

Mangaforge — Activity Book

A Spark & Anvil activity book — puzzles, questions, and fun from Mangaforge.

Write in the book, circle your answers, and check the Answer Key at the back.

1. Character Proportions

Circle the correct answer

1. How many heads tall is a typical adult manga character drawn in a standard, realistic style?

(A) About 5 heads tall (B) About 12 heads tall (C) About 3 heads tall (D) About 7 to 8 heads tall

2. What basic shape do manga artists most often start with when drawing a character's head?

(A) A triangle (B) A circle or oval (C) A star (D) A square

3. After drawing the circle for the head, what line is drawn next to help place the eyes?

(A) A small dot in the very center (B) A diagonal line from corner to corner (C) Two vertical lines down the sides (D) A horizontal centerline across the middle of the face

4. What is a 'chibi' style character?

(A) A very tall realistic adult character (B) A character drawn only from the back (C) A small, cute character drawn with a big head and tiny body, about 2-3 heads tall (D) A character with no face details

5. Compared to an adult, how is a manga child character usually drawn?

(A) Shorter, with a bigger head relative to the body — about 4 to 6 heads tall (B) With no head at all, just a body (C) Much taller than the adult (D) Exactly the same as the adult

6. Where on the face are the eyes usually placed in a realistic manga style?

(A) At the very top of the forehead (B) On the chin (C) Behind the ears (D) On or just below the horizontal centerline of the head

Write the answer

7. What does the jawline do in manga head construction?

Answer: _____

8. Why do manga artists use light construction lines before drawing the final character?

Answer: _____

9. When drawing a manga head from the front, where should the ears typically be placed?

Answer: _____

10. If you draw the eyes very large and close together, what effect does that usually have?

Answer: _____

Match each question to its answer

1. What is the purpose of a vertical centerline on a manga head? →
2. Which of these is a sign that a character's head proportions might be off? →
3. Why might an artist choose chibi proportions for a scene? →
4. What part of the head is the 'cranium' in manga construction? →
5. When the head tilts to the side, what happens to the centerlines? →

- (A) To make a moment feel funny, cute, or emotional in an exaggerated way
 - (B) To help place the nose and mouth evenly along the middle of the face
 - (C) The rounded top part that holds the brain, drawn as a circle
 - (D) They curve and tilt with the head, like lines wrapping around a ball
 - (E) The eyes are placed near the very top of the head with a huge chin below
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2. Facial Expressions

Circle the correct answer

11. Which feature in a manga face usually shows the most emotion?

- (A) The eyes and eyebrows (B) The chin (C) The ears (D) The hairline

12. How are the eyebrows usually drawn for an angry expression?

- (A) Curved upward like rainbows (B) Left off the face entirely (C) Slanted downward toward the nose (D) Drawn as straight lines

13. What change to the eyes usually signals surprise in manga?

- (A) The eyes turn into hearts (B) The eyes open very wide and the pupils become small (C) The eyes disappear (D) The eyes close completely

14. Which eye change usually shows sadness in manga?

(A) Closed laughing eyes (B) Stars in the pupils (C) Drooping eyelids, watery shine, or a tear (D) Wide, sparkling, smiling eyes

15. What shape do laughing or very happy manga eyes often take?

(A) Upside-down U shapes or curved arcs like smiling lines (B) Square boxes (C) Sharp triangles (D) Big black dots only

16. What is a 'sweat drop' in manga, and what does it usually mean?

(A) A spot of dirt (B) A piece of hair (C) A symbol that always means love (D) A large droplet on the head showing nervousness, awkwardness, or embarrassment

Write the answer

17. What does a small cross or pulsing 'vein' mark on a manga forehead usually show?

Answer: _____

18. What does a blush mark across the cheeks usually mean in manga?

Answer: _____

19. Which combination would best show a character who is frightened?

Answer: _____

20. Why might an artist add stars or sparkles in a character's eyes?

Answer: _____

Match each question to its answer

1. If a character has half-closed eyes and a flat mouth, what mood are they probably showing? →

2. Which detail best shows that a character is shouting loudly? →

3. What is the difference between a gentle smile and a smirk in manga? →

4. Which expression would best fit a character right after eating something delicious? →

5. What is a 'shadowed face' (vertical lines down the eyes/cheeks) used for? →

(A) A wide-open mouth shaped almost like a square or rectangle

(B) To show dread, gloom, or a very dark mood

(C) Closed, curved eyes and a happy smiling mouth, maybe with a blush

(D) A gentle smile is symmetrical and soft; a smirk pulls up on only one side

(E) Boredom or being unimpressed

3. Body Anatomy

Circle the correct answer

21. What is a 'gesture drawing' in figure construction?

(A) A close-up of a character's eyes only (B) A quick, loose sketch capturing the pose's main flow and energy (C) A flat color background (D) A fully inked final illustration

22. What is the 'line of action' in a pose?

(A) The outline of the character's hair (B) A single sweeping curve that shows the pose's main direction and movement (C) The edge of the panel border (D) A straight horizon line behind the character

23. Which shape is often used to simplify the torso (chest and ribcage) in figure construction?

(A) A box or a barrel shape (B) A perfect sphere (C) A long thin pencil (D) A flat triangle pointing down

24. Which shape is most commonly used to construct the hip/pelvis area?

(A) A triangle pointing upward (B) A perfect circle (C) A smaller box or wedge shape below the torso (D) A long cylinder

25. What does it mean when the chest box and the hip box face slightly different directions?

(A) The character has two bodies (B) The drawing is broken and must be erased (C) The character is invisible (D) The character is twisting, which makes the pose more dynamic and natural

26. Roughly how long is the human arm from shoulder to fingertip in a standard manga adult, measured in head-lengths?

(A) About 8 heads long (B) About 1 head long (C) About 3 heads long (D) About half a head long

Write the answer

27. Where does the wrist line up when the arm hangs straight down at the side?

Answer: _____

28. How long is the leg roughly, in head-lengths, on a standard manga adult (hip to heel)?

Answer: _____

29. Which joint marker is most important to plan before drawing a bent limb?

Answer: _____

30. Why is foreshortening important in dynamic poses?

Answer: _____

Match each question to its answer

1. What is 'weight distribution' in a standing pose? →
2. If the character's weight rests on their right leg, what usually happens to the hips?
→
3. Which is a sign of a stiff, lifeless pose? →
4. How can the hands help express a pose's energy? →
5. Why are heroic 'power poses' often drawn from a low camera angle? →

- (A) How a character's body balances over their feet, often shifted to one side
 - (B) The right hip rises, and the shoulders tilt the opposite way for balance
 - (C) Open, reaching, clenched, or relaxed hands send strong action and emotion cues
 - (D) Both feet flat, arms straight at the sides, shoulders and hips perfectly level
 - (E) A low angle makes characters look taller, stronger, and more dominant
-

4. Panel Layout

Circle the correct answer

31. In traditional Japanese manga, in which direction does the reader move across a page?

- (A) From left to right, top to bottom (B) From bottom to top, right to left (C) From right to left, and from top to bottom (D) Diagonally from corner to corner

32. What is a 'gutter' in comic and manga page layout?

- (A) A type of speech bubble (B) A character's name (C) The empty space between panels (D) The thick border around the whole page

33. What does a larger panel usually signal to the reader compared to a smaller one?

- (A) A typo on the page (B) An empty pause (C) A more important or dramatic moment the reader should spend more time on (D) A boring moment to skip

34. What is a 'splash page' in manga?

- (A) A page with no images (B) A single very large panel that fills most or all of a page (C) A page used only for credits (D) A page covered in water effects

35. What does a tall, narrow vertical panel often suggest?

- (A) Two characters talking face to face (B) Height, falling, or a tall character/setting (C) A wide landscape view (D) Slow steady time

36. What does a wide, short horizontal panel often suggest?

(A) A wide landscape, slow movement, or a long sweep across a scene (B) A character falling straight down (C) A close-up of a single eye (D) An explosion straight upward

Write the answer

37. Why do manga artists sometimes use slanted, diagonal panel borders?

Answer: _____

38. What is a 'bleed' in manga page layout?

Answer: _____

39. What is the main purpose of a 'gutter' beyond just separating panels?

Answer: _____

40. What is a 'close-up' panel used for?

Answer: _____

Match each question to its answer

1. What is an 'establishing shot' in a comic page? →

2. If a page has 6 small panels and no big one, how might it feel? →

3. If a page has just 2 large panels, how is the pacing affected? →

4. What is the 'Z-pattern' (in left-to-right comics) or the 'reverse-Z' (in right-to-left manga) for reading flow? →

5. Why is it important that panel order be CLEAR on a manga page? →

(A) Fast-paced, with many quick beats happening rapidly

(B) The path the eye naturally follows from one corner to the diagonal opposite corner across rows of panels

(C) It feels slower and more dramatic, with each beat given more weight

(D) If panels are unclear, readers may read them in the wrong order and lose the story

(E) A wide panel that introduces where a scene is taking place

5. Screen Tones

Circle the correct answer

41. What is a 'screen tone' in traditional manga production?

(A) A digital filter only (B) A pre-printed adhesive sheet of dot or line patterns used to add gray tones to black-and-white art (C) A type of colored paper (D) A printing

error

42. What is a 'halftone' pattern?

(A) A type of speech bubble (B) A pattern of tiny dots that the eye blends into gray when seen from a distance (C) A blank area with no pattern (D) A pattern of horizontal lines only

43. Why do manga artists use screen tones instead of just shading with gray ink?

(A) Black and white printing prefers smudges (B) Screen tones are required by law (C) Manga is usually printed in pure black and white, so gray must be created with patterns (D) Gray ink is illegal

44. What does 'lpi' (lines per inch) measure in a screen tone?

(A) How fine or coarse the dot/line pattern is (B) How many panels are on the page (C) How bright the page is (D) How tall the character is

45. What is the most common use of screen tones in manga?

(A) Writing dialogue (B) Replacing all line art (C) Coloring the whole page red (D) Shading skin, clothing, and backgrounds to give depth and value

46. What is a 'gradient' screen tone?

(A) A tone that fades smoothly from dark to light across the area (B) A tone that is one solid value with no change (C) A tone of pure white (D) A tone made only of words

Write the answer

47. How is screen tone applied in traditional (physical) manga production?

Answer: _____

48. What is 'moire' (the moire effect) in screen tones?

Answer: _____

49. What does cross-hatching do, and how does it relate to tone?

Answer: _____

50. If a manga character's shirt is supposed to be dark blue, how is that often shown in black-and-white manga?

Answer: _____

Match each question to its answer

1. Why do digital manga artists still use screen-tone-style patterns instead of smooth gray fills? →

2. How does dot density in a halftone affect perceived darkness? →

3. What is a 'pattern tone' (as opposed to a halftone)? →

4. When might an artist apply sparkle or flower pattern tones behind a character? →
5. What is 'tone erasing' (or 'whitening')? →

(A) A decorative repeating pattern like stars, flowers, sparkles, or stripes used as a background or decoration
(B) Scraping or erasing parts of an applied tone to create highlights or texture
(C) To match the traditional manga look that readers expect and that prints cleanly
(D) During romantic, joyful, or magical moments to enhance mood
(E) Denser dots look darker; sparser dots look lighter

6. Motion Effects

Circle the correct answer

51. What are 'speed lines' in manga?

(A) Lines used to draw the floor (B) Lines that label a character's age (C) Lines used for speech bubbles only (D) Lines drawn in the direction of motion to show how fast something or someone is moving

52. If a character runs to the right, which way should the speed lines point?

(A) Horizontally, streaking from right to left behind them (B) Vertically up and down (C) In random scribbles (D) Curving in a perfect circle

53. What are 'radial speed lines' used for?

(A) Drawing speech bubbles (B) Filling backgrounds with patterns (C) Drawing perfect circles for the moon (D) Drawing attention to a single focal point, often during impact or emotional shock

54. What is the main purpose of leaving the background blank or filled only with speed lines during action?

(A) To hide the character's face (B) Because backgrounds are forbidden in action (C) To save the artist time only (D) To focus attention on the character's movement instead of the setting

55. How can speed lines be used to make a punch look powerful?

(A) Filling the panel with hearts (B) Densely converging lines aimed at the impact point with a burst of radial lines on contact (C) Drawing only soft curves around the character (D) Drawing the fist without any lines

56. What is a 'motion blur' or 'streak' effect on a moving character's limb?

(A) The limb is erased completely (B) The limb is replaced with a heart (C) The limb itself is drawn with elongated, streaked lines to show it moving fast (D) The limb is colored red

Write the answer

57. What does it usually mean when a character is drawn with multiple overlapping copies of an arm or fist?

Answer: _____

58. Why do action panels in manga often use diagonal or slanted speed lines instead of straight horizontal ones?

Answer: _____

59. What is the effect of using speed lines that point AT a character (radial pattern, character at center)?

Answer: _____

60. What is a 'flash effect' panel?

Answer: _____

Match each question to its answer

1. Why might an artist combine speed lines with sound effects (SFX)? →

2. What is the purpose of 'subjective' speed lines — lines drawn from the character's point of view? →

3. Why is the density of speed lines important? →

4. If a character is slowly walking, what kind of motion effect (if any) is most appropriate? →

5. What is a 'speed line tone' (sometimes a screen-tone sheet of pre-drawn speed lines)? →

(A) Denser, sharper lines suggest higher speed or stronger impact

(B) Both reinforce the same beat — visual motion + audio impact

(C) Little to no speed lines — slow motion doesn't need streaking

(D) A tone sheet with built-in radial or directional lines, applied to backgrounds for fast motion

(E) To make the reader feel like they are running or moving with the character

7. Speech and Sound

Circle the correct answer

- 61.** What is the most common shape for a regular spoken dialogue bubble in manga?
(A) A jagged star burst with no tail (B) A smooth oval or rounded rectangle with a tail pointing to the speaker (C) A solid black square (D) A spiky cloud with multiple points
- 62.** What kind of bubble usually shows a character SHOUTING?
(A) A jagged, spiky 'burst' bubble with sharp edges (B) A small soft cloud (C) A rectangular caption box (D) A heart-shaped bubble
- 63.** What does a dashed or dotted outline on a speech bubble usually mean?
(A) The character is singing loudly (B) The character is whispering or speaking very quietly (C) The character is shouting at the top of their lungs (D) The character is asleep
- 64.** What is a 'thought bubble', and how is it usually drawn?
(A) A jagged starburst (B) A solid black rectangle (C) A heart shape with a tail (D) A cloud-like puffy shape with small round bubbles instead of a tail, showing inner thoughts
- 65.** What is the 'tail' of a speech bubble?
(A) A coin attached to the bubble (B) The shadow under the bubble (C) The pointed part that leads from the bubble to the speaker's mouth (D) An extra word inside the bubble
- 66.** If two characters are talking in one panel, what should be true about their bubbles?
(A) Their bubbles should be in reading order so readers know who speaks first (B) The bubbles should overlap completely (C) Only one character may speak (D) Their bubbles should be identical

Write the answer

- 67.** What is a 'sound effect' (SFX) in manga?
Answer: _____
- 68.** What is a 'doki doki' or 'ドキドキ' sound effect in manga?
Answer: _____
- 69.** Why is the lettering style of a sound effect important?
Answer: _____
- 70.** What does a 'caption box' (square or rectangular boxed text) in a panel usually contain?
Answer: _____

Match each question to its answer

1. How is a radio, phone, or TV voice usually shown in manga bubbles? →
2. What should you do if a single character has a LONG speech? →
3. Why should speech bubbles never cover a character's face or important action? →
4. What is an 'onomatopoeia' in the context of manga sound effects? →
5. How should the SIZE of a sound effect relate to the sound it represents? →

- (A) A word that sounds like the thing it describes (e.g., 'BANG', 'crash', 'doki doki')
 - (B) Break it into multiple bubbles with shared tails, or stagger it across multiple panels
 - (C) Bubbles should support the art, not block the most important visual elements
 - (D) With a zigzag, electrical, or jagged-edged bubble outline
 - (E) Bigger SFX letters for louder or more powerful sounds; smaller for soft, quiet sounds
-

8. Story Arcs

Circle the correct answer

71. What is a 'story arc' in manga?
(A) A panel shape (B) A drawing tool (C) A type of speech bubble (D) The complete journey of a story or character from a beginning, through challenges, to a resolution
72. What are the basic stages of a classic story arc?
(A) Setup (introduction), rising action, climax, falling action, and resolution (B) Only beginning and end (C) Random scenes in any order (D) Only climax and credits
73. What happens in the 'setup' (or introduction) of a manga arc?
(A) Characters, setting, and the main situation or conflict are introduced (B) All characters die (C) Nothing happens (D) The main villain is defeated
74. What is the 'climax' of an arc?
(A) An empty panel (B) The opening title page (C) The high point of tension where the main conflict comes to a head (D) A list of characters
75. What is the 'resolution' (or denouement) of a story arc?
(A) The middle of a fight scene (B) A blank page (C) The first scene of the story (D) The aftermath where consequences are felt and the story settles into a new state

76. Why does a long manga series often contain multiple smaller arcs inside one big overarching arc?

(A) Smaller arcs are always meaningless (B) Big arcs alone are enough (C) Multiple arcs are forbidden (D) Smaller arcs give readers regular satisfying payoffs while the big story builds slowly

Write the answer

77. What is a 'character arc'?

Answer: _____

78. Why is 'conflict' essential to a story arc?

Answer: _____

79. What is a 'cliffhanger' in serial manga?

Answer: _____

80. What is 'pacing' in a multi-page manga narrative?

Answer: _____

Match each question to its answer

1. What is 'foreshadowing'? →

2. What is a 'flashback' in manga storytelling? →

3. How might a flashback be visually distinguished from the present-day scenes? →

4. What is a 'plot twist'? →

5. Why is a good twist often built on foreshadowing? →

(A) So readers feel surprised but also can see the clues in hindsight, making it satisfying

(B) Lighter or sepia-toned art, softer borders, or a different panel style

(C) An unexpected turn that surprises readers and changes their understanding of the story

(D) A scene set in the past, breaking from the main timeline to show earlier events

(E) Hints planted earlier in the story that pay off later

9. Lighting And Shadow Techniques

Circle the correct answer

81. What is the purpose of a vertical centerline on a manga head?

(A) To draw a sword (B) To label the character's name (C) To help place the nose and mouth evenly along the middle of the face (D) To split the body in half

82. What is a 'reveal' panel in a multi-page narrative?

(A) A panel that exposes hidden information — often used at chapter or page-turn ends (B) A panel where nothing is shown (C) A panel without characters (D) A summary panel

83. How are the eyebrows usually drawn for an angry expression?

(A) Left off the face entirely (B) Drawn as straight lines (C) Curved upward like rainbows (D) Slanted downward toward the nose

84. What change to the eyes usually signals surprise in manga?

(A) The eyes open very wide and the pupils become small (B) The eyes turn into hearts (C) The eyes disappear (D) The eyes close completely

85. Which is most important to plan FIRST in a dynamic pose?

(A) The line of action (B) The hair texture (C) The exact eye color (D) The pattern on the clothes

86. Two characters argue in a scene. How can panel choices increase tension?

(A) Use only sound effect panels (B) Use one big calm landscape panel (C) Use close-ups of their faces and tighter, more diagonal panels to heighten conflict (D) Use empty panels with no characters

Write the answer

87. How would you draw a determined expression?

Answer: _____

88. How does a 'flash tone' or 'speed tone' help action panels?

Answer: _____

89. If a character is slowly walking, what kind of motion effect (if any) is most appropriate?

Answer: _____

90. What is the best place to draw a bubble in a panel with one character?

Answer: _____

Match each question to its answer

1. What is the best practice routine for improving dynamic poses? →

2. How is a radio, phone, or TV voice usually shown in manga bubbles? →

3. Which panel order is correct for a 2-row manga page (Japanese style)? →

4. What is a 'borderless bubble' (text floating with no outline)? →

5. How can the hands help express a pose's energy? →

- (A) Top-right, top-left, then bottom-right, bottom-left
 - (B) Doing many short gesture sketches from references and life to build a visual library
 - (C) Open, reaching, clenched, or relaxed hands send strong action and emotion cues
 - (D) With a zigzag, electrical, or jagged-edged bubble outline
 - (E) Inner monologue, faint thought, or very soft speech without a drawn bubble around it
-

10. Costume And Clothing Design

Circle the correct answer

91. If two characters are talking in one panel, what should be true about their bubbles?

- (A) Their bubbles should be identical
- (B) Only one character may speak
- (C) The bubbles should overlap completely
- (D) Their bubbles should be in reading order so readers know who speaks first

92. What does it mean when the entire background of a panel is made of inward-pointing radial lines?

- (A) The panel is empty
- (B) The scene is over
- (C) Maximum focus on the central subject — often a major shock, reveal, or impact moment
- (D) The character is hiding

93. If a character is slowly walking, what kind of motion effect (if any) is most appropriate?

- (A) Dense diagonal speed lines
- (B) Multiple overlapping limbs
- (C) Little to no speed lines — slow motion doesn't need streaking
- (D) A huge radial flash of lines

94. How can speed lines support panel flow across a page?

- (A) They always block the next panel
- (B) Speed lines aimed across the gutter can guide the reader's eye to the next panel
- (C) They have no effect on layout
- (D) They only point at the previous panel

95. Why do strong character arcs often parallel the external plot?

- (A) Inner change and outer events reinforce each other, making the story feel meaningful
- (B) Inner change is impossible to show
- (C) Plot and character must never connect
- (D) External plot must be ignored

96. Why do digital manga artists still use screen-tone-style patterns instead of smooth gray fills?

- (A) Smooth gray is impossible digitally
- (B) To match the traditional manga look that readers expect and that prints cleanly
- (C) Patterns are required by software
- (D) Digital tones cost extra

Write the answer

97. Which area would typically use the LIGHTEST screen tone?

Answer: _____

98. If a panel is supposed to be a stormy night, what tone choices fit best?

Answer: _____

99. How can wind or air effects be shown around a fast-moving character?

Answer: _____

100. How might a flashback be visually distinguished from the present-day scenes?

Answer: _____

Match each question to its answer

1. Why are heroic 'power poses' often drawn from a low camera angle? →

2. If a page has 6 small panels and no big one, how might it feel? →

3. Which panel order is correct for a 2-row manga page (Japanese style)? →

4. What is the difference between 'fast' speed lines and 'soft' motion lines? →

5. What is the main reason manga eyes are often drawn larger than realistic eyes? →

(A) Top-right, top-left, then bottom-right, bottom-left

(B) Fast-paced, with many quick beats happening rapidly

(C) Fast lines are dense, sharp, and straight; soft lines are sparse, curved, and gentle

(D) To make the character's emotions easier to read

(E) A low angle makes characters look taller, stronger, and more dominant

11. Environment And Background Drawing

Circle the correct answer

101. Which of these is a sign that a character's head proportions might be off?

(A) The ears line up with the eyes and nose (B) The hair sits on top of the cranium
(C) The eyes sit on the horizontal centerline (D) The eyes are placed near the very top of the head with a huge chin below

102. What is the danger of overusing speed lines on every panel?

(A) There is no danger (B) Readers love that idea forever (C) Readers become numb to them, and ordinary moments lose contrast with action (D) It saves printing money

103. Which joint marker is most important to plan before drawing a bent limb?

(A) The elbow or knee, where the limb actually bends (B) The exact pattern of the shirt (C) The corner of the panel (D) The hairline above the eye

104. Why do manga artists use light construction lines before drawing the final character?

(A) To use up extra pencils (B) To hide the final drawing (C) To make the paper heavier (D) To plan the proportions and shapes so the figure looks correct

105. Why do action panels in manga often use diagonal or slanted speed lines instead of straight horizontal ones?

(A) Diagonal lines feel more dynamic and unstable, increasing energy (B) Diagonals are easier to draw (C) Manga forbids horizontal lines (D) Diagonal lines make characters smaller

106. Why is the FIRST page of a manga chapter especially important?

(A) First pages are read last (B) First pages are unimportant (C) It must hook the reader by setting tone, situation, and curiosity for the rest of the chapter (D) First pages must always be blank

Write the answer

107. If a panel is supposed to be a stormy night, what tone choices fit best?

Answer: _____

108. Why might an artist choose chibi proportions for a scene?

Answer: _____

109. What is the main reason manga eyes are often drawn larger than realistic eyes?

Answer: _____

110. Why does a long manga series often contain multiple smaller arcs inside one big overarching arc?

Answer: _____

Match each question to its answer

1. What is the best first step when starting a new manga character drawing? →

2. What is a 'page turn' moment in manga? →

3. A character bursts out of a panel border. What does this technique suggest? →

4. When drawing a manga head from the front, where should the ears typically be placed? →

5. How does a 'flash tone' or 'speed tone' help action panels? →

- (A) A surprise or cliffhanger placed at the end of a right-hand page so the next page reveals something new
 - (B) Radial line tones from a central point amplify impact and motion
 - (C) Strong action, energy, or that the character can't be contained by the panel
 - (D) Between the eye line and the bottom of the nose
 - (E) Lightly sketch the basic head shape and proportion guidelines
-

12. Color In Manga And Chibi Design

Circle the correct answer

111. How does a 'whoosh' arc behind a character help show movement?

- (A) It draws a square around them (B) It marks where they will go in the future (C) It traces the path the character moved through, like a swept-arc afterimage (D) It is just decoration with no meaning

112. What is the main reason manga eyes are often drawn larger than realistic eyes?

- (A) To use more ink (B) To make the face symmetrical (C) To make the character's emotions easier to read (D) To hide the character's nose

113. What is the difference between 'fast' speed lines and 'soft' motion lines?

- (A) Soft lines are always invisible (B) Fast lines are always pink (C) They are exactly the same (D) Fast lines are dense, sharp, and straight; soft lines are sparse, curved, and gentle

114. How can dialogue and sound effects together pace a fight scene?

- (A) Long calm paragraphs during punches (B) Loud SFX during impacts, terse shouted dialogue between exchanges, and silent panels for tension (C) Polite chatter only (D) No SFX or dialogue ever

115. A character bursts out of a panel border. What does this technique suggest?

- (A) That the artist made a mistake (B) Strong action, energy, or that the character can't be contained by the panel (C) That the panel is broken accidentally (D) That the character is shy

116. What does it mean when the entire background of a panel is made of inward-pointing radial lines?

- (A) The character is hiding (B) The scene is over (C) The panel is empty (D) Maximum focus on the central subject — often a major shock, reveal, or impact moment

Write the answer

117. Why is the FIRST page of a manga chapter especially important?

Answer: _____

118. What is the difference between a gentle smile and a smirk in manga?

Answer: _____

119. Why are heroic 'power poses' often drawn from a low camera angle?

Answer: _____

120. How can color choices (in colored manga) help an expression read more strongly?

Answer: _____

Match each question to its answer

1. Why might a single sentence be split across two side-by-side bubbles instead of one? →

2. Why do manga artists sometimes break panels into unusual shapes (triangles, jagged edges)? →

3. Why is variety in panel size and shape important across a manga chapter? →

4. Why might an artist NOT use speed lines in a fast scene? →

5. Two characters have identical mouths, but one has slanted angry brows and the other has high raised brows. What's the difference in feeling? →

(A) To create a pause or emphasis inside a line, like a comma or beat

(B) Slanted brows look angry; high raised brows look surprised or worried

(C) To create a still, suspended, almost slow-motion feeling that highlights detail

(D) To match the emotion of the scene — chaos, shock, or fragmentation

(E) It controls pacing, emphasizes important moments, and keeps the visual rhythm interesting

13. Cross Topic Connections

Circle the correct answer

121. Why do manga artists sometimes break panels into unusual shapes (triangles, jagged edges)?

(A) To match the emotion of the scene — chaos, shock, or fragmentation (B) Just to look random (C) Because rectangles are illegal (D) To use less paper

122. If you draw a character at exactly 5 heads tall, who are they most likely to be?

(A) A very tall adult (B) A chibi mascot (C) A baby (D) A child or young teen

123. Why should speech bubbles never cover a character's face or important action?

(A) Faces aren't important (B) Bubbles always cover faces on purpose (C) Action panels never have dialogue (D) Bubbles should support the art, not block the most important visual elements

124. Why might an artist use the same character with different expressions in a single panel sequence?

(A) To show how the character's emotions change as the story unfolds (B) To use the same drawing twice (C) To save space on the page (D) To confuse the reader

125. If a panel is supposed to be a stormy night, what tone choices fit best?

(A) Dense dark tones across the sky, dramatic gradient tones, lighter tones for the characters (B) Pink sparkle tones everywhere (C) Floral pattern tones only (D) Pure white background with no tone

126. What does it usually mean when a character is drawn with multiple overlapping copies of an arm or fist?

(A) The character is split in pieces (B) The artist forgot to erase (C) The arm is moving so fast that several positions are shown together (D) The character has many real arms

Write the answer

127. What is the danger of overusing speed lines on every panel?

Answer: _____

128. Which expression would best fit a character right after eating something delicious?

Answer: _____

129. What is 'layering tones', and why is it tricky?

Answer: _____

130. Why do manga artists sometimes use slanted, diagonal panel borders?

Answer: _____

Match each question to its answer

1. Which is a sign of a stiff, lifeless pose? →

2. Why does a long manga series often contain multiple smaller arcs inside one big overarching arc? →

3. What does a 'mannequin' or 'wooden figure' construction help an artist do? →

4. Why might an artist place a long horizontal panel across the top of a page? →

5. What is the 'Z-pattern' (in left-to-right comics) or the 'reverse-Z' (in right-to-left manga) for reading flow? →

- (A) To establish the setting clearly at the start of the page or scene
 - (B) Block out the body in simple 3D shapes before adding muscle and clothing
 - (C) Both feet flat, arms straight at the sides, shoulders and hips perfectly level
 - (D) Smaller arcs give readers regular satisfying payoffs while the big story builds slowly
 - (E) The path the eye naturally follows from one corner to the diagonal opposite corner across rows of panels
-

14. Real World Manga Publishing

Circle the correct answer

131. Which choice will likely cause moire problems?

- (A) Using pure black ink fills
- (B) Leaving an area untone
- (C) Layering two halftone patterns of similar densities at slightly different angles
- (D) Using one tone alone on a single area

132. Why are heroic 'power poses' often drawn from a low camera angle?

- (A) A low angle makes characters look taller, stronger, and more dominant
- (B) Low angles always hide the face
- (C) Low angles are for sad scenes only
- (D) Low angles make characters look weaker

133. What is the 'Z-pattern' (in left-to-right comics) or the 'reverse-Z' (in right-to-left manga) for reading flow?

- (A) A character's running form
- (B) An old hand-lettering style
- (C) A type of speech bubble
- (D) The path the eye naturally follows from one corner to the diagonal opposite corner across rows of panels

134. Why might an artist choose chibi proportions for a scene?

- (A) To save paper
- (B) To draw a serious battle
- (C) To make a moment feel funny, cute, or emotional in an exaggerated way
- (D) To hide the character's mood

135. If the character's weight rests on their right leg, what usually happens to the hips?

- (A) Both legs leave the ground
- (B) The right hip rises, and the shoulders tilt the opposite way for balance
- (C) The hips disappear
- (D) Both hips stay perfectly level

136. Which is the best advice for drawing a new emotion you've never tried?

- (A) Copy only the hair
- (B) Guess randomly and don't reference
- (C) Use the exact same expression every time
- (D) Make the expression in a mirror, study what your face does, then exaggerate it

Write the answer

137. Why is variety in panel size and shape important across a manga chapter?

Answer: _____

138. What is 'layering tones', and why is it tricky?

Answer: _____

139. A character bursts out of a panel border. What does this technique suggest?

Answer: _____

140. When drawing a manga head from the front, where should the ears typically be placed?

Answer: _____

Match each question to its answer

1. Why is studying real anatomy helpful even when drawing stylized manga? →

2. Two characters argue in a scene. How can panel choices increase tension? →

3. How should the SIZE of a sound effect relate to the sound it represents? →

4. Why is 'conflict' essential to a story arc? →

5. Why does mirroring (drawing one side and copying it perfectly) often look unnatural in a dynamic pose? →

(A) Real bodies in motion are asymmetrical — limbs do different things at the same time

(B) Conflict creates the tension and choices that drive the story forward

(C) Bigger SFX letters for louder or more powerful sounds; smaller for soft, quiet sounds

(D) Use close-ups of their faces and tighter, more diagonal panels to heighten conflict

(E) Stylization works best when it's built on accurate underlying structure

15. Misconceptions And Reasoning

Circle the correct answer

141. Why is variety in panel size and shape important across a manga chapter?

(A) It controls pacing, emphasizes important moments, and keeps the visual rhythm interesting (B) Same-shape panels work best forever (C) Variety only matters in color comics (D) Variety is forbidden in manga

142. What is 'narrative economy' in storytelling?

(A) Using as much text as possible (B) Drawing unnecessary characters (C) Telling the story efficiently — every panel, line, and scene serves a purpose (D) Padding scenes with filler

143. What does a dashed or dotted outline on a speech bubble usually mean?

(A) The character is whispering or speaking very quietly (B) The character is singing loudly (C) The character is asleep (D) The character is shouting at the top of their lungs

144. What is the main reason manga eyes are often drawn larger than realistic eyes?

(A) To hide the character's nose (B) To make the face symmetrical (C) To make the character's emotions easier to read (D) To use more ink

145. How can theme be expressed across an entire manga arc?

(A) Themes are forbidden in manga (B) Themes only appear in titles (C) Through recurring symbols, parallel character choices, and story events that all point toward the same idea (D) Themes only matter in color

146. How do manga artists show a character TRAILING OFF in speech (like '...')?

(A) A bold exclamation mark (B) Ellipses (...) inside a softer or smaller bubble (C) A starburst bubble (D) A heart-shaped bubble

Write the answer

147. Why do digital manga artists still use screen-tone-style patterns instead of smooth gray fills?

Answer: _____

148. Which is a sign of a stiff, lifeless pose?

Answer: _____

149. How is screen tone applied in traditional (physical) manga production?

Answer: _____

150. What change to the eyes usually signals surprise in manga?

Answer: _____

Match each question to its answer

1. Which choice will likely cause moire problems? →

2. What is 'overlap' in figure drawing, and why is it useful? →

3. Why might an artist use the same character with different expressions in a single panel sequence? →

4. What feature do most manga noses share that makes them quick to draw? →

5. What does it mean when the entire background of a panel is made of inward-pointing radial lines? →

- (A) Layering two halftone patterns of similar densities at slightly different angles
 - (B) When one body part visually crosses over another, showing depth in 3D space
 - (C) They are simplified, often shown as a small line, dot, or angle
 - (D) To show how the character's emotions change as the story unfolds
 - (E) Maximum focus on the central subject — often a major shock, reveal, or impact moment
-

16. Advanced Synthesis

Circle the correct answer

151. What does it mean when the entire background of a panel is made of inward-pointing radial lines?

- (A) Maximum focus on the central subject — often a major shock, reveal, or impact moment (B) The scene is over (C) The panel is empty (D) The character is hiding

152. Which choice will likely cause moire problems?

- (A) Using one tone alone on a single area (B) Using pure black ink fills (C) Leaving an area untone (D) Layering two halftone patterns of similar densities at slightly different angles

153. A character bursts out of a panel border. What does this technique suggest?

- (A) That the artist made a mistake (B) Strong action, energy, or that the character can't be contained by the panel (C) That the panel is broken accidentally (D) That the character is shy

154. Why do manga artists sometimes break panels into unusual shapes (triangles, jagged edges)?

- (A) Because rectangles are illegal (B) To use less paper (C) To match the emotion of the scene — chaos, shock, or fragmentation (D) Just to look random

155. How can dialogue and sound effects together pace a fight scene?

- (A) Loud SFX during impacts, terse shouted dialogue between exchanges, and silent panels for tension (B) Polite chatter only (C) Long calm paragraphs during punches (D) No SFX or dialogue ever

156. Which is the most important rule when writing dialogue inside bubbles?

- (A) Use only capital letters always (B) Keep it short and readable so the reader's eye doesn't get stuck (C) Write long paragraphs in tiny text (D) Avoid all spaces between words

Write the answer

157. Why should speech bubbles never cover a character's face or important action?

Answer: _____

158. Why are heroic 'power poses' often drawn from a low camera angle?

Answer: _____

159. If a page has 6 small panels and no big one, how might it feel?

Answer: _____

160. What is 'layering tones', and why is it tricky?

Answer: _____

Match each question to its answer

1. What does it usually mean when a character is drawn with multiple overlapping copies of an arm or fist? →

2. Why are exaggerated expressions important in manga compared to realistic drawing? →

3. When localizing Japanese manga to English, what often happens with the original Japanese SFX? →

4. Two characters have identical mouths, but one has slanted angry brows and the other has high raised brows. What's the difference in feeling? →

5. Why might a single sentence be split across two side-by-side bubbles instead of one? →

(A) They are usually translated, replaced, or supplemented with English equivalents while preserving the visual style

(B) To create a pause or emphasis inside a line, like a comma or beat

(C) The arm is moving so fast that several positions are shown together

(D) Slanted brows look angry; high raised brows look surprised or worried

(E) Manga relies on big, clear feelings to drive the story quickly

Riddle & Joke Break

Guess the answer, then check the key!

161. I'm a tiny version of a character with a huge head and a small body. People draw me when they want something extra cute. What am I?

162. I appear next to a manga character's head when they're nervous, embarrassed, or stressed. I'm shaped like a teardrop but I'm not from crying. What am I?

163. I'm the space between two panels. Without me, the panels would smush together. What am I?

164. I'm a panel that stretches all the way to the edge of the page, with no white border around me. What am I?

165. I'm a Japanese comic book that you read from right to left, with the spine on the right side. What am I?

166. I'm a pattern of tiny dots used to add shading or texture without color. What am I?

167. An adult human is usually about 7 to 8 heads tall. A typical manga character is about the same, but a chibi is only about how many heads tall?

168. I'm a category of manga aimed at young boys, usually full of action, fights, and friendship. What am I?

169. Why did the manga character refuse to smile?

170. Why was the speed line so fast?

171. Why did the chibi character feel small?

172. What did the speech bubble say to the thought bubble?

173. Why did the panel break up with the gutter?

174. Why are manga eyes so big?

Fun Facts

- Did you know? The word "manga" comes from two Japanese kanji meaning "whimsical pictures." It was popularized in the 1800s by the famous artist Hokusai, who also painted The Great Wave!
- Did you know? Manga is read from right to left, top to bottom. The "front" of a manga book is what would be the "back" of an English book. Many publishers keep the original Japanese layout when translating!
- Did you know? Osamu Tezuka, often called the "godfather of manga," helped popularize the big-eyed style in the 1950s. He was inspired by classic animation that emphasized large, expressive eyes!
- Did you know? A typical adult human is about 7 to 8 heads tall, but heroic manga characters are often drawn 8 to 9 heads tall to look more dramatic. Chibis are only 2 to 3 heads tall!
- Did you know? Before computer screen tones, manga artists hand-applied sticky sheets of dot patterns called "screentone" to their pages. They had to cut and

place each one with a craft knife!

- Did you know? Japanese sound effects in manga are often onomatopoeia for things that have no sound in real life. "DOKI DOKI" means heartbeat, "SHIIN" means total silence, and "JI-" means staring intensely!
 - Did you know? Most professional manga is printed in black and white because color printing is much more expensive. Color pages are usually saved for chapter openings or special covers!
 - Did you know? The four main manga demographic categories are shonen (young boys), shojo (young girls), seinen (adult men), and josei (adult women). They overlap a lot in real readership!
-

Answer Key

1. D — About 7 to 8 heads tall
2. B — A circle or oval
3. D — A horizontal centerline across the middle of the face
4. C — A small, cute character drawn with a big head and tiny body, about 2-3 heads tall
5. A — Shorter, with a bigger head relative to the body — about 4 to 6 heads tall
6. D — On or just below the horizontal centerline of the head
7. It defines the lower part of the face, from below the cheek to the chin
8. To plan the proportions and shapes so the figure looks correct
9. Between the eye line and the bottom of the nose
10. It makes the character look younger or cuter
Matching (Character Proportions): 1→B, 2→E, 3→A, 4→C, 5→D
11. A — The eyes and eyebrows
12. C — Slanted downward toward the nose
13. B — The eyes open very wide and the pupils become small
14. C — Drooping eyelids, watery shine, or a tear
15. A — Upside-down U shapes or curved arcs like smiling lines
16. D — A large droplet on the head showing nervousness, awkwardness, or

embarrassment

17. Anger or frustration
 18. Embarrassment, romantic interest, or feeling warm
 19. Wide eyes, raised eyebrows, slightly open mouth, beads of sweat
 20. To show excitement, awe, or admiration
- Matching (Facial Expressions): 1→E, 2→A, 3→D, 4→C, 5→B
21. B — A quick, loose sketch capturing the pose's main flow and energy
 22. B — A single sweeping curve that shows the pose's main direction and movement
 23. A — A box or a barrel shape
 24. C — A smaller box or wedge shape below the torso
 25. D — The character is twisting, which makes the pose more dynamic and natural
 26. C — About 3 heads long
 27. Near the hip line
 28. About 4 heads long
 29. The elbow or knee, where the limb actually bends
 30. It shows limbs that point toward or away from the viewer, creating depth
- Matching (Body Anatomy): 1→A, 2→B, 3→D, 4→C, 5→E
31. C — From right to left, and from top to bottom
 32. C — The empty space between panels
 33. C — A more important or dramatic moment the reader should spend more time on
 34. B — A single very large panel that fills most or all of a page
 35. B — Height, falling, or a tall character/setting
 36. A — A wide landscape, slow movement, or a long sweep across a scene
 37. To increase energy and tension, often during action or chaotic moments
 38. When art extends all the way to the edge of the page with no border
 39. To represent the passage of time or a small jump between moments
 40. To focus attention on a small detail or a character's expression

Matching (Panel Layout): 1→E, 2→A, 3→C, 4→B, 5→D

- 41. B — A pre-printed adhesive sheet of dot or line patterns used to add gray tones to black-and-white art
- 42. B — A pattern of tiny dots that the eye blends into gray when seen from a distance
- 43. C — Manga is usually printed in pure black and white, so gray must be created with patterns
- 44. A — How fine or coarse the dot/line pattern is
- 45. D — Shading skin, clothing, and backgrounds to give depth and value
- 46. A — A tone that fades smoothly from dark to light across the area
- 47. The adhesive sheet is laid over the area, then cut along the edges and burnished down
- 48. An ugly wavy pattern that appears when two tone patterns are layered incorrectly
- 49. Multiple sets of crossing lines build up darker values, similar to tone shading
- 50. Using a dense, dark screen tone on the shirt

Matching (Screen Tones): 1→C, 2→E, 3→A, 4→D, 5→B

- 51. D — Lines drawn in the direction of motion to show how fast something or someone is moving
- 52. A — Horizontally, streaking from right to left behind them
- 53. D — Drawing attention to a single focal point, often during impact or emotional shock
- 54. D — To focus attention on the character's movement instead of the setting
- 55. B — Densely converging lines aimed at the impact point with a burst of radial lines on contact
- 56. C — The limb itself is drawn with elongated, streaked lines to show it moving fast
- 57. The arm is moving so fast that several positions are shown together
- 58. Diagonal lines feel more dynamic and unstable, increasing energy
- 59. It can show shock, dramatic reveal, or that something has just struck the character
- 60. A panel filled with bright white and radial lines representing a sudden burst of light or impact

Matching (Motion Effects): 1→B, 2→E, 3→A, 4→C, 5→D

- 61. B — A smooth oval or rounded rectangle with a tail pointing to the speaker
- 62. A — A jagged, spiky 'burst' bubble with sharp edges
- 63. B — The character is whispering or speaking very quietly
- 64. D — A cloud-like puffy shape with small round bubbles instead of a tail, showing inner thoughts
- 65. C — The pointed part that leads from the bubble to the speaker's mouth
- 66. A — Their bubbles should be in reading order so readers know who speaks first
- 67. Stylized lettering drawn into the art to represent a sound, like 'BOOM' or 'ドキドキ' (doki doki)
- 68. The sound of a pounding or excited heartbeat
- 69. The style and size of the letters communicate the sound's mood, volume, and energy
- 70. A narrator's voice, a time/place tag, or an inner monologue separated from dialogue

Matching (Speech and Sound): 1→D, 2→B, 3→C, 4→A, 5→E

- 71. D — The complete journey of a story or character from a beginning, through challenges, to a resolution
- 72. A — Setup (introduction), rising action, climax, falling action, and resolution
- 73. A — Characters, setting, and the main situation or conflict are introduced
- 74. C — The high point of tension where the main conflict comes to a head
- 75. D — The aftermath where consequences are felt and the story settles into a new state
- 76. D — Smaller arcs give readers regular satisfying payoffs while the big story builds slowly
- 77. The way a character changes, grows, or transforms over the course of the story
- 78. Conflict creates the tension and choices that drive the story forward
- 79. An unresolved tense moment at the end of a chapter that makes readers want the next one
- 80. How fast or slow the story moves, controlled through panel size, dialogue, and panel count

Matching (Story Arcs): 1→E, 2→D, 3→B, 4→C, 5→A

- 81. C — To help place the nose and mouth evenly along the middle of the face
- 82. A — A panel that exposes hidden information — often used at chapter or page-turn ends
- 83. D — Slanted downward toward the nose
- 84. A — The eyes open very wide and the pupils become small
- 85. A — The line of action
- 86. C — Use close-ups of their faces and tighter, more diagonal panels to heighten conflict
- 87. Slightly narrowed eyes, a firm closed mouth, and strong eyebrows
- 88. Radial line tones from a central point amplify impact and motion
- 89. Little to no speed lines — slow motion doesn't need streaking
- 90. Above or beside the character's head with the tail pointing to their mouth, not covering the face

Matching (Lighting And Shadow Techniques): 1→B, 2→D, 3→A, 4→E, 5→C

- 91. D — Their bubbles should be in reading order so readers know who speaks first
- 92. C — Maximum focus on the central subject — often a major shock, reveal, or impact moment
- 93. C — Little to no speed lines — slow motion doesn't need streaking
- 94. B — Speed lines aimed across the gutter can guide the reader's eye to the next panel
- 95. A — Inner change and outer events reinforce each other, making the story feel meaningful
- 96. B — To match the traditional manga look that readers expect and that prints cleanly
- 97. A character's face in normal lighting
- 98. Dense dark tones across the sky, dramatic gradient tones, lighter tones for the characters
- 99. Wisps, curved lines, or small particles trailing off the body and clothing
- 100. Lighter or sepia-toned art, softer borders, or a different panel style

Matching (Costume And Clothing Design): 1→E, 2→B, 3→A, 4→C, 5→D

101. D — The eyes are placed near the very top of the head with a huge chin below
102. C — Readers become numb to them, and ordinary moments lose contrast with action
103. A — The elbow or knee, where the limb actually bends
104. D — To plan the proportions and shapes so the figure looks correct
105. A — Diagonal lines feel more dynamic and unstable, increasing energy
106. C — It must hook the reader by setting tone, situation, and curiosity for the rest of the chapter
107. Dense dark tones across the sky, dramatic gradient tones, lighter tones for the characters
108. To make a moment feel funny, cute, or emotional in an exaggerated way
109. To make the character's emotions easier to read
110. Smaller arcs give readers regular satisfying payoffs while the big story builds slowly
Matching (Environment And Background Drawing): 1→E, 2→A, 3→C, 4→D, 5→B
111. C — It traces the path the character moved through, like a swept-arc afterimage
112. C — To make the character's emotions easier to read
113. D — Fast lines are dense, sharp, and straight; soft lines are sparse, curved, and gentle
114. B — Loud SFX during impacts, terse shouted dialogue between exchanges, and silent panels for tension
115. B — Strong action, energy, or that the character can't be contained by the panel
116. D — Maximum focus on the central subject — often a major shock, reveal, or impact moment
117. It must hook the reader by setting tone, situation, and curiosity for the rest of the chapter
118. A gentle smile is symmetrical and soft; a smirk pulls up on only one side
119. A low angle makes characters look taller, stronger, and more dominant
120. By matching mood: pink for blush, blue shading for gloom, red flush for anger
Matching (Color In Manga And Chibi Design): 1→A, 2→D, 3→E, 4→C, 5→B

- 121. A — To match the emotion of the scene — chaos, shock, or fragmentation
- 122. D — A child or young teen
- 123. D — Bubbles should support the art, not block the most important visual elements
- 124. A — To show how the character's emotions change as the story unfolds
- 125. A — Dense dark tones across the sky, dramatic gradient tones, lighter tones for the characters
- 126. C — The arm is moving so fast that several positions are shown together
- 127. Readers become numb to them, and ordinary moments lose contrast with action
- 128. Closed, curved eyes and a happy smiling mouth, maybe with a blush
- 129. Stacking two tones to make a darker value — but risky because it can cause moire
- 130. To increase energy and tension, often during action or chaotic moments
Matching (Cross Topic Connections): 1→C, 2→D, 3→B, 4→A, 5→E
- 131. C — Layering two halftone patterns of similar densities at slightly different angles
- 132. A — A low angle makes characters look taller, stronger, and more dominant
- 133. D — The path the eye naturally follows from one corner to the diagonal opposite corner across rows of panels
- 134. C — To make a moment feel funny, cute, or emotional in an exaggerated way
- 135. B — The right hip rises, and the shoulders tilt the opposite way for balance
- 136. D — Make the expression in a mirror, study what your face does, then exaggerate it
- 137. It controls pacing, emphasizes important moments, and keeps the visual rhythm interesting
- 138. Stacking two tones to make a darker value — but risky because it can cause moire
- 139. Strong action, energy, or that the character can't be contained by the panel
- 140. Between the eye line and the bottom of the nose
Matching (Real World Manga Publishing): 1→E, 2→D, 3→C, 4→B, 5→A

- 141. A — It controls pacing, emphasizes important moments, and keeps the visual rhythm interesting
- 142. C — Telling the story efficiently — every panel, line, and scene serves a purpose
- 143. A — The character is whispering or speaking very quietly
- 144. C — To make the character's emotions easier to read
- 145. C — Through recurring symbols, parallel character choices, and story events that all point toward the same idea
- 146. B — Ellipses (...) inside a softer or smaller bubble
- 147. To match the traditional manga look that readers expect and that prints cleanly
- 148. Both feet flat, arms straight at the sides, shoulders and hips perfectly level
- 149. The adhesive sheet is laid over the area, then cut along the edges and burnished down
- 150. The eyes open very wide and the pupils become small
Matching (Misconceptions And Reasoning): 1→A, 2→B, 3→D, 4→C, 5→E
- 151. A — Maximum focus on the central subject — often a major shock, reveal, or impact moment
- 152. D — Layering two halftone patterns of similar densities at slightly different angles
- 153. B — Strong action, energy, or that the character can't be contained by the panel
- 154. C — To match the emotion of the scene — chaos, shock, or fragmentation
- 155. A — Loud SFX during impacts, terse shouted dialogue between exchanges, and silent panels for tension
- 156. B — Keep it short and readable so the reader's eye doesn't get stuck
- 157. Bubbles should support the art, not block the most important visual elements
- 158. A low angle makes characters look taller, stronger, and more dominant
- 159. Fast-paced, with many quick beats happening rapidly
- 160. Stacking two tones to make a darker value — but risky because it can cause moire
Matching (Advanced Synthesis): 1→C, 2→E, 3→A, 4→D, 5→B
- 161. A chibi! Chibis usually have heads about the same size as their bodies.

- 162. A sweat drop! It's a manga symbol for awkwardness or worry.
- 163. A gutter! Readers' imaginations fill in what happens in the gutter between scenes.
- 164. A full-bleed panel! Artists use me for dramatic moments or to make a scene feel huge.
- 165. Manga! That reading direction is part of what makes manga different from American comics.
- 166. A screen tone! Manga artists use halftone patterns instead of paint or gray ink.
- 167. About 2 to 3 heads tall! That's what makes them look so cute and squat.
- 168. Shonen manga! Famous examples include action-adventure series with hero teams.
- 169. Because the artist kept drawing them with sweat drops -- they were too stressed!
- 170. Because it had places to be and panels to cross!
- 171. Because their head was bigger than their body and they couldn't see past it!
- 172. "You're so cloudy -- I always pop right out and say what I mean!"
- 173. It said there was too much space between them!
- 174. Because they're trying to take in the whole story at once!

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