

SUPER WHO? SUPER YOU!

WEEK FIVE

DAYS SEVENTEEN & EIGHTEEN: (NO) CAPES, DAHLING!



Edna Mode.

To access prior knowledge and get kids thinking about different aspects of superhero costumes, show movie clips from *The Incredibles* ("No capes!"-Edna Mode), Marvel Comics movies. *Edna Costume Design Scenes* ([No Capes!](#)) and ([Family Suits](#))

DESIGNERS ASSEMBLE! You can throw out any number of explanations for the enduring popularity of superheroes - the flashy, larger-than-life battles, the

never-ending soap opera storylines, the desire of readers to immerse themselves in worlds where good and evil are easily delineated, etc. But part of it has to be the costumes.

Costumes have always been important to superheroes — but perhaps more so than many readers and fans even realize. Superhero costumes are inherently bold and eye-catching. In fact, the costume, well, it's often the first thing a reader sees. And a person's wardrobe says a lot about their personality.

Superhero costumes have always been an asset to the industry, because iconography helps establish character and create a brand. A great costume can give a character a whole new identity. A good costume gets an audience excited by telling them what to expect. A great costume can make readers hungry for more, inspires stories — and tells an audience what sort of stories to expect. Ex. If you see Cat Woman and her costume is that of a master thief...what might you expect her to do? To be like?



Model sheet for Cameron Stewart and Babs Tarr's Batgirl



Model sheet for 'Spider Gwen' by Robbi Rodriguez

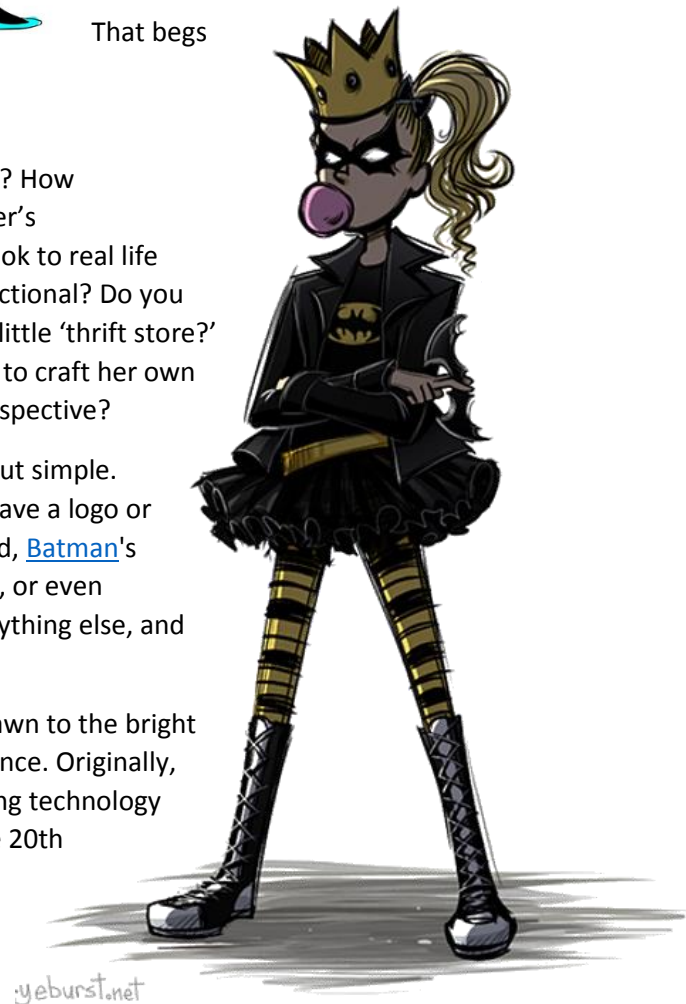
The major distinction between superhero costumes and civilian clothes is the theater of it, the crazy outlandishness. Comics are a place where clothes can light on fire, and stretch, and be bulletproof spandex. They're fun! When we look at a superhero costume we want know immediately who that character is and that should be the design's first goal (being easy to draw also doesn't hurt).

That begs

the question, what does make for a good superhero costume? How would students design a costume that spoke to their character's character, intelligence, style, and place in life? Would they look to real life uniforms, maybe military ones? Would they want it to be functional? Do you want to make them authoritative or scary? Or make it look a little 'thrift store'? More like something a young woman would make for herself to craft her own identity under the mask and highlight a youthful, scrappy perspective?

There are a few essential qualities. They need to be striking but simple. Good costumes also have strong iconography. Most heroes have a logo or defining visual characteristic, whether it's [Superman's](#) S-shield, [Batman's](#) bat emblem, [Spider-Man's](#) webbing, [Wolverine's](#) tiger stripes, or even something like The Question's faceless mask. Strip away everything else, and that icon easily and instantly identifies a hero.

And there's also the element of color. The eye is naturally drawn to the bright hues and contrasting colors that superheroes have in abundance. Originally, this use of color was born out of necessity. The archaic printing technology that comics publishers were forced to rely on for much of the 20th Century (which basically involved overlaying colored transparencies on top of black-and-white art and photocopying the whole thing) forced artists to stick to





A page from FF. (Art by Mike Allred)

bright, simple hues that were easily distinguished by the printer. And that's why we have so many characters sporting reds and blues or greens and purples or yellows and blacks.

But even now that digital coloring is the norm, these contrasting colors persist. If anything, the costumes are even more eye-catching thanks to improved technology.

villains use color to distinguish themselves. Heroes tend to flock to the primary red, blue, and yellow colors (Superman, Spider-Man, Iron Man), while villains stick to the secondary green, purple, and orange colors (Green Goblin, Doctor Doom, Lex Luthor). It's not a 100% consistent rule, but it might be argued that very often, those characters who do borrow from both ends of the spectrum (Magneto, Hulk, Sinestro) do so because they're more morally ambiguous.

The standards of the day may change. Capes and masks may fall out of vogue. But every good superhero costume has those three essential qualities - form, iconography, and color.



Anka's modified design for Captain Marvel

The traditional conception of the superhero really coalesced with Superman's debut in 1938, and his costume set the gold standard for everything that came after. He had the powerful physique, the logo displayed proudly on his chest, and bright, contrasting colors - form, iconography, color. And he had all the accouterments fans have come to expect - the cape, the boots, and the trunks or "underwear" outside his pants. These trunks are a relic from the outfits worn by early 20th Century circus strongmen. At the

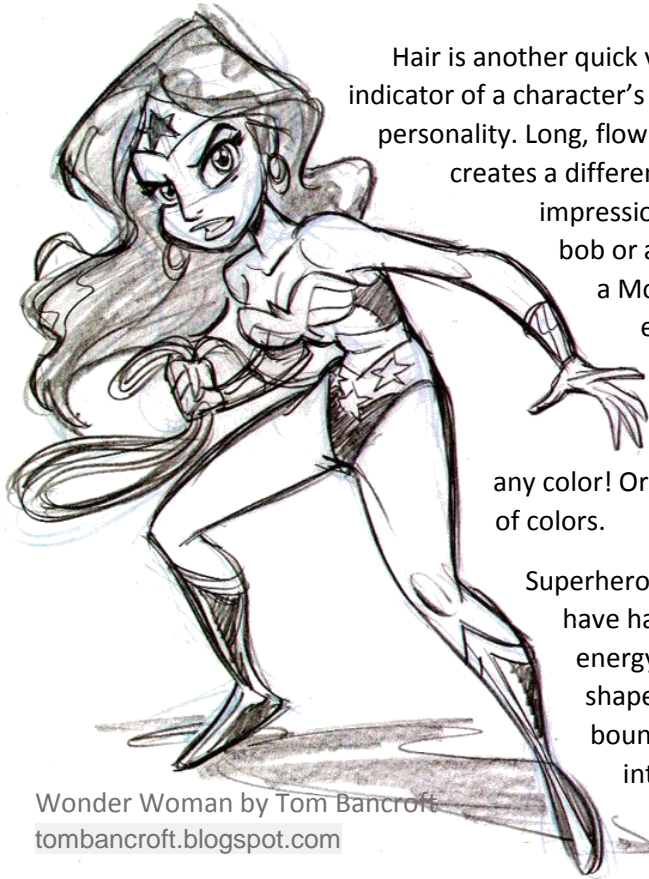
Some say heroes and



time, the trunks symbolized strength. These days, they're a relic publishers would just as soon leave behind.

Basically, the heart of superhero designs is that the costume should a) look cool, b) be recognizably a reflection of that character's background and what they stand for, and c) be fun and easy enough to draw over and over (and over!) forever and ever... well, until the next redesign. Excessive detail gets in the way of good, simple form.

HAIR TO THERE!



Wonder Woman by Tom Bancroft
tombancroft.blogspot.com

Hair is another quick visual indicator of a character's personality. Long, flowing hair creates a different impression than a bob or a pixie cut, a Mohawk, or even a bald head. And it can be

any color! Or a combination of colors.

Superheroes nearly always have hair that's full of energy, color and shape that always bounces right back into style no matter how

battle. Or a shiny bald pate that never grows hair at all! Scuffy or clean, their hair is meant to be seen!

What about facial hair? Does your superhero have a fantastic mustache, scruff or a beard?



By Grafisk Anstalt @ grafiskanstalt.tumblr.com

DESIGNING A COSTUME

From a [tutorial](#) by Wikihow

When you design your characters, you have an opportunity to communicate information about them.

First, start brainstorming ideas. Which lets you move onto the fun part -- doodling and roughing out some ideas. Tip for older students—do some research. For preliminary sketches pull from stylish outfits that you've seen on social media sites like Tumblr, fashion blogs, and television and film. Look for fashion and fashion blogs that depict modern styles that appeals to you and the type of character you're designing. A teenage superhero will dress differently than a child or a senior character, for example. Play around with different silhouettes, patterns, fabrics and textures until you see the character expressed in their attire.

THEN, FIGURE OUT THE COLOR SCHEME OF THE COSTUME.

Usually, the whole costume should be one or two colors/shades only. Doing this just ensures that the costume does not distract from your superhero. When figuring out the colors of the costume, think of the powers your hero will have. For example, using a wide variety of colors for the costume isn't a good idea unless the powers of the hero are related to a rainbow.



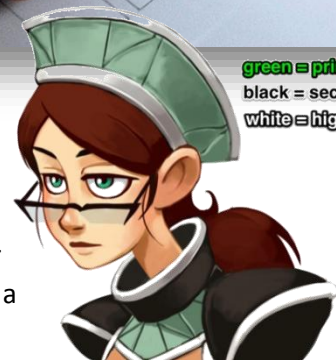
black = primary
white = secondary

A good thing to think about (as far as design goes) is to try to have no more than one prime color in an outfit design, followed by a secondary and then supporting colors as highlights. Or choose a complimentary color pair (like the green costumed character and her red hair). Color and value contrast is very important, especially for a main character.

blue & silver = highlights

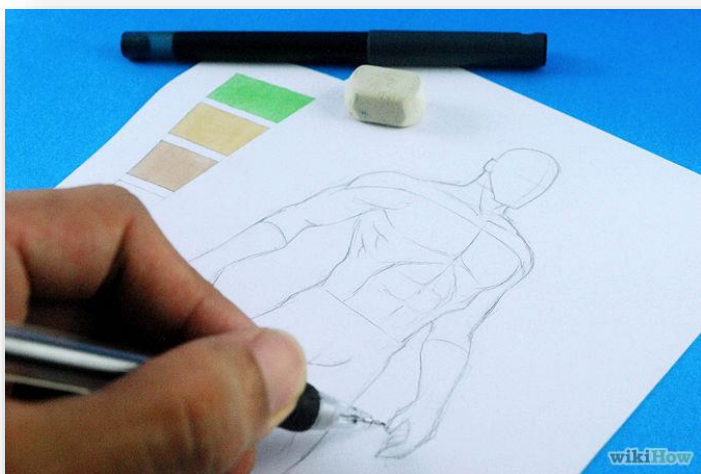


wikiHow



green = primary
black = secondary
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THINK UP THE DESIGN OF THE COSTUME. Will it cover the whole body?



wikiHow



wikiHow

Does it have a cape? Design the actual outfit first, before worrying about figuring out the logos. Really,

don't worry, we'll work on that later. Once you have designed your costume, it gives you a blank slate to work with. Later we'll work on finding a signature letter or symbol that relates to your superhero. For example, Spiderman has a spider and spider-web design on his costume, Batman has a bat logo, and Superman has an 'S' logo.

DECIDE ON A MASK. What kind of mask will your hero wear? Will it cover the whole face, or only the eyes? The color should go along with the characteristics of the hero. For example, Batman has a black mask with bat shaped 'ears' or points on the top. Maybe because his name has the word bat in it, which is related to the dark. Alternatively, will your hero even have a mask at all? Not all superheroes have to have masks! Think of Superman, for example.



By Designer Alex Law at [betersupes](http://betersupes.com)

Think of Superman, for example.

CRAFT THAT HAIRSTYLE. Remember hair is another quick visual indicator of a character's personality. Long, flowing hair creates a different impression than a bob or a pixie cut or a bald head or a Mohawk. Do you want a long ponytail or a short one? A high bun? Tied back with a leather thong? Bangs? No bangs? What about facial hair?

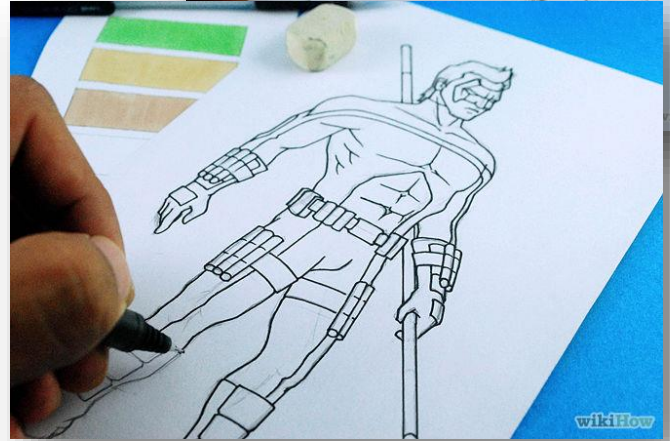
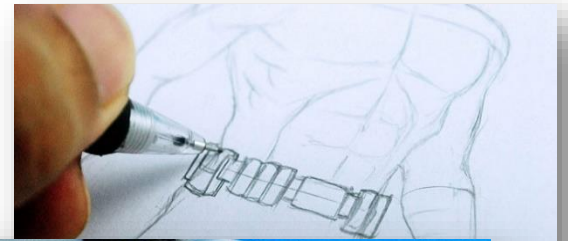
Could your superhero have a beard or a mustache? Messy or perfect? Ex. The Curly Girlie's hair plays a big role in her super powers. She uses her long curly hair to lasso the bad guys, and has laser vision. Do you think her hair might be a prominent feature if you drew her?



CONTEMPLATE THE UTILITY BELT. Most superheroes carry a utility belt with them. You will have to decide how it looks and what it contains inside it. Consider having your superhero have a signature weapon that they carry with them in their utility belt or show off your crazy cool gadget that you came up with.

THINK UP SOME EXTRA GADGETS. A superhero could have gadgets built inside his costume as well. Another thing to remember is that often times a superhero does not have both gadgets and super powers, but that isn't always true, and it's up to you. It might be preferable if you decide on only one or he or she will be nearly invincible, but you can decide.

TEST IT OUT in your mind, and get feedback from your peers, and your teacher. They make for a great sounding board and they can call attention to something you may have missed on your own.



One question that can often be employed to test designs is "Can a child recreate your design from memory with a small box of crayons?" Some of the most iconic and popular superhero costume designs pass this test. Simplicity equals iconography.

NOW! MAKE IT COME TO LIFE!

THAT'S RIGHT! WE WANT EVERY KID TO HAVE/MAKE WEARABLE (STARE-ABLE) COSTUMES FOR OUR HALL OF HEROES!

Take your design and make a mask, make a cape (you can make one from a t-shirt in under 5 minutes!), make a belt, make a helmet, or make awesome boots out of duct tape! The possibilities are endless. It's just got to fit and it's got to feel as though your Superhero is really REAL! Use stuff from home and stuff you can find (be sure it's something that no one will mind.) We've included a few ideas to help you get started!



EASY DIY (NO-SEW!) 5-MINUTE CAPES FROM T-SHIRTS

1. Grab an old adult t-shirt. The size of the shirt doesn't matter so much; if it's a large, you can always trim it down, but for smallest kids try to use a small or a medium adult sized T-shirt which requires less cutting.



2. Using your fabric scissors, cut around the neck seam and down the shoulders, removing the front and the arms of the t-shirt, while leaving the neck hole intact with the back.

3. Cut through the middle of the neck seam in the front, to create cape ties

4. Where the T-shirt connects to the neck seam, measure how long you'd like it to be. Take your scissors and cut diagonally down the back of the T-shirt from each side of the length you measured.

It doesn't have to be perfect! The idea is to create an inverted "V" so your cape tapers out and can fly in the wind as you chase down those villains.

VARIATION FROM *DOMESTICBLISSSSQUARED*

1. You need one T-shirt per cape.
2. Cut the T-shirt up both sides.
3. Cut off the sleeves.
4. Cut the front of your T-shirt off
5. Along the front collar, cut the extra fabric off as shown.
6. Lay your T-shirt down flat, and cut in slightly curved line along the sides where the red arrows are pointing on the picture.
7. Check your new edges and make sure they're even and cleanly cut, then cut the other side.
8. Lay your new cape shape out flat and check to make sure both sides are even.
9. Embellish!



YEP! IT'S THAT EASY!



BOOT SCOOTIN' HEROES! EASY SUPERHERO BOOTS!

TUTORIAL, IMAGES, & IDEAS FROM JOHANNA @ 'MY CRAZY BLESSED LIFE'

If buying super hero boots would be way out of your hero's tiny budget it's time to get creative!

Materials:

- Plastic Wrap
- Colorful Duct Tape (you can make approx.. 3-4 pairs of boots with one roll of duct tape
- Scissors

First, have students put on some old sneakers and then wrapped their legs and shoes in plastic wrap.

Then just started duct taping in small pieces until their shoes and legs are covered up to just below their knees.

Then (have an adult) carefully use scissors (surgical scissors work really well for this) to cut them down the back to remove them.

Then, so students can put them back on (and take them off—over and over), add some additional plastic wrap and tape to the top part so they are more boot like and not skin tight at the calves. Then tape the boot back together where it was cut.





TIME FOR MORE TAPE!



COMING TOGETHER!



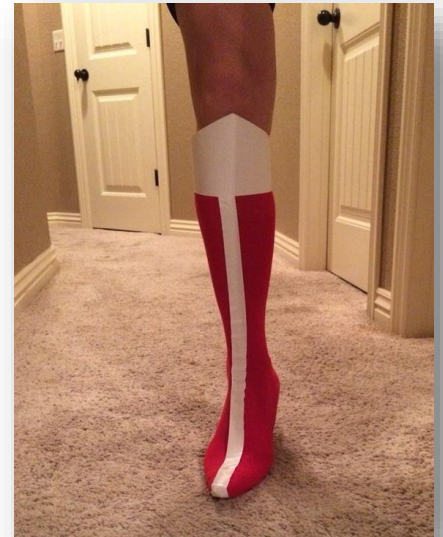
BOOT-I-FULL!



And check out this awesome & easy way to make realistic 'leather-like' masks from [GoldenLasso!](#) With a few craft supplies (like craft foam & Modge podge) and household items (like a blow dryer), you can create your own mask that will look great and be easy on your wallet!

Another idea! Super cheap & easy to make! Boots from Socks!

Materials used in the example: 1 pair of high-heels with skinny heel 1 pair of tall red socks (ex. softball socks) White duct tape Card stock paper. Tape Directions: Stretch the socks over the high-heels (or whatever shoes you want to wear) and cut a small hole in the heel of the sock for the heel of the shoe to poke through (if it's sharp). Cut a piece of (ex. white) duct tape to go up the front of each sock. Last, cut a piece of cardstock paper in the shape you want for the top of your boot and tape it at the top of each.



QUICK TIP FOR MASKS: ANOTHER WAY TO STICK THINGS TO YOUR FACE, ESPECIALLY LIGHTWEIGHT THINGS, IS WITH "FASHION TAPE," THE DOUBLE-SIDED TAPE DESIGNED FOR HOLDING DOWN BITS OF CLOTHING TO SKIN.

DAYS SEVENTEEN & EIGHTEEN K-8 STANDARD ALIGNMENT

K

- 7.T/E.2c Invent designs for simple products.
- 7.T/E.2 Apply engineering design and creative thinking to solve practical problems.
- 7.T/E.3 Use tools to measure materials and construct simple products.

These standards will be met and reinforced as students work to draw, design, test, construct, and refine their own superhero costumes in design form and their real-life models & prototypes.

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- 7.T/E.1 Describe how tools, technology, and inventions help to answer questions and solve problems.
- 7.T/E.2 Recognize that new tools, technology, and inventions are always being developed.
- 7.T/E.5 Apply a creative design strategy to solve a particular problem.

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6

- 7.T/E.2a Know that the engineering design process involves an ongoing series of events that incorporate design constraints, model building, testing, evaluating, modifying, and retesting.
- 7.T/E.2b Apply the engineering design process to construct a prototype that meets certain specifications.
- 7.T/E.1 Use appropriate tools to test for strength, hardness, and flexibility of materials.

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DAY NINETEEN: K.I.S.S.-ING IT BETTER



Every famous superhero has a distinguishable symbol. The superhero's emblem plays a pivotal part in building up the character. (Plus, the comic book industry (not counting movies & toys, etc.), with a market value well over \$870 million in 2014, up from \$265 million in 2000 market value, makes a huge amount of profit from merchandising products using these logos.) And In 2014 alone, there were at least 12 comic book movies on the big screen with Avengers: Age of Ultron making \$458,582,882 in theaters alone.

Marketers plant the seeds of brand recognition in very young children, in the hopes that the seeds will grow into lifetime relationships. Brand loyalties and logo recognition can be established as early as age two, and by the time children head off to school most can recognize hundreds of logos.



I KNOW, I KNOW! RECOGNIZING LOGOS



What's your logo knowledge like? See if you can identify these well-known logos from a sneak peek.

Then divide students into teams and have students take a look at these and other examples and someone is likely to be able to tell you who each one belongs to (or at least 98 % of them.) **Which ones do they recognize the fastest? Why do they think they recognize**

those more quickly? Ask students to tell you their reasons.



The Incredibles Logo



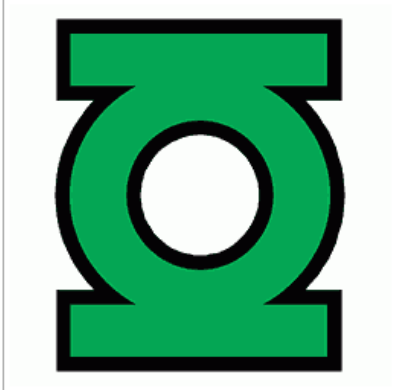
Wonder Woman Logo



Robin Logo



Superman Logo



Green Lantern Logo



Hellboy Logo



Punisher Logo



Fantastic Four Logo



Flash Logo



Dare Devil Logo



Dead Pool Logo



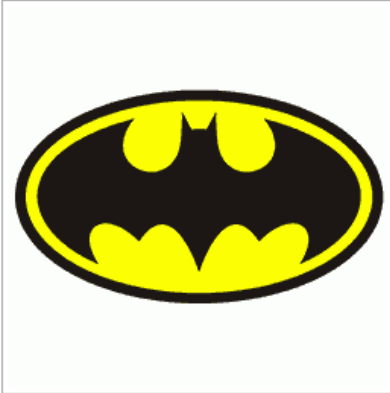
Decepticon Logo



Autobots Logo



The Avengers Logo



Batman Logo



Captain America's Logo



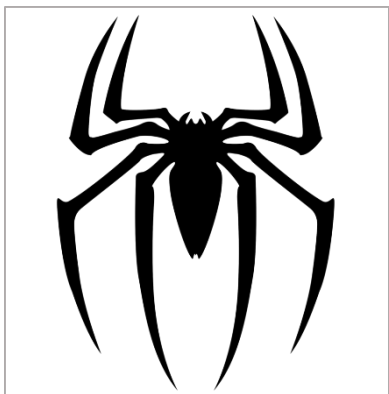
Captain Marvel Logo



Cat Woman Logo



X-Men Logo



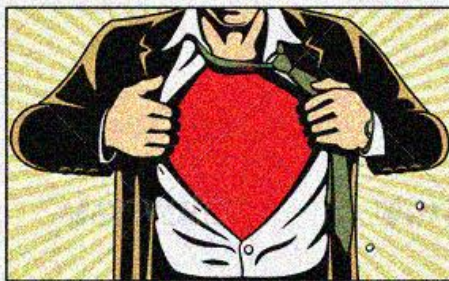
Spiderman Logo



Aquaman Logo

LOGO LOGISTICS!

Superhero logos cannot be the offspring of purely random imagination as the designer requires effort to come up with the single perfect design which can define the superhero for ages. A



huge amount of personal investment goes into the creation of the logo. (ex. Choosing fonts, color combinations and the design.) The same effort goes into the logo as same as a brand for a company or any other product. A superhero logo is created keeping in mind the personality of the superhero.

Creating a symbol can be simple, but that's where it can get tricky. There needs to be a reason why the symbol is and looks

the way it does. (A good place to start: Find a signature letter or symbol that relates to your superhero.)

The key to remember is the KISS principle, Keep it Simple & Straightforward! Most things work best if they are kept simple rather than made complicated. Simplicity should be a key goal in design and unnecessary complexity should be avoided. [The principle most likely finds its origins in similar concepts, such as Leonardo da Vinci's "Simplicity is the ultimate sophistication", Mies Van Der Rohe's "Less is more", or Antoine de Saint Exupéry's "It seems that perfection is reached not when there is nothing left to add, but when there is nothing left to take away."]

GETTING THE BIG IDEA

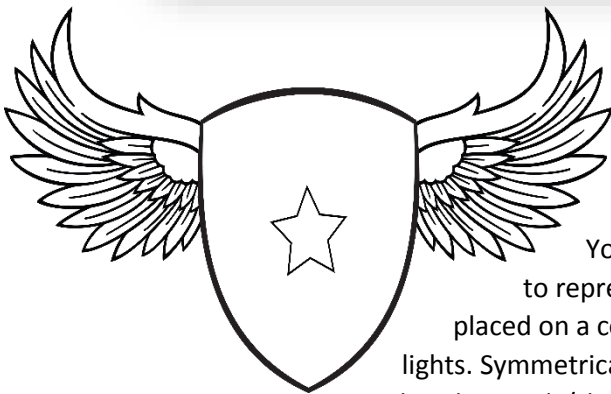
Start with a logo design by asking yourself what symbols or combination of symbols can be used to support the superhero's name, powers, etc. You want to suggest what they do in a pretty

straightforward, yet eye-catching way. One reason for simplicity: life is too busy for people to spend time analyzing a logo.



When creating a superhero logo, keep things as simple as possible and design it using either initial letters or a symbol that is enclosed by a shape. Remember, the logo's graphics should visualize the name itself and look like a badge.

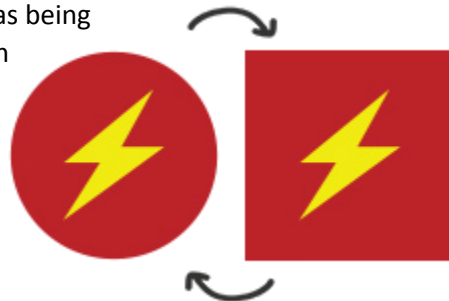
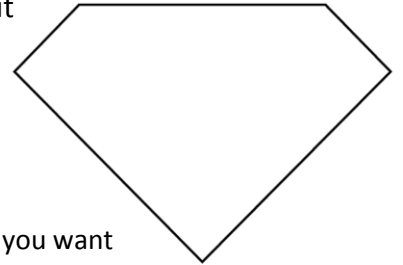
Get quirky! Take time brainstorming how to portray your superhero in an outrageous, funny or unexpected way to make them stand out



and memorable.

SKETCH (OR CHOOSE) THE OUTLINE

Your outline is the best place to decide how you want to represent your logo, such as being placed on a costume or projected in lights. Symmetrical shapes (like ovals, circles, diamonds/shield shapes, triangles) are a great place to start.



ADD COLOR

Remember the colors you picked for your costume? They go for your logo too! Now, you want your logo to pop a bit while it still goes with your superhero's overall color scheme, so play around with shades of color and then we'll play around with shading next.

ADD SHADING

Choose darker tones of your colors for shading and making things look a bit 3D!

ADD FINAL DETAILS

To finish your drawing, add all your final details to make your logo stand out. Outline it with black, etc.

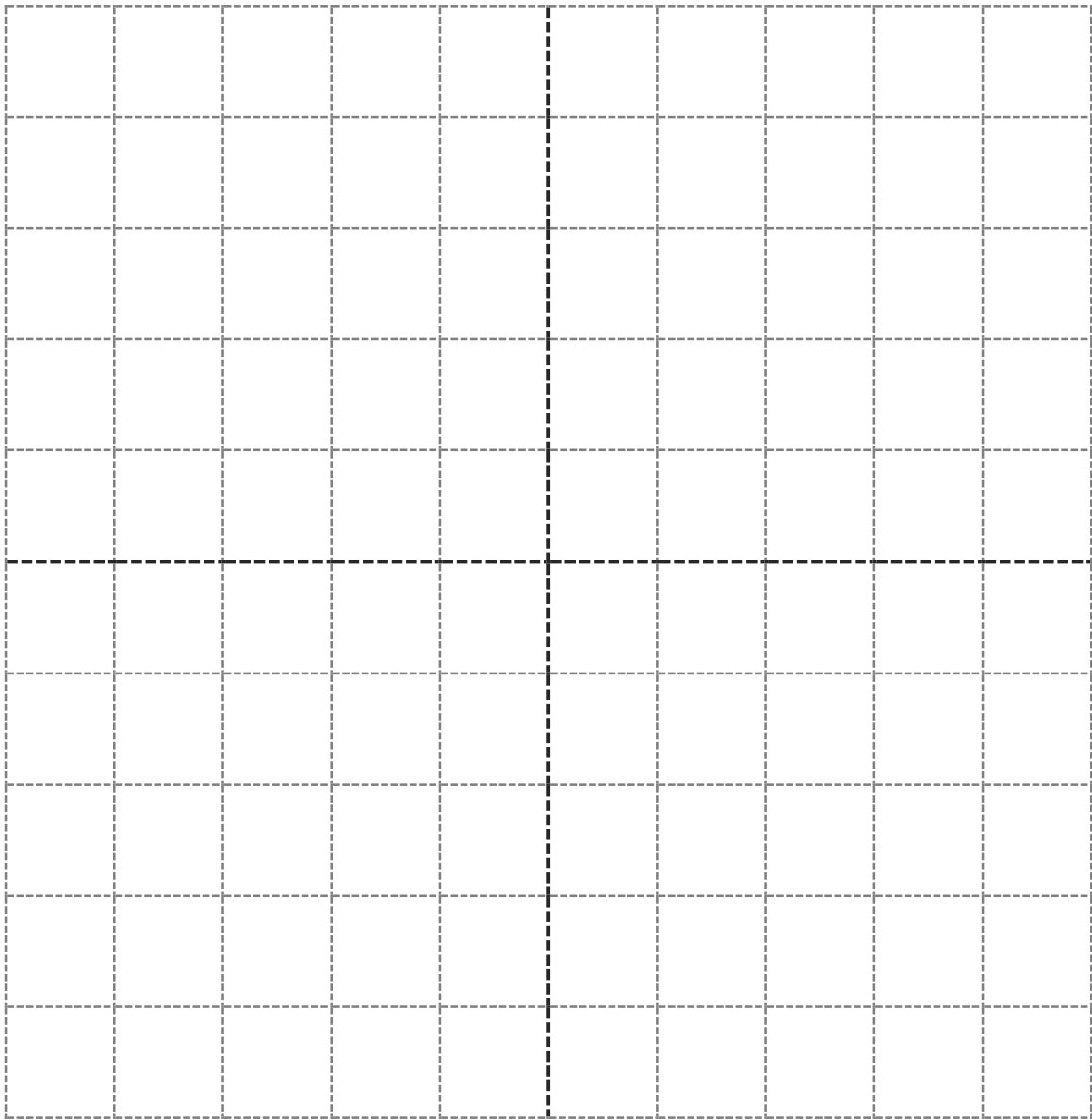
NOW! ADD YOUR AWESOME NEW LOGO TO YOUR REAL-LIFE COSTUME!

**THAT'S RIGHT, ADD IT TO YOUR BOOTS,
MASK, OR CAPE! THEN YOU'LL LET
THOSE BAD GUYS KNOW WHO THEY
CAN'T ESCAPE. TAKE SOME PERMANENT
MARKERS, PEEL-&-STICK FELT, DUCT
TAPE, OR PAINT AND PLASTER THAT
LOGO ALL OVER YOUR GEAR!**

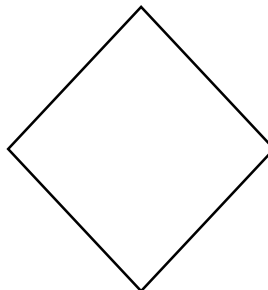
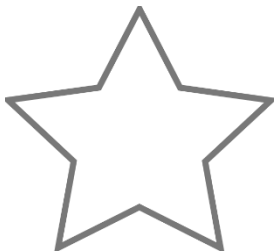
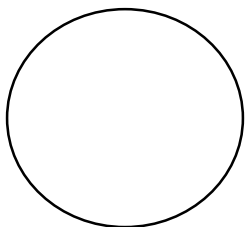
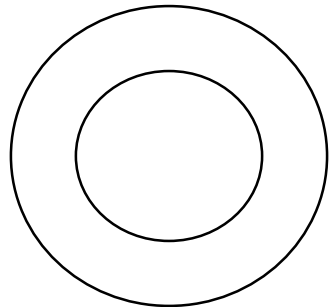
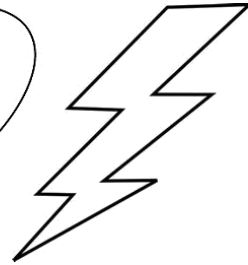
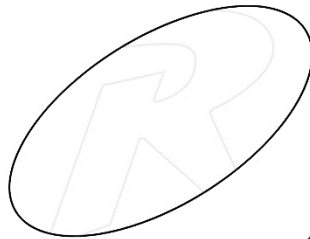
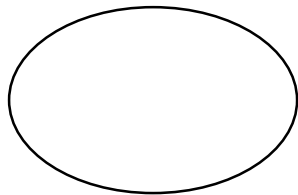
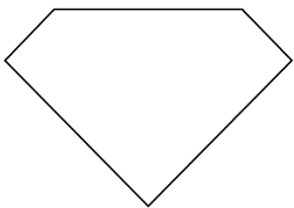


LOGO DESIGN SKETCH PAGE

TIP: KEEP THINGS SIMPLE AND DESIGN YOUR SUPERHERO'S LOGO USING EITHER INITIAL LETTERS OR A SYMBOL THAT IS ENCLOSED BY A SYMMETRICAL SHAPE.

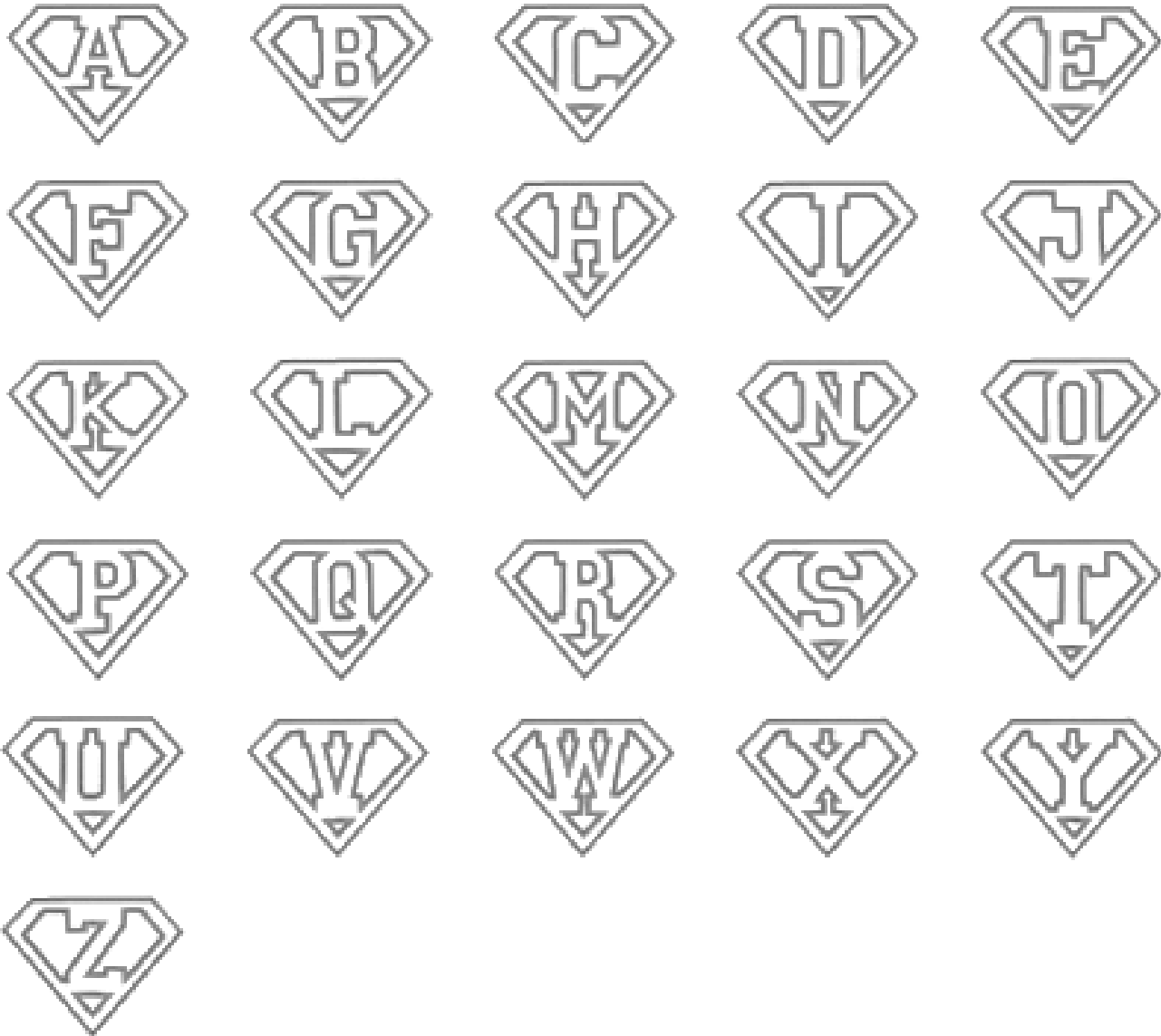


SOME IDEAS OF TRADITIONAL SHAPES ARE:



CAN YOU THINK OF ANY MORE? COMBINE THEM, CHANGE THEM, OR COME UP WITH A WHOLE NEW ONE!

IDEAS FOR FONTS & WAYS TO MAKE LETTERS WORK IN A SHIELD SHAPE



DAY NINETEEN K-8 STANDARD ALIGNMENT

K

- K.G.1. Describe objects using names of shapes.
- K.G.1. b) Describe the relative positions of objects (including shapes) using terms such as above, below, beside, in front of, behind, and next to.
- 3.1.3 Select and apply subject matter, symbols, and ideas in the student's own art.

These standards will be met and reinforced as students learn about superhero logos, compete to identify and describe them (what shapes do they see in the logos?), and then choose symbols (including letters) and shapes (and incorporate colors) that represent their own superhero. They will then use the graph/sketch page to design, draw, and color a primarily symmetrical logo made of a combination of layered shapes put in front of, behind, next to, on top of, etc. each other which will then be put onto their superhero's costume and onto their gear.

1

- 1.G.2. Compose two-dimensional shapes (ex. rectangles, squares, trapezoids, triangles, circles, half-circles, and quarter-circles) to create a composite shape.
- 1.G.3. Partition shapes, ex. circles and rectangles, into two and four equal shares, describe the shares using the words halves, fourths, and quarters, and use the phrases half of, fourth of, and quarter of.
- 3.1.3 Select and apply subject matter, symbols, and ideas in the student's own art.

These standards will be met and reinforced as students choose symbols (including letters) and shapes (and incorporate colors) that represent their superhero. They will then use the graph/sketch page to design, draw, and color a primarily symmetrical logo (equally portioned across the box $\frac{1}{2}$ on one side $\frac{1}{2}$ on the other, $\frac{1}{4}$ in each quadrant, etc.) made of a combination of different shapes which will be put onto their superhero's costume and onto their gear.

2

- 2.G.1. Recognize and draw shapes having specified attributes.
- 2.G.3. Partition shapes, ex. circles and rectangles, into two, three, or four equal shares.
- 3.1.2 Select and apply subject matter, symbols, and ideas for the student's own art.

These standards will be met and reinforced as students learn about superhero logos, compete to identify them, and then choose symbols (including letters) and shapes (and incorporate colors) that represent their superhero. They will then use the graph/sketch page to design, draw, and color a primarily symmetrical logo (equally portioned across the box $\frac{1}{2}$ on one side $\frac{1}{2}$ on the other, $\frac{1}{4}$ in each quadrant, etc.) which will be put onto their superhero's costume and onto their gear.

3

3.G.2. a) Partition shapes into parts with equal areas. *For example, partition a shape into 4 parts with equal area, and describe the area of each part as $\frac{1}{4}$ of the area of the shape.*

3.G.2. b) Express the area of each part as a unit fraction of the whole.

3.1.2 Select and demonstrate subject matter, symbols, and ideas in one's own artwork.

These standards will be met and reinforced as students choose symbols (including letters) and shapes (and incorporate colors) that represent their superhero. They will then use the graph/sketch page to design, draw, and color a primarily symmetrical logo (equally portioned across the box $\frac{1}{2}$ on one side $\frac{1}{2}$ on the other, $\frac{1}{4}$ in each quadrant, etc.) which will be put onto their superhero's costume and onto their gear.

4

- 4.G.3. a) Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts.
- 4.G.3. b) Identify line-symmetric figures.
- 4.G.3. c) Draw and use lines of symmetry.
- 3.1.2 Plan, design, and demonstrate subject matter, symbols, and ideas in one's art.

These standards will be met and reinforced as students choose symbols (including letters) and shapes (and incorporate colors) that represent their superhero. They will then use the already marked graph/sketch page to help them find and use lines of symmetry as they design, draw, and color a primarily symmetrical logo (equally portioned across the box $\frac{1}{2}$ on one side $\frac{1}{2}$ on the other, $\frac{1}{4}$ in each quadrant, etc.) which will be put onto their superhero's costume and onto their gear.

5

- 5. MD.1. a) Convert among different-sized standard measurement units within a given measurement system (e.g., convert 5 cm to 0.05 m),
- 5. MD.1 b) Use measurement conversions in solving multi-step, real world problems.
- 3.1.2 Plan, design, and demonstrate subject matter, symbols, and ideas in one's art.

These standards will be met and reinforced as students choose symbols (including letters) and shapes (and incorporate colors) that represent their superhero. As they finish their preliminary small sample logo they will then convert the measurements they need to make an accurately proportioned smaller one for their artwork on their superhero and to make a larger 'poster-sized' version of their logo for the Hall of Heroes display. Ex. If their logo is three inches across and they want to make it 9 inches across how big should they draw their graph lines (if they need them) to help them, or at least, how much bigger should each element be in order to stay symmetrical and proportional?

6

- RST.6-8.4. Determine the meaning of symbols as they are used in a specific relevant context.
- 3.1.1 Recognize and use subject matter, themes, and symbols in works of art.
- 3.3.1 Reflect on the effective use of subject matter, symbols, and ideas, ex. in works of art.

These standards will be met and reinforced as students learn about superhero logos, compete to identify them, and identify the symbols within the logo (including the colors) and why the superhero's creators might have chosen them. [Ex. What is the meaning behind the shapes used in that logo? Why a circle?

Why a lightning bolt or a...? What is the possible meaning behind the character's colors being black and white, or red and black, or...? What is the designer trying to tell us? Why are most logos very very simple?] We will discuss whether or not the students think the designs are effective and memorable and convey meaning or not. Students will then take what we've discussed and choose symbols (including letters) and shapes (and incorporate colors) that represent their superhero and send an effective message or tell something about their character in a memorable way.

7

- RST.6-8.4. Determine the meaning of symbols as they are used in a specific relevant context.
- 7.G.2. a) Draw (freehand, with ruler and protractor, and/or with technology) geometric shapes with given conditions.
- 3.1.1 Recognize and use subject matter, themes, and symbols in works of art.

These standards will be met and reinforced as students learn about superhero logos, compete to identify them, and identify the symbols within the logo (including the colors) and why the superhero's creators might have chosen them. [Ex. What is the meaning behind the shapes used in that logo? Why a circle? Why a lightning bolt or a...? What is the possible meaning behind the character's colors being black and white, or red and black, or...? What is the designer trying to tell us? Why are most logos very very simple?] We will discuss whether or not the students think the designs are effective and memorable and convey meaning or not. Students will then take what we've discussed and choose symbols (including letters) and shapes (and incorporate colors) that represent their superhero and send an effective message or tell something about their character in a memorable way.

They will then use the already marked graph/sketch page to help them find and use lines of symmetry as they design, draw, and color their logo which will be put onto their superhero's costume and onto their gear.

8

- RST.6-8.4. Determine the meaning of symbols as they are used in a specific relevant context.
- G-MG.1. Use geometric shapes, their measures, and their properties to describe objects.
- G-MG.3. Apply geometric methods to solve design problems
- 3.1.1 Recognize and use subject matter, themes, and symbols in works of art.

These standards will be met and reinforced as students learn about superhero logos, compete to identify them, and identify the symbols within the logo (including the colors) and why the superhero's creators might have chosen them. [Ex. What is the meaning behind the shapes used in that logo? Why a circle? Why a lightning bolt or a...? What is the possible meaning behind the character's colors being black and white, or red and black, or...? What is the designer trying to tell us? Why are most logos very very simple? Why is the K.I.S.S. strategy effective?] We will discuss whether or not the students think the designs are effective and memorable and convey meaning or not. Students will then take what we've discussed and choose symbols (including letters) and shapes (and incorporate colors) that represent their superhero and send an effective message or tell something about their character in a memorable way.

They will then use the already marked graph/sketch page to help them find and use lines of symmetry as they design, draw, and color a primarily symmetrical logo (equally portioned across the box $\frac{1}{2}$ on one side $\frac{1}{2}$ on the other, $\frac{1}{4}$ in each quadrant, etc.) which will be put onto their superhero's costume and onto their gear.

DAY TWENTY: SUPERHERO SECRET IDENTITY

WHO IS YOUR CHARACTER'S "SECOND SELF"?



Behind every superhero cape lies a [fairly] ordinary man or woman. Who is your superhero when he or she is not "super"? Is their alter ego their "original identity", as it is with Bruce Wayne or Steve

Rogers, or a god's or alien's earthly disguise, *a la* Clark Kent or Diana Prince.

And as you think about your alter ego, ask yourself what type of "normal" person you want him or her to be? Does his or her life reflect your own, allowing you to draw on your own personal experiences to build your alter ego, such as a guy walking every day to his thankless level job at the local newspaper? Or

is your superhero's alter ego an escape from your own life, the dream of a handsome billionaire playboy with unlimited wealth and influence?

Flesh out your character's everyday personality. Most superheroes have alter-egos that keep them safe from enemies and help them navigate the normal human world; this is a huge part of what makes them so good, as most people feel like they have to hide their true selves from others. Make sure to create a believable, realistic secondary identity; as a bonus, choose something that compliments their superhero nature, making one of the two identities into a "shadow self" (ex. the obsessively dedicated and altruistic Batman pretending to be the spoiled playboy Bruce Wayne).



When you're ready, create your superhero's alter ego. We'd love to see what your Diana, Clark Kent, Selina Kyle, or Bruce Wayne looks like!

SUPER ALTER EGO SELFIE!

Danny Haas is an up and coming (or already got there?) artist right now. His artwork is pretty awesome and inspiring. **(Have students take a look at the accompanying PowerPoint—do they recognize any of the superheroes or villains? Are there any they don't quite know?)** In this project your students are inspired by his work and create their own super hero (or their super villain) poster incorporating their costume, colors, and their symmetrical emblem/logo as well as gives a side by side comparison of super heroes with their secret/every day self.

The following is from the step by step process from Lauren Cornwell at Cornwellfam.com. All Rights Reserved.

Create your own example and then cut it in half (optional)



so students can see the two different pieces, but have them keep their artwork whole. *You can keep yours whole too if you don't want to chop up your hard work, you just want to emphasize the two separate parts.*

MATERIALS NEEDED:

- 6x6 inch piece(s) of cardstock per student
- Optional: Larger square pieces of cardstock
- Black construction paper or cardstock for matting work
- comic books for reference

- rulers
- black permanent markers
- multi colored permanent markers or colored pencils
- glue sticks
- Optional: Included Drawing Graph Template (grey dots are included at the approximate measurements shown in the sample.)

Optional Materials:

- *Danny Haas related PowerPoint for inspiration*
- *Printables of different hairstyles*

TO BEGIN:

Make sure students know the difference between the inches and centimeters side of the ruler.

Have students start by using the ruler to create a 6x6 inch box on a rough draft piece of computer paper. (Model how to create the box on the board or document camera.)

Optional: Provide a step by step printable to help students who struggle or students who are able to move ahead without being prompted.

MEASUREMENT DIRECTIONS:

- Draw a line vertically down the middle at the 3 inch mark
- At the top of the square measure a $\frac{1}{2}$ inch down to start drawing your super's head.
- The super hero or villain's head should be 2 inches long (width can vary depending on superhero's face shape)
- The neck will be $\frac{1}{2}$ inch or wider. It is important to remind students how to draw the width of the neck, because many of them will draw it a lot skinnier than it needs to be.
- Shoulders will be anywhere from $\frac{1}{2}$ to an inch wide on either side, depending on the person's stature.
- From the shoulder to the elbow, make the arm 2 inches long. Remind students about how upper arms are typically a bit bigger.
- From the elbow to the wrist will also be about 2 inches long. Drawing hands is optional.
- Then draw the body, paying close attention to not make it too thin or too wide.

See example above for exact measurements.

ROUGH DRAFT

After proper measurements are done, have students sketch out their clothing and costume for either side. Remind them that there should be things unique to their hero's every day self and the other side is their super's identity, which should match the costume they've already drawn.



LOGO TIME!

Half of the symmetrical 'super' symbol they designed earlier must be shown on their 'super' side, whether they be hero or villain.

FINAL DRAFT

Once each student is done with the rough draft, hand out pre-cut squares. Remind them to look at their rough draft for proper measurements, repeat if necessary. *Note: Older students should also work on creating a larger version for the Gallery/Hall of Heroes by calculating the ratios and proportions. Ex. If their original was on a 6 inch square and they want to do one*

on an 18 inch square, how long would they need to draw the head? $18/6 = 3$ Then their 2 inch head times 3 would need to be 6 inches long in the larger version, etc.



designs in pencil, they may begin using permanent marker

or colored pencils, and remind them to use the color scheme they chose earlier and to match their earlier designs on their superhero's costume.

After students finish with the selfie (and the symbol), they can mount their work on a piece of black construction paper or black cardstock.

TIP: AFTER STUDENTS COLORED THEIR SIX BY SIX BOXES HAVE THEM OUTLINE LINES WITH A THIN BLACK MARKER. THIS MAKES THE IMAGE POP OUT A LITTLE BIT MORE.



EXTENSION: SUPER PET PORTRAITS

Our lives just wouldn't be the same without pets. Luckily, our gang of superheroes agree! Sometimes, pets become very iconic to the character, and as you'll see with many of these superheroes, a lot of them are just plain weird and a source of endless jokes. A few of these pets are super-powered, others are just interesting, but no matter the creature, each one has affected the comic book stories of these legends.

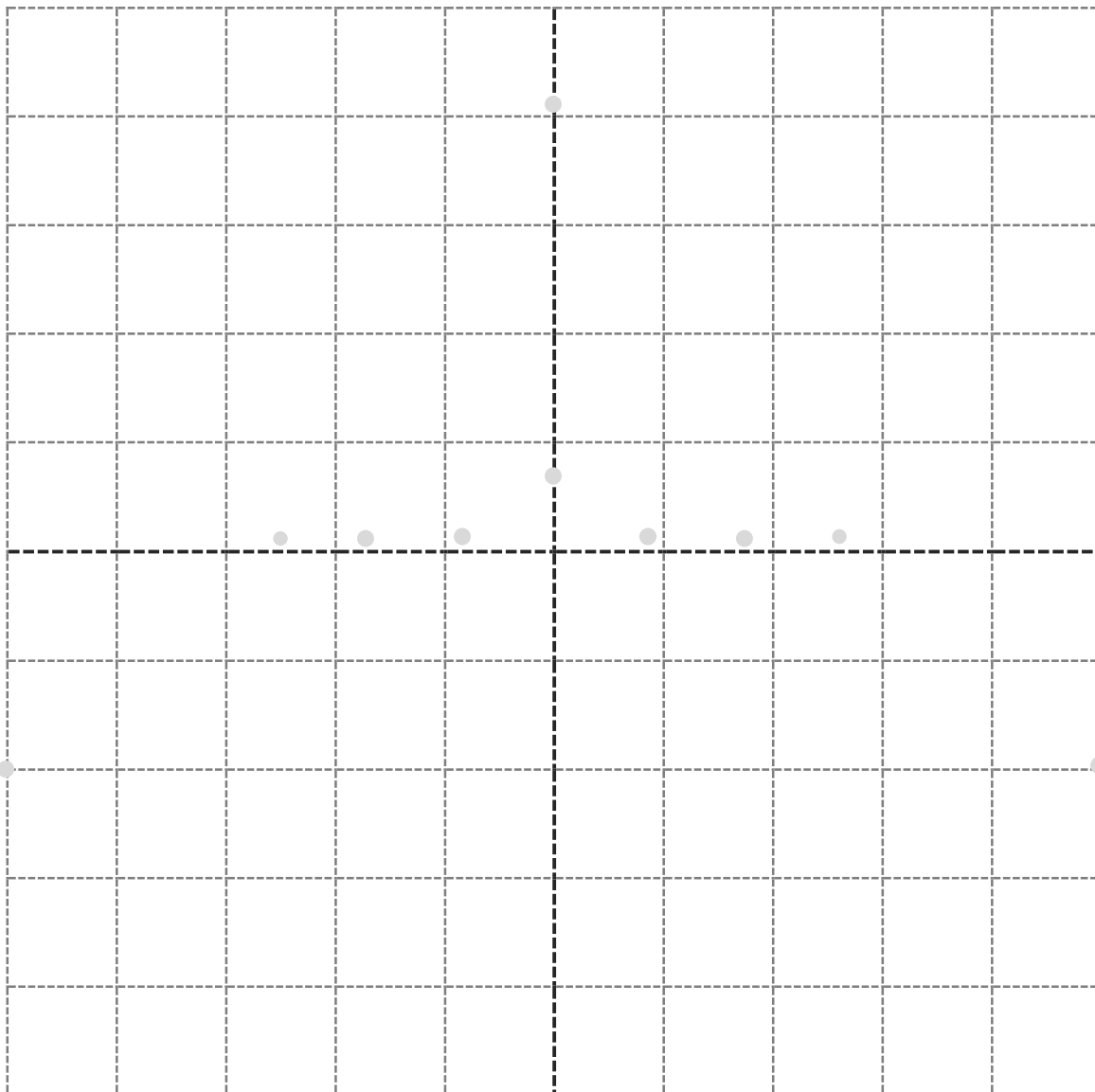
WonderWoman has a pet Kangaroo named 'Jumpa,' the Falcon had a falcon named Redwing, Superman had Krypto, Batman had Ace the Bat-Hound, Spider-Man had a male dog named Ms. Lion, Aquaman has an over-sized domesticated seahorse named Storm, and even Green Lantern had Streak the Wonder Dog. And you know what? Thor had a pet frog named...Throg (nope, not a joke). Does your superhero have a canine/cat/animal companion? What joys or annoyances might such a super animal bring? Draw a picture of your superhero's super pet and describe them! Do they have any powers?



SUPER ALTER EGO SELFIE!

ROUGH DRAFT WORKSHEET

INCHES



INCHES

DAY TWENTY K-8 STANDARD ALIGNMENT

K

- K.MD.1. Describe measurable attributes of objects, such as length.
- K.MD.2. Directly compare two objects with a measurable attribute in common, to see which object has “more of”/“less of” the attribute, and describe the difference.
- K.G.1. b) Describe the relative positions of objects (including shapes) using terms such as above, below, beside, in front of, behind, and next to.

These standards will be met and reinforced as students create their symmetrical ‘superhero selfies.’ We’ll be working on measurement and making sure that things are equal and symmetrical as well as in the right position. Students will be comparing visually and with tools (such as rulers and the squares on the graph where we will be drawing) whether things look ‘right’ (ex. Is one arm longer than the other? Is it longer/shorter than the torso? By how many squares? Is the logo the same on both sides or is one side bigger/smaller/longer...?) and whether they are symmetrical and positioned correctly.

1

- 1.MD.2. a) Express the length of an object as a whole number of length units.
- 1.MD.1. Compare the lengths of two objects indirectly by using a third object.

These standards will be met and reinforced as students create their symmetrical ‘superhero selfies.’ We’ll be working on measurement and making sure that things are equal and symmetrical as well as in the right position. Students will be measuring lengths with tools (such as rulers and the squares on the graph where we will be drawing). Then they’ll use those tools and their own observation while comparing visually whether things look ‘right’ (ex. Is one arm longer than the other? Is it longer/shorter than the torso? Is the logo the same on both sides or is one side bigger/smaller/longer...?) and whether they are symmetrical and positioned correctly.

2

- 2.MD.1. Measure the length of an object by selecting and using appropriate tools such as rulers.
- 2.MD.4. Measure to determine how much longer one object is than another, expressing the length difference in terms of a standard length unit.

These standards will be met and reinforced as students create their symmetrical ‘superhero selfies.’ We’ll be working on measurement and making sure that things are equal and symmetrical as well as in the right position. Students will be measuring lengths with tools (such as rulers and the squares on the graph where we will be drawing). Then they’ll use those tools and their own observation while comparing visually whether things look ‘right’ (ex. Is one arm longer than the other? By how many inches/squares? Is it longer/shorter than the torso? Is the logo the same on both sides or is one side bigger/smaller/longer...?) and whether they are symmetrical and positioned correctly.

3

- 3.G.2. a) Partition shapes into parts with equal areas. *For example, partition a shape into 2 parts with equal area.*

- 3.G.2. b) Express the area of each part as a unit fraction of the whole. (*Continuing the example: and describe the area of each part as $\frac{1}{2}$ of the area of the shape.*)
- 3.MD.4. a) Generate measurement data by measuring lengths using rulers, ex. ones marked with halves and fourths of an inch.

These standards will be met and reinforced as students create their symmetrical ‘superhero selfies.’ Students will work with the graphed drawing squares and rulers to make sure that the parts they draw are exactly symmetrical, ex. Their oval for the head is the same length, width, and number of squares on each side. We’ll discuss how each part of their selfie must be exactly halved and cover $\frac{1}{2}$ of the area on each side of the line of symmetry/middle line so that if we folded it in half it would match. We will use rulers to measure as we complete each stage of the drawing.

4

- 4.G.3. a) Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts.
- 4.G.3. b) Identify line-symmetric figures.
- 4.G.3. c) Draw and use lines of symmetry.

These standards will be met and reinforced as students create their symmetrical ‘superhero selfies.’ We’ll discuss how each part of the base of their selfie (head, neck, torso, arms) must be exactly symmetrical and we’ll discuss how that means that if we folded it in half (lengthwise) each side would match. Students will work with the graphed drawing squares and rulers to make sure that the parts they draw are exactly symmetrical, ex. Their oval for the head is the same length, width, and number of squares on each side.

5

- 5.MD.1. Convert like measurement units within a given measurement system.
- 5.MD.1 b) Use these conversions in solving multi-step, real world problems.

These standards will be met and reinforced as students create their symmetrical ‘superhero selfies.’ As they finish their preliminary small sample selfie sketch plans they will then convert the measurements they need (using ratios) to make an accurately proportioned full color & still symmetrical larger ‘poster-sized’ version of their selfie for the Hall of Heroes display.

Students can be guided through this process, especially those unfamiliar with using rulers, and measurement conversions for different sizes (from 6x6 inch to 12x12, 18x18, 24x24, etc.) can be worked out as a group/class and written on the board for students to use as a reference guide. A demonstration may also be provided on how to make an accurate drawing line grid or grid-line poster board may be provided—along with help figuring out how large the squares to draw in need to be, etc.

6

- 6.RP.3.a. Use ratio reasoning to solve real-world and mathematical problems, e.g. to convert measurement units.
- 6.RP.3.b Use ratio reasoning to convert measurement units; manipulate and transform units appropriately when multiplying or dividing quantities.

- RST.6-8.3. Follow precisely a multistep procedure when taking measurements and/or performing technical tasks.

These standards will be met and reinforced as students create their symmetrical ‘superhero selfies.’ As they finish their preliminary small sample selfie sketch plans they will then convert the measurements they need (using ratios) to make an accurately proportioned full color & still symmetrical larger ‘poster-sized’ version of their selfie for the Hall of Heroes display.

Students can be guided through this process, especially those unfamiliar with using rulers, and measurement conversions for different sizes (from 6x6 inch to 12x12, 18x18, 24x24, etc.) can be worked out as a group/class and written on the board for students to use as a reference guide. A demonstration may also be provided on how to make an accurate drawing line grid or grid-line poster board may be provided—along with help figuring out how large the squares to draw in need to be, etc.

7

- 7.RP.2. a) Recognize and represent proportional relationships between quantities.
- RST.6-8.3. Follow precisely a multistep procedure when taking measurements and/or performing technical tasks.

These standards will be met and reinforced as students create their symmetrical ‘superhero selfies.’ As they finish their preliminary small sample selfie sketch plans they will then convert the measurements they need (using ratios) to make an accurately proportioned full color & still symmetrical larger ‘poster-sized’ version of their selfie for the Hall of Heroes display.

Students can be guided through this process, especially those unfamiliar with using rulers, and measurement conversions for different sizes (from 6x6 inch to 12x12, 18x18, 24x24, etc.) can be worked out as a group/class and written on the board for students to use as a reference guide. A demonstration may also be provided on how to make an accurate drawing line grid or grid-line poster board may be provided—along with help figuring out how large the squares to draw in need to be, etc.

8

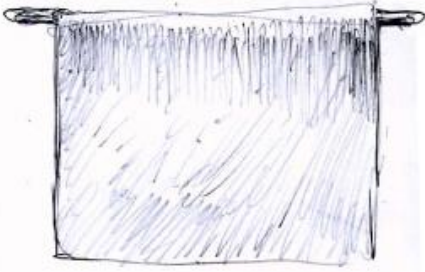
- G-MG.1. Use geometric shapes, their measures, and their properties to describe objects.
- 8.EE.5.a Understand the connections between proportional relationships.
- RST.6-8.3. Follow precisely a multistep procedure when taking measurements and/or performing technical tasks.

These standards will be met and reinforced as students create their symmetrical ‘superhero selfies.’ As they finish their preliminary small sample selfie sketch plans they will then convert the measurements they need (using ratios) to make an accurately proportioned full color & still symmetrical larger ‘poster-sized’ version of their selfie for the Hall of Heroes display.

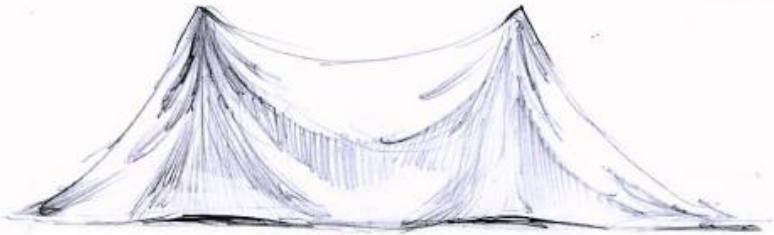
Students can be guided through this process, especially those unfamiliar with using rulers, and measurement conversions for different sizes (from 6x6 inch to 12x12, 18x18, 24x24, etc.) can be worked out as a group/class and written on the board for students to use as a reference guide. A demonstration may also be provided on how to make an accurate drawing line grid or grid-line poster board may be provided—along with help figuring out how large the squares to draw in need to be, etc.

FOUR TIPS FOR DRAWING HAIR

(C) 2007 Iain McCaig



See HAIR first as a BIG shape. Pay close attention to how that shape responds to GRAVITY.

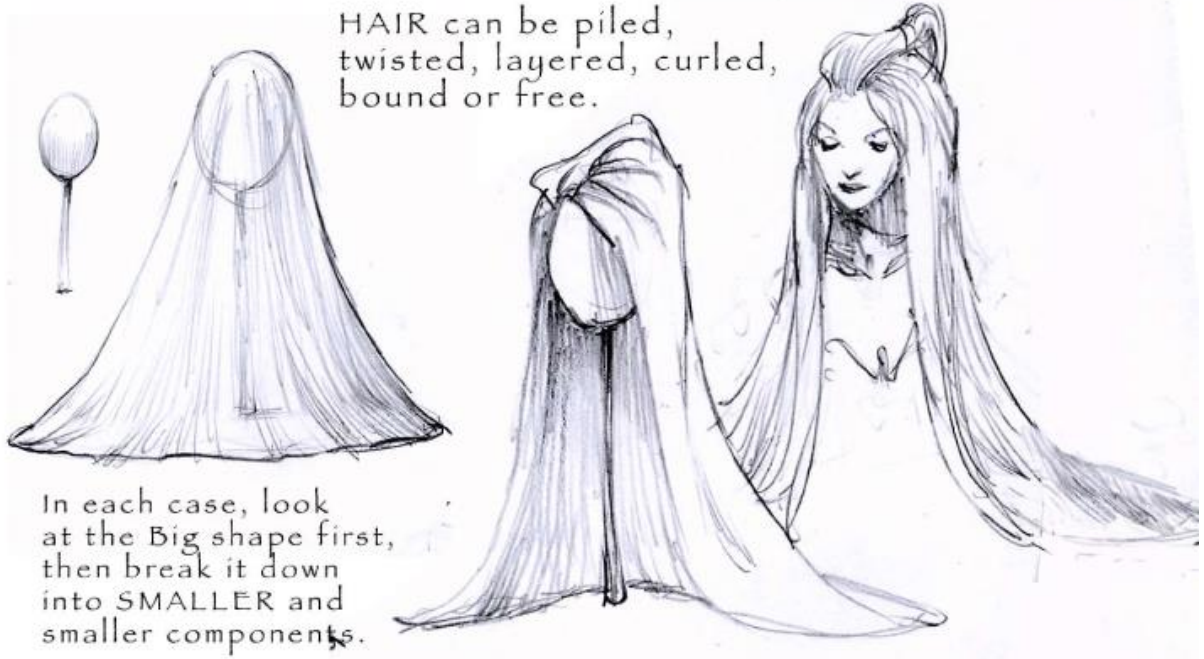


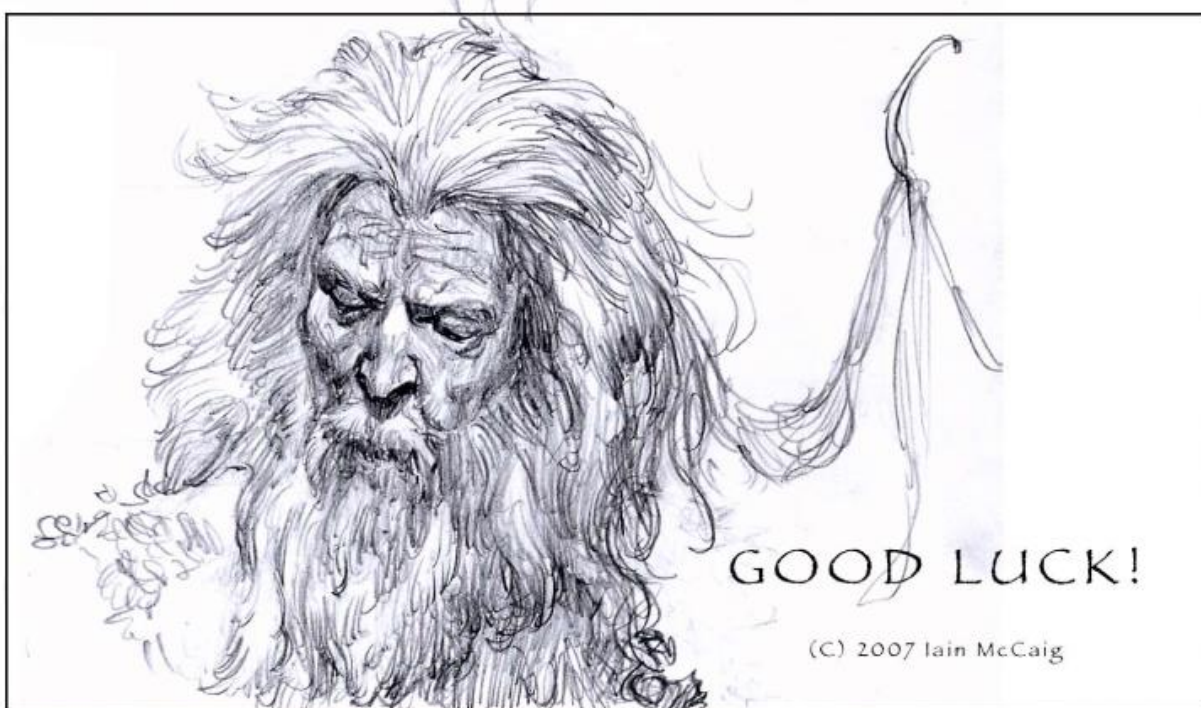
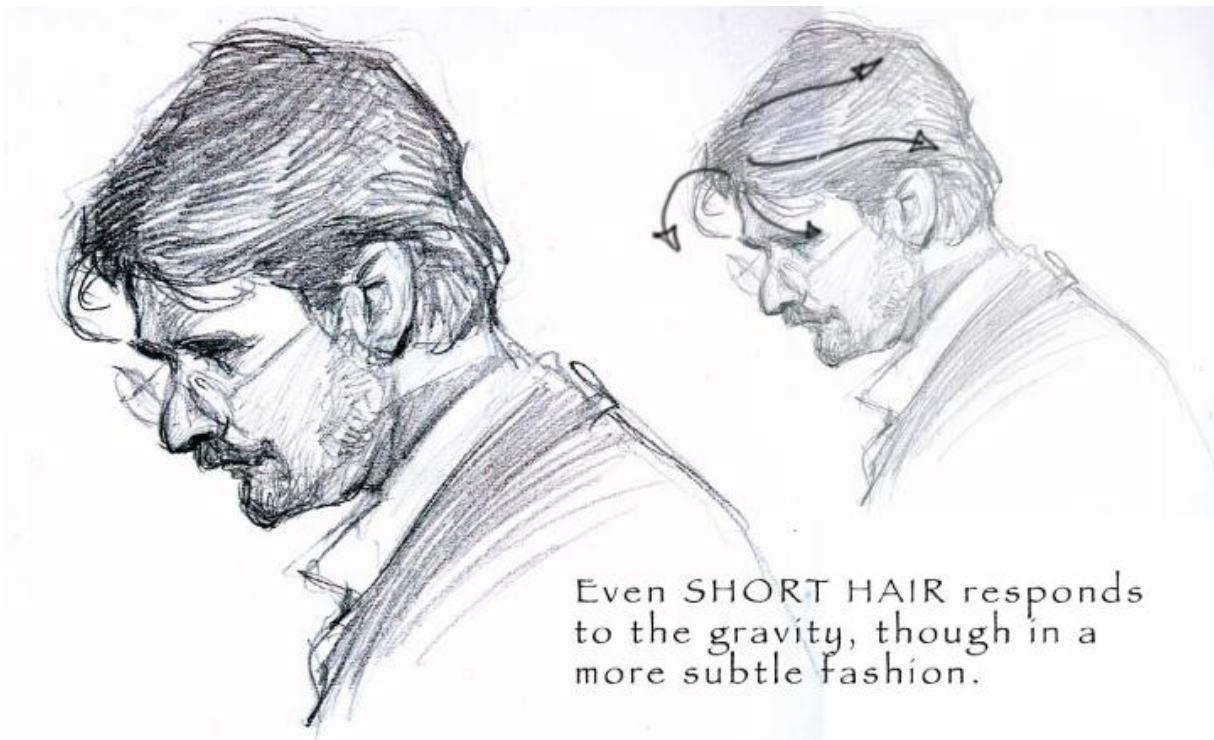
Hair is either SUPPORTED (resisting gravity) or UNSUPPORTED (pulled by gravity).



Look at the places where HAIR is supported and where it is unsupported.

Allow GRAVITY to act on the unsupported areas (the longer the hair, the more obvious the influence).





TIPS FOR OLDER STUDENTS: ESSENTIAL THINGS DESIGNERS THINK ABOUT WHEN DESIGNING A CHARACTER/COSTUME

FROM: TIPS ON CHARACTER AND COSTUME DESIGN BY AARON DIAZ @ FLOOBYNOOBY

HOW OFTEN DOES THIS CHARACTER SHOW UP? Primary characters have more complex needs than side characters, which is to say that the more information you have about your character, the more that can be conveyed in their appearance. Additionally, the more frequent the character appears, the more versatile the design needs to be.

SHAPE: Every character, no matter how complex, should be designed around an overall unique visual shape. This theme should not repeat in any other character. This shape should be readable enough that if you were to shrink all your characters into a super-simplified cartoony state, they should still be distinguishable. Character designs follow a hierarchy: you grab the reader's attention with the most essential information and then invite them to investigate the details. If important elements of your design are only evident in the details, then it needs to be reworked. If your character is not completely distinguishable in silhouette, it needs to be reworked. Detail should always radiate from the core theme.

HEADS: SHAPES AGAIN! Even more so than with the body, you should be able to reduce each character's head to a fairly recognizable shape. This is the foundation for developing a good head silhouette, which is vital because the focus of a page is often on peoples' faces; recognition should be established on a subconscious level with little to no effort on the part of the reader.

If the reader can't immediately and clearly distinguish who is who without using details, the designs are bad. Also note: using hair alone to distinguish heads is cheating.



Kim Ross: soft curves & circles



D.H. Ron Awning: mostly triangles

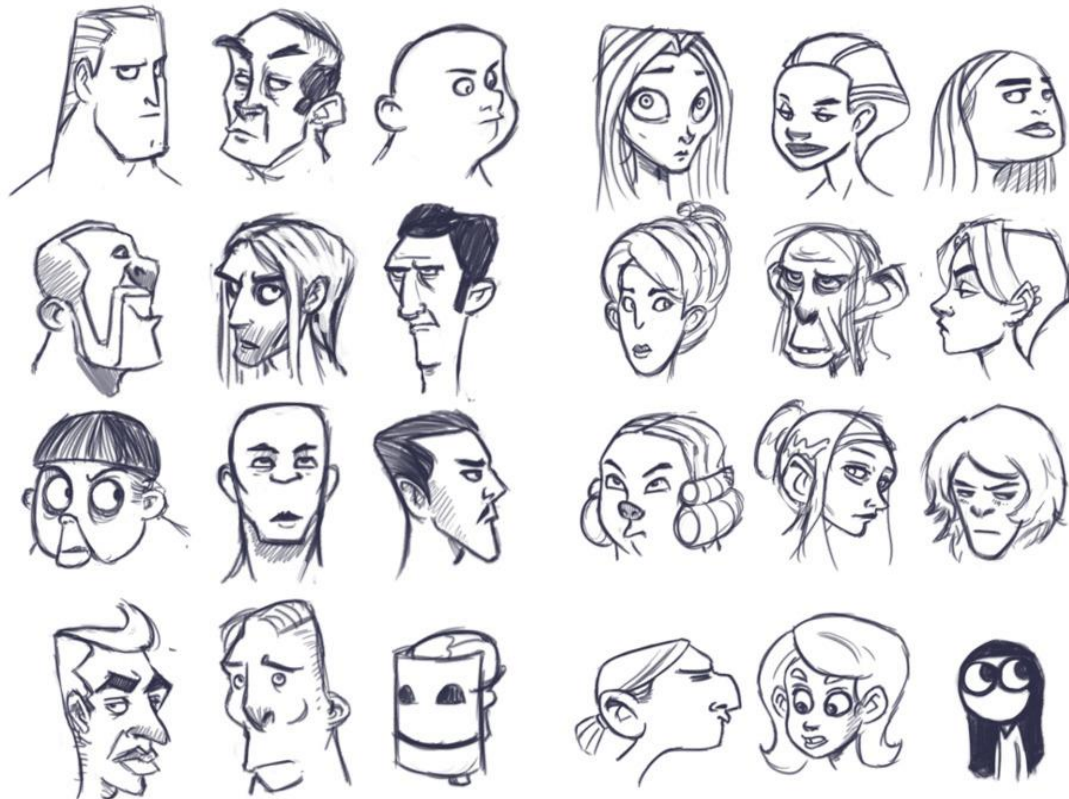


Vonnie Awning: arches & triangles



BAD

Variety is Your Friend! Ears, eyebrows, skulls, eyes, eyelids, noses, cheekbones, nostrils, hairlines, necks—these are all elements that will vary from person to person. Don't be afraid to go beyond normal human proportions. Exaggerating or simplifying to the point of even being a stickman is perfectly fine, so long as it suits what you're trying to do.



ACTION! WHAT DOES YOUR CHARACTER DO? In what way would their clothing reasonably convey how they spend their time? This is an easy question if it's a uniformed occupation, but it certainly doesn't stop there. A more bookish or socially inept character is often prone to mismatched clothing, while a person of a very high social status is often wearing clothing that is physically less practical than those of the working class.

HOW DOES YOUR CHARACTER MOVE? What are their default postures and body language? A good outfit should accentuate the body movements that you deem most important. If a character stoops and



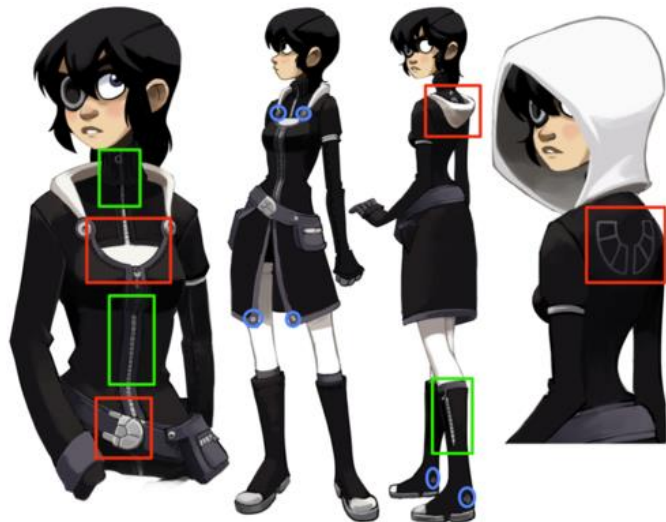
what do these clothes say about these people?

hunches a lot, their clothes can augment that behavior. For example, if your character is nervous/shy and is frequently hunched over, you might tend to dress her with a hood that's shaped to go with poor posture, as well as a repeating "arch" shape to suggest this basic form.



COMMUNICATION! How much does the character *wish* to communicate with their clothing? Not everyone wears their personality on their sleeve, nor is everyone especially fashion-conscious. Nothing's worse than having a cast where everyone is immaculately dressed and overdesigned. A more outgoing character might be more aware of their appearance, while a more introverted one may be less concerned. To add another layer, a character may dress a certain way to disguise something they don't want to show to others, just as someone might act overconfidently to hide their insecurities. You can tell your audience a lot about your character through what that character chooses to display to others.

REPETITION Core shapes and patterns should repeat on the outfit. The entire design should exhibit some bilateral cohesion, which is to say if you were to cut the character in half horizontally or vertically, each part should look like it belongs to the other.



- 1) Sun-shaped "arch" repeats
- 2) Zipper repeats on 2 types of fabric
- 3) Button/rivets repeat

COLOR AND CONTRAST Different colors can imply different moods. "Winter" colors like cooler blues and purples can suggest an introspective or reserved personality, while warmer colors like yellow or red can imply a more energetic attitude. If your character only ever interacts in one type of setting, you only have to worry about how those colors will fit in one environmental color palette. If, however, your character needs to mesh well with more than one environment (as is usually the case with protagonists), you have to make sure your character's colors will fit with multiple settings.

IMPLIED MOTION & BODY LANGUAGE Your character's motions can inform you quite a bit on how you could design their form. If a character often stoops or shuffles, you can warp his or her spine and posture to bring attention to that sort of behavior. In general, you want the figure to emphasize and accentuate the type of body language indicative of that person. This is really important. In animation, there's a little less of a required connection between body language and design because you can literally show motion, but with comics being a static medium, you have to imply a lot of motion without showing it.

Luckily, there's a plethora of tools at our disposal for doing just that. The shape, size and position of a figure can be designed in such a way that it implies motion. Upturned brows and lips can suggest someone who is frequently bemused, an exaggerated posture can give the impression of a certain type of



gait, and so on. And since the reader's eye can dwell on a comic panel indefinitely (at least in theory), there's more freedom to

employ subtler facial and body elements to add to a character's flavor.

Naturally, if your character has a very wide range of motion, your design should reflect that too. Main characters aren't usually designed around a single posture, for example, but side ones often are. In the end, this is all a tool to *efficiently* communicate information about a character to the audience.

SIMPLICITY! Above all else, *keep it simple*. Comic characters are not like other single illustrations; you have to draw them over and over again, from various angles. If you pile on too much detail, you'll wear yourself out slogging through all the bits every time you have to draw them.

If you follow all these rules, good costume design should create this basic pattern when presented to a reader:

1. **Read:** Silhouettes and essential shapes should be instantly recognizable



character and art ©2011 yuko ota. johnnywander

- 2. **Inform:** The costume should then tell the reader essential things about the character
- 3. **Compel:** The costume should then invite the reader to learn more about the character
- 4. **Move:** The costume should never impede the flow of action within the comic

If you stick to these basic guidelines, you'll never fail.

SAMPLES OF POSSIBLE WEEK FIVE ACADEMIC VOCABULARY WORDS TO REINFORCE

K

- Position
- Author
- Story

- Read
- Picture book
- Shapes

- Tools
- Drawing
- Illustrator

1

- Measure
- Measurement
- Ruler
- Illustrate

- Illustrations
- Sequence
- Character
- Setting

- One-half
- Equal to

2

- Symmetry
- One-fourth
- Inch

- Discussion
- Main Idea
- Plot

- Draft
- Fiction

3

- Line of symmetry
- Tools

- Character
- Setting

- Organization
- Supporting details

4

- Author's purpose
- Caption

- Time order/transitional words
- Scale

- Square unit
- Compare
- Contrast

5

- Main ideas
- Narrative
- Onomatopoeia

- Figurative language
- Hyperbole
- Punctuation marks

- Visual image

6

- Hyperbole
- Imagery

- Sequential order
- Symbolism

- Similarity
- Point of view

7

- Proportional
- Function
- Stress

- Mood
- Tone
- Inferences

- Viewpoint
- Nuance
- Climax

8

- Ratio
- Vertical Line Test

- Mood
- Tone

- Tension
- Sensory detail

Coherent order

Dramatization

WEEK FIVE SAMPLE SUPPLY LIST

DAYS SEVENTEEN & EIGHTEEN

- Access to Videos & webpages
- Access to drawing guide (included at end of unit) & previous drawing guides
- Drawing Paper
- Pencils
- Erasers
- Art Supplies: ex. Watercolors, crayons, colored pencils, pastels, etc.
- Scissors
- Materials to make real-life costume elements, ex. Tshirts, sticky back felt, duct tape, craft foam, blow dryers, plastic wrap, etc.

DAY NINETEEN

- Printouts of superhero logos
- Printouts of superhero ABC templates & examples
- Printouts of logo design sketch page
- Rulers
- Pencils
- Erasers
- Art Supplies: ex. Watercolors, crayons, colored pencils, pastels, etc.
- Scissors
- Materials to make real-life logos for their costume elements, ex. Peel-and-stick felt, permanent markers, acrylic paint, brushes, duct tape, wax paper (to enable cutting duct tape easier), etc.

DAY TWENTY

- Optional: Super Alter Ego Selfie drawing page printable (grey dots are included at the approximate measurements shown in the sample.)—*you don't have to use this with older students—though it may be helpful for their sketch drafts.*
- Access to drawing guide (included at end of unit) & previous drawing guides
- 6x6 inch piece(s) of cardstock per student
- Optional: Larger square pieces of cardstock
- Black construction paper or cardstock for matting work
- comic books for reference
- rulers
- black permanent markers
- Colored pencils, crayons, or markers (lots of colors)
- glue sticks
- Danny Haas related PowerPoint for inspiration