CARTOON PITCH

Introductory level visual art unit for students in grades 9 - 12

OVERVIEW & PURPOSE

The theme of the 2018 - 2019 introductory level visual arts course was "jobs in the arts." Students became young cartoonists who prepared materials to pitch a cartoon series to a network. They created characters who are foils, wrote character backstories, summarized their first five episodes, and came up with their "hook." Students had the opportunity to pitch their ideas to a former comic book artist.

EDUCATION STANDARDS

CREATING—Anchor Standard 3: Refine and complete artistic work. Acc.VA:Cr3 - Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

OBJECTIVES

SWBAT design characters that are expressive of their contrasting personalities.

SWBAT work in partners to provide pointed feedback on artwork and pitches.

CARTOON DEVELOPMENT & PITCH REFLECTION

Name: Class section:

1. Describe how your ideas and art evolved from start to finish. More specifically, how have things changed since you first imagined your characters? Use your Character Development & First 5 Episodes handout to help you. ___/ 2

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2. What were the most important drawing skills you used? Think back to exercises completed in your sketchbook. Cite evidence where you made use of these skills throughout your process. ___/ 2

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3. What are you most proud of with your final items? ___/ 2

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4. If you could go back and change something about your work what would it be? Be specific and detailed. ___/ 2

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Reflection total: __/8

CARTOON DEVELOPMENT & PITCH GRADING RUBRIC

Criteria	0 - 1	2	3	4	5
USE OF COLOR TO EXPRESS PERSONALITY (FOIL)	Coloring is incomplete or all gray scale. No evidence of character traits and mood and not correlated to backstories. Color is not different for each character.	Color schemes are not clearly expressive of character traits and mood and not correlated to backstories. Color is not different for each character.	Color schemes are loosely expressive of character traits and mood and not carefully correlated to backstories. Color palettes are somewhat different for each character.	Color schemes are adequately expressive of character traits and mood and correlate to backstories. Color palettes are mostly different for each character.	Color schemes were carefully planned, clearly expressive of character traits and mood, and correlate to backstories. Color palettes are distinctively different for each character.
Total: __/5					
USE OF CARTOONING	Positions / poses / gesture do not reflect personality or mood. Facial features are not clearly expressive or specific to the character.	Positions / poses / gesture are not clearly expressive of personality or mood. Facial features are not clearly expressive or specific to the character.	Positions / poses / gesture are loosely expressive of personality and mood. Facial features are somewhat expressive and specific to the character.	Positions / poses / gesture are adequately expressive of personality and mood. Facial features are communicative and specific to the character.	Positions / poses / gesture are highly expressive of personality and mood. Facial features are communicative and specific to the character.
Character 1 Total: __/5					
Character 2 Total: __/5					
Total					__/15

Professionalism

0-1	2-3	4-5
I struggled to meet deadlines. I was often disruptive or allowed myself to get distracted. I did not pay much attention to giving or getting feedback OR I did not receive or give any feedback.	I was usually on task though sometimes disruptive to others OR I allowed myself to get distracted. I did not put too much thought into the feedback I received or gave.	I was consistently on task. I took feedback graciously and gave thoughtful feedback as well. I am proud of my work ethic and participation in our class community.

Project total: __/28

TOGETHER WITH THE OTHER

Introductory level visual art unit for students in grades 9 - 12

OVERVIEW & PURPOSE

The theme of the 2018 - 2019 introductory level visual arts course was "jobs in the arts." The final project of the year was to create a portrait of a client (another student in the class). Students had to interview the partner they were assigned to, discuss how the final representation of this person should showcase their personality, and check in with their client at multiple phases to get feedback on their painting. In preparation for the final portrait, students studied anatomy, color mixing, and other painting techniques.

EDUCATION STANDARDS

CREATING—Anchor Standard 3: Refine and complete artistic work. Acc.VA:Cr3 - Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

OBJECTIVES

SWBAT work with a client on a "commissioned" portrait while utilizing good communication and artistic terminology.

SWBAT apply technical art skills to the creation of a carefully planned portrait.

Portraiture Requirements & Rubric

Name: Ethan Pope   Class Section: 4A   Date: 6/4/19

Directions: Plan your approach to completing this portrait. You should have completed the necessary skill builders: oil pastel facial feature, planar man, and warm/cool color swatches. You should have interviewed your client to see how they would like to be portrayed. If you do not have a client, you must carefully plan and make decisions about the same criteria found on the Rendering your Client handout. Sketch and paint with the following criteria in mind!

Colors

0-1	2	3
Colors are muddy and do not show careful color mixing. No color scheme is apparent.	Colors are mixed adequately. Some sense of a color scheme is present.	Colors are mixed expertly and it is evident that the color scheme used was carefully selected.

3-Dimensionality

0-1	2	3
The painting feels flat. Anatomy does not look accurate. There is a shallow range of values.	There is a wide range of values but more could be done to make anatomy look 3-dimensional.	There is a wide range of values and anatomy looks 3-dimensional.

Brushwork

0-1	2	3
Brushwork does not further the artist's intentions or client's preferences.	Brushwork does not detract from the artist's intentions or client's preferences.	Bushwork adds to the the artist's intentions or client's preferences.

Composition

0-1	2	3
The composition feels unplanned. Parts of the body are cropped off in weird ways.	The composition does not add to or detract from the artist's intentions or client's preferences	The composition feels carefully planned and adds to the artist's intentions or client's preferences.

Total: 10 /12

11/12

21/22

Portraiture Final Reflection

Directions: Once you have completed your final portrait fill this out. You will need to ask your partner some questions (whenever possible).

What are you proud of? What went well? Think about the techniques you used, colors, composition, and overall final artwork.

I'm proud of my ability to keep the same "impressionistic look throughout the whole painting. I was able to make everything thing look abstract/rough without losing the complete idea of the picture.

What would you change or do differently? Think about the techniques you used, colors, composition, and overall final artwork.

I could've made everything in the back ground much less noticeable and made the subject much more detailed, to the extent of my skills.

Do you feel like you were true to your client's vision or your own vision for this artwork? Why or why not? Provide EXAMPLES of how you stayed true and/or how you deviated from the plan.

My partner was lenient in the way I depicted her, but when I look at my picture it gets the overall feel. For example I painted her in front of shrubs like in the picture, but instead of having the building in the background I put the sky.

If you worked with a partner ask them the following questions and record your PARTNER's answers.

What do you think of the colors, brush work, anatomy, and composition? What worked? What needs work?

"I love the cartoon interpretation & I liked how the colors were realistic and copied the photo. Also how I was represented in the clothing that I was wearing. In addition the brush work was very short strokes that were blended well." -Chloe

How do you feel about the way you are represented? Does this portrait resemble you and your personality?

"I loved the way I was represented in pink clothing it fits my personality, & I felt that the portrait focused on nature and that was really important to me. -Chloe