

# UNIT PLAN: 7th Grade – Class Collaboration Coloring Book

## LESSON DETAILS

SUBJECT: Art

DATE:

TIME: 40 minutes per class

### UNIT FOCUS:

- Introduction to Line Art
- Introduction to Product Design/ Designing for a given audience

### STANDARD(S):

VA:Cr2.1.7a: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

VA:Cr2.3.7a: Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

VA:Cr3.1.7a: Reflect on and explain important information about personal artwork in an artist statement or another format.

### OBJECTIVE:

By the end of this Unit, students will be able to:

- Create a piece using the professional workflow of visual research, thumbnail, rough sketch, refined sketch, finished Line Art
- Explain the difference between uniform and variable lineweight
- Use descriptive line strategies to inform on an object's texture

### **Why Teach the Students This/Why teach the Students this Now**

Line is possibly the most fundamental tool in describing anything visual. It is one of the first kinds of drawing most children make, and you can see line drawings in every historical art period without exception. So with this in mind, it makes sense to explore its capabilities on a more meaningful and involved level.

Why a coloring book? Creating/designing art for a predetermined audience is a fantastic way to practice both project planning for non-commercial ventures as well as a great way to enter the kind of mindsets and workflows found in every job that a visual creative can hold in our society.

Why a class collaboration? No man is a one man island. Learning how to create in community and learning from your peers while you work on your own skillsets is a lifelong practice, one that enriches the individual and the group. This project seeks to both foster better working relationships among the students of the class, as well as build fundamental art skills on the individual level.

## MATERIALS:

Digital Media: iPad or other drawing tablet, drawing tablet pen, procreate/or clipstudiopaint/ or adobe photoshop/illustrator, printer

Traditional Media: pencil, light colored pencil, light box, inking pens (Technical pens), white out or white paint, white gel pen, brush and ink, g-pen (or other nibbed inking tool), frisket fluid, old toothbrushes, bushes, water cups, palettes, paper towel, smooth paper for inking

## Resources

### Videos:

#### THUMBNAILING/WORKFLOW:

Why Every Artist Should be Thumbnailing

<https://www.youtube.com/watch?v=vIJWumcbFc0>

#### INKING/LINE ART:

20 INK Tips for BEGINNERS!

<https://www.youtube.com/watch?v=7aMoBqmCbOE>

Alex Ross Explains his Brush Techniques

<https://www.youtube.com/watch?v=plI9l4nrqSo>

Pen and Ink Cross Hatching Exercises

<https://www.youtube.com/watch?v=D8yw1ov3hjl>

Drawing in Pen And Ink: 3 contour hatching methods

<https://www.youtube.com/watch?v=qCqGc4BA0bl>

Digital Inking Tips From a DC Comic Artist

<https://www.youtube.com/watch?v=E0hGefr79AE>

 DRAW BETTER LINEART! (6 easy tips)

<https://www.youtube.com/watch?v=XoPOqjk9Zl0>

### Art Historical Pieces:

The Peacock Skirt, illustration for 'Salome' by Oscar Wilde, Aubrey Beardsley, 1893, ink and graphite on paper

[https://dlinegp6v2yuxm.cloudfront.net/royal-academy/image/upload/c\\_limit,cs\\_tinysrgb,dn\\_72\\_dpr\\_3.0,f\\_auto,fl\\_progressive.keep\\_ipct,w\\_350/du3rjmttckf4csbgun6n.jpeg](https://dlinegp6v2yuxm.cloudfront.net/royal-academy/image/upload/c_limit,cs_tinysrgb,dn_72_dpr_3.0,f_auto,fl_progressive.keep_ipct,w_350/du3rjmttckf4csbgun6n.jpeg)

Contour lines (BBC)

<https://www.bbc.co.uk/bitesize/guides/zmkvy9q/revision/2>

Expressive lines (BBC)

<https://www.bbc.co.uk/bitesize/guides/zmkvy9q/revision/4>

Descriptive lines (BBC)

<https://www.bbc.co.uk/bitesize/guides/zmkvy9q/revision/3>

Nicholai Fechin

Master's Drawing Fechin PDF -

<https://www.scribd.com/doc/294571084/Master-s-Drawing-Fechin-pdf>

### Contemporary Art Pieces:

Bill Sienkiewicz

<https://dyn1.heritagestatic.com/lf?set=path%5B1%2F0%2F9%2F3%2F7%2F10937420%5D&call=url%5Bfile%3Aproduct.chain%5D>

<https://image.invaluable.com/housePhotos/Finarte/76/757876/H0484-L350772846.jpg>

[https://content.anthonyscomicbookart.com/images/Category\\_2/subcat\\_24/10-IMG\\_9061.jpg](https://content.anthonyscomicbookart.com/images/Category_2/subcat_24/10-IMG_9061.jpg)

<https://i.pinimg.com/originals/f7/1f/14/f71f14c242c3556645f730de561eae0c.png>

[https://www.artnet.com/WebServices/images/II95300IldVxmJFgbQQ82CfDrCWvaHBOcVy5F/bill-sienkiewicz-bill-sienkiewicz---joker-illustration-original-art.-.c.-2000s\).jpg](https://www.artnet.com/WebServices/images/II95300IldVxmJFgbQQ82CfDrCWvaHBOcVy5F/bill-sienkiewicz-bill-sienkiewicz---joker-illustration-original-art.-.c.-2000s).jpg)

Jim Lee

<https://pbs.twimg.com/media/EWEgnoUU4AApqVG.jpg:large>

JMAScollier -

<https://www.tumblr.com/jmascollier/712515445919449089?source=share>

### Multiple Intelligences

Kinesthetic, Linguistic, Interpersonal, visual/spatial.

### Vocabulary:

**Composition:** The arrangement of elements within a work of art.

**Thumbnail sketch:** A thumbnail is a very rough draft of your sketch. It is a smaller, simplified version, usually made on draft paper. It contains only the key shapes and objects of your sketch and leaves out the details. It also shows the main color areas and how different colors work together.

**Undersketch:** a preparatory drawing done on a painting ground before paint is applied,

**Contour Line Drawing:** A contour line defines the outline of a form, as well as interior structure, without the use of shading.

- Primary Contour: Exterior outline
- Secondary Contour: Interior detail

**Analytical Drawing:** Analytic Drawing is a traditional style of pencil-and-paper drawing where an artist precisely constructs 2D projections of 3D shapes using the rules of perspective.

**Constructional Drawing:** Construction refers to the practice of breaking complex objects down into basic shapes. The artist then pieces these basic shapes together to form the more complex shape of the object that they wish to draw.

**“Blocking In”:** a common and relatively simple method of underpainting that allows an artist to quickly sketch out the work by painting in simple “blocks,” or shapes, of color. The later layers of paint added will serve to refine the details, colors, and lights and shadows.

**Expressive Lines:** A kind of line that seems to spring directly from the artist's emotions or feelings — loose, gestural, and energetic — epitomized by curvi-linear forms; as opposed to analytic or classical line

**Descriptive Lines:** Descriptive lines tell us more about a subject. They help make a shape look more like a three-dimensional object by showing light, shade and texture.

**Line Quality:** Line quality is also called line weight and simply put, refers to the thickness or thinness of the line. Lines may become wider or thicker in areas where the object itself is thicker. Or lines may become thicker to help indicate a light source. Lines in areas of shadow may be thicker. By varying line quality (weight) you add variety to your work. Take a look at the apples below. Notice how varying the line quality in the drawing on the right, makes the apple appear to have form.



**Spot Blacks:** Spotting black areas, as you might guess, is the process of choosing what areas in an illustration should be solid black.

**DPI:** The number of pixels per inch (ppi), also called dots per inch (dpi), describes the resolution of the image. Now imagine a large grid with only a few blocks available to color your image. More colors would be averaged into one value, so your image would have less detail and might even look blocky or pixelated.

## Procedure:

### Planning the Coloring Book & Visual Research

#### Day 1

1. Teacher will introduce project concept: The class will be working together to create a cohesive 1 theme coloring book meant for distribution at the school store.
2. Teacher will have Students small group brainstorm at their tables 3 possible coloring book themes, vote, and share out the winning theme.
3. Students will hold a full class vote using the winning small group table themes.
4. Winning theme will be written out for everyone to see and refer to over the course of the class
5. Teacher will define and demonstrate how to find good visual reference. [high quality large images, good lighting, non-licensed from pixabay or unsplash, if licensed then students must use multiple and combine them so they no longer resemble the original photos]
6. Students will work on gathering at least three photographic, not draw [Teacher will discuss with students why we use photographic reference instead of illustrative reference - namely, that when you draw you want as much visual information as possible and you want to be in charge of as many artistic decisions as possible, when you draw from someone else's drawing that person has already made major value judgements about that subject]
7. Teacher will distribute the rubrics with which their work will be graded on for this project. Teacher will allow for questions.

### Exploring Line

#### Day 2

- 1.) Teacher will introduce the class to the idea that today's focus is all about LINES. How we use them, what they mean, and are they even real?
- 2.) Teacher will introduce the following concepts:
  - a.) Lines are used to describe areas where colors butt up against each other in the world. In reality, there are no actual lines, this is just how our brain tends to interpret the areas of colored light we see.

b.) Lines can hold emotional impact.

i.) Teacher will call upon students to identify emotions present in 5 lines they create on the board:

- (1) An erratic, energetic, rough zigzag made with heavy hand and quick motions, using much of the arm
- (2) A gentle swooping curve, made loosely and with a light hand pressure and most of the arm
- (3) A tight spiraling line made with careful precision and main the wrist
- (4) A hesitant, trembling, partially disappearing line, made by barely touching the marker to the board
- (5) A straight, confident, bold line

ii.) Teacher will introduce the idea of surface finish vs. emotional impact: Artists can choose on whether they want their art to focus on the pure emotional impact of the subject on the viewer, or if they are more interested in describing the subject as something that could be viewed by the viewer in real life (breaking or preserving naturalism in favor of distorting the picture's surface with texture and visual abstractions)

3.) Students will...

a.) **DIGITAL MEDIA:** On their tablets, Students will create an 8.5 x 11 in. canvas at 450 dpi. for each drawing

b.) **TRADITIONAL MEDIA:** Students will gather four pieces of 8.5 x 11 in printer paper, a pencil, and an eraser

4.) Teacher will instruct the Students to create four drawings, each with a 5 minute timer. Students can use photo reference if they wish.

a.) Drawing 1: Something monstrous using monstrous rough, harsh, foul, strong, rage filled lines

b.) Drawing 2: Something beautiful using gentle, smooth, sweeping, delicate lines

c.) Drawing 3: Something monstrous using using gentle, smooth, sweeping, delicate lines

d.) Drawing 4: Something beautiful using monstrous rough, harsh, foul, strong, rage filled lines

5.) Teacher will hold space for a table-based share out of Student drawings using the visual thinking strategy of "I notice, I wonder..."

6.) Teacher will facilitate a 5 minute quick write on the topic of:

a.) "Do you believe that beautiful things should be drawn beautifully, with beautiful smooth lines? Conversely, do you believe monstrous things should always be drawn monstrously, with horrible, scratchy, rough lines?"

i.) Why or why not? Can you tell me more?

b.) "What do you think an artist means when they draw something wretched with smooth, swooping lines? Can you separate the technique used in a piece of art from the artist's emotional intent?"

i.) Why or why not? Can you tell me more?

## Thumbnailing

Day 3

1.) Teacher will play the following video:

Why Every Artist Should be Thumbnailing:

<https://www.youtube.com/watch?v=vIJWumcbFc0>

2.) Teacher will...

a.) **DIGITAL MEDIA:** step by step guide Students through creating a new document with the specifications of 8.5 x 11 in, CMYK, 350 DPI. Teacher will explain why we are using these settings [final coloring book will be 11 x 17, with each student contributing 1 8.5 x 11 coloring page to the book, pages will be printed single sided to allow for marker bleed through; CMYK is the working color space for most printers including the in-school printer; 300 dpi or dots per inch is the minimum quality needed for a clear non-blurry print, it's always advisable to go slightly higher quality than needed if your machine can handle it]

b.) **TRADITIONAL MEDIA:** Students will gather an 8.5 x 11 in printer paper, a pencil, and an eraser for thumbnailing

3.) Teacher will quickly demonstrate how to create four thumbnails showcasing four highly differentiated approaches towards the subject matter [subject matter will be related to the student chosen theme]

4.) Students will work at noise level 1 or 2 for the remainder of class, goal of having all four thumbnails finished by end of class.

[If thumbnails aren't completed, Teacher will allow for 5 minutes at the top of the following class to complete the four required thumbnails]

## Rough Sketch to Refined Sketch

Days 4, 5

### Day 3:

1.) Teacher will show a process view of one of their pieces from thumbnails, to rough sketch, to refined sketch, to inks as a roadmap for the process we're following.

2.) Teacher will demonstrate how to break photos down from complex forms to basic shapes, which are then built up to full detail using multiple layers of basic shapes.

3.) Teacher will demonstrate...

a.) **DIGITAL MEDIA:** Teacher will demonstrate how using both a blue color pencil in the underdrawing and separate layers makes the process easier. There should be one layer for the roughest basic shape sketch with a second layer for the more refined sketch (with the rough sketch opacity lowered before starting this layer). Teacher will show how to insert a reference window to the workspace.

- b.) **TRADITIONAL MEDIA:** Teacher will introduce the concept of non-photo blue and why they were originally used. Teacher will additionally introduce the workflow which we will be using to achieve a cleaner presentation - rough sketch on one sheet of paper, using a light box to clean up the rough sketch into a refined sketch, which they transfer onto a nice sheet of inking paper [rough and refined sketch will be done in erasable colored pencil, not HB], and then inking directly on the refined sketch with a variety of inking tools.
- 4.) Students will work at noise level 1 or 2 for the remainder of class, with the goal of having the rough sketch finished by the end of class.

#### Day 4:

- 1.) Teacher will show a process view of one of their pieces from thumbnails, to rough sketch, to refined sketch, to inks as a roadmap for the process we're following.
- 2.) Teacher will review the process of refining a rough sketch using photo reference and layers.
- 3.) Students will work at noise level 1 or 2 for the remainder of class, with the goal of having the refined sketch finished by the end of class. Teacher will cycle through room during work time, performing table side conferences and demos as needed

### Refined Sketch to Inks

Days 6, 7, 8

#### Day 6:

- 1.) Teacher will introduce the following terms using the BBC resource links: contour line, expressive line, descriptive line. Teacher will hold a brief three minute turn and talk with following partner share out over each term.
- 2.) Teacher will demonstrate the following:
  - a.) **DIGITAL MEDIA:**

**Digital Media has two options: vector and raster.**

    - i.) **Vector** would be size variable, meaning it can be scaled down or up infinitely without losing quality since the lines are math based. Adobe Illustrator would be the preferred media of choice.
      - (1) Teacher will demonstrate how to use the pen and pencil tools, how to alter line weight and style, how to create curves and straight lines, how to add gaussian blur, and how to use the given stroke options.
    - ii.) **Raster** is painting the image pixel by pixel and is size dependent, meaning the size it's created at is the optimal viewing and printing size. Procreate or Adobe Photoshop would be the preferred software of choice.
      - (1) Teacher will demonstrate how one can achieve the effects shown with contour line, expressive line, and descriptive line using different digital brush sets, layer settings (transparency lock, blending modes, clipping masks), as well as how to modify default brushes using the in program



brush engine to achieve unique results.

- b.) **TRADITIONAL MEDIA:** Teacher will demonstrate how one can achieve the effects shown with contour line, expressive line, and descriptive line using different inking tools (technical pen, brush + ink, g-pen + ink, Ink + paper towel, ink + toothbrush, white gel pen/white out over dried lines)
- 3.) For the remainder of the period Students will...
  - a.) **DIGITAL MEDIA:** experiment with the different brush sets, internal program brush editor, and layer settings for the remainder of the period.
  - b.) **TRADITIONAL MEDIA:** Follow the recommendations set by Mary Hafeli in chapter 2 of her book, "Exploring Studio Media" listed below
- 4.) Students are not expected to start their final inks today. Teacher will cycle through room during work time, performing table side conferences and demos as needed

**Ways to Explore and Experiment with Mark Making in Inking** [From "Exploring Studio Materials" by Mary Hafeli, Chapter 2]:

### **Dip Pens, Inkwells, and Washes**

Nib pens (often called dip pens), bamboo pens, reed pens, and quill pens are some of the tools available for working with ink. Each has its own character and feel, and creates different marks and effects. Nib pens have a handle made from wood or plastic, with a small metal tip (nib) that is split to allow the ink to flow. Nibs are available in an assortment of sizes and shapes, and many dip pens take interchangeable nibs. Bamboo and reed pens are made by cutting short stalks of the dried plant, making an angled cut on one end to form a tip, and then splitting the tip a short distance lengthwise to form a connecting pathway for the ink to flow. Used since the middle ages for writing, quill pens are made from the flight feather of a large bird. The tubular base of the feather's shaft is cut at the end and the tip is slit in the center, similar to bamboo and reed pens. All of these pens can be used with different types of waterproof and nonwaterproof inks. To control the ink intake some artists use eyedroppers instead of dipping to ink the pen.

You can, of course, also use brushes with ink.

1. Using undiluted India ink in a small container, work with one pen at a time on white paper to make as many kinds of lines, other marks, and textures as you can. Move the pen side to side, up and down, and in other ways, and experiment with varying amounts of ink. Vary the pressure of tool on paper. Use the tip and edges of the tools to create different effects.

*Note: Rinse pen nibs and brushes in water immediately after use to prevent ink from drying in them.*

2. Try out the brush with undiluted ink. Use the tip and side, and experiment with different angles and pressures. Try dragging and twisting as you go along. What kinds of other marks are possible? How can you layer marks to create textured and built up areas?
3. On the same paper, once the undiluted ink is dry, try out the pens and brushes with different grades of washes - light, medium, and darker. To make the washes pour small

amounts of water into separate cups and add ink sparingly until you have three graded (light, medium, and darker) values. Explore making lines and marks with the brush and diluted inks.

4. Once all the above areas are dry, apply the graded washes over different areas of dried undiluted and diluted ink. What kinds of layering are possible? What visual effects are created and what ideas/feelings might those effects suggest?
5. Try the reverse process on a new piece of white paper by using your brush to apply light and medium washes in different areas, blending in some places. Once the paper is dry, use pens and brushes to draw over the dried wash areas with undiluted ink and diluted ink. Also try working in this sequence but while the wash layer is still wet or damp. What different effects can you create experimenting this way?

### **On Markers and Other Drawing Pens**

Markers and other fiber tip pens come in a wide range of colors and in many tip sizes and shapes. Across brands, inks vary in terms of color intensity and permanence, as well as type (waterproof, nonwaterproof). Waterproof markers have inks that contain alcohol or spirits, and these may bleed through certain types of paper. Waterproof markers can also be layered one color over the other without the underlying color showing through. Nonwaterproof markers have inks that mix more transparently when colors are layered - these inks do not tend to bleed through the paper.

Markers and drawing pen tips may be made of fiber, nylon, plastic, resin, or other materials. Different tip materials offer different degrees of flexibility, producing a large range of lines and marks. Brush markers, for example, have flexible tips that are responsive to various pressures, angles, and manipulations (twisting, dragging, tapping, etc.). More rigid tips offer considerably less variation of line and marks. Different tip shapes (bullet nose, fine, chiseled) also offer an assortment of possibilities for creating different marks and effects. Regardless of type, markers and drawing pens are great for building up areas through repetition and layering of lines and other marks.

1. On a piece of white paper, experiment with an assortment of pens and markers and push each as far as possible to create different lines and marks. Use different parts of the pen, twist your arm slightly as you draw, and vary your pressure. Layer marks to build different textures in selected areas of the paper, and create lighter and darker areas. Which pens are the most responsive to particular manipulations? Which allow for the greatest range of results? Which are the most uniform in the visual appearances of the marks they create? Use different pens to create marks and lines that may suggest different meanings- slow, sleepy, flowing, snarled, soft, prickly, searching, caffeinated, swooping, quiet, meandering, zingy, zooming. What other ideas can you communicate by using the pens in inventive ways?
2. Try each pen on a variety of papers. Experiment with the permanent ink pens on translucent vellum and clear plastic. How do the color, texture, opacity/translucency,

and/or pattern of assorted drawing surfaces influence the effects you're able to achieve? What kinds of ideas or meanings do these different visual effects suggest?

### **Day 7:**

- 1.) Teacher will present a randomly found still life object. Class will open with a surprise challenge: Students are to use the knowledge gained about contour line, expressive line, and descriptive line to best capture the object in front of them with a time limit of 5 minutes. Perfection is not desired, active thinking about the subject is desired. Challenge will close with a brief optional sharing circle and discussion of approach.
- 2.) The rest of the class will be silent studio work time. The goal is to end class in a place where you will be able to finish your inks next class.
  - a.) DIGITAL MEDIA: Students will be encouraged to both lower the opacity of their refined sketch, as well as transparency locking the layer, to minimize chances of accidentally inking on the wrong layer
  - b.) TRADITIONAL MEDIA:
- 3.) Teacher will cycle through room during work time, performing table side conferences and demos as needed

### **Day 8:**

- 1.) Teacher will open with a what do you notice, what do you wonder based turn-and-talk with subsequent share out regarding one of the contemporary art historical pieces.
  - a.) Students will be prompted if the following terms don't pop up naturally in conversations: contour line, expressive line, descriptive line.
- 2.) The rest of the class will be silent studio work time. The goal is to finish the inks by end of class. [Teacher will cycle through room during work time, performing table side conferences and demos as needed]

*If needed, an additional work day can be provided.*

### **Cover Creation & Vote**

Days 9, 10, 11

- 1.) Teacher will introduce the topic of cover design, design hierarchy, and font selection.
  - a.) Teacher will remind the class that the desired audience for their work is their peers, so they have to keep in mind what they would find appealing.
- 2.) Teacher will explain that over the course of the next two classes, students will be working on designing their own cover for the class coloring book. The schedule will be as follows:
  - a.) **Day 9:** Minimum 2 thumbnails, goal of finished rough sketch by end of class
  - b.) **Day 10:** finished refined sketch, stretch goal of inks started by end of class
  - c.) **Day 11:** Finished inks by end of class; class vote for which cover will be the final design for the coloring book (students are not allowed to vote for themselves)

## Reviewing Final Product & Critique

Day 12

*[Prior to class, Teacher will collate individual pages, cover, and create basic table of contents with page # - student name format into a PDF. Teacher will print as many copies as there are students. Remember, the goal for this project is sale at the school store.]*

- 1.) Students will complete the self evaluation worksheet
- 2.) Students will then perform a gallery walk. There will be papers next to each piece [pages will be individually printed for this purpose]. Students must record a praise & a critique for a minimum of five peers
- 3.) Teacher will then walk with the class as a group, read the praises-critiques provided, offer their own critique, then open the floor to discussion; rinse & repeat for as much of the class as time allows.

**Extension:** Students who are AT or finish early can always be encouraged to create another page, add more thoughtful detail, or be tasked with creating endpapers or the table of contents for the finished product

**ASSESSMENT:** Assess students' understanding and skills using the attached rubric, as well as the observed participation in discussions, the quality of their lineart, and their ability to critique their own and peers' work

### Class Observation Notes

Project: Class Collaboration Coloring Book Unit

Category	Accomplished Artist	Developing Artist	Beginning Artist
Points	30 - 21	20 - 10	9 - 0
Material Application & Technique	Demonstrates qualities & characteristics of various media, techniques & processes.	Demonstrates some qualities & characteristics of various media, techniques & processes.	Lacks demonstration of qualities & characteristics of various media, techniques & processes.
	30 - 21	20 - 10	9 - 0
Project Criteria**	Insight and depth of understanding for all project criteria are evident.	Some depth of understanding of some project criteria is evident.	Lacks understanding and missing most project criteria. Clearly a work in progress.
	5 - 4	3 - 2	1 - 0
Completion	All or most steps are completed to the best of student ability	Most or some steps are completed, but needs finishing touches.	Artwork appears to be a work in progress.
	10 - 9	8 - 4	3 - 0
Studio Performance (Time Management, tool/material responsibility)	Demonstrates a high standard of studio performance at all times.	Demonstrates good studio performance most of the time.	Demonstrates little to no quality of studio performance.
	15 - 11	10 - 6	5 - 0
Craftsmanship	Artwork reflects deliberate control of tools and media with a high level of craftsmanship.	Artwork reflects adequate control of tools and media with some level of craftsmanship.	Artwork appears to be a work in progress with little to no control, reflecting a very low level of craftsmanship.
	10 - 8	7 - 4	3 - 0
Creative Process	Expresses original ideas & insightful perspective with an appropriate level of detail.	Expresses original ideas, but has few details.	Lacks original ideas and has few or no details.

\*\*Project Criteria:

- Did the Student go through the full process of 4 thumbnails, rough sketch, refined sketch, inks?
- Is the Student's page immediately recognizable in its subject matter?
- Is the subject matter connected strongly to the coloring book theme?
- Is the Students page fun to color? Is there enough detail to dig into? Would a customer enjoy the experience of coloring this page?

Name: \_\_\_\_\_

Date: \_\_\_\_\_ Class: \_\_\_\_\_

Project Description (What did you make?):

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3 Things I learned:

- New Skill I learned:

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- Something I learned about myself as an artist:

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- Something I learned from looking at my peer's work:

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2 Things that were successful in my piece:

1. \_\_\_\_\_

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2. \_\_\_\_\_

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1 aspect of your piece that you would do differently next time (What changes would you make? Why? How?):

- \_\_\_\_\_

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Nombre: \_\_\_\_\_

Fecha: \_\_\_\_\_ Clase: \_\_\_\_\_

Descripción del proyecto (¿Qué hiciste?):

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3 cosas que aprendí:

- Nueva habilidad que aprendí:

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- Algo que aprendí sobre mí mismo como artista:

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- Algo que aprendí al ver el trabajo de mis compañeros:

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2 Cosas que tuvieron éxito en mi pieza:

1. \_\_\_\_\_

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2. \_\_\_\_\_

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1 aspecto de tu pieza que harías diferente la próxima vez (¿Qué cambios harías? ¿Por qué? ¿Cómo?):

- \_\_\_\_\_

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