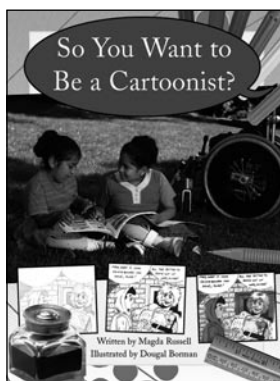


So You Want to Be a Cartoonist?

Text Type		Lower 1500–1800 words RA 8.8–9.2	Middle 1900–2400 words RA 9.3–9.7	Upper 2500–3000 words RA 9.8–10.2
Fact	Procedure	Build Your Own Easel	Making a Cheesecake	So You Want to Be a Cartoonist?
	Recount (Explanation)	Ten Milestones in Space	Rail Accidents	Three Terrible Hurricanes
	Information Report (Description)	Mythical Creatures	The World of Caves	Top Towers
	Information Report (Explanation)	A Weather Counting Book	Two Polar Regions	Seven Ancient Wonders
	Interview	Food Science FAQs	Hobbies	Fireflies and Glow-worms
	Biography	Ned Kelly	Mother Teresa: Saint of the Gutters	Edmund Hillary
	Explanation	How Forensic Scientists Work	How Musical Instruments Work	How Solar Energy Works
	Procedural Recount	How I Learned to Be a Nipper	How I Trained for the Junior Triathlon	How I Learned to Snowboard
Fiction	Realistic Fiction (Out of School)	Junkyard Treasure	Outback Betty's	Harry's Dream
	Realistic Fiction (In School)	On the Case	The Real-Life School Project	Ms McMahon
	Historical Fiction	The Wooden Horse Trick	Cheung Saves the Day	The Slave
	Fantasy	The Cloud Washerwoman	Sammy Stevens Sings	Finbar and the Long Trek
	Science Fiction	A New Source of Power	The Intergalactic Race	Eighth Moon
	Humour	The Upstairs Dragon	My Rhyming Grandpa	Catty Bimbar and the New-Age Pirates
	Mystery	Mystery Under the Big Top	The Mystery of Autoplane 500	The Mystery of the Missing Food
	Folktales	The Wicked Witch of the Singing Sands	Gulnara	Momotaro, Little Peachling

We have designed these lesson plans so that you can have the plan in front of you as you teach, along with a copy of the book. Suggestions for teaching have been divided into questions and discussion that you may have with students before, during, and after they read. You may prefer to explore the meaning and the language in more detail before students read. Your decisions will depend on the gap between students' current knowledge and the content, vocabulary, and language of the book they are about to read. The more information students have up front, the easier it will be for them to read the text.



SO YOU WANT TO BE A CARTOONIST?

Upper level fact

Text type: Procedure

Reading age 10

Word count 2,622

Before Reading

Ask students if they have ever followed a set of instructions to learn a new skill, for example, bowling a cricket ball or plaiting hair. Invite students to share the types of things they have learned. *How did the instructions help you?* Guide the discussion so that students understand that instructions provide a sequence of steps help us to do something.

Ask students if the sequence is important. *Why?* Build knowledge that some steps precede, or come before others, and the procedure may be more difficult to complete if the sequence is not followed in order.

What do some sets of instructions have that make them easier to follow? Prompt students to suggest pictures.

COVER

Before Reading

Read the title and examine the cover photograph. Discuss what the book is about. What is a cartoonist? What sorts of skills do you think you'd need to be a cartoonist? Would it help if you were good at drawing? Do you think you could learn to become a cartoonist, if you didn't find drawing easy?

Read the blurb. What does the blurb tell you about cartooning?

What is a procedure? Guide the discussion to build understandings that this book will help us follow a sequence of steps to build the skills needed to draw. *Do you think it would be tricky to learn these skills? How do you think the instructions will help you learn how to draw?*

What does the author mean when she says, you won't become a cartoonist overnight?

CONTENTS PAGE

Open the book. Tell me what you know about this page. Discuss features of the contents page. Where would I go to find out about Creating a Character? Students should quickly respond with the page number. Repeat for other

pages. Encourage quick responses. *What do you know about information books?* Students should indicate that the reader can choose where they'd like to start.

Students should also mention the terms *glossary* and *index*. Ask students to explain what each term means. Visit each of these pages to clarify that the glossary provides meanings for new or tricky words about the topic, and the index provides the page numbers to help the reader locate particular things in the book.

Revisit the contents page. Discuss the term *introduction*. *What does this mean? Do you think this might be a useful place to start?*

INTRODUCTION

During Reading

Look at the photo and read the caption. How long have cartoons been appearing in newspapers? What does this tell us about cartoons? Guide the conversation to build understandings that people have been cartooning for a long time.

What do you notice about the face drawn on page 4? Students should notice that it is a simple drawing.

Enlarge some cartoons. Show the students, read the cartoons and discuss what they have in common. Students should observe that they are funny.

Prompt students to the bold text on page 4. Visit the glossary to read the definitions.

Read pages 4 and 5 and find out about cartoons. Jot down some notes ready for the discussion.

After Reading

Ask students what they have learned about cartoons. Guide questions:

- *What are cartoons?*
- *How long have people been cartooning?*
- *What was the purpose of pictures before writing was common?*
- *The books says that often we see cartoons as comic strips or comic books. What are they? Show students some samples of comics and discuss. What do they look like inside? What is interesting about reading a story this way? Discuss the speech balloons and panelled frames.*
- *When was the modern comic strip born? How?*
- *Who was the first comic strip character to become popular?*
- *Where can cartoons be seen?*
- *Where can you see animated (moving) cartoons?*

BECOMING A CARTOONIST

Before Reading

What does the heading tell you?

What do you think you need to know to be a cartoonist? Read page 6 to find out what the author says about becoming a cartoonist. Be ready to discuss what you think this book will teach you.

After Reading

What might attract someone to try cartooning?

Can you become a cartoonist even if you never thought about doing it before?

What will this book show us about cartooning? Discuss how it will show us the procedure to draw a cartoon character, create a short comic strip and put the comic strips together to make a comic book.

TOOLS AND EQUIPMENT

During Reading

What do you see on page 7? Can you work out what some of these things are used for? Discuss the pictures on page 7. Do you think a cartoonist would use a lot of paper? Would everything a cartoonist draws be used? Why not?

Read page 7 and find out what tools and equipment are useful to create cartoons. Jot down some notes about the work space and how it should be set up so it is easy to work in.

After Reading

What tools are essential? Why are pencils and paper the most important tools? Discuss. What other tools could be used? Use the list on page 7 to guide the conversation. Why do you think the list contains three types of paper or card? What might the brushes be used for? What is meant by drawing guides?

What sort of work space is best? Why should the room be well lit? Why does the cartoonist need a comfortable chair? What is a drawing board? What is hardboard? Discuss.

CREATING A CHARACTER

During Reading

Look at the character map and discuss the ideas for characters. What do these ideas suggest? Students should infer that a character can be based on anything you like. What other ideas can you add? Brainstorm. Draw the character ideas map on the board and add students' ideas. What does the sketch and caption on page 9 tell you? What is a sketch?

Read pages 8 and 9 and find out what you need to know about creating a character. Take note of the main ideas to share at the end.

After Reading

What do you need to consider when creating your own main character?

What is the next step? Discuss the ideas map as a way to get lots of ideas down on paper. You may find that you begin with one idea and later change it to something else. If you keep your ideas map, you can refer to it later. Why do you think the author says to just use words to describe the characters at this stage?

What comes next? What is a sketch? Do you think you might do lots of sketches until you see a character that you like? Why do you think it is a good idea to keep your sketches in a folder?

Which character idea did you choose?

LEARNING TO DRAW A CHARACTER

During Reading

Direct students to observe what is happening in the pictures. Read the captions. What do you understand from the picture and caption on page 10? Prompt students to the word exaggerated on page 11. Discuss what this may mean after reading the captions on page 11. Check the word in the glossary. What is the purpose of exaggerating the features of characters?

Read pages 10 and 11 and be ready to share what you learn about drawing characters. Pick out some key ideas as you read, and jot them down to discuss.

As you read, find out about the exaggerated features. Why do cartoonists do this? Be ready to share what you find out.

Try drawing your character with exaggerated features.

After Reading

How do cartoonists draw their characters? Is it important to draw them simply? Why do you think they do this? Revisit the last paragraph to reread if needed. Guide the conversation to build understandings that cartoonists may need to draw this same character many times. It is different for artists who do just one picture.

Why do cartoonists exaggerate the features of some characters? What do the exaggerated muscles on a superhero tell us?

How might you exaggerate the features to make . . . a little girl look sweet? . . . an old lady look mean? . . . a little boy look mischievous?

DECIDING ON A CARTOONING STYLE

During Reading

Direct students to observe the cartoons. Read the caption on page 12. *What is Manga style?* Guide students to infer that it is a cartooning style. Examine the cartooning styles on page 13. Discuss each one. For example, what makes the first one realistic, what makes the second animated, etc.

Read page 12 and find out what you need to consider when deciding on a cartooning style. Try the styles out on the character you have chosen. Be ready to discuss which style you find the easiest. Jot down a few notes about which styles are more challenging and why.

After Reading

What have you discovered about cartooning styles? Which styles are easiest to sketch? Why? Which are more difficult? Why? Why do you think realistic style is much more time-consuming and challenging? Guide the discussion to build understandings that it is

challenging to imitate something real as we have to make the character look a certain way.

What did you discover about drawing your character in different styles? Do all characters suit all styles? Discuss. Was it hard to change the expressions? What features do you often need to change to do this?

PLANNING AND STORYBOARDING

During Reading

Discuss what planning and storyboarding might be. Explain that because a comic strip has a certain number of frames to represent the story, it is necessary to plan the action first. This will help you know what to draw in each frame. You will also know how many frames you need.

Read the story plan for Red Riding Hood's Revenge on page 15. Discuss that this is an innovation on the fairy tale. Discuss the ways it is the same as and different from the original story.

Turn over to examine the storyboard to go with Red Riding Hood's Revenge on page 17. Discuss the way the storyboard is based on the six parts of the story plan.

Read pages 14 to 17 and jot down some notes for the discussion.

After Reading

What are some ways to come up with ideas for your story? Discuss the author's tips: rereading other stories and cartoons, carrying a notebook to jot down ideas, thinking about what will fit your character, retelling a story, like in the Red Riding Hood innovation.

What other tips did you learn? What three parts must your story have? Discuss the need for a beginning, middle, and end, with some

twists and turns. *Why are twists and turns a good idea?*

How do you put your story onto a storyboard?
Discuss these steps: drawing frames, sketching the action and leaving space for word balloons, and making sure that the number of frames matches the action in your story.

Discuss making a storyboard for students' stories. Give students time to plan the action in their stories.

DRAWING THE PANELS

During Reading

What tools will you need to draw the panels? What is a refillable clutch pencil? Invite prediction. *Look at the panels on pages 19 to 21. Read the captions.* Discuss each step.

Read pages 19 to 21. As you read page 18, find out what the author suggests you do in preparation. Find out why it is best to begin with rough figures and add detail later on. Jot down the author's ideas for each step.

After Reading

What are the tools you need to get started? Why does the author suggest a good-quality paper? What does it mean for ink to bleed through? What kind of card is illustration board? Do you get the feeling that a cartoonist uses a lot of lead? Why?

Discuss the steps for drawing panels. *Why do you think the first step is roughly done with loose pencil strokes outlining shapes? Why might detail be added later?*

What is the second step? What is added at this stage?

What is the third step? What does the word foreground mean? Discuss the definition from the glossary. *What do you do to make the characters appear to 'pop' to the front?*

LETTERING THE PANELS

During Reading

What do you think is meant by lettering the panels? What do the pictures on page 22 suggest to you? What do you think of computer lettering? What about the way the words are written in the word balloon? Is that fairly common for comics?

Look at page 23. What does the caption say? How is the story told in a comic? Discuss the way the dialogue carries the story.

Prompt students to the word templates on page 22. Ask for predictions and navigate to the glossary to check the meaning.

Read pages 22 and 23 and find out how to letter the panels. Jot down the tools you need for this part of the task and any other tips the author gives for making your lettering neat and easy to read.

After Reading

What are the tools you need for lettering the panels? Why do you need the circular templates? What can you do if your handwriting is not neat enough for others to read easily?

What are the author's tips for planning the words the characters will say? Guide the discussion so that students understand that since the dialogue will carry the story, it needs to clearly tell the reader what is going on.

How do you keep the lettering tidy? Why do you think comics are written in capital letters? Why is everything done in pencil at this stage?

INKING THE CARTOON

During Reading

What do you think happens next? Discuss the tools for this stage.

Discuss the frame and caption on page 25. What difference does the inked brush make to the frame? Do you think this would take a lot of practice? Why? What else would you need to do this neatly? Discuss that a steady hand would help to make this neat.

Turn to pages 26 and 27 and discuss the different results of each type of inking.

Read page 24 and find out about each method of inking. Jot down the author's recommendations.

After Reading

What does the author recommend? Why do you need a waterproof ink marker? Which of the three methods is the easiest? Which one might be good to start with if you're a beginner? Why?

Why do you think the brush or dip pen require practice? Discuss.

What is the difference between these methods? Revisit the three frames to discuss the finer detail of the inking methods.

Which finish do you prefer? Why? Invite discussion.

THE FINISHING TOUCH

During Reading

What are the finishing touches? Discuss the use of colour and final detail. Read the caption on page 29. Why do the same characters always wear the same clothes? For example, in comic books, the characters are often dressed the same on every page and even in other comic books. Why is this? Discuss that this makes it easy for the reader to identify the characters. On page 29, why must Red Riding Hood always wear a red sweatshirt?

Read pages 28 and 29. Jot down the author's tips for adding the finishing touches. Take some notes of the important points ready to share.

After Reading

Do you need to add colour to your comic strip? Where do you see comic strips printed using only black and white? Discuss.

What tools do you need to add colour? Why should the pens be waterproof ink?

Why are the backgrounds of the panels coloured first? Which colours are pale, flat, or neutral? Discuss which colours these are in a set of markers. What are the brighter colours used for?

FROM COMIC STRIP TO COMIC BOOK

During Reading

What is a comic book? What do the picture and caption tell you? Discuss the arrows on the book and what they indicate.

How could you turn your comic strip into a book? Invite inferences and guide the discussion to build understandings.

Prompt students to notice the word *divisible* on page 30. Discuss the word *divide* and invite predictions about the meaning of *divisible*.

Read page 30 and find out how to turn the comic strip into a comic book. Jot down some tips for doing this.

After Reading

How could you make lots of copies of your comic strip? Discuss the use of the black and white copier, colour copier, and computer to scan and copy.

How could you make a comic book out of folded paper? Why does the number of pages need to be divisible by four?

Why might you turn your comic strip into a comic book? Discuss.

▲ CODE BREAKER

This book tells us that we should practise our drawing to get better at cartooning. Discuss the use of the verb *practise*, and compare this to the noun *practice*.

Tell students that the word *practise*, when spelt with an *s*, indicates that the word is a doing or action word. For example, when we are *practising* our drawing, we are doing an action and this makes the word a verb.

Tell students that the word *practice*, when spelt with a *c*, indicates that the word is a noun or naming word. For example, when we are going to soccer *practice*, the word is part of the place or thing that we are going to.

Read these examples aloud and discuss whether the word *practise/practice* is a verb or noun and discuss how it is spelt.

If I practise the violin, I will improve.

At netball practice I scored 6 goals.

She is always practising her dancing.

Tom won't be at practice tomorrow, as he is going to the dentist.

■ MEANING MAKER

Why is the sequence important in learning to cartoon? Discuss the way each step of the procedure builds to the next.

What would happen if you went straight to the finishing touches and added colour, before you had finished the three steps to draw the panels? You would not know how to make your

foreground "pop" to the front, and you may use bright colours in the background instead of pale, flat, or neutral colours which make your characters more noticeable.

Ask students to recall the sequence of steps in order. Number and write each step in the process from *Creating a Character* to *The Finishing Touch*.

◆ TEXT USER

What are the features of this book that help us get the information we need and help us understand what is on each page? Walk through this book and list the features that help us read this book. Discuss the way each feature helps us. Note whether it helps us navigate around this book or understand the information on that page/s.

Features that help us navigate around this book:

- Contents page
- Glossary
- Index

Features that help us understand cartooning:

- Introduction
- Tools and equipment
- Pictures, diagrams, story plan, storyboard, captions
- Sequenced chapters
- Step by step guide to drawing panels
- Glossary

● TEXT CRITIC

Who do you think cartoons and comic books appeal to more, boys or girls? Discuss. Do you think that boys or girls read more superhero

comics and watch more superhero cartoons? Why? What is it about superheroes that makes them so popular? Why do you think most superheroes are male? Why do you think most villains are male?

Why do you think there is a reasonable amount of fighting in these comics and cartoons? Who do you think this is aimed at?

Why do you think the writers use the theme of good versus evil? Do you think the audience likes to see the villains defeated and the superheroes the victors? Why? Do you think people might stop watching and reading these stories if the villains were the victors? Why?

USING MULTIPLE INTELLIGENCES

Pair or group students for this task.

Plan: a story to make into a six to ten panel comic strip. (V, P)

Write: your story plan. Use the story plan for Red Riding Hood's Revenge as a guide. (V)

Create: the characters for your story and decide on a cartooning style for them. (S)

Draw: the storyboard. (S)

Draw: your panels, add your lettering and ink your comic strip. Add the finishing touches. (S, V)

MULTIPLE INTELLIGENCES

The theory of multiple intelligences was developed by Howard Gardner, a professor of education at Harvard University. Howard Gardner's theory suggests that the current view of intelligence, as measured by IQ tests, is far too limited and discriminates against students who think in different ways. He proposes taking a broader perspective and has identified eight different intelligences. These are:

- verbal-linguistic intelligence – word smart
- logical-mathematical intelligence – number/reasoning smart
- visual-spatial intelligence – picture smart
- bodily-kinaesthetic intelligence – body smart
- musical-rhythmic intelligence – music smart
- interpersonal intelligence – people smart
- intrapersonal intelligence – self smart
- naturalist intelligence – nature smart

Multiple intelligences have enormous potential as a tool in furthering reading and language development. Traditionally, the teaching of language and reading has focused mainly on two intelligences: logical-mathematical and verbal-linguistic. This means that many students who possess different intelligences do not receive the necessary opportunities, encouragement, instruction, or reinforcement to succeed with reading as well as they might.

So You Want to Be a Cartoonist?

Name _____

Fill in the details as you read.

Tools and equipment

Creating a character

Drawing a character

Deciding on a category style

Planning and storyboarding

Drawing and lettering panels

Inking the cartoon

The finishing touch



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So You Want to Be a Cartoonist?

Name _____

Find the superheroes and villains in the word search below. Look up, down, and on the diagonal.

O	Z	T	B	J	O	K	E	R	X	P	C	S
Q	Z	G	A	L	H	U	L	K	S	L	A	U
U	L	W	T	H	E	F	L	A	S	H	T	P
A	F	Z	G	Q	R	Q	B	T	E	M	W	E
N	S	P	I	D	E	R	M	A	N	R	O	R
D	R	D	R	D	O	O	M	Y	R	B	M	M
O	M	Q	L	Q	K	K	R	R	S	A	A	A
L	E	X	L	U	T	H	O	R	E	T	N	N
G	P	D	E	Y	A	R	B	L	P	M	Q	P
W	J	W	R	Q	D	Y	I	B	B	A	T	P
G	R	E	E	N	L	A	N	T	E	R	N	U
W	O	N	D	E	R	W	O	M	A	N	N	P
V	E	N	O	M	E	T	Y	G	R	U	T	B

Batgirl

Hulk

Superman

Batman

Joker

The Flash

Catwoman

Lex Luthor

Venom

Dr Doom

Robin

Wonder Woman

Green Lantern

Spiderman



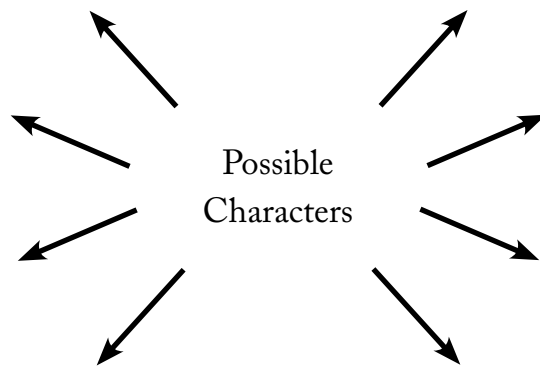
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So You Want to Be a Cartoonist?

Name _____

Complete the Characters Ideas Map to help you create a character for a comic strip.



Try some sketches to find a character you like. Remember that the more sketches you do, the better you will get.



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So You Want to Be a Cartoonist?

Name _____

Multiple Intelligences (verbal-linguistic)

Turn the sentences below into questions. For example: Wonder Woman is one of the first female superheroes. Who was one of the first female superheroes?

Superman is known to all as the Man of Steel.

Lex Luthor is Superman's number one bad guy.

Spiderman catches thieves just like flies.

The Green Goblin is one of the villains in Spiderman.

Batman and Robin are known as the Dynamic Duo.

The Penguin, the Joker, the Riddler, and Catwoman were enemies of Batman.

Spot the Mistakes. Circle the mistakes and write the correct word above.

Batman and Robin was first to arrive at Commissioner Gordon's office. Superman's x-ray vision help him see through the wall. Wonder Woman was used her magic lasso. The Green Goblin are Spiderman's enemy. Wonder Woman bulletproof bracelets came in handy.



So You Want to Be a Cartoonist?

Name _____

Use the book to help you fill in the tools and equipment that are needed for each part of the procedure.

Creating a character	Learning to draw a character
Deciding on a cartooning style	Planning and storyboarding
Drawing the panels	Lettering the panels
Inking the cartoon	The finishing touch



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So You Want to Be a Cartoonist?

Name _____

The superhero theme is very popular. Have you ever wondered why there are more male superheroes than female? Why do the authors like us to dislike the villains? Why do cartoons have a common theme of good defeating evil? Give your opinions about these questions.

Many people like to read about the battles between good and evil. Why do you think this is? Explain.

Who do you think read more superhero comics, boys or girls? Why?

Why do you think most comic book superheroes are male?

Do you think there should be more female superheroes? Why?

Why do you think the superhero almost always defeats the villain?

If you could be a superhero, which one would you be? Why?

Which villain would you most like to defeat? Why?



So You Want to Be a Cartoonist?

Name _____

What are the steps in this procedure? Use your book to help you organize the steps, from creating a character to adding the finishing touch.

First _____

Second _____

Third _____

Fourth _____

Fifth _____

Sixth _____

Seventh _____

Eighth _____



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