

Cartooning

Grade 8 and 9 Art

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Unit Outcomes

General Learning Outcomes:

Art 8

DRAWING

GLO 2: INVESTIGATE

Students will employ space, proportion and relationships for image making

GLO 3: COMMUNICATE

Students will use expressiveness in their use of elements in the making of images.

COMPOSITIONS

GLO 5: RELATIONSHIPS (2)

Students will use the vocabulary of art criticism to develop a positive analysis of their work.

Art 9

DRAWING

GLO 3: COMMUNICATE

Students will use expressiveness in their use of elements in the making of images.

COMPOSITIONS

GLO 5: RELATIONSHIPS (2)

Students will use the techniques of art criticism for analysis and comparison of art works.

GLO 6: ORGANIZATIONS

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

Specific Learning Outcomes:

Art 8

2A. The size of depicted figures or objects locates those objects in relationship to the ground or picture plane.

2B. Overlapping figures or objects create an illusion of space in two-dimensional works.

2C. The amount of detail depicted creates spatial depth in two-dimensional works.

2F. The principles of repetition or emphasis can be applied to achieve unity in two-dimensional works.

3A. Use line freely and rhythmically to add mood or movement to a two-dimensional image.

5B. Dominant elements and principles of media applications can be discussed by students in relation to the effective solving of their visual problems.

Art 9

3A. The subjective perception of the individual student affects the way he/she expresses action and direction.

5B. 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.

6B. The same forms, when composed with different spatial relationships, present different visual effects.

Enduring Understandings:

Students will understand that...

Images can be depicted through simple shapes and lines.

Style and expression of line and form create meaning in images

Composition is made through relationships between elements and principles.

Cartooning can be put into the context of an art form.

Essential Questions:

Is cartooning a valid art form?

How does style and the elements of art affect an interpretation of a drawing?

What makes a strong composition?

What makes a strong drawing?

1. Cognitive Domain

Students will know:

- a.) the C's of cartooning: calligraphy (quality of line), composition, communication
- b.) how to describe a strong composition and drawing
- c.) style as a huge impact on interpretation
- d.) how to defend cartooning as an art form
- e.) How to critique a piece of art

2. Psychomotor Domain

Students will be able to:

- a.) use quality of line to change meaning
- b.) use figures within a composition to create meaning
- c.) create emphasis and rhythm through different techniques
- d.) create illusion of space through different techniques

3. Affective Outcomes Domain

Students will build:

- a.) Confidence in their drawing ability
- b.) Appreciation for different art forms

Unit Assessment Plan

| Method of Assessment | Tool for Assessing | Objectives | Weighting | Type |
|--|---------------------------|--------------------|------------------|-------------------------|
| Sketchbook Assignments | Checklist | 2 a b c d 3 a b | n/a | Formative |
| Critiques and Class Discussions | Observations | 1. b c d 3 b | n/a | Formative |
| One Panel Cartoon | Rubric | 2 a b c d | n/a | Formative |
| Four Panel Cartoon | Rubric | 1 a 2 a b c d | 20% | Summative/ Formative |
| Accordion Book | Rubric | 1 a 2 a b c d | 60% | Summative |
| Artist Statement | Rubric | 1 a b c d 3 a | 20% | Summative |

Assessment Tool Overview

| Assessment Tool Title | Brief Description | Assessment FOR Learning | Assessment AS Learning | Assessment OF Learning |
|-------------------------|--|-------------------------|------------------------|------------------------|
| Pre-Assessment | <p>The pre-assessment will be an informal gathering of students' knowledge and touch on all of the outcomes of the unit. I will give students a handout with my objectives for the unit. Students will respond to the objectives with what they already know about the topic and what questions they have before we begin. This will allow me to pay more attention to areas of need and spend less time on areas where students already possess the necessary skills.</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. Receive a handout of the objectives for the unit 2. Underline statements they already know <p>Put question marks beside statement they don't understand.</p> <p>Write any more questions they have about the topic.</p> | X | | |
| Sketch Book Assignments | <p>Everyday we will have a different assignment that will be completed in their sketchbook. They will be purely skill focused, looking at different techniques based off artists and designers. They will be structured in their instruction and used later as a basis for the summative assignments. With each assignment they will be given a checklist of what they are working on in the assignment.</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. Complete small drawing assignments within class time 2. Develop compositional skills and quality of line 3. Review their drawing with a checklist. 4. Hand in for feed back | X | X | |
| One Panel Cartoon | <p>This assignment is the first attempt of a full panel cartoon. They will choice an emotion that they have to represent within one frame. They will be looking for quality of line, strong composition and clear communication. No words will be allowed. This will be combining the techniques we have practiced thus far. They will be given a rubric before the beginning. Then will then do a peer feedback</p> | X | X | |

| | | | | |
|--------------------|---|---|---|---|
| | <p>allowing alterations. We will also do a critique at the end focusing on the communication of the cartoon. It will not be marked summatively.</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. Create a one pane; cartoon based on a emotion. 2. Do a self-assessment. 3. Do a peer feedback. 4. Complete a class critique. | | | |
| Four Panel Cartoon | <p>This assignment will challenge students to connect four drawings together to create a story using the techniques they learned. The assignments starts with clear parameters and frames moving towards experiments with visual form (design) as communication and interpretation. A rubric will be used for self-assessment and peer feedback with time for changes then finally a summative mark.</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. On sheet of 4-panel templates, draw a story (can be very simple drawings) showing different perspectives on a memoir without text. Consider how drawing style, points of view, and other visual components are analyzed in previous lessons affect interpretation. 2. Do a self-assessment and peer feedback. 3. Make a copy of the final product. <p>Thought bubbles, text boxes, word balloons, direct address, combination of two or more. Compare the two strips.</p> | X | X | X |
| Accordion Book | <p>This is the final project of the unit. They will be given a lot more freedom to explore and apply the techniques they learned. They will make a comic strip that is at least five frames long in the style of an accordion book. They can extend their previous cartoon strip or start a new idea. It will be marked with a rubric on calligraphy, composition, and communication. Within communication, we will look at choice of moment, choice of frame, choice of image, choice of word, choice of flow. Students will be provided with “starters” if they are having trouble starting. There will be a final critique at the end.</p> | | | X |

| | | | | |
|---------------------------------|---|---|---|---|
| | <p>Students will:</p> <ol style="list-style-type: none"> 1. Make a rough draft (one class) of the outline of their comic strip 2. Create a comic strip. 3. Put it into an accordion book. 4. Have a final critique. | | | |
| Artist Statement | <p>This assignment coincides with the flipbook. Students will be encouraged to write and edit this assignment as they work on their final project. The statement will be focused on defending their choices for the flipbook. It will state the story that was told through the flipbook and the compositional elements and quality of line affected it. Each student will hand in his or her own statement. There will also be a reflection portion. In the reflection the student will state what went well, what was challenging, and what they would do differently.</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. Write a defense aspect to their project, answering the following questions: Why did you make the compositional choices? How do they effect the overall product? What impact were you intending to have on your audience. 2. Students will write a reflection stating what went well, what was challenging, and what they would do differently. | | X | X |
| Critiques and Class Discussions | <p>Class discussions and critiques will be used through out the unit. At the beginning they will be more teacher directed, asking specific questions in order to get certain responses. However by the end of the unit, they will be more open, allowing students to demonstrate their knowledge and reflect upon it by creating their own questions for each other.</p> <p>Students will:</p> <ol style="list-style-type: none"> 1. Be observed on participation 2 Look at essential questions in their own work and other artists' work. | X | X | |

Unit Rationale

This unit was designed for Grade 8 and 9 students. At this age, the separation from who is an artist based on drawing ability is already deeply set in. You are only a good artist if you are able to draw representationally. However, contemporary art has strayed far away from that notion. Life-like representation is one of the last things that qualify someone as an artist. Style and the ability to represent something deeper than a mere picture show an understanding of art theories and techniques. Therefore, the rationale for this unit focuses on the development of student's style and ability to create meaning through pictures in a representational format. The reason it is in a representational format and not through abstraction is because students are still very attached to this idea of representation. This unit will give them success through representation without dividing the class into "good" artists and "bad" artists.

This unit plan is sequential, starting out with basic techniques and ideas that are structured, moving towards freedom and application of techniques. Students start with sketches and single panel cartoons because they are small and less intimidating and finish with a strip. One of the first exercises is to copy characters from memory. This frees them from the constraints of being "creative" well allowing them to see their own innate style. By the end of the unit, they will have embraced this style in creating their own figures and story.

Kid Culture

The key for classroom management within an art class is motivation. You need to provide something that the students are interested in and challenged by. Comics and graphic novels are becoming more accepted in the art and education world but have always been accepted by children. Allowing them to embrace this form of art and take a critical look at this medium, will give students more appreciation for this art form, while engaging them in building their drawing skills.

Gender

In this class there are a few more girls than boys. Therefore, I will strive to show a balance of both female and male artist throughout history and in contemporary art. Cartoons tend to be a male dominated industry, so I will show artists, such as Lynda Barry. I will also try not to make gender a quality of something by saying this is a girl/boy colour or a “feminine drawing” . I want students to gain confidence and appreciation for art. They should understand that no matter what gender, age or race you are, you can create innovative art.

Ethnicity

In this class there is little diversity. I will introduce them to a few different cultures including Japanese prints and manga (Grade nines are studying Japanese culture in social studies). We will explore how these cultures have affected Western Culture. This will bring in more dynamic encounters and broaden the students’ views of who can make art.

Social Class

Comics are relatable for all social classes because people make them from all social classes. Also, the materials are very accessible to create basic cartoons, pencil and paper. In the school there is a large social extreme with high-income families to very low-income families. They do provide funding for students who cannot afford art supplies.

Through this unit I want to show that every student is an “artist”. I will do this by helping them build their confidence through techniques, helping them create their own style while broadening their view of drawing. I will use a variety of strategies and a lot of visuals to motivate and encourage my students. I will also bring in my own artwork to show that I consider myself a working artist and that they should to.

March 2013

| Monday | Tuesday | Wednesday | Thursday | Friday |
|---|----------------------------|-------------------------------------|--|--------------------------|
| | | | | 1 |
| 4 | 5 | 6 | 7 -Get to Know you Pre-Assessment and Introduction into Cartooning | 8 |
| 11 Quality of Line Lesson | 12 | 13 Composition Lesson | 14 | 15 Composition Lesson |
| 18 | 19 Communication Lesson | 20 | 21 Create a Character One Panel Cartoon | 22 |
| 25 Introduce and Start Four Panel Cartoon | 26 | 27 Work on Four Panel Cartoon | 28 | 29 EASTER BREAK |

April 2013

| Monday | Tuesday | Wednesday | Thursday | Friday |
|-------------------------------------|--------------------------|-----------------------------|-----------------------------------|----------------------------------|
| 1 EASTER BREAK | 2 EASTER BREAK | 3 EASTER BREAK | 4 EASTER BREAK | 5 EASTER BREAK |
| 8 Critique Four Panel Cartoon | 9 | 10 | 11 | 12 Begin Final Project |
| 15 | 16 Work Day | 17 | 18 Work Day | 19 |
| 22 Work Day | 23 | 24 Final Critique | 25 LAST DAY OF PRAC | 26 CULMINATION DAY |
| 29 | 30 | | | |

Lesson Summaries

Lesson One

This lesson is an introduction to drawing. The focus of this unit is not on representational drawing but on students developing their own style. This lesson we will look at different styles of drawing, from detailed to simplified. This lesson is very structured, in order to stop students from “freezing up”. We will look at how much detail you have to put into a drawing in order to make recognizable.

Lesson Two

This lesson is going to look at quality of line and how it affects a drawing. Students will be able to experiment and play in order to get a variety of textures and lines. They will then look at these lines and adding meaning to the way a line is drawn. This will help them to apply this in drawing in a thoughtful way in a drawing.

Lesson Three

This lesson will focus on compositions. At this age they won't have that much experiences with compositions so this lesson will be a basic lesson in distinguishing the difference between an active and a still composition. Students will create their own simple composition and turn it into a simple drawing.

Lesson Four

This lesson will continue are focus on composition. There will be a new element added by transforming the 3D into the 2D. This lesson will also be helpful for kinesthetic learners because it is more active and requires them using their own bodies to make compositions. We will focus on unified and non-unified compositions.

Lesson Five

This lesson will introduce the first assignment that applies the techniques they have been learning. They will develop their own character based on themselves and create a one-panel cartoon portraying some emotion. This will be used as a formative assessment to gage whether they were able to apply their knowledge and where we need to focus on next.

Lesson Six

This lesson will introduce the concept of juxtaposition. We will discuss how meaning can change by how panels are arranged and what happens when words are introduced. We will start working with the 3D objects and move into 2D. This lesson will be a fun and interactive way to experiment and play with sequencing.

Lesson Seven

This lesson will introduce their second assignment, which will be formative and summative. It will combine their techniques on composition and quality of line and bring in the new aspect of sequencing, juxtaposition and words. The assignment will go through a self-assessment, a peer review and finally a critique.

Lesson Eight

This lesson will develop student's understanding of sequencing and juxtaposition. It will also work on their quality of line and composition. It will be the final activity before they begin their final project, which will bring it all together.

Lesson Nine

These will be the final classes that they can work and finish their final project bringing together all the skills and knowledge they learned through out the unit.

Lesson 1

Outcomes:

Students will:

- Discuss the acceptance of cartoons as art
- Begin developing their own style
- Experiment with quality of line

Assessment: Observation, Class Discussion for pre-assessment, Exit Slip Reflection

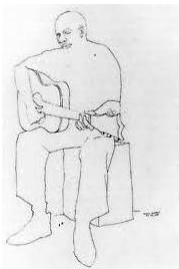
Materials: sketchbook, slides, and pencils

Pre-Assessment 5 min

- Receive a handout of the objectives for the unit
- Underline statements they already know
- Put question marks beside statement they don't understand.
- Write any more questions they have about the topic.
- Turn to a partner and see if you can answer any questions.
- Hand sheet in.

Encounter: 10 min

Read the dot



Benny Andrews Yeah Yeah 1970.jpeg



Don Bachardy Christopher Isherwood 1985.jpeg

Questions

- Compare the two drawings.
- What are some similarities?
- What are some differences?
- Ask which is the better artist?
- Get class to divide.
- Ask a few people to defend their answer.
- Introduce the word style.
- Compare it to fashion style.

Lynda Barry Questions with Book: When did you stop drawing faces?

Activities: 20 min

Think of your first childhood car. Close your eyes and picture it in your head

Where are you?

Are you in the car or outside?

If inside, which seat are you in?

What are you doing?

If you are out of the car, what part of it are you facing?

Who else is there?

Why are you there?

About how old are you?

Using your sketchbook and a pencil or pen spend 3-4 minutes drawing a car. Then start over and draw it in 2 minutes. Then one minute. Then 3 seconds. Then 15 seconds. And then 5 seconds.

Repeat the same process for four other subjects: a cat, a castle, a telephone, and a self-portrait.

Compare the spectrum of your drawings, the qualities of the more detailed drawings versus the quick doodles. The lines became more and more simplified and linear with each step. Pick out the drawing that you think is a good mid-point. The less time we have to think about the drawing the closer we get to the essence of the thing being drawn.

Closure 5 min

Look at drawing from the activities and see if you notice any similarities within them? Are there favourite drawings? Why are they your favourite?

Exit Slip:

Hand in you're favourite drawing with a sentence explaining why it is your favourite.

Sponge Activity

Draw quick doodles (5-10 seconds each) of famous cartoon characters, from memory. Try to do at least 25.

Unit Goals for Pre-Assessment

Main Goal:

I will build compositional skills, a sense of style and confidence within my drawing.

I will understand the components of a strong drawing.

I will be able to tell a story through pictures.

How I will achieve this:

I will:

Develop my quality of line.

Develop multiple compositional techniques.

Use these techniques to communicate a story with emphasis and rhythm.

Be able to critique a drawing for elements and meaning.

I will show this by creating a:

One panel cartoon

Four Panel Cartoon

Comic Strip Book

Lesson 2

Outcomes:

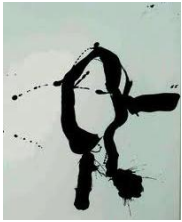
Students will:

- use quality of line to change meaning
- discuss how style as a huge impact on interpretation

Assessment: Faces with Emotion, Discussion

Materials: pencil, ink pen, marker

Encounter: 5 min



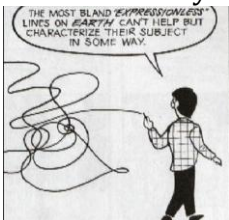
Robert Motherwell Untitled (black gesture)
1982.jpeg



Alberto Giacometti Diego's Head three times 1962.jpeg



David Hockney Celia Inquiring 1979.jpeg



Activities: 35 min

Activity One 15 min

Rule out a grid 10 by 16 squares. Fill in each square with a mark, pattern or texture made by a tool. Explore any and all possibilities.

Did you fill the squares randomly or methodically?

Did you move around the paper freely?

Questions

Compare the three drawings.

What are some similarities?

What are some differences?

How is the line or the mark different?

Does it change the drawing? How?

Or did you approach them in order?

Is there areas for each tool?

Is there a flow between squares? Row to row? Column to column?

Is your eye pulled to a certain area?

Share with a partner:

In each pick out one with the most movement, the least movement, gives most direction, least direction.

Activity Two 20 min

Start at the top corner of your sketchbook page. Draw a simple head in profile (include only an eye and nose). Moving slightly to the right, draw the same head again, but with the addition of an eyebrow. Again move to the right, drawing the same head the same size with the same eyebrow. Keep moving rightward, drawing the same head, same eyebrow. Keep adding rows. Allow yourself vary the eyebrow from head to head. Let the previous eyebrow suggest the next.

Closure: 5 min

With a partner, pick out three emotions from each of your head drawings. Right the emotion underneath the head.

Sponge Activity

Blind Contours

Lesson 3- Composition- One Panels

Outcomes:

Students will:

- create illusion of space through different techniques
- create emphasis and rhythm through different techniques

Assessment: Discussion, Drawing product (sticky note)

Materials: Sticky notes pencil, paper

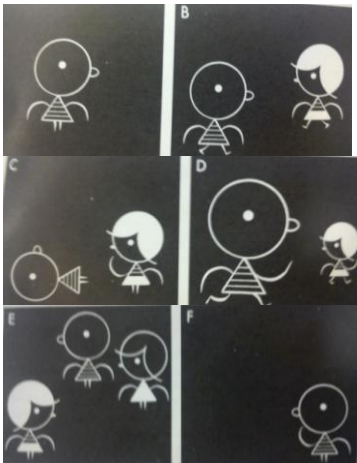
Encounter: 10 min

Watch

<http://thevirtualinstructor.com/composition1.html>

<http://thevirtualinstructor.com/composition2.html>

Ivan Brunetti



Questions

Have students come up to the board and draw a box over the figures.

How does your eye move through the panel?

How is the figure positioned in the space?

How does it interact with the space?

Is the composition unified? Dynamic?

Still?

Where is the emphasis?

Does it engage your mind?

Activities 30 min

Students were working on developing a figure. They will put this figure into some location. The figure will be their self-portrait. They will choose an action and location from a bag. You have 30 seconds to trade. Do a rough sketch in your sketchbook. Focus on composition. Before you can begin your good copy you must show me your sketchbook drawing. The rough copy should only take you five to ten minutes.

Closure: 5 min

Re-hand out the used actions and locations and get them to match it up to the right cartoons.

Sponge Activity

Pick another action and location and draw it.

Lesson Finishing One Panel Cartoon

Students will:

create illusion of space through different techniques
create emphasis and rhythm through different techniques

Assessment : One Panel Cartoon

Encounter

<http://ed.ted.com/lessons/inside-a-cartoonist-s-world-liza-donnelly>

Activities

Demo

Demonstrate how to do an ink wash and ink your cartoon.

Rest of the class is work time.

Lesson 4

Outcomes:

Students will:

- create illusion of space through different techniques
- create emphasis and rhythm through different techniques

Assessment: Discussion, Tableaux

Materials: Pencil, Paper, Camera

Encounter: 5 min



Questions

- How is the space divided up?
- What is the emphasis?
- Where is the emphasis located?
- How do you know it is the emphasis?
- What happens around the edge? How does that change the composition?

<http://thevirtualinstructor.com/composition1.html>

Activities 35 min

Tableaux Activity

Divide into groups of 4.

You are going to create 2 tableaux: a unified composition and a non-unified composition. Ask them for a situation that they can make a tableaux of. Back up situations could be will be based off their interests.

They will be given 5 minutes to figure them out.

Each group presents both their tableaux not revealing which one they consider unified or un-unified.

The rest of the class will sketch out the composition. Once they have sketched out the composition they will decide which one is a uniformed composition and which one is not.

Repeat with all groups.

Closure 5 min

Class discussion

What were common characteristics of the unified compositions? Un-unified compositions?

Which were more successful?

Which were least successful?

One Panel Comic Lesson Plan

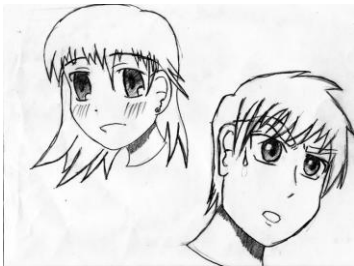
Outcomes:

Students will:

- use quality of line to change meaning
- style as a huge impact on interpretation
- How to critique a piece of art

Assessment: Class Discussion, Peer Feedback, Critique, One Panel Cartoon

Materials: Paper, Ink



Questions

- How would you describe a manga character?
- What are stereotypical qualities of a manga character?
- We are going to develop cartoon characters for ourselves.
- Here are three self-portraits done by cartoon artists.
- Each artist has a very distinct style.
- Look at the line in each picture.
- How are they different? The same?
- Look at the detail within each picture.
- How are facial features represented?
- But it still creates a distinct person.



Activity

Step through of drawing a self-portrait

1. Take a picture of your self with your phone. If you do not have a partner up and take a picture of both of you together.
2. Draw the shape of your face. Is the shape of your face circular, or long and rectangular? Draw the shape of your face slightly exaggerated with your pencil.
3. Fill in the shape of your hair. Your hair is a very distinct feature, especially for women. What kind of hairstyle are you known for? What does it look like? Draw it onto the shape you drew for your head, and exaggerate anything distinct like sideburns or bangs. If you are a person that wears hats a lot, that is also a distinctive feature and one that you are probably well-known for.
4. Fill in basic placement of your features with your pencil. Create the crosshairs of your facial features first (a cross vertically right at the center of the face shape, and one going horizontally where the eyes should be placed). Do this according to the actual placement of your facial features. Now very lightly fill in little circles where each part will go. You will start drawing more specific shapes in the next step.
5. Exaggerate the distinct features of your face. If you have big eyes, draw them bigger. If you have little eyes, draw them very small. If you have circles under your eyes, make them bigger, or if you have a square chin with a dimple, exaggerate that. If you want to make your portrait somewhat attractive, keep features like the nose within limits--but still distinctly the shape of your nose and placement. Facial hair and beauty marks are extremely helpful for this. Have fun messing with your own facial features.
6. Outline your drawing with the black marker. This will give it that cartoony look and will also keep your drawing from going too far with details. Try to use as little strokes as possible, as you do not want to give it a "sketchy" or crosshatch look.

Now add a body with simple shapes.

Add a pattern to your clothes.

Do a profile drawing. Walking. Sitting

Put your character in your favourite place.

Crit for One Panel:

You have two sticky notes

You are going to stick them on to two different cartoons.

On each cartoon your going to write the action and the location, a strength and something that could be improved. This is a silent activity.

Sponge Activity

Draw a friend using the same technique.

Lesson 6

Outcomes:

Students will:

- use quality of line to change meaning
- use figures within a composition to create meaning
- how to describe a strong composition and drawing style as a huge impact on interpretation
- how to defend cartooning as an art form
- How to critique a piece of art

Materials: index cards, pencil

Encounter: 5 min

Critique of one panel cartoon.

Silent Gallery Walk

Write on sticky notes one strength and one weakness relating to the quality of line and composition for two of the panels. Once a panel has two sticky notes on it don't add any more. Match the action and location to the panel.

Check to see if they were right.

Activities

On the full-size, draw the following (one image per card, no words allowed): the funniest thing you can think of, the saddest thing in the world, something boring or mundane, something you saw earlier today, and something you saw in a dream recently.

1. the beginning of the world
2. the end of the world
3. a self portrait, including your body
4. an image from a dream you just had
5. something that happened at lunch time
6. something that happened in the middle of the worlds existence
7. what happened right after that
8. something that happened earlier this morning
9. something that will happen in the future
10. pick any of the above panels and draw something that happened immediately afterward
11. draw the same thing from a different perspective
12. something that has absolutely nothing to do with any thing else

Cut a handful of index cards in half. On these half-cards, wrote: something you overheard recently in a public place, something you said earlier that day, a catch phrase or a slogan, a question of some kind, and maybe an interjection. Set these aside, and we will return to them at the very end of the class.

Place the half cards with various sentences and phrases you wrote, and place them under the drawings, so they are like captions. Keep moving them around until the words and pictures start to “click”.

Closure 5 min

Silent Gallery Walk:

Sticky note- funniest, favourite, least connected, most connected

Share observations

Tape in sketchbooks with responses.

Sponge Activity

Pencil out a grid in your sketchbook, enough to contain 100 small drawings. Spend no more than 5 seconds per drawing; let your stream of consciousness guide you, drawing whatever comes to mind,

Lesson 7

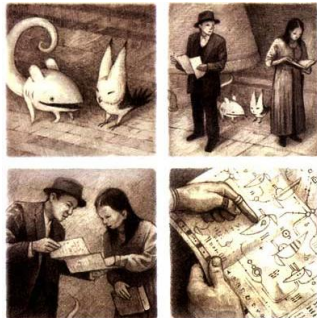
Outcomes:

- use quality of line to change meaning
- use figures within a composition to create meaning
- how to describe a strong composition and drawing style as a huge impact on interpretation
- how to defend cartooning as an art form
- How to critique a piece of art

Four Panel Cartoon (3 Days)

Materials: Paper, pencil

Encounter:



Questions

- Look at each different strip.
- How are they different?
- How are they same?
- How are the panels set up?
- How are the images framed?
- How are the styles different?
- How does this affect the overall message?

Activities

This assignment will challenge students to connect four drawings together to create a story. The assignments start with clear parameters and frames moving toward experiments with visual form (design) as communication and interpretation.

1. On sheet of 4-panel templates, draw a story (can be very simple drawings) showing different perspectives on a memoir without text. Consider how drawing style (Lynda Barry, Debbie Drechsler), points of view, and other visual components are analyzed in the chapter as creating shifting views of the self. Study the examples in Chapter Two.

Make a copy.

2. Add text in four different ways (listed on page 39) to show that the “self” is multi-faceted: Thought bubbles, text boxes, word balloons, direct address, combination of two or more. They do not have to appear in this order

Closure

What is within each panel? With out words? With words?

How do they connect?

Where is the emphasis?

What is communicated?

Discuss different ways to communicate with the image, the text, and the relationship of image and text

Lesson 8

Outcomes:

Students will:

- use quality of line to change meaning
- use figures within a composition to create meaning
- how to describe a strong composition and drawing

Materials: Index cards, pencils

Encounter:



Questions

- Look at each different strip.
- How are they different?
- How are they same?
- How are the panels set up?
- How are the images framed?
- How are the styles different?
- How does this affect the overall message?

Activities: 30 min

Draw one panel per card. Spend 3-4 minutes per card. Do not use words. Draw the following scenarios

13. the beginning of the world
14. the end of the world
15. a self portrait, including your body
16. an image from a dream you just had
17. something that happened at lunch time
18. something that happened in the middle of the worlds existence
19. what happened right after that
20. something that happened earlier this morning
21. something that will happen in the future
22. pick any of the above panels and draw something that happened immediately afterward
23. draw the same thing from a different perspective
24. something that has absolutely nothing to do with any thing else

Closure:

Try to create a comic strip with 4-6 of any of the ones you just drew in any order.

Observe how it changes as you move them around.

Do the visual elements clearly connect to one another? Do they have to?

Switch cards with someone and make another one

Ask the same questions

Lesson 9

Outcomes:

1. Cognitive Domain

Students will know:

- a.) the C's of cartooning: calligraphy (quality of line), composition, communication
- b.) how to describe a strong composition and drawing
- c.) style as a huge impact on interpretation
- d.) how to defend cartooning as an art form
- e.) How to critique a piece of art

2. Psychomotor Domain

Students will be able to:

- a.) use quality of line to change meaning
- b.) use figures within a composition to create meaning
- c.) create emphasis and rhythm through different techniques
- d.) create illusion of space through different techniques

3. Affective Outcomes Domain

Students will build:

- a.) Confidence in their drawing ability
- b.) Appreciation for different art forms

Accordion Book (5 days)

Materials:

Encounter:



Questions

- Look at each different strip.
 How are they different?
 How are they same?
 How are the panels set up?
 How are the images framed?
 How are the styles different?
 How does this affect the overall message?



Activities

Create a their own comic strip. Put it into an accordion book.

Criteria:

Develop Quality of line and style.

Use composition to strengthen story with emphasis and rhythm.

Communicate a sequence of events.

Closure

What is the emphasis in the sequence?

What types of compositions were used?

How did it affect the overall story?

How was the quality of line used?

What sequences of events were communicated?

How did they communicate them?

Resources

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*