Darkroom / Graphic Novel Unit
Double Journal

GOALS

This journal is a space where you're able to curate and critically reflect on what you see as key ideas in *Darkroom* (as well as other graphic novels we'll explore, such as *Understanding Comics, Crossover, Sandman*, etc.)

The idea is to record what you perceive to be key ideas, phrases, definitions, bits of dialogue, etc. in the LEFT COLUMN and then critically reflect on those entries in the RIGHT COLUMN. All entries in the LEFT COLUMN should use quotation marks and in-text citations appropriately (i.e. MLA style).

You should aim for 20 quality entries total.

This journal will help you piece together a library of excerpts / quotes for this unit's Essays.

GUIDELINES

The following questions will help you to formulate ideas as your read:

FACTUAL QUESTION: What storytelling approaches "power" comics and graphic novels? What visual storytelling terms do we need to know to thoughtfully discuss comics?

CONCEPTUAL QUESTIONS: What aspect(s) of graphic novels impact us (i.e. the audience) most?

DEBATABLE QUESTIONS: How can comics influence our world perspective, political views, ideologies, etc.? How do comics shape a society?

CURATING EXCERPTS	REFLECTING ON EXCERPTS
EXAMPLE ...the narrator of the text begins by defining comics as "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce an aesthetic response in the viewer" (9).	*EXAMPLE* The adjectives and verbs the author uses emphasize how much planning goes into comics; the words "deliberate", "intended" and "produce" remind us that comic book artists aren't making bad art or stories for just kids--they put a huge amount of thought into how and what they communicate.
In the striking nine-**panel** biography she provides for her father, Weaver uses only two **panels** to actually depict her father's face or body (Weaver 21).	Although *Darkroom* is a highly political novel, Weaver complicates her message by using **text and illustration** together to suggest that it's only when her father is reading that he found any identity. And we see him, literally, most in the **close-up frame** of panel 5. There she emphasizes

	that serious study and education helped him become his adult self: a preacher, husband and immigrant.
Near the end of Chapter 2, Weaver uses a **wide shot** to show us a frustrated protagonist who angrily closes her ears while her parents speak Spanish to her in public (53). Additionally, the white people behind them stare and are drawn simplistically, almost looking like incomplete sketches.	Here, Weaver makes a stylistic choice to draw the white characters as sketches, suggesting that Lila not only doesn't resemble and therefore doesn't fit in with white people, but also that the white family is bland, sitting back and gawking rather than helping or empathizing.