooks. (formal assessment)

Learning Plan

Day 1- Lettering:
Hook: Students will be asked to write down in their sketchbook the answer to the following question: "What is most important rule to follow when lettering in comics?" Students will share their responses with the class.

Demo: Teacher will demonstrate on the smart board how to develop an all caps alphabet and discuss general rules of thumb for lettering (ALL CAPS ALL THE TIME, center your text, write first bubble second, bold text to emphasize, mind your "I"s.

Guided Practice: In tandem with the demonstration, students will design a consistent alphabet using all capital letters (small, medium, and large size), as well as record the techniques and rules for centering text, writing first and bubbling second, bolding text to emphasize, and minding their "I"s. Teacher will make periodic rounds to check student work and assess misunderstandings.
Assessment: Students will be formatively assessed through guided practice observations. Student work will be recorded in sketchbooks for formative assessment.

Materials: Ruler, pencil, sketchbook

Day 2- Speech Types:

Pre-assessment/Hook: Students will each be given a blown up balloon. Each balloon with have a different speech type written on a rolled up piece of paper inside. Students will pop their balloon, and draw what they believe to be the correct speech balloon that corresponds with one written on the piece of paper. This will serve as the hook and pre-assessment.

Demo: Teacher will demonstrate on the smartboard how to create 10 of the most common speech types used in comics. The teacher will also address the most important rules for speech types.

Guided practice: Throughout the demonstration, students will copy the 10 speech types in their sketchbook as future reference for the following projects. After the demonstration, students will create dialogue between two characters using two of the speech types from their newly created catalogue. Teacher will make periodic rounds to check student work and assess misunderstandings. Students will also be formatively assessed on their use of lettering from the previous day's lesson.

Assessment: Students will be formatively assessed through guided practice observations. Students will hand in their sketchbooks at the end of the class for formative assessment evaluation.

Materials: Pencil, sketchbook

Day3- Emanata:

Hook: Each table will be given an emanata term written on a card, such as "waftarom," or "plewds." They will then be asked to discuss what they think it means and create a visual interpretation (symbol) of the term. Groups will share their responses with the class. This activity will also serve as pre-assessment.

Demo: Using examples from "The Lexicon for Comicana" by Mort Walker, the teacher will demonstrate on the smartboard how cartoonists can incorporate emanata into their characters/scenes. The teacher will create and explain the implications for 11 types of emanata.

Guided Practice: In tandem with the demonstration, students will record the examples in their sketchbook to use for future projects. Then, students will be asked to create three character heads. For each character head, they are to incorporate a different emanate to enhance the emotion or action of the character. Teacher will make periodic rounds to check student work and assess misunderstandings.

Assessment: Emanata pair and share-students will pair up with someone at their table to see if their partner can infer the physical or emotional state of their character, determining the success of their use of emanata. Students will be formatively assessed through guided practice observations. Students will hand in their sketchbooks at the end of the class for formative assessment.

Materials: Pencil, sketchbook

Day 4: Sound Effects:
Pre-assessment/ Hook: Students will listen to a variety of sound effects. In their sketchbooks, students will then write out how each sound might be spelled. Students will then use a word wall to categorize the sounds into three categories: loud, quiet, and repetitive.

Students will also view an excerpt from "Slingshot" by Keith Pakiz. Students will engage in a Visual Thinking Strategies exercise to discuss the effectiveness and visual qualities of the artists use of sound effects in his comic.

Demo: The teacher will demonstrate how a cartoonist might visually interpret one of the sounds from the word wall Teacher will use this opportunity to introduce how to create block/bubble lettering as a way to enhance the sound effect visually (Students will copy this method down in their sketchbook for further reference.) The teacher will then introduce the day's assignment by showing a work sample of a "sound effect morning" in 6 panels.

Guided Practice: Students will create a sound effect morning in 6 panels using their sketchbook. They will be formatively assessed on their ability to create a visual dialogue by only using sound effect words as a way to communicate their morning routine. Students will be given a handout with a variety of sound effect examples as reference for their assignment. Teacher will make periodic rounds to check student work and assess misunderstandings.

Assessment: Students will be formatively assessed through guided practice observations. Students will create a word wall. Sound effect morning assignment will be created in their sketchbooks and handed in for formative assessment.

Materials: Pencil, sketchbook

| School: ETHS |
| Course: Cartooning |
| Grade: 9-12 |
| Lesson: Inking Magic: Line weight, shading with ink |
| Time required: (2) 45- minute class periods. |

Central Focus
How do comic artists develop dynamic and powerful aesthetic vocabularies that seize and sustain attention through the creative juxtaposition of words and images?

Stage 1

Content Standards
National Visual Arts Standards
Creating
Anchor Standard 1: generate and conceptualize artistic ideas and work
VA:Cr1.2.IIA- Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of works of art and design based on a theme, idea, or concept.

Connecting
Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art
VA:Cn10.1.IA- Document the process of developing ideas from early stages to fully elaborated ideas. *(Sketchbooks)*

Responding
Anchor Standard 8: Interpret intent and meaning in artistic work
VA:Re8.1.IIa- Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Essential Questions	Enduring Understandings
1) How do artists determine what resources and criteria are needed to formulate artistic investigations? 2) How does engaging in creating art enrich peoples' lives? 3) How do comic artists develop dynamic and powerful aesthetic vocabularies that seize and sustain attention through the creative juxtaposition of words and images?	1) Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals. 2) Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Students will know	**Students will be able to**
1) Academic language, tools and materials as it pertains to line weight and shading with ink (light source, form, atmosphere, mood, and texture, hatching, cross hatching, black spotting, rendering, and value) 2) Adding line weight and shading (value) can create more dynamic and atmospheric compositions 3) Inking requires interpreting the pencils, giving proper weight to the lines,	1) Using ink, students will be able to Ink over a penciled drawing implementing a variety of ink techniques to communicate light source, form, atmosphere, mood, and texture 2) Create a sense of form, atmosphere, mood, and texture are the main purposes when considering value, and line weight when refining cartoons/comics to final stage.

correcting mistakes, and making other creative choices. 4) Form, atmosphere, mood, and texture are the main purposes when considering value, and line weight when refining cartoons/comics to final stage.	3) Students will be able to ink over pencil emphasizing a consistent light source for their subject matter.
Performance Tasks	**Assessment Evidence:**
1) Students will engage in **discourse** about the similarities, differences and personal preferences through the analysis of comics by Bill Waterson, Frank Miller, Ted Stearn, and Mark Monlux. 2) Students will practice a variety of inking techniques in their sketchbook 3) Students will replicate four of the same character heads, and implement a different inking technique on each to compare and contrast the qualities and preference of the technique. 4) Students will create a value scale using hatching, cross hatching, and stippling. Students will also render a sphere using each of the techniques demonstrated.	1) Students will engage in discourse via the Visual Thinking Strategies presentation to assess their use of academic language and pre-requisite knowledge regarding line weight and value (informal assessment) 2) Students work will be recorded in their sketchbooks for assessment (formal assessment) 3) An exit slip for students to state their reflections and preference of inking techniques will be recorded for assessment (formal assessment)

Day 1- Inking Techniques:

Hook: Students will engage in discourse about the similarities, differences and personal preferences through the analysis of comics by Bill Waterson, Frank Miller, Ted Stearn, and Mark Monlux. Student discourse will serve as a pre-assessment for their use of academic language and pre-requisite knowledge regarding line weight and value.

Demo(1): Teacher will demonstrate how to create a value scale using four different types of inking techniques (Hatching, cross-hatching, stippling, and scumbling.) Teacher will also demonstrate how to determine a light source and create the illusion of form by using contour line, line weight, spot-filling, and rendering to a drawn circle.

Guided Practice (1): In tandem with the teacher demonstration, students will use ink to create their own value scales and practice contour line, line weight, spot-filling, and rendering of a drawn circle. Teacher will make periodic rounds to check student work and assess misunderstandings.

Demo (2): Showing a teacher example, the teacher will have students draw a character head for the following day's project. The character head will be photocopied four times for a four head mini-project so students can put the inking techniques from today's lesson into practice before the final project.

Guided Practice (2): Students will draw a character head using only contour line. Students will hand in the character head for the teacher to format 4 on a page for the following day's project. Teacher will make periodic rounds to check student work and assess misunderstandings.

Assessment: Students will be formatively assessed through guided practice observations. Students will hand in their character head and sketchbooks at the end of class for formative assessment.

Day 2- Four Head Mini-Project:
Hook/Demo: Teacher will review how to establish a light source and how to apply each of the inking techniques from yesterday's lesson (contour, line-weight, spot-filling, and rendering) to their character heads. Students will choose one technique for each head.

Guided Practice: Students will use one of the inking techniques (contour, line-weight, spot-filling, and rendering) for each head. Students will compete four heads total. At the end of the lesson, students will be given an exit slip asking them "If you were to use one (or more) of the inking techniques for a final comic, which would you use and why." Teacher will make periodic rounds to check student work and assess misunderstandings.

Assessment: Students will be formatively assessed through guided practice observations. Students will hand in their four head mini-project and exit slip for formative assessment.

Materials: Four head template sheet per student, sharpies

School: ETHS
School: ETHS **Course:** Cartooning **Grade:** 9-12 **Lesson:** Comic Interpretations **Time required:** (6) 45- minute class periods. (2 additional days for independent student work)

Central Focus
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Stage 1

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Responding
Anchor Standard 8: Interpret intent and meaning in artistic work
VA:Re8.1.IIa- Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Presenting
Anchor Standard 4: Select, analyze, and interpret artistic work for presentation
VA:Pr4.1.IIa Analyze, select and critique personal artwork for a collection or portfolio presentation

Essential Questions	**Enduring Understandings**
1) How do artists determine what resources and criteria are needed to formulate artistic investigations? 2) How does engaging in creating art enrich peoples' lives? 3) How do comic artists develop dynamic and powerful aesthetic vocabularies that seize and sustain	1) Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals. 2) Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

attention through the creative juxtaposition of words and images? 4) "Can or when should comics be considered high art?" 5) Artists consider various methods, venues, and criteria when analyzing, selecting, and curating artworks for presentation.	3) Comics have long endured the criticism of being taken as seriously as "high art." 4) Why do people value artworks and select them for presentation?
Students will know	**Students will be able to**
1) Students will know the work of cartoonist Dixie Leota 2) Academic language: speech type, lettering, emanata, sound effects, line-weight and value, interpretation (re-telling) 2) Comics have long endured the criticism of being taken as seriously as "high art." 3) Cartoonists often have to work together to determine how to effectively implement necessary criteria for effective visual communication and story-telling.	1) Incorporate a personal style that changes the initial interpretation of a famous work of art 2) Demonstrate the application and consistent use of an inking technique of their choice 3) Design a dialogue that enhances the intended narrative of the comic interpretation through the use of lettering/speech types, emanata, and sound effects 4) Compose a written artist statement that provides a variety of rationale for their interpretation by using academic language to describe their artistic process.
Stage 2	
Performance Tasks: 1) Students will read the article, "ARTS IN AMERICA; A Museum Gives Comic-Strip Works a New Cachet." 2) Students will engage in whole class discourse reflecting on key points of the article, mainly, "Can or should comics be considered high art?" as well as looking at examples of comic interpretations by Dixie Leota. 3) Students will create a one-panel comic **interpretation or "re-telling (language function)** of a famous work of art. The final completed work will include a speech type with proper lettering, emanata, sound effects, line-weight and value.	**Assessment Evidence:** 1) Student discourse via Visual Thinking Strategy presentation (informal assessment) 2) Evidence of performance tasks (narrative drafts and rough sketches) will be recorded in their sketchbooks for formal assessment. 3) Peer and teacher critique/feedback prior to beginning final inking (informal assessment) 4) Use of speech type with proper lettering, emanata, sound effects, line-weight and value in final inked work will be evaluated for summative assessment (formal assessment) 5) Students will present their final work and artist statement for a group critique (formal assessment)

4) Student will brainstorm a visual retelling in their sketchbooks including possible narrative or dialogue for their comic interpretation.	6) Students will submit their final work and artist statement for summative assessment (formal assessment)
5) Students will first create a pencil sketch of their comic prior to transfer for inking. Through a pair and share critique students will elicit feedback from a peer and from the teacher to discuss their interpretation and effective use of dialogue prior to beginning the final inking. All necessary changes must be made prior to inking.	
6) Students will compose and artist statement reflecting on their process and outcome of their final work **(syntax).**	
7) Students will present their final work and artist statement for a final group critique **(discourse)**	

Learning Plan

Day 1:

Hook: Students will read the article, "ARTS IN AMERICA; A Museum Gives Comic-Strip Works a New Cachet."

Students will engage in class discussion reflecting on key points of the article, mainly, "Can or should comics be considered high art?" as well as looking at examples of the work of Dixie Leota to further help relate art to context.

Students will then be given the option to either select a famous work of art of their choice or choose from a list of works provided by the teacher.

Demonstration: The Teacher will provide a work sample discussing possible comic interpretations, as well as how to work with the existing composition to incorporate speech type with proper lettering, emanata, sound effects, line-weight and ink value (a skill that cartoonists must have in working with not just their own work, but potentially the work of others. The primary focus of this demonstration will be layout and working in pencil.

Guided Practice: After selecting their famous work to interpret, students will brainstorm in their sketchbooks a possible narrative or dialogue for their comic

interpretation. Students will then begin composing a rough sketch of their interpretation. Teacher will make periodic rounds to check student work and assess misunderstandings.

Day 2

Hook: Teacher will review material covered from previous day's lesson

Demonstration: Teacher will review content from previous day's demonstration as well as inking tools/materials from previous learning and demonstrate how to begin and engage in the inking process.

Guided practice: Students will continue/complete rough sketch. Through a pair and share critique students will elicit feedback from a peer and from the teacher to discuss their interpretation and effective use of dialogue prior to beginning the final inking. All necessary changes must be made prior to inking. Teacher will make periodic rounds to check student work and assess misunderstandings.

Assessment: Students will engage in pair and share/teacher review and critiques of rough sketches.

Day 3-7 (2 additional days for independent student work)

Hook/demonstration: Brief review

Guided practice: Students will work on completing their final inked comic interpretations and artist statements. Teacher will make periodic rounds to check student work and assess misunderstandings.

Day 8:

Assessment: Final work and artist statement will be presented to class for group critique and submitted to teacher for formal summative assessment.