

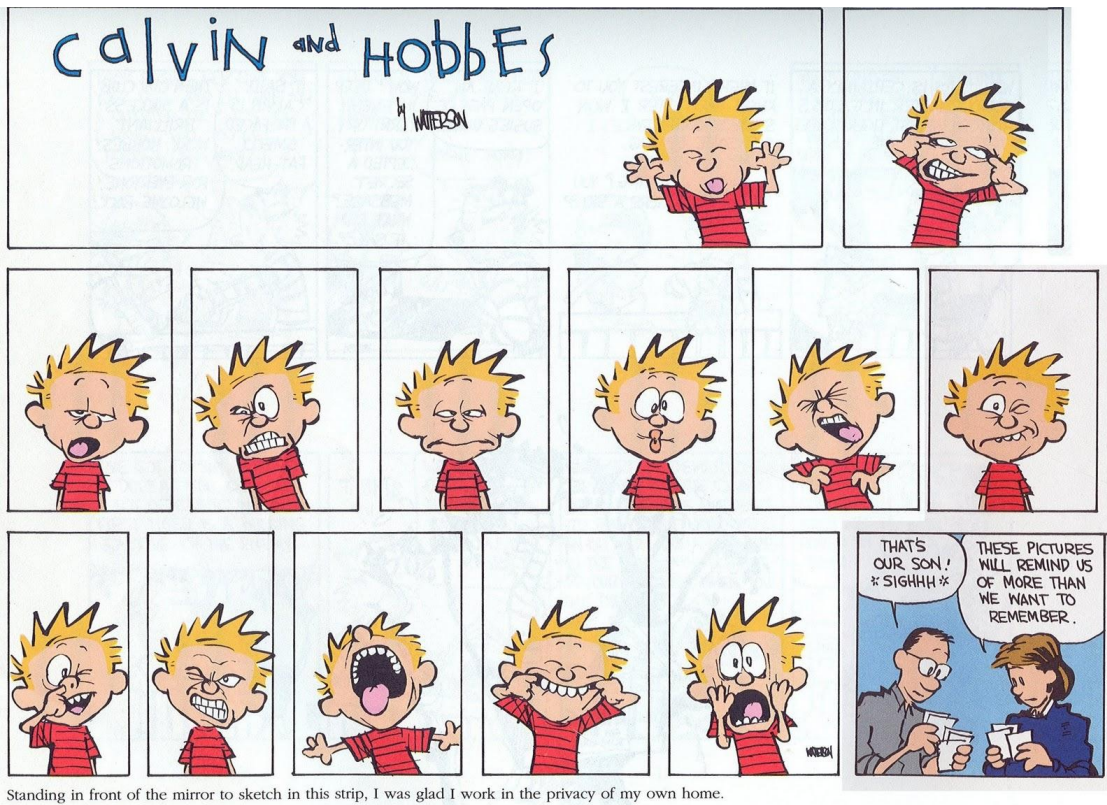
Cartooning

Grade 9 Art

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Adapted from Carissa Johnson's
Original Unit Plan



Standing in front of the mirror to sketch in this strip, I was glad I work in the privacy of my own home.

Table of Contents

Unit Outcomes	Page 3
Unit Rationale	Page 4
Essential Questions and Enduring Understandings	Page 5
Unit Assessment Plan	Page 6
Lesson Summaries	Page 7
Lesson Plan 1	Page 8
Lesson Plan 2	Page 10
Lesson Plan 3	Page 12
Lesson Plan 4	Page 14
Lesson Plan 5	Page 16
Resources	Page 18

Unit Outcomes

General Learning Outcomes:

Art 9 - DRAWING

GLO 3: Communicate

Use expressiveness in their use of elements in the making of images.

GLO 4: Articulate and Evaluate

Use the techniques of art criticism for analysis and comparison of art works.

GLO 5: Components (3)

Investigate the effects of controlling form, colour and space in response to selected visual problems.

GLO 7: ORGANIZATIONS

Students will investigate the effects of modifying colours, space and form to change pictorial style.

Specific Learner Outcomes:

ART 9

DRAWING

Communicate A:

The subjective perception of the individual student affects the way he/she expresses action and direction.

Articulate and Evaluate B:

The terms for design, media and techniques used in one's own compositions helps in description and analysis of one's own and others' works.

COMPOSITIONS

Organization B:

The same forms, when composed with different spatial relationships, present different visual effects.

Unit Rationale

This unit was originally designed for both grade 8 and 9, but for this revised unit plan, I decided to keep the focus on the grade 9 program of study. Due to the idea that one's artistic ability is determined by how lifelike one can represent life through art, many students at this point in their lives have dismissed themselves as artists. However, as art is moving further and further away from realistic representation, students should have an opportunity to look at art and their own artistic skills in a different light. What is more important now than realism is the ability to represent an idea and utilize a wide variety of techniques to achieve a specific result. It is because of this idea that this unit's rationale is focused on the development of each student's unique style and student's ability to create meaning through pictures in a representational format. Because students are still attached to idea of representation, the idea of creating meaning through a representation format is used as opposed to abstract art. This will allow all students to find meaning in their artwork without being labeled a bad or good artist.

This format of this unit plan is the idea of creating a sequential experience, starting out with basic techniques and ideas that give students structure and a good place to start. They will then move towards freedom and application of the techniques they learn in earlier lessons. By starting small with single panel drawings and comics, students will not be intimidated or afraid to experiment. The unit begins with having students recall their favorite cartoons, which frees them from the constraints of being "creative" well allowing them to see their own style. As the unit comes to a close, students will have worked up the confidence to create their own full comic strips.

Established Goals	Essential Questions and Enduring Understandings	
<p><i>Students will:</i></p> <ul style="list-style-type: none"> - Create meaning though line and shape - Know how to describe drawings - Learn the critiquing process - Defend cartooning as an art form - Create illusion of space, emphasis and rhythm with different techniques. 	<ul style="list-style-type: none"> - The main objective of this unit is to provide students with the skills to create meaningful pieces of art through the cartooning and comic medium, and give them the knowledge 	
	MEANING	
	<p>Enduring Understandings: <i>Students will understand that...</i></p> <p>U1 – Simple shapes and lines can be used to create images with meaning.</p> <p>U2 – Style and expression of line and form create meaning in images.</p> <p>U3 – Cartooning can be put into the context of a valid and useful art form.</p>	<p>Essential Questions: <i>Students will keep considering...</i></p> <p>Q1 – Is cartooning a valid form of expression in art?</p> <p>Q2 – How does an artist’s style affect how their work is interpreted?</p> <p>Q3 – elements of a comic make it a strong work of art?</p>
	ACQUISITION OF KNOWLEDGE & SKILLS	
<p><i>Students will know...</i></p> <ul style="list-style-type: none"> - How to create meaning through shapes and lines - How to create meaning through the cartooning medium. 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> - Creating art that is reflective of their own personal style - Finding meaning and importance in cartoons. 	

Unit Assessment Plan

Unit Assessment Plan

Method of Assessment	Tool for Assessing	Objectives	Weighting	Type
Pre-Assessment	Observation	GLO 3	n/a	Formative
Sketchbook Feedback	Checklist	GLO 3, 5	n/a	Formative
Critiques and Class Discussions	Observations	GLO 4, 6	n/a	Formative
Sketchbook Completion	Checklist	GLO 3,5,7	10%	Summative
One Panel Cartoon	Rubric	GLO 3,5,6,7	30%	Summative/ Formative
Four Panel Cartoon	Rubric	GLO 3,5,6,7	60%	Summative

Lesson Plan Summaries

- Lesson 1:
This lesson serves as an introduction to drawing and cartooning. Students will start with a pre-assessment slip and discussion to allow the instructor to see the level of comfort in the class. Students will then focus on different line styles, and experiment with drawing to see how time affects line quality. This lesson is very structured to make sure every student can participate fully.
- Lesson 2:
This lesson focuses on how the quality of line affects a drawing. After comparing more artwork and engaging in a class discussion about line quality, students will complete two different drawing activities that will allow them to experiment and have fun with line quality. They will also start to interpret and add meaning to the lines they use in their art.
- Lesson 3:
Students will take their first look at creating comics by looking at the visual and text portions of a cartoon separately. Students will begin by creating small drawings on index cards to get them drawing freely and think creatively. Afterwards, a similar approach will be taken with the text portion. Finally, students will have the chance to combine text and images together to start putting a cartoon together. Student work in their sketchbooks will also be marked using summative assessment for completion.
- Lesson 4:
For this one panel comic exercise, students will learn how to turn their own look into a cartoon character, and will practice distorting their own image to create themselves in a comic. Through experimenting with different poses, they will learn how to create expression and manipulate line and shape to get a desired result. Students will also think about their own work and where they want to improve.
- Lesson 5:
Students will put all of the skills they have learned about drawing and cartooning together for this assignment in order to create a 4 panel comic strip. This assignment will be the bulk of the grade for this unit and students should be given time to ensure that a quality piece of art is created.

Lesson 1

Outcomes:

GLO 3: Communicate

Use expressiveness in their use of elements in the making of images.

Students Will:

- *Discuss the importance of cartooning as an art form and understand its validity*
- *Experiment with lines and shapes to begin developing their own style*
- *Experiment with line quality by examining how time and perception influence art*

Assessment:

- **Formative:** Observation, Class discussion, Pre-assessment, Sketchbook Feedback, Exit Slips
- **Summative:** None

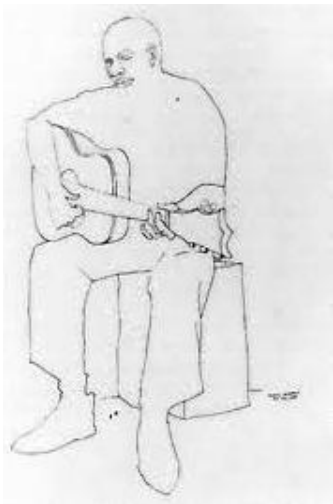
Materials: Pre-assessment slips, Exit slips, pencils, pens, sketchbooks

Pre-Assessment (5 min):

Students will be given a list of questions and statements about art that they will go over individually. They will comment on questions to get them thinking about their own artistic abilities, and open up their minds to what they are capable of. After sheets are handed back in, the entire class will engage in a discussion about any questions they have.

Encounter (5 min):

The two images below are to be examined by students. Students will be asked to find similarities and differences between the two drawings, and they will compare the quality of lines found in each. Afterwards, students will debate in an open discussion which artist has created the better piece of art, and students will have to defend their choice.



Benny Andrews Yeah Yeah 1970



Don Bachardy Christopher Isherwood 1985

Activity (30 min):

Students will experiment with different line styles to find meaning. Students will begin by picturing their family's first car they can remember. Students will then close their eyes and create a mental image while the following questions are asked of them:

- Where are you?
- Are you in or out of the car?
- What are you doing?
- Who else is there?
- Why are you with the car?
- How old are you?

Once students have created their mental images have them complete the following steps:

- Students will draw their childhood car in 3 to 4 minutes
- Students will start over and draw the car in 2 minutes
- Students will start over and draw the car in 1 minutes
- Students will start over and draw the car in 30 seconds
- Students will start over and draw the car in 15 seconds
- Students will start over and draw the car in 5 seconds
- Have students repeat this 6 step process with the following: a cat, a castle, a phone, and a self portrait.

Have students form groups of 2 to 4 once they have completed all 5 different sets of drawings. As a group they will reflect on their own work and discuss:

- Which set of drawings was their favorite?
- What challenges did you face in this activity?
- How did the lines you used in each drawing change as you had less and less time?
- What drawing do you believe is a good middle point of detail and authentic drawing?
- Which step of each drawing do you believe is the most valid piece of art?

Closure:

Hand out exit slips that ask students the following question:

Do the drawings you did today qualify as good art? Why or why not?

Students will hand in exit slips before leaving class.

Sponge Activity:

Have students repeat the 6 step drawing process with a variety of other objects such as:

- A cow, a house, a boat, a pizza, a tree

Lesson 2

Outcomes:

GLO 4: Articulate and Evaluate

Use the techniques of art criticism for analysis and comparison of art works.

Students Will:

- *Change their artwork's meaning through experimentation with line quality.*
- *Learn the impact style has on interpretation.*
- *Experiment with facial emotions.*

Assessment:

- **Formative:** Observation, Class discussion, Sketchbook Feedback
- **Summative:** None

Materials: Pencils, pens, sketchbooks

Encounter (5 min):

Have students examine the following three images. Students will be asked to find similarities and differences between the three drawings, and they will compare the quality of lines and marks found in each. Start a class discussion about how the quality of marks in lines in each drawing affects their interpretation of the artwork.



Robert Motherwell
Untitled (black gesture)
1982



Alberto Giacometti
Diego's Head three times
1962



David Hockney
Celia Inquiring
1979

Activity (35 min):

Activity 1:

Have students pick a piece of paper in their sketchbooks and divide into a grid of 10 X 16. Afterwards, they must fill in each square with a mark made by some sort of tool. Encourage them to be creative and explore a wide range of possibilities. After they have finished, have students answer the following questions on a separate sheet of paper:

- Were the spaces filled in order or randomly?

- Did you move freely around the paper?
- Are there areas for each tool?
- Is there flow between squares? Between rows? Between columns?
- Is there a certain area that draws your eye? Where is the page's focus?

Have students share their artwork with a partner. Have each partner pick out the area with the most movement, the least movement, and the one that gives the most and least direction.

Activity 2:

Have students pick a new page in their sketchbook. Starting in the top corner, have them create a simple profile of a head with an eye and a mouth. Moving to the right, have students create the same profile with the same eye and mouth. Have them create an entire row, and then make additional identical rows. Have students then create eyebrows to each profile to alter the expression. Let them experiment with their creativity and encourage them to let the previous eyebrow dictate the next.

Closure:

Have students get into pairs or groups of 3. Groups will pick out 5 emotions from their partner's head drawings and label the emotion the eyebrows create.

Sponge Activity:

If time remains, have students make additional head drawings to add on to. This time, have them change the eyebrows very slightly each time to create the effect a flipbook would make. Have students comment on how subtle changes in shape and line can lead to major differences as they continue to change their drawings.

Lesson 3

Outcomes:

GLO 3: Communicate

Use expressiveness in their use of elements in the making of images.

Students Will:

- *Change their artwork's meaning through experimentation with line quality.*
- *Create meaning by using a figure in a composition*
- *Learn how to describe strong composition in a work of art.*

Assessment:

- **Formative:** Observation, Class discussion, Sketchbook Feedback
- **Summative:** Sketchbook Completion

Materials: Pencils, pens, Index cards

Encounter (5 min):



Have students examine the following comic strips. Students will be asked to find similarities and differences between the panels. Can students discern how the format is set up? Are the images framed or free? Is the style changing or consistent? Start a class discussion about how all the comic's qualities affect the meaning of the cartoon.

Activity (35 min):

Have students draw each of the following scenarios on a different index card. Students should take 3 to 4 minutes per card, and should only include drawings, not text. Have students draw the following:

- The beginning of the world
- The end of the world
- An event that happened to them in the morning
- A self portrait
- Something that will happen in the future
- Pick a previous drawing and draw it from another perspective
- Something that has nothing to do with any other drawing you have made

After these drawings, have students cut some index cards into pieces. Students will then write captions on the cards to answer each of the following statements:

- Something funny you heard in a public place
- Something a friend said to you today
- A slogan
- A question
- A movie quote
- Something anyone has said to them in their lives that has meaning to them

After all of these phrases have been written, have students try and attach each of the phrases to the index cards with scenarios they have drawn earlier in the class. Have them experiment with different combinations and try to find different scenarios and captions that work well and 'click' together.

Closure:

Have students get into pairs and read each other's comics that they have put together with the combination of pictures and phrases.

Sponge Activity:

Have students pencil out a grid in their sketchbooks, enough to contain 100 small drawings. Spend no more than 5 seconds per drawing; have them let their stream of consciousness guide them, drawing whatever comes to mind. Have students try and fill every square, and ask them similar questions to the ones they were given for the previous class's activity with the 10 X 16 grid drawings.

Lesson 4 (2 class periods)

Outcomes:

GLO 3: Communicate

Use expressiveness in their use of elements in the making of images.

GLO 4: Articulate and Evaluate

Use the techniques of art criticism for analysis and comparison of art works.

Students Will:

- *Change their artwork's meaning through experimentation with line quality.*
- *Understand the influence style has on interpretation.*
- *Understand how to properly critique artwork.*

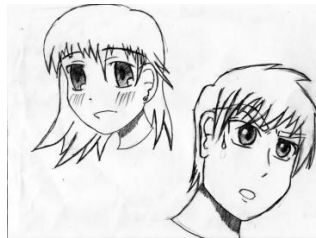
Assessment:

- **Formative:** Observation, Class discussion
- **Summative:** 1 Panel Cartoon

Materials: Pencils, pens, Sketchbooks

Encounter (5 min):

Have students examine the following images. What characteristics describe a manga character? What are the stereotypical qualities? Have students engage in discussion about how they will create their own cartoon characters. Have students look at the artist's self portraits below. How are the lines similar and different in each picture? How are facial features represented in each portrait? Have students examine the detail in each picture.



Activity:

Give students these steps for step through of drawing a self-portrait:

1. Take a picture of yourself with your phone or camera. If you do not have a phone, partner up with a friend who can take one for you.
2. Draw the shape of your face. Figure out if the shape of your face circular, or long and rectangular. Exaggerate the shape and redraw it in your sketchbook.
3. Fill in the shape of your hair. Your hair is a very distinct feature, especially for women. What kind of hair do you have? What does it look like? Draw it onto the shape you drew for your head, and like the face exaggerate anything distinctive about it. Components like

sideburns or bangs are a good thing to exaggerate. If you are known for wearing hats or accessories, it may be worth added them onto your drawing as well.

4. Add the placement of your features with your pencil. Create a crosshairs of your facial features first (a cross in the face with the vertical line centered in the face, and the horizontal lines where the eyes will go). Do this according to the actual placement of your facial features. Very lightly start filling in areas where your facial features will go. More detail will be added in a later step.

5. Exaggerate the distinctive features of your face. Big eyes can be made bigger, small eyes can be made even smaller. If you have bags under your eyes, make them bigger, or if you have a square chin with a dimple, exaggerate that. Keep the features closer to regular size however if you want your picture to still remain attractive and not too grotesque. Facial hair and beauty marks are other features that can be used and altered to make you appear like a cartoon. Have fun experimenting with your own facial features.

6. Outline your drawing with a black marker. This will give it a distinctive cartoony look and not create too many details in the artwork. Try to use as few strokes as possible to gain the best cartoon effect.

Now add a body with simple shapes. Add a pattern to create the clothes for your comic self. Now to experiment with cartooning, do a drawing of your profile. Then redraw the head and have the cartoon character walking. Try this again but this time have your character sitting. Put your character in your favorite place to give the cartoon a setting.

Closure:

Individually have students write on their final comic. It should contain a brief description about who and where they are and what is happening. Also have students reflect on the challenges they faced and comment on which areas they hope to improve on for the next lesson. This activity should take students two days to fully complete and absorb all the knowledge, so be sure to allow enough class time for your students.

Sponge Activity:

Have students do this same technique, but instead of doing a self drawing, have them draw a friend in different poses and locations.

Lesson 5 (3 class periods)

Outcomes:

GLO 3: Communicate

Use expressiveness in their use of elements in the making of images.

GLO 4: Articulate and Evaluate

Use the techniques of art criticism for analysis and comparison of art works.

GLO 5: Components (3)

Investigate the effects of controlling form, colour and space in response to selected visual problems.

GLO 7: ORGANIZATIONS

Students will investigate the effects of modifying colours, space and form to change pictorial style.

Students Will:

- Change their artwork's meaning through experimentation with line quality.
- Understand the influence style has on interpretation.
- Use figures in a composition to create meaning.
- Understand why cartooning is a valid art form.
- Learn how to critique art thoughtfully.

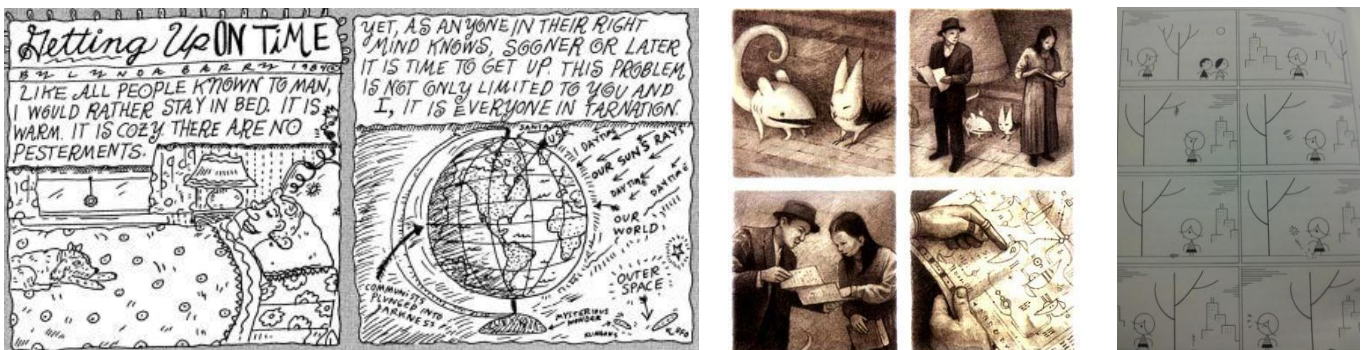
Assessment:

- **Formative:** Observation, Class discussion
- **Summative:** 4 Panel Cartoon

Materials: Pencils, pens, Sketchbooks

Encounter (5 min):

Have students examine the following images. Have students look at the how the panels are set up in each of the following comics. How are the images framed? How are the lines similar and different in each picture? How are facial features represented in each cartoon? Have students examine the detail in each picture. Have students discuss the meaning and message of each of the following cartoons, and decide how the artist conveyed the meaning.



Activity:

Have students begin by creating a template with 4 frames. Have students draw a story at a level of complexity or simplicity they are comfortable with, showing different perspectives on a memoir without text. Have students consider how drawing style, line quality, and the meaning behind their work affect the interpretation of the art. This first section of the activity is to be done without any text added in, only pictures and drawings. Make sure students are conscious of choices regarding frames, unity and consistency between each frame. Have students make a copy of this cartoon that they can add text on to while keeping the original copy.

For the second part of this assignment, have students add texts in 4 different ways to their original cartoon. They can choose to add text in forms such as speech and dialogue, thought, and description in a text box. The two sets of 4 panel cartoons will now have the same images, but may be altered in theme or meaning depending on the text added. Both of these assignments are to be handed in for summative assessment. This is the bulk of the unit's grade, so students should be given ample time to work on and complete their two comic strips.

Closure:

Students will be required to reflect on everything they have learned throughout the cartooning unit, and will hand in a small reflection about where they feel more confident in art along with their two 4 panel cartoons.

Sponge Activity:

Have students create another 4 panel comic strip that contain as little or as much text as they see fit. It should not relate to their previous comic to allow them a chance to brach out and work with a new idea.

Resources

(As taken from Carissa Johnson's original unit plan)

Brunetti, I. (2007). *Cartooning*, Oakland: Buenaventura

McCloud, S. (2006). *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*.

New York: Harper Collins Publishers

Barry, L. (n/a). *The Near-Sighted Monkey Book*.

Barry, L. (n/a). *What it is: The Formless Thing Which Gives Things Form*