

“That’s All Folks! - Cartooning and California” **4th Grade History/Social Science and Visual Arts**

Background Information:

California has been and is a mecca for the arts. In the early 1900’s, in the earliest years of the industry, motion picture production companies from New York and New Jersey started moving to California because of the good weather and longer days. Although electric lights existed at that time, none were powerful enough to adequately expose film; the best source of illumination for movie production was natural sunlight. Besides the moderate, dry climate, they were also drawn to the state because of its open spaces and wide variety of natural scenery. The first movie studio in the Hollywood area, Nestor Studios, was founded in 1911 by Al Christie for David Horsley in an old building on the northwest corner of Sunset Boulevard and Gower Street. In the same year, another fifteen Independents settled in Hollywood. Hollywood came to be so strongly associated with the film industry that the word "Hollywood" came to be used colloquially to refer to the entire industry. The twentieth century was an exciting time in California. Besides the rise of the filmmaking industry, dance, literature, and art were flourishing. People from all over the world wanted to come to California. In the last quarter of the twentieth century there were more new museums opened in Los Angeles than any other place in the world. One of the most expensive buildings in the world is located in the hills of Brentwood/Malibu, the Getty Museum of Art complex. Jackson Pollack, a famous artist of the 1950’s attended Grant Elementary in Riverside. With the growth of the film industry a new movie genre was developed by Walt Disney. Walt Disney was the first person to mix animation (moving cartoons) and sound. The rest is California history with cartoon characters, e.g. Mickey Mouse, Donald Duck, and Goofy, and animated film classics, e.g. Snow White and the Seven Dwarfs, Sleeping Beauty, and Cinderella.

A cartoon is a very popular form of illustration holding different meanings that evolved from its original meaning and use. The word *cartoon* comes from the Italian word *Cartone* and Dutch word *Karton*, which means strong, heavy paper or pasteboard. Originally, cartoons were full-size drawings done on paper for further related studies, such as paintings, tapestries, and frescos. Cartoons today are simple, often stylized, drawings that are humorous, satirical or informative. Because a cartoon’s message or story must have instant understanding and recognition, the images are exaggerated and unrealistic. The cartoon subject matter can be in single or multiple panels. Jokes or messages are either written below the picture in captions or written in a balloon shape within the picture. Cartoon drawings are utilized in several different categories. Editorial cartoons (sometimes called political cartoons) present an opinion about a current event or newsworthy person. Books and daily newspapers present jokes and stories called “comic strips”, (a series of drawings, or a single image). Animated cartoons use many drawings to create the illusion of movement. Each drawing rendered on film displays one small step in the animation process.

History/Social Science Content Standards
California: A Changing State

4.4 Students explain how California became an agricultural and industrial power, tracing the transformation of the California economy and its political and cultural development since the 1850's.

9. Analyze the impact of twentieth-century Californians on the nation's artistic and cultural development, including the rise of the entertainment industry (e.g. Louis B. Meyer, Walt Disney, John Steinbeck, Ansel Adams, Dorothea Lange, John Wayne).

Visual and Performing Arts Content Standards

Visual Arts 1.0 – Artistic Perception

Students perceive and respond to works of art, objects in nature, events, and the environment. They also use the vocabulary of the visual arts to express their observations.

1.4 Describe the concept of proportion (in face, figure) as used in works of art

Visual Arts 2.0 – Creative Expression

Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

2.2 Use the conventions of facial and figure proportions in a figure study.

Learning Objectives:

- Students will know exaggeration of certain facial features as a tool in cartooning, and demonstrate this by drawing a basic cartoon heads with numerous facial expressions.
- Students will understand editorial cartooning, comic strips, and single images cartoons, and demonstrate this by class discussion of selected cartoon examples.
- Students will learn about cartoon animation and Walt Disney.
- Student will create an original cartoon character head.

Vocabulary:

exaggeration	animation	stylized
humor	satire	editorial (political)

Materials:

sketch paper	drawing paper	pencils	colored pencils
tracing paper	thin black markers/colored markers		erasers

examples of cartoons from various newspapers

Motivation:

Students learn the story of their home state, unique in American history in terms of its vast and varied geography, its many waves of immigration beginning with pre-Columbian societies, its continuous diversity, economic energy, and rapid growth. In addition to the specific treatment of milestones in California history, students examine the state in the context of the rest of the nation, with an emphasis on the U.S. Constitution and the relationship between state and federal government.

Procedure:

Facial gestures or expressions are an indication of a person's feelings, emotions, character, or reactions to a situation. Eyebrows and eyes, plus the mouth are the indicators used to define a cartoon character's mood. The more exaggerated these features become, the stronger the emotion/mood created. Cartoons are exaggerations of reality, steam doesn't really come out of someone's ears when they are mad, but it is used frequently in cartooning to indicate mad, again exaggeration.

Visual Arts Content Lesson

1. Give students examples of cartoons and have them identify emotions by facial exaggerations of cartoon characters.
2. Demonstrate for students the cartoon emotions of mad, enraged, worried, scared, surprised, happy, devious, sad, and tearful.
3. Handout facial worksheet showing the cartoon emotions of mad, happy, worried, scared, crying, devious and sad.
4. Handout worksheet on "Cartoon Expressions"
5. Handout the sheet on "eyes and emotions" and "the head is not a globe", and discuss.
6. Have students complete the worksheet on cartoon expressions.
7. Give students the handouts on "Drawing the Neck" and "Different Characters Require Different Head Shapes", and discuss. Have students practice on sketch paper the different heads and necks.
8. Give students the handout on "The Normal Cartoon Head vs. The Realistic Cartoon Head". Explain the difference to students.
9. Have each student create an original cartoon character; the cartoon will be a face with shoulders.

Assessment and/or Evaluation:

What do we want students to know?

- Students know that cartoon characters show their emotion through exaggerated facial features, focusing on the eyes, eyebrows, and mouths, and demonstrate this through class discussions and newspaper cartoon examples.

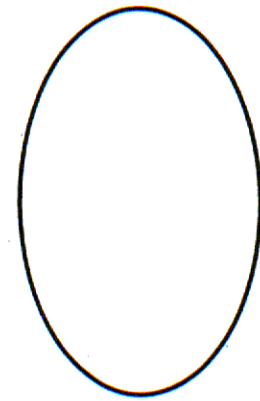
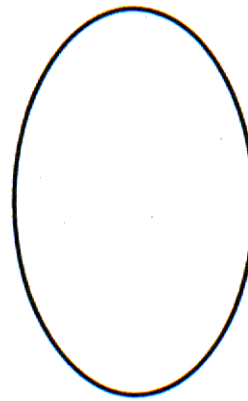
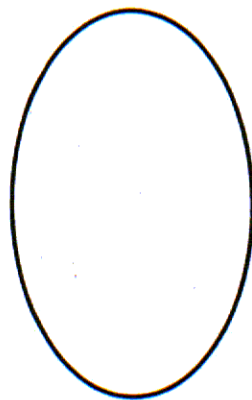
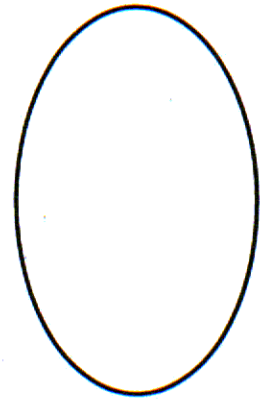
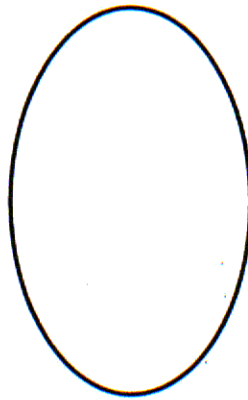
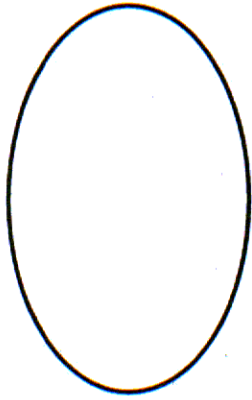
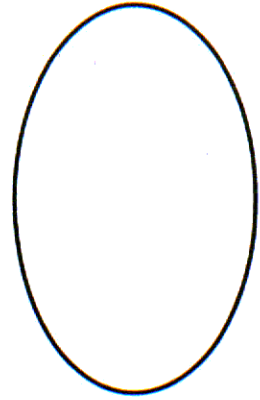
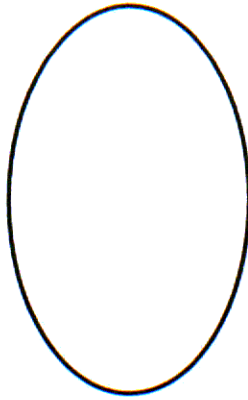
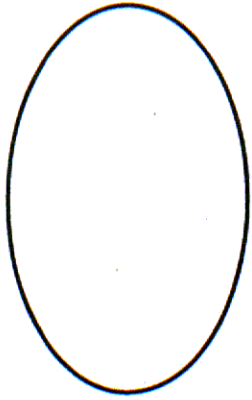
- Students understand the beginnings of the animation industry in California and demonstrate this by class discussions of Walt Disney.
- Students will create their own original cartoon character head

Students can self-assess (critique) their artwork using a formal rubric.

Extensions:

1. Students can design an anthropomorphic object and create a cartoon character.
2. Students can work on drawing in the Asian cartoon style of “Chibi”
3. Students can research famous political cartoonists and create a political cartoon.

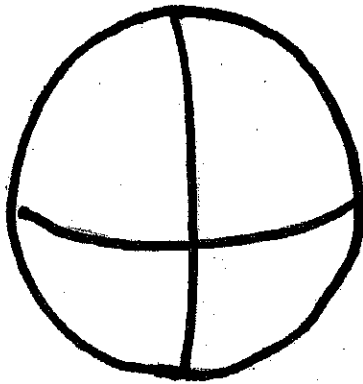
Cartooning Expressions



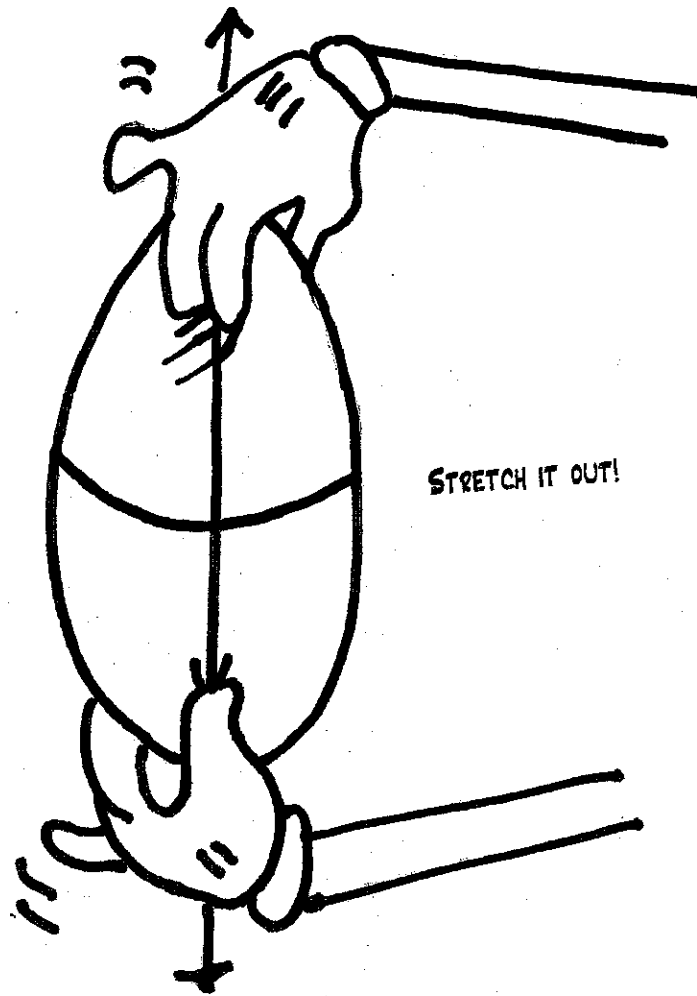
Name:

Draw the following facial expressions on the heads: happy, mad, sad, angry, surprised, scared, smug, devious, and worried. Remember the facial gestures with eyebrows, eyes, and mouth show moods.

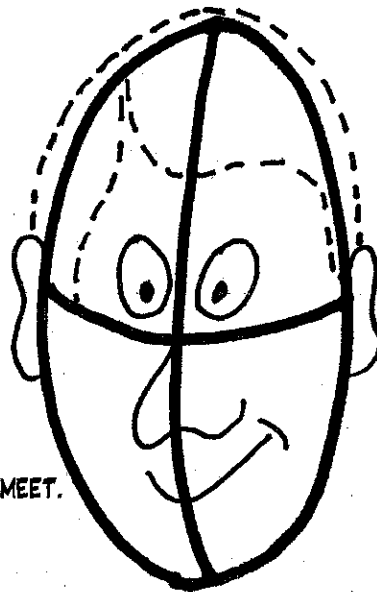
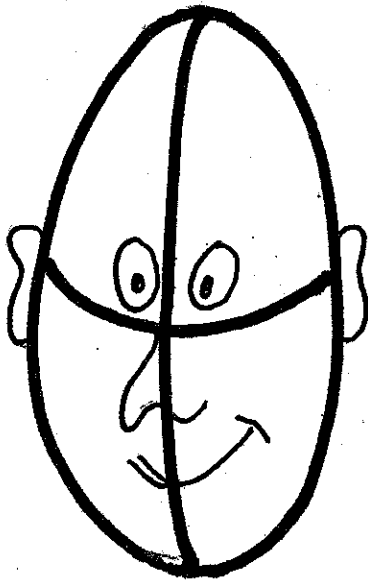
THE HEAD IS NOT A GLOBE!



START WITH A SPHERE (GLOBE)



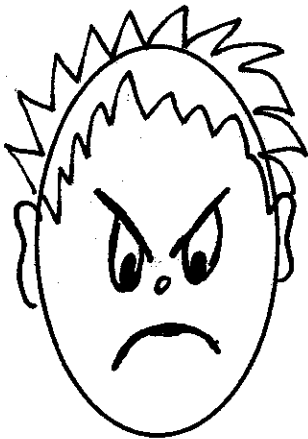
DRAW THE EARS AT THE HORIZONTAL FACIAL LINE.



DRAW THE BRIDGE OF THE NOSE WHERE THE TWO FACIAL DIVISION LINES MEET.

REMEMBER THE TOP OF THE OVAL IS NOT WHERE THE HAIRLINE BEGINS.

EXAGGERATION IS THE KEY!



mad



enraged



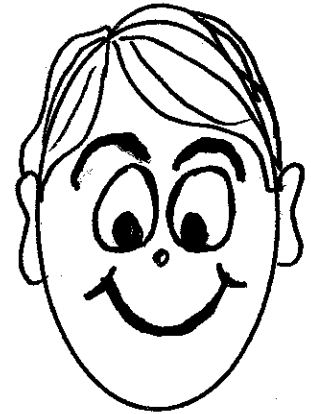
worried



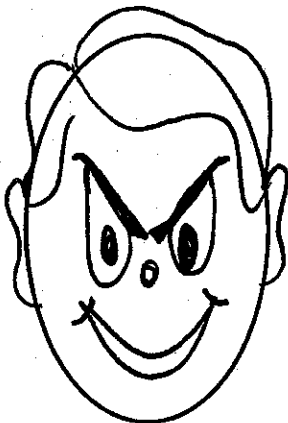
scared



surprised



happy



devious



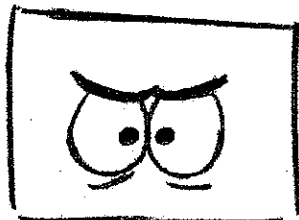
sad



tearful

EYES AND EMOTIONS

You should be able to tell what your character is thinking merely by the look in his or her eyes. Here are some typical cartoon eye expressions which are easily identifiable by readers and audiences.



INTENSE



CHEEKY



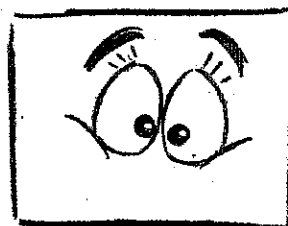
SOUR



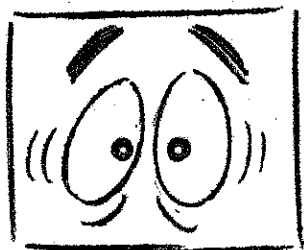
ANNOYED



LAUGHING



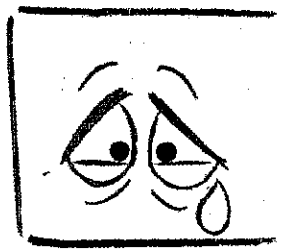
DUMB



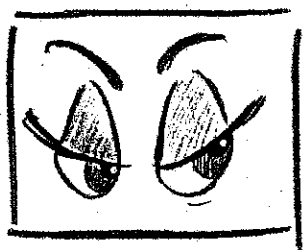
SHOCKED



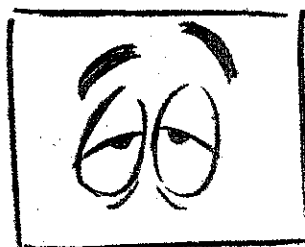
ANGRY



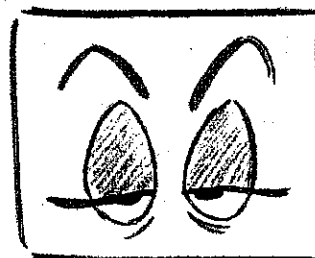
TEARFUL



FLIRTATIOUS



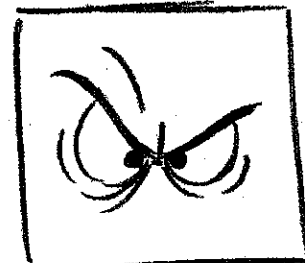
TIRED



INCREDULOUS



IMPISH



ENRAGED



SUSPICIOUS

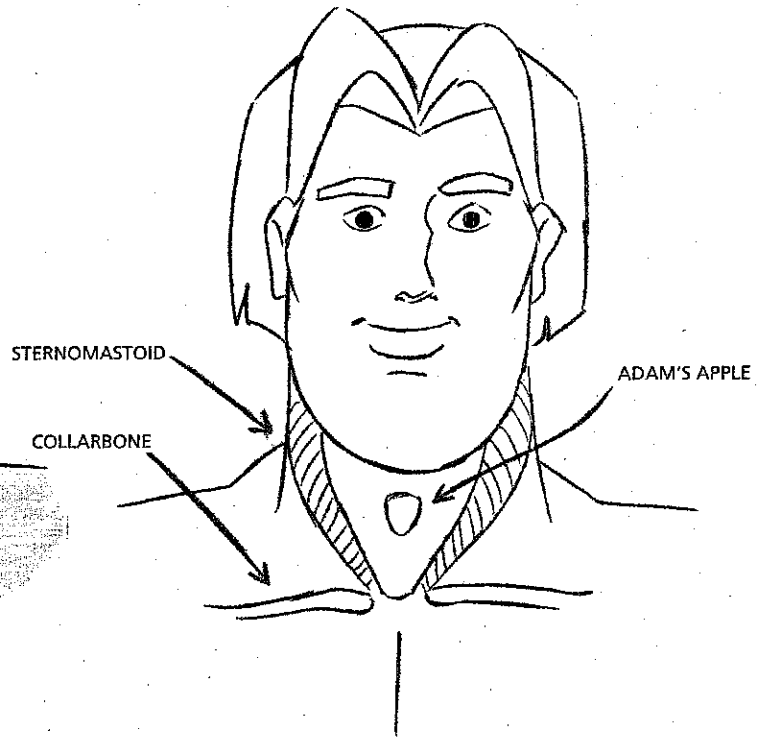
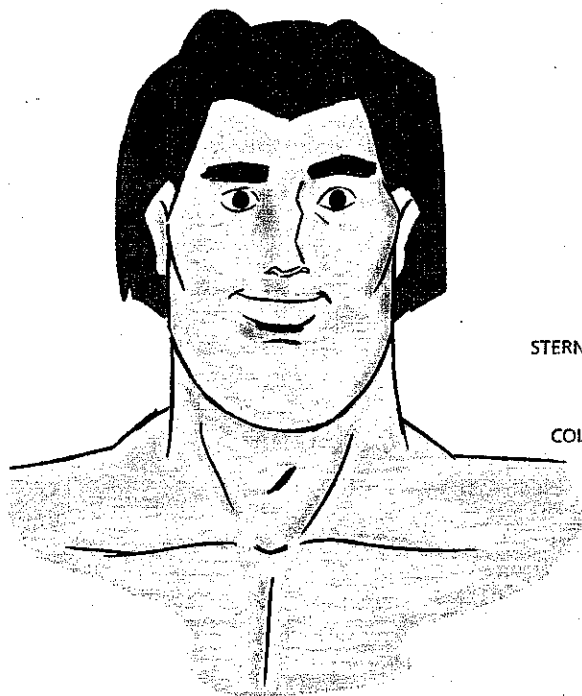
DRAWING THE NECK

This area of the body perplexes many less experienced artists, who tend to draw very skinny necks. The neck is a thick collection of muscles. It needs to be strong to keep the skull upright for twelve hours at a time. Cartoon characters may have skinny necks, but you will draw your 'toons better if you first have an understanding of how the real human neck works.

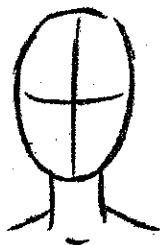
The two largest muscles in the neck, which you

can often see bulging under the skin, are called the *sternomastoids*. They attach to the collarbone, one on each side.

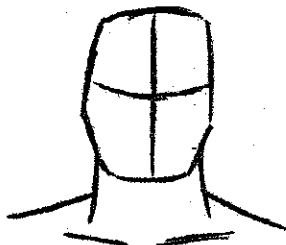
Check out our hero character once more. If you were to put a skinny neck on this guy, he would look like one weird dude. That's the lesson here: The neck has to match the body type. It's a *part* of the body, not just something unimportant that connects the head to the body.



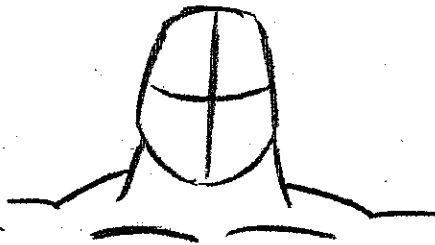
Here are more necks that match body types:



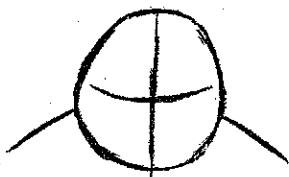
**STANDARD
CARTOON NECK**



HERO



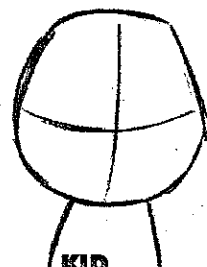
BODYBUILDER



HEAVYSET PERSON
No neck at all!



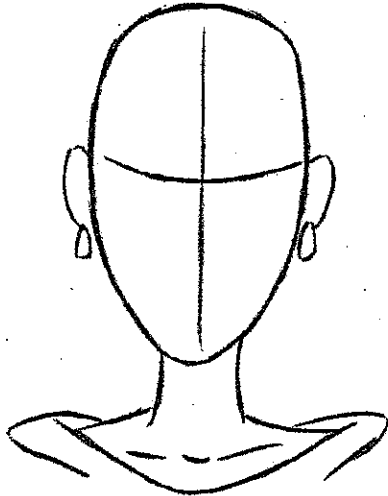
MONSTER
Head hangs below shoulders!



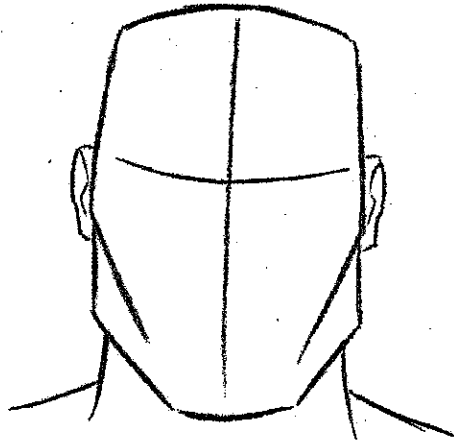
KID
Neck optional.

DIFFERENT CHARACTERS REQUIRE DIFFERENT HEAD SHAPES

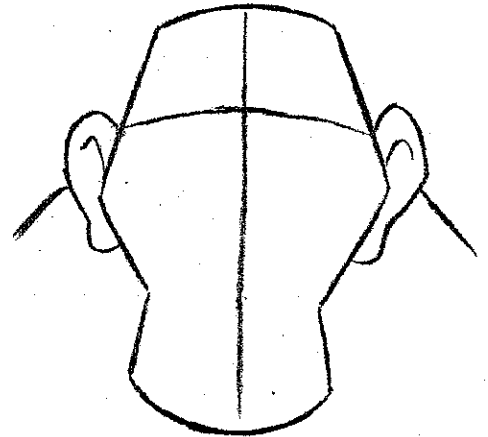
There are many subtle variations on the basic cartoon head. Here are some sample head shapes, based on classic character types, for your future cartoon creations.



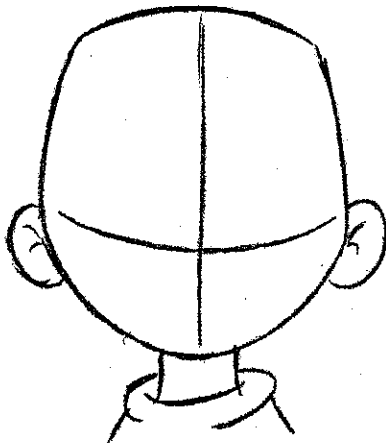
PRETTY WOMAN



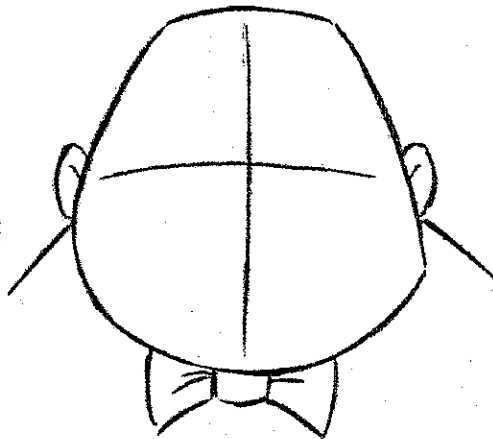
HERO



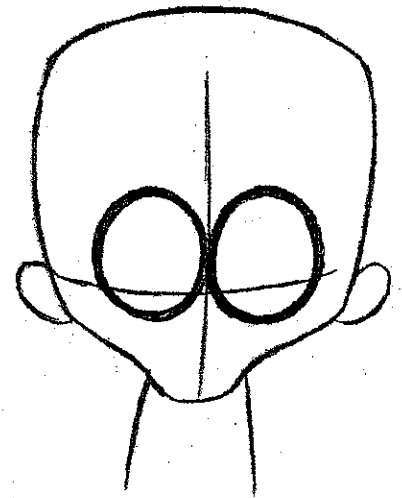
OLD GROUCH



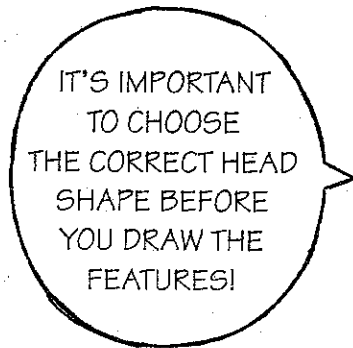
CUTE KID



BUSINESS EXECUTIVE

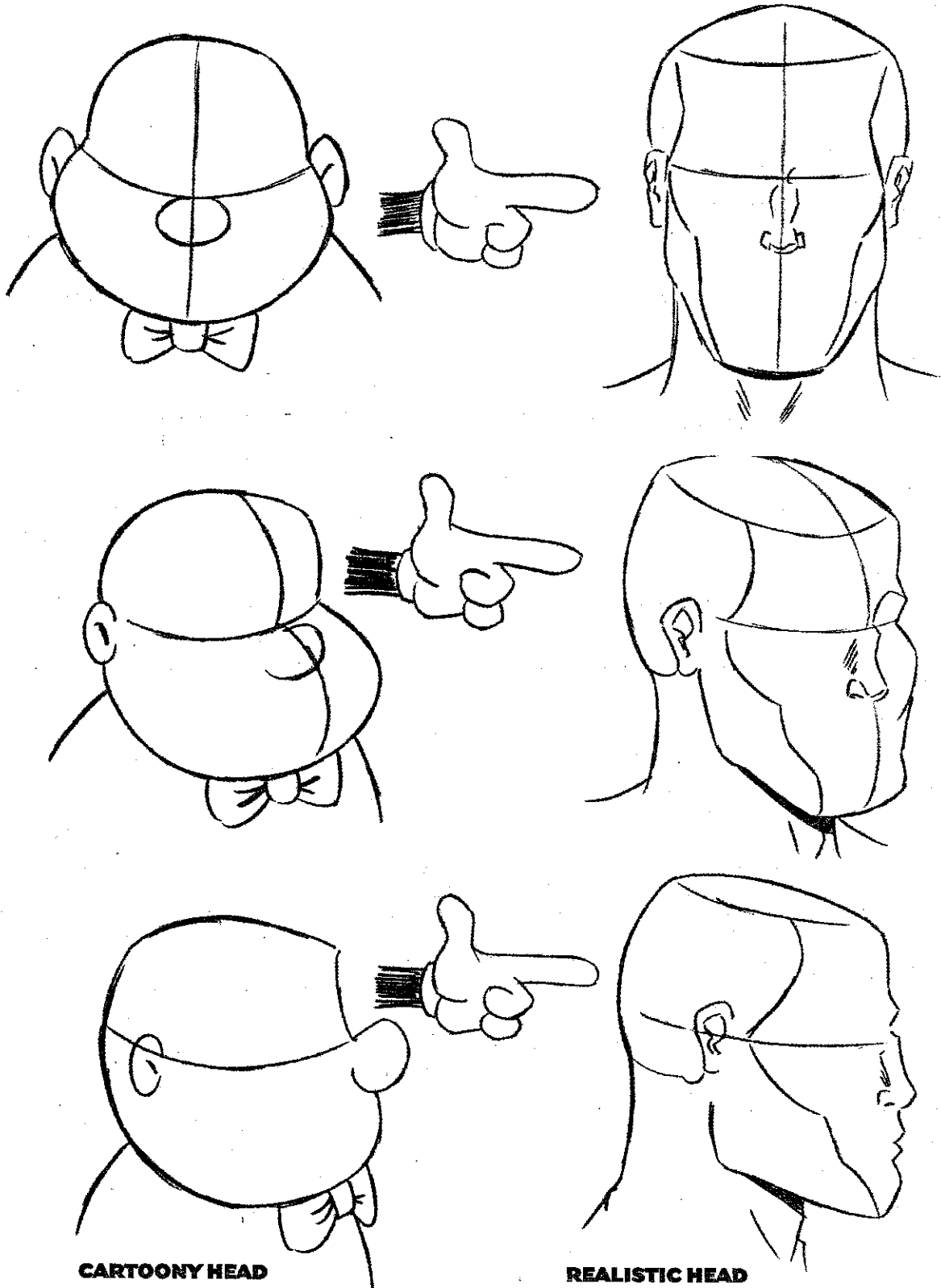


GENIUS



THE NORMAL CARTOON HEAD VS. THE "REALISTIC" CARTOON HEAD

As you can see, the realistic head has more angles and planes than the classic cartoon head; it bears a much closer resemblance to real human anatomy. Heroes and leading men are almost always drawn with realistic heads.

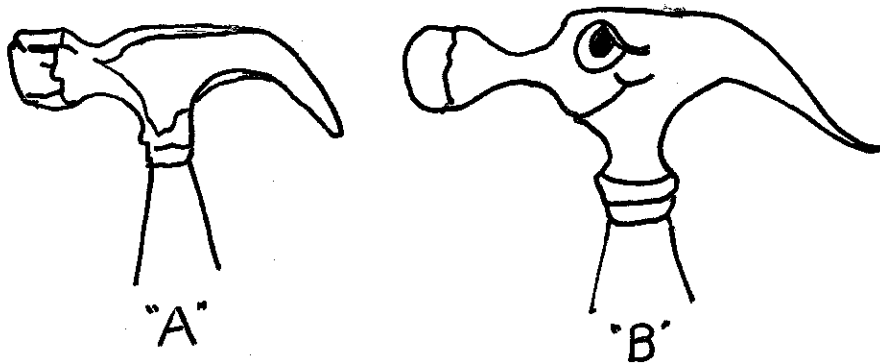


Anthropomorphic Objects

Singing scissors, dancing matchsticks, and talking hamburgers are all examples of anthropomorphism. This is a huge word that merely means that human traits and characteristics have been given to inanimate (non-living) objects. Children's stories and TV cartoons use this approach (Sponge-Bob Square Pants-a sponge is given human characteristics). Advertisements also apply human abilities to consumer products. Viewers pay more attention to a talking bug spray can than to a non-moving realistic can.

Procedure:

1. Look around the house, classroom, garage, or yard for objects that give the illusion of having a head, a face, limbs, or a body. For instance, scissors give the impression of having legs, and a hammer appears to have a big nosed face with hair sticking straight back. (Example A)
2. Sketch a variety of objects and superimpose (add) a few human characteristics. The object doesn't have to possess every human trait. It could resemble just a head, legs, arms, or some facial features to make a good humanistic cartoon. (Example B)



Vocabulary

Anthropomorphic object: an inanimate (non-living) object given human attributes

Materials and Supplies:

Sketch paper pencil eraser drawing paper felt tip marker

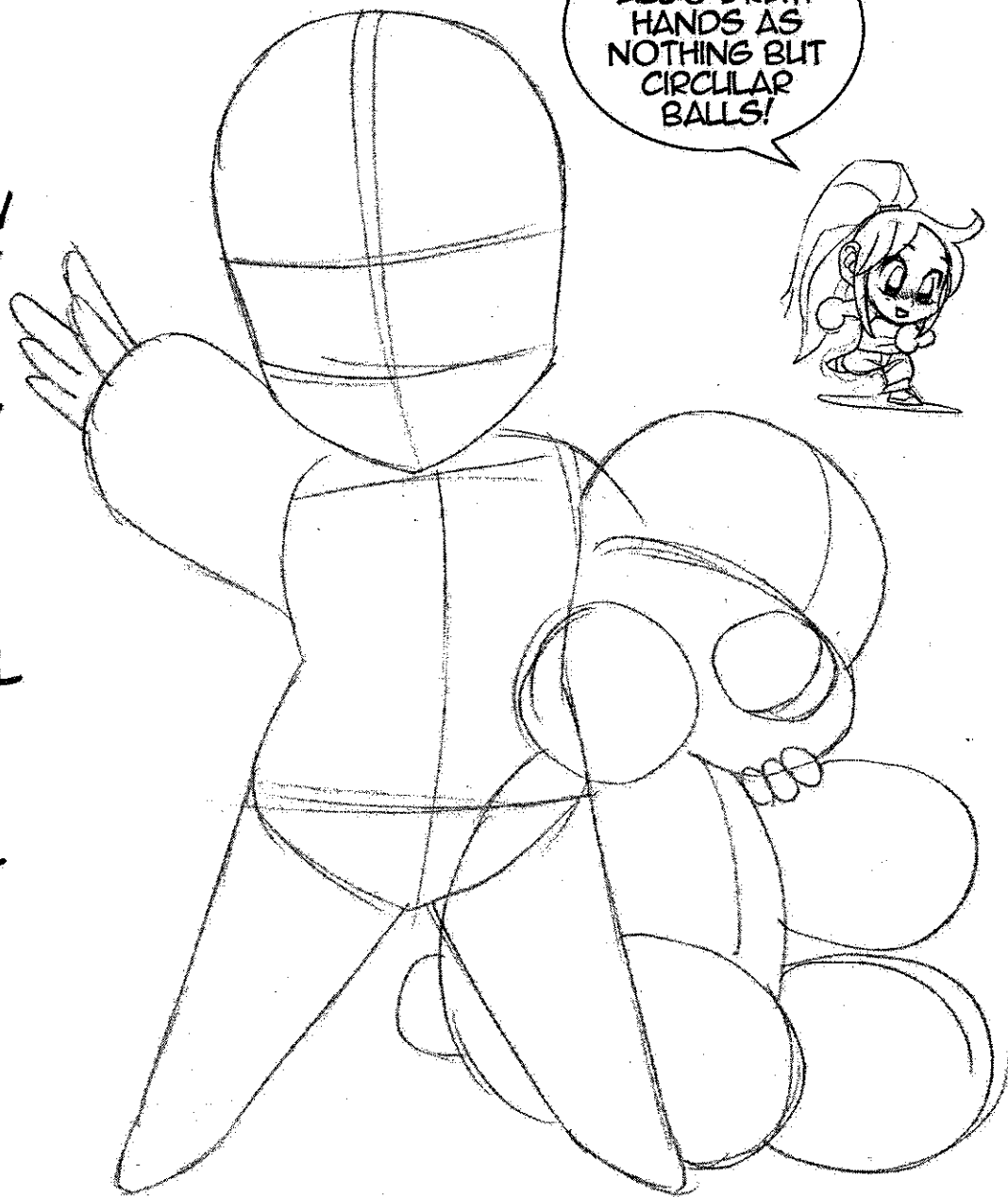
HOW TO DRAW CHIBI!

LET'S DRAW SOME CHIBI!

ALL RIGHT!
LET'S DRAW
SOME CHIBI!
LET'S DRAW A
GIRL FIRST.
OBSERVE HOW
THE SHAPE OF
HER SKULL IS
VERY MUCH
LIKE A BABY'S,
WITH A LARGE
FOREHEAD.

KEEP IN MIND
THAT THE
FEATURES WILL
OCCUPY THE
LOWER THIRD
OF THE HEAD.
ON A NORMAL
HEAD, THE
FEATURES
ARE MORE
CENTERED.

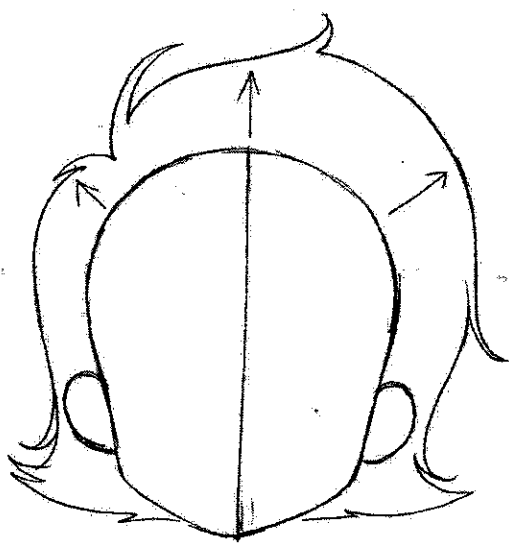
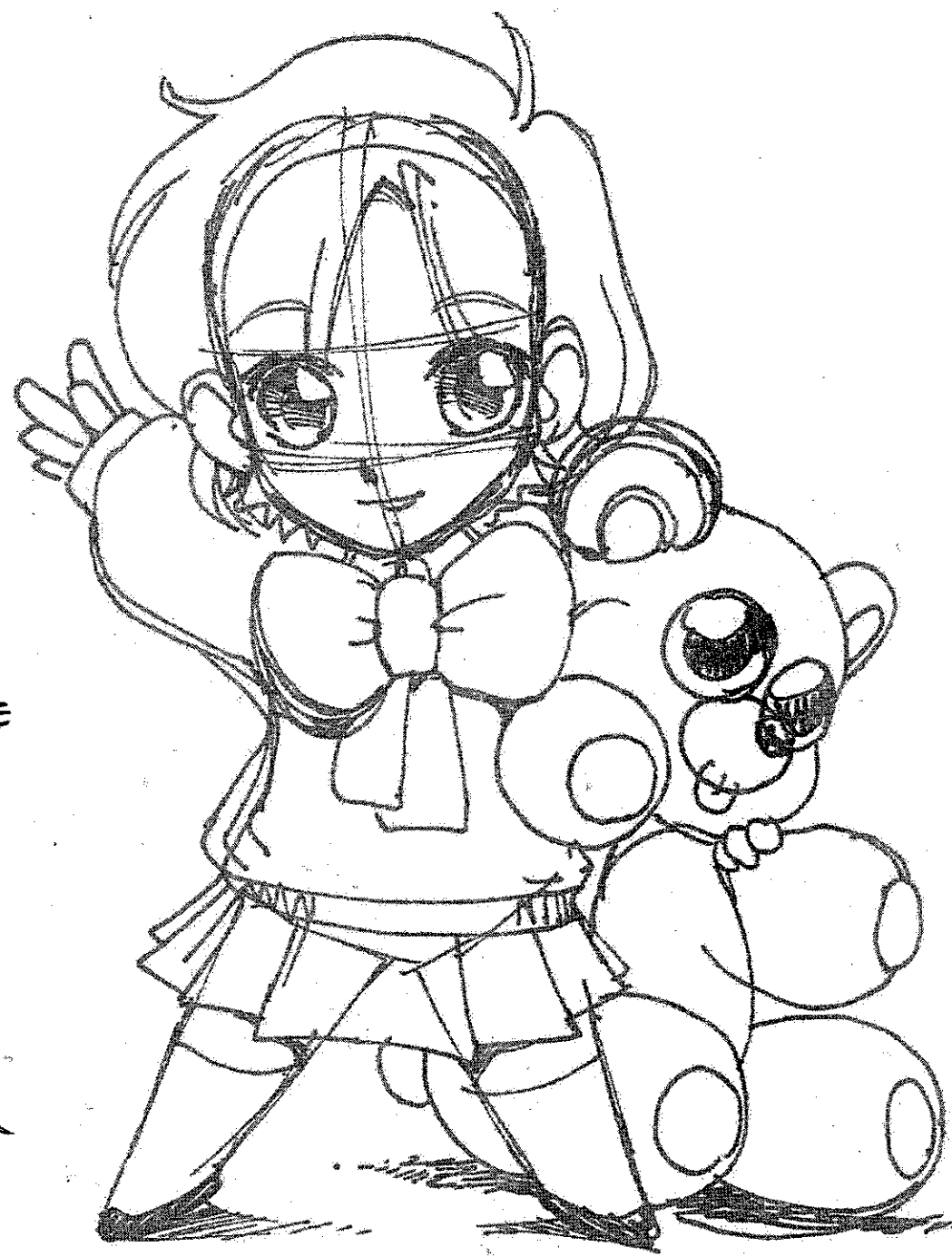
YOU CAN
ALSO DRAW
HANDS AS
NOTHING BUT
CIRCULAR
BALLS!



HOW TO DRAW CHIBI

PENCILING THE CHIBI IN MORE DETAIL, WE FILL IN THE MISSING PARTS. CLOTHING AND ACCESSORIES' POSITIONS ARE BASED ON THE BASIC FRAME WE SKETCHED IN EARLIER.

THE SKILL YOU CREATE WILL NOT ACCOUNT FOR THE VOLUME OF HAIR THE CHARACTER HAS.



HOW TO DRAW CHIBI

NOTICE HOW
OUR FIGURE'S
BODY SHAPE
LOOKS NO
DIFFERENT
FROM A
TYPICAL
TODDLER'S.

TO REALLY
BRING OUT THE
CUTE EYES,
HAVE THE MAIN
HIGHLIGHT
COVER AT
LEAST HALF
THE IRIS.

