

**Come One, Come All: FACE Yourself!**  
<http://aigcaricatures.weebly.com/>



**Oh, the Place You'll Go!  
One Side, Two Side, Red Side, Blue Side  
Roger Kammerer: Knows a Lot About That!  
The Shape of Me and Other Stuff**

Tired of taking yourself too seriously...? Then FACE yourself! Come take a ride with us to experience the thrill of creating fun, EXAGGERATED art in becoming a professional caricaturist. Not only will you learn to draw like a pro, but also see how caricatures have INTERACTED with our history in shaping and changing our world. Did you know Dr. Sues helped persuade America to go to WWII? FACE yourself and discover how you stand out above the rest. Leave with a self-created caricature that will empower who you are...enjoy the ride!

How does our interaction with art both inspire and influence perspective?  
What ethical issues are involved in the creative practices of caricature?

Jenna Brooks & Jennifer Spengeman  
SPED 6402 Spring 2014  
East Carolina University

**CONTENT RESEARCH PAPER**

# **Come One, Come All: FACE Yourself!**

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## **The Art of Caricature: The When, Where and How**

Art has existed since the beginning of time as a way for individuals to express who they are, how they feel and what they believe about any topic imaginable. Art, in any form, is powerful and persuasive and has influenced how people think and feel for generations. It connects all of us and is indifferent to language, class, or background and without words can provoke controversy, bringing groups of people to hate or love even more than they did before. One art form in particular, that has both created great controversy and brought thousands together for a cause, is the Caricature. The caricature has been used to entertain, make a social or political statement, and mock people since the Middle Ages. Learning to create a caricature takes skill and practice, but having understanding of its importance in our history will add further appreciation for the art. Lets begin at the very start and look to understand where and how the caricature came to be.

### **History of the Caricature**

A caricature by definition, according to The Merriam-Webster Dictionary, is a drawing that makes someone look funny or foolish because some part of the person's appearance is exaggerated (2014). A caricature is a portrait of a real person that is recognizable with a noticeable exaggeration in the art. This is one of the main differences between a cartoon and a caricature. Although these words are often times used interchangeably there is a difference between these related arts forms. A cartoon is fictional, whereas the person depicted in a caricature must be a factual person. The origin of the word caricature is derived from the Italian words *carico* and *caricare* meaning, “to load” or to “exaggerate” (“Caricature Art,” n.d.).

Grotesque and satirical art has been witnessed since the Middle Ages. Egyptians would represent men as certain animals and the Greeks had burlesqued figures on vases well before the

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creation of what would be considered the modern day caricature in the 1590s (“Caricature and Cartoon”, 2014). These early Middle Age pieces of art foreshadowed the art of caricature. Caricature type art, was first seen in Italy and France from such famous artist as Leonardo da Vinci. According to Mayor (1972), Leonardo da Vinci, “collected faces as impersonally as he might have collected striking butterflies” (p. 200). Creating works of grotesque faces by Leonardo da Vinci explored, “the ideal type of deformity” which he used to better understand beauty (Backer). Many drawings like the one depicted here were seen throughout da Vinci’s collections. Whether or not these faces were exaggerated or true first hand depictions of people’s faces is much debated among art scholars. The first artist who was considered to be a professional caricaturist was Peir Leone Ghezzi (1674-1755) who was able to generate a living off of tourist visiting Italy (“Caricature Art,” n.d.).

With the invention of the Lithograph in 1796, the popularity of this art form increased as well. Caricature art is able to get across meaning without the use of words, which was essential during this time of history when the majority of people could not read (“Caricature Art,” n.d.). The popularity of this art form continued to grow, especially in political caricature. With the invention of the railroad, magazines and newspapers containing caricature spread quickly (“Caricature Art,” n.d.). Caricature art in America is credited to Thomas Nast. A German born immigrant, Nast came to America in 1850 and is known for being the father of political caricature. Nast is the original caricature creator of the Democratic Donkey, Republican Elephant and Santa Claus (“Caricature Art,” n.d.).

### **Political Caricature**



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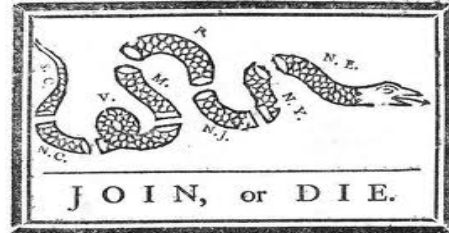
Perhaps the most powerful use of the caricature since the birth of this genre has been the capability for an artist to destroy or enrich the life of a politician or his politics with just a few pencil strokes. Honore Daumier (1808-1879), father of modern caricature, earned himself six months in jail for criticizing King Louis Philippe for his publication in the anti-monarchist



weekly, *La Caricature*. Louis Raemaekers, a Dutch war cartoonist had a 10,000-euro price set on his head by the German Government for his caricatures (Darkside, n.d.).

While modern day caricaturists do not face the same ramifications as those who first began political satire, caricature is still a weapon that was and is instrumental in politics today.

Benjamin Franklin created the earliest example of a political cartoon in the United States in 1754. The cartoon was entitled *Join or Die*, which was published for the Albany Conference in discussing relations with the Iroquois. This cartoon depicted a snake cut into eight pieces representing each of the colonies. This was based on the superstition that a snake cut in two would come back to life if not rejoined by sundown. The Albany Congress

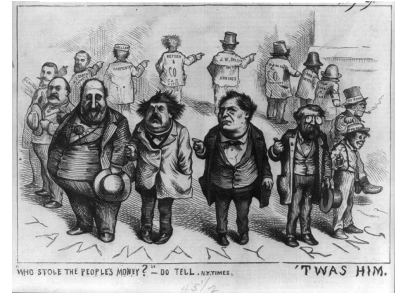


credits the cartoon *Join or Die*, for the passing of a unification plan and the power of the political cartoon in America was born. This was the first time a picture had been used in connection with a political idea in America and even more importantly than aiding in the passing of the unification plan, it showed a way to connect the minds of the colonist across all classes (Dewey, 2007). Thomas Nast is most known for a caricature of Boss Tweed in the publication *Harper's Weekly*. In and around the 1850's Tweed all but owned New York State having his hand in every conceivable "cookie jar" imaginable, from the rail road to the New York State Senate, Tweed was in control. While serving his state he was also part of one of the largest political corruption

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scandals to occur in history taking approximately 30 million dollars from NYC taxpayers. Nast's caricature is said to have aided in the take down of Boss Tweed and his men. Tweed famously said, "I don't care a straw for your newspaper articles. My constituents can't read. But they can't help seeing them damn pictures" (Dewey, 2007).



Following the career of Nast was Joseph Keppler, who established a humor weekly magazine called *Puck*. Originally published in German and later translated in English, Keppler was able to use his publication to reach the masses, allowing his "illustrated humor" to mock politics and culture (McCallum, 2004).

The history of American politics can be seen through the cartoons and caricatures that accompanied every event in history. Even the government used caricature art as a form of propaganda during the World Wars. Theodor Geisel, better known as Dr. Seuss, created over 400 political cartoons in just two years during WWII. As an editorial cartoonist for the *New York City Daily*, Geisel's art played a huge influence on the politics of America joining WWII and later for American's support efforts in the war (Dewey, 2007).

With evolving methods of media, caricature art has also changed, but still remains a dominant influence in today's popular culture. Today we are not dealing with the same issues as Benjamin Franklin, Thomas Nast or Joseph Keppler, however the world of political cartooning and caricature is still seen as a mighty influence today. For example, in 2008 *The New Yorker* featured a cover caricature by Barry Blitt illustrating presidential hopeful Barack Obama and Michelle Obama dressed in terrorist attire doing a "fist-bump". The publication of this political caricature caused thousands of subscription cancelations, complaints, and protest from its readers. It created such a wave that even the future president took the time



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to denounce the cartoon as offensive publicly (The New Yorker, 2008).

Political caricatures have withstood the test of time and with the movement of social media and the World Wide Web they will continue to weigh in on politics, social issues, and scandals.

### **Art Techniques for Caricature**

Harry Hamernik, author of *Face Off*, explains that a caricature is nothing more than variations in proportion of 5 shapes: head shape, eye one, eye two, nose and mouth. How an artist manipulates these shapes will be the largest component of the caricature (2006). It is important when just beginning to practice over exaggerating each of these five shapes. By focusing on drawing eyes one day and then moving on to the other shapes the artist can begin to see what pencil movements create certain shapes and exaggerations. Learning line variation with your pencil on how to make thin and heavy lines is also an important first step in creating a caricature. The technique of shading plays an equally important role in caricature art by adding depth and dimension to a persons face and adding personality to your drawing.

Shape, angle and distance between facial features are what make each face unique. Hamernik suggest for beginners to learn two basic principals: 1) Anchor and Pivot Points and 2) Distance. For principal one, Hamernik explains that an anchor point should be located in the center of your drawing and stay anchored. Off of each anchor point is a pivot point. For example, when drawing an eye the corner of the eye would be the anchor and opposite corner would be your pivot point. When a pivot point is below the anchor on an eye a tired or sad look is created, but when a pivot point is above the anchor a sexy look is created. The principal of distance asks you to look at how far one shape is from another and to think about proportion of the persons face (2006).

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Roger Kammerer, a caricaturist in Greenville, North Carolina suggests, that new caricaturist look through magazines and advertisements to observe the five main shapes and how they can be manipulated. When speaking to him about exaggeration the and sensitivity some children may have in exaggerating parts they are already self-conscience about, he suggested having them exaggerate their best feature. This reminds us that the art of caricature can be used to boost self-image and to focus on what makes each person beautiful or unique. In our discussion we spoke about how exciting it will be to see how each child sees themselves and how to help them make connections between their self-image and other people's perception of who they are.

“A picture is worth a thousand words” seems to almost be an understatement in the world of caricature art. There is no other art form that can influence so many across oceans- today with just a click of a mouse. The next time you see a caricaturist in a theme park creating souvenirs, take a moment to stop and realize they are creating the same art that that has divided countries, sent men to jail and been practiced by greats like Leonardo de Vinci since its creation in the 1600's.

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- Darkside. (n.d.). Caricature: why, when, what and where did it come from?. *HubPages*. Retrieved January 24, 2014, from <http://darkside.hubpages.com/hub/caricature>
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### ***Beauty is in the Eye of the Beholder: Expert Caricaturist, Roger Kammerer***

After contacting The Greenville Museum of Art, East Carolina School of Art, and Evolve, Inc, we were given the name of a local caricaturist. The Greenville Museum of Art named Roger Kammerer as an expert caricaturist. We contacted Mr. Kammerer by email and phone in order to set up a face-to-face interview. Roger Kammerer is a freelance artist and a local historian living in Greenville, NC. He was born in 1956 in Nebraska, but spent most of his early life in Swansboro, NC.

As a high school student, Mr. Kammerer recognized that he was unique and was confident about being different from the crowd. He attributes his strong sense of self to the strong role models in his life. During high school he learned to draw portraits by drawing everyone he knew, and he was particularly challenged by one of his teachers who always pushed him to exceed in his artistic abilities. Roger received a four-year scholarship to enroll in the School of Art at East Carolina University in 1974. Roger Kammerer says that his ability to connect with others and his high school teacher helped him achieve his art scholarship. During his college years, Roger developed the loose, painterly style for which he is known.

For more than 20 years, Roger has worked mostly on commission. He has designed book covers, worked on television commercials, and produced artwork for homes and businesses. In addition, Kammerer is also known for his oil portraits, historical paintings, and numerous mural projects. Mr. Kammerer gives back to the community by participating in local art festivals held by both Pitt Community College and East Carolina University. His work has been exhibited in publications and acquired for both private and public collections.

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Roger's caricature drawings are meant to inspire and never harm. Being an expert artist, he is able to free hand his portraits quickly using a ballpoint pen. According to this professional, all faces are beautiful. In the interview with Roger, it was obvious that he has a gift for being able to see the beauty and good in everyone. He spoke of how he chooses to exaggerate certain features, such as the eyes or face shape. Helping others, even those with low self-esteem, to see their beauty is what Mr. Kammerer accomplishes through his caricature drawings. The artist is never afraid to be personable with his clients and he even chooses to do this in order to find their uniqueness as he draws their best self-portrait as a caricature.

One piece of advice Kammerer offers beginning caricaturist is to draw every day. He uses a pen, instead of a pencil, because he believes there are no mistakes in art. Roger did advice that children learning to draw would probably be more comfortable starting with a pencil. As an expert caricaturist, Roger begins his portraits starting with the nose in order to give the face its up and down appeal. The eyes, which Kammerer refers to as the "soul" of each face, are the second feature he draws in his caricatures. During the interview, Roger proceeded to draw a quick caricature modeling the steps he uses in order to make a face come to life on paper. All along, he was sharing vast information and techniques, such as how to make eyes sparkle, bone structure defined, and mouth shapes speak.

### **Reference**

Roger, K. (2014, January 22). Expert Caricaturist. (J. Brooks, & J. Spengeman, Interviewers) Greenville, NC.

#### **Contact Information:**

Roger E. Kammerer, Jr.  
1115 Ragsdale Road  
Greenville, NC 27858  
Phone: 252-758-6882  
Email: [kammerer@hotmail.com](mailto:kammerer@hotmail.com)

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## Annotated Bibliography

### **Kid Friendly Books Related to Caricature:**

Farrington, B. (2009). *Drawing cartoons and comics for dummies*. Hoboken: Wiley Publishing, Inc.

Unlike other books that focus on specific characters and themes, this guide focuses on building basic art skills in drawing original cartoons and comics. The book is intended to provide entertainment through art. The author uses step-by-step instruction along with expert tips and advice. Since this book teaches artists to draw original characters, it is also helpful in drawing caricatures. The students will be able to explore this resource in order to create their own caricature by practicing the techniques provided by the author. Farrington also details on how to add color to cartoon creations in this book. The illustrations provided in this book will help students think creatively as they began to draw.

Hamernik, H. (2006). *Face off: How to draw amazing caricatures & comic portraits*. Cincinnati: Impact Books.

Caricaturist Harry Hamernik, the author of *Face Off*, provides step-by-step demonstrations to show how to sketch any face. This resource supports any aspiring artist in discovering a fast and fun way to create silly pictures of others. The book provides expert instruction on drawing facial features, creating portraits, and adding color to caricatures by hand or computer. The author creates easy to follow steps and helps artists to develop their own unique style.

Interesting tips for creating more masculine or female features are provided in this resource; for example, skipping eyelashes and lengthening the neck. The author also provides tips and tricks in order to make subjects appear younger, older, goofier, or more serious. The

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techniques provided in this book can be practiced in order to help artist learn to produce quick drawings of the face by following the same order every time. *Face Off* creates a fun and whimsical approach to using paper, pencils and markers in order to create portraits that each subject will enjoy!

This book is also recommended for beginners who love to draw. Therefore, it makes an excellent source for young, creative minds with an interest in art or just learning drawing techniques. The author of *Face Off* is an instructor at The Art Institute in San Diego and understands how to truly teach drawing technique. Harry Hamernik is also a professional caricaturist currently working in his professional field.

Redman, L. (1984). *How to draw caricatures*. Chicago: McGraw-Hill.

This book was written as an art instruction book on caricatures. The artist shows a variety of examples of diverse faces. The resource emphasizes the significance of the artist's decision and how choices can vary the final product of a subject's face. This book also covers children and a multitude of ethnic groups. There are examples of how to draw the same subject using a variety of caricature styles.

Redman's book is an excellent resource for anyone interested in learning how to draw caricatures. This book can be used for children; however there are a few pages that will easily be removed due to some mild pictures of cartoons that may not be age appropriate. This resource offers various techniques and styles, as well as an introduction to defining caricatures. In addition, there are lessons about drawing caricatures from photographs which may greatly help in being able to draw a self-caricature.

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Richmond, T. (2011). *The mad art of caricature!: A serious guide to drawing funny faces*. Burnsville: Deadline Demon Publishing.

The author of this book is an award-winning caricaturist and illustrator. Tom Richmond published this book in order to share his 25 years of experience. Not only does this book teach how to draw caricatures, it also provides readers in examining what makes a successful caricature. Richmond teaches others what to look for in a face and how to draw it. This book is for both beginners and experienced artists, and it provides over 500 illustrations.

*The Mad Art of Caricature* engages anyone interested in drawing as it reveals how Richmond thinks as he creates unique drawings. This resource also is listed for children, and it is considered to be one of the easiest to comprehend the art of caricature.

Tatchell, J. (1988). *How to draw cartoons and caricatures (Young artist series)*. London: Usborne Publishing Ltd.

This book was written specifically for children in order to teach the first skills on how to draw cartoons and caricatures. The Usborne publication is full of vivid illustrations, beginner techniques, and proper practice skills to benefit any interested student. This book is easy enough for any artist to use, and an older child would be able to follow its simple directions independently. *How to Draw Cartoons and Caricatures* is a part of a series for young, inspiring artists. It provides practical instructions and expert advice on how to assist even the most amateur caricaturist create a professional drawing.

### **Kid Friendly Online Resources Related to Caricature:**

Diana, K. (n.d.). *Drawing Caricatures - Art for Kids!* Retrieved January 26, 2014, from Art for Kids!: <http://art-educ4kids.weebly.com/drawing-caricatures.html>

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This website is created for kids and contains information about art and design technology. The website offers step-by-step illustrations and directions on how to draw a human face. It also identifies the five basic shapes. In addition to drawing faces, it gives details on exaggerating features in order to create a caricature. Other links within the site provide other informative information related to this field of study. As a teacher-created source, this website is very student-friendly.

Richmond, T. (2003). *Richmond Illustration, Inc!: Caricature and Cartoon Art Studios*.

Retrieved January 21, 2013, from Richmond Illustration, Inc.:

<http://www.tomrichmond.com/>

Tom Richmond is a humorous illustrator and an award winning cartoonist and caricaturist. This website is full of resources related to caricatures. The site contains: Tom's on-line portfolio of illustrations, Tom's *Mad Magazine* art, celebrity caricatures, biography about the artist, Tom's Mad Blog, client list, caricatures of Tom, studio store, and contact information. The comic-like graphics of this site make it very appealing for adolescents. This resource also serves as a hub for many other resources related to caricature, art, drawing, and cartoons.

Sabot, A. (2012, January 2012). *Sabot Studio: Tutorial - Caricatures (For ages 6th grade and up)*. Retrieved January 26, 2014, from Sabot Studio: Tutorial - Caricatures (For ages 6th grade and up): <http://alexsabot.blogspot.com/2012/01/tutorial-caricatures-for-ages-6th-grade.html>

Art with Alex is full of wonderful art project tutorials. This particular entry is geared for ages sixth grade and up, and it focuses on the art of drawing caricatures. This resource informs the students of what materials they will need, and it takes them through two tutorials. The tutorials are divided up into Part 1 and Part 2, and each of these lessons is about eight to nine

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minutes each. Alex, the artist, draws the caricatures step-by-step upside down. This enables the viewers to gain quality instruction, as they are able to mimic the techniques used in the video.

Snyder, N. (2007). *How to draw! caricatures!!* [Web]. Retrieved from <http://youtu.be/2omUHQcvhkw>

Nick Snyder created a five-minute You Tube video on how to draw caricatures. This video captures the audience by strong, bold print, rhetorical questions, and easy to follow steps. The creator walks through the process of drawing a caricature one step at a time. The video begins by introducing caricatures and then providing visuals of what materials to gather before beginning. Unlike other caricaturists, this artist advises beginning with the eyes. The video has a comical approach and shows how the artist creates a caricature of a live subject. The last step of the video says to show the caricature to your subject and “run!” However, this is meant to add humor to the clip, and the portrait itself is very nicely done. Others that have commented on this video note how easily they were able to create their own work based on this piece.

TheCartoonist. (2014). *World-class Caricature Maker*. Retrieved January 26, 2014, from Cartoon Yourself & Caricature Maker: <http://www.thecartoonist.me/>

This website offers two packages in order to create caricature, or cartoon, images from original photos. Cartoonize Deluxe is offered free and the Classic Cartoon requires a small fee. Pictures may be uploaded into the program, and special effects change them in order to “cartoonize” or caricaturize the image. This digital program allows the user to animate or create a caricature of themselves or others.

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### **CONNECTION TO THE THEME**

#### **What are INTERACTIONS?**

Interactions can be physical or psychological exchanges between two or more people or chemicals. Something as simple as mixing baking soda and vinegar or ordering a pizza creates an interaction. The exchange of emotion, touch, words, taste, sound, and sight are all interactions that people encounter every day of their lives. Interactions can be positive or negative in nature and have the power to change a person's life forever.

Coming from the Latin word *inter*, meaning between, everyone has been a part of the transfer of information between one person to another. It would be an impossible feat to go through even a single moment of time without an interaction occurring. The exchange of oxygen in your blood and the firing of synapses in your brain are all types of interactions, and ones that people could not be deprived. Without interactions there would be no advancements in technology, treaties between countries or most importantly, learning!

The ways in which humans interact with one another, places and things creates a reflection of who they are as a person and how others see them. Interactions allow for the movement of information and ideas from person-to-person, place-to-place and country-to-country. A society's culture defines how interactions take place and what is acceptable. Without interaction the world that exists today would most certainly not exist.



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### **How is the concept of INTERACTIONS depicted in Caricature?**

When two or more objects have an effect on one another, an interaction occurs. The interconnectivity between art and the human mind often evokes feeling and perspective. A caricature is an interaction among two or more people in which verbal communication is not necessary in order to make a statement. In other words, art is a form of non-verbal contact that reveals the thoughts, emotions, and perceptions of others. The caricature allows the artist to uncover what may not always be seen by the naked eye. For example, the brief interaction between a caricaturist and its subject allows the opportunity to express both literal and figurative exaggerations. These exaggerations are depicted by the encounter of human beings and can be influenced by society, life experiences, and culture.

Art is an outlet for an artist and viewer to express perceptions. The interactions that occur through life experiences shape a person's character, beliefs, and feelings, which all affect art perception. Whether to entertain or make a political statement, the caricature has connected diverse people for centuries and still remains a dominant influence in today's popular culture. For example, when a person thinks of President Obama's physical features what would first come to mind? Most likely his ears and this is a result of the millions of caricatures that have been created in reference to Obama's dominant feature making their way into newspapers, magazines and Google Images. Famous stars such as Michael Jackson, Justin Bieber and Steven Tyler are all easy targets for caricature artist due to their exaggerated physical features.

Art requires energy, a vast range of human activities, and the supplies in order to produce a final product. Art interactions can be classified as both microscopic and

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macroscopic. Microscopic interactions that take place through caricatures, or any type of art, can be as simple as putting the pencil to the paper, the paint brush to the canvas, or the monetary exchange when the art is purchased. Interconnectivity occurs between any two mediums or art materials. Students will learn that a caricaturist interacts with a subject's face in order to manipulate the shapes of the head, eyes, nose, and mouth. The artist chooses which features to exaggerate and applies skill and technique in or to create a final product.

However, the macroscopic interactions depicted by art can be overwhelmingly powerful. This unit will enable students to become aware of how art influences the emotions and interactions of people throughout the world. This can occur between a work of art and the outside community or how a whole group views another person's work of art. These psychological interactions can be both positive and negative as emotions and words are developed to express thought-provoking reactions. Also, interaction can be depicted when a community collaboratively joins in creating artwork. As the interactions occur, the art actually takes shape and becomes a work of art. In this unit students will experience the interactions as both an artist and subject.

As a caricaturist, students will be forced to recognize what makes a face original and unique. Professional caricaturists have created prevailing art strong enough to sway political, social, and even scandalous interactions. Caricatures provide the opportunity to deliver a message robust enough to affect others in extreme manners. Interaction continuously occurs among an artist, the artwork, the subject, and the viewers.

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### **TECHNOLOGY INTEGRATION**

Technology is no longer a “fun” tool that is incorporated into the classroom occasionally to “mix things up a bit”. Technology usage, creativity and programming should be a daily part of every child’s education plan. A rigorous unit must include a large portion of technology that both engages and challenges the students creatively and cognitively. This caricature unit uses technology for the purpose of enhancing the experience of learning for each student and does not use technology simply because it is a requirement.

Following the ISTE NET-S Profile for grade 6-8, students should create original animations or videos documenting school, community, or local events. This unit will be incorporating “vlogging” (video blog) into the unit each day. Building off of student’s interest and existing knowledge with technology, students will use Edublogs to post a self-created vlog each day to reflect on the points to ponder, newly acquired knowledge and learned art technique. Using a video allows for students to meet some of the ISTE NET-S profile for grades 6-8 as well as allows for creativity in presentation. Edublogs will permit students to share their camp experience with friends and family in a safe environment. This will also give the teacher an opportunity to discuss social responsibility online and how students represent themselves to the public.

Students will be asked to use an iPhone, iPad, or MacBook to record their video at the end of each camp day. These videos will then be posted to the Edublogs classroom site using the Edublogs app or the website. If students would like to add additional written or video post at home this will also be available by accessing the class Edublogs site. The purpose for vlogging during this unit will potentially foster a creative outlet for students to use as an original and independent reflection process beyond camp.

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Students will complete an Internet scavenger hunt to find information on the history of the caricature. Students will use MacBook's and iPads to find information on specific webpages that will be shown in a teacher created Symbaloo page. This will prevent students wasting time perusing the Internet and will lead them directly to reliable sources. Most students have not used the program Symbaloo, so this will also be an opportunity to introduce the program and its capabilities. The majority of students will be familiar with iPads, however a MacBook may be a new piece of technology for some students and this will allow another opportunity for students to explore a new device.

The caricature unit requires the usage of the iPad app Photo Booth, to explore how exaggeration of specific features changes a student's face and creates an instant caricature. This will open up a classroom discussion on how exaggeration changes meaning and perspective.

Using the program Tagxedo on the iPads students will create individual word clouds as they watch a series of caricatures and political art on the SMART Board. They will be brainstorming words to express how viewing the art provokes emotional response and ideas. A large classroom Tagxedo will then be made from the classes individual word clouds and posted on the classroom website. Using Tagxedo will create a higher level of interest for the students in responding to art and create outlets for classroom discussion.

This unit requires the showing of a DVD previously shown on UNCTV entitled, *The Political Dr. Seuss*. Using a DVD is not a new form of technology, however it does elicit a high interest level in students. Using a DVD reaches both auditory and visual learners and will offer lots of fact-based information in a fun way as opposed to a more traditional lecture style. After watching several clips from the DVD students will be asked to take their newly acquired

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knowledge of Theodor Geisel and apply it to interpreting some of his political art. Students will reflect on the historical event being displayed and Geisel's viewpoint of the event.

This unit requires the use of SMART notebook to act as a guide for teacher and students daily as well as the usage of a class website. The website will be a reference point for parents and students and list important information related to the week of camp. Students will be given the opportunity to use iPad apps such as Caricature, Hyper Face, Face and Body Wrap- Oldbooth, and FaceKit Free. Seeing how technology has assisted in the world of caricature and using these apps will allow for some fun creative play that can be used during free time or after completing a task.

Using multiple technological devices to promote creativity and expression is the purpose of each piece of technology in this caricature unit. Meeting the needs of these young, technologically savvy minds while introducing new and artistic learning will encourage students to continue exploring well after their time at camp.

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## CONTENT OUTLINE

- I. History of a Caricature
  - A. Definition of a Caricature.
    1. According to The Merriam-Webster Dictionary, a caricature is a drawing that makes someone appear funny or foolish because some part of the person's appearance is exaggerated.
      - a. The origin of the word caricature is derived from the Italian word *carico* and *caricare* meaning, "to load" or to "exaggerate."
    2. Difference between caricature and a cartoon:
      - a. A cartoon is fictional whereas a caricature is an exaggeration of a factual person.
  - B. Origin of the Caricature.
    1. Grotesque and Satirical art has been witnessed since the Middle Ages.
      - a. Egyptians would represent men as animals.
    2. First seen in Italy and France
      - a. Leonardo da Vinci collected Grotesque faces.
        - i. Some art scholars believe they were first hand drawings while other's believe they were exaggerations.
        - ii. Created grotesque art to better understand beauty.
    3. Pier Leone Ghezzi was the first artist to make a living off of creating caricatures for tourist visiting Italy.
  - C. Invention of the Lithograph in 1796.
    - a. Allowed for the art of caricature to spread quickly.
    - b. Allowed for a message to get across to literate and illiterate classes of people.
  - D. Growth in the art of Caricature
    1. Invention of the Railroad allowed for immediate movement of ideas in caricature.
    2. Caricature comes to America
      - a. Thomas Nast
        - i. Brought caricature art to America 1850
        - ii. Father of political caricature.
        - iii. Creator of the Democratic Donkey, Republican Elephant and modern day Santa Claus.
- II. Political Caricature
  - A. Early political caricature artist
    1. Honore Daumier is the father of modern day caricature.
      - a. Earned six months in jail for his drawing of King Louis Philippe
    2. Benjamin Franklin created the earliest cartoon in the United States in 1754.
      - a. *Join or Die*
        - i. First political cartoon in America
        - ii. Published for the Albany Conference in discussing relations with the Iroquois
        - iii. Depicted a snake cut into eight pieces representing each of the colonies

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- iv. Based on the superstition that a snake cut in two would come back to life if not rejoined by sundown.
- v. Credited for the passing of the unification plan
3. Thomas Nast
  - a. Boss Tweed Caricature
    - i. Caricature credited for the take down of Boss Tweed and his men
    - ii. Caricature responsible for Nast's fame
4. Joseph Keppler
  - a. Creator of *Puck*
    - i. America's first successful magazine highlighting political cartoon and caricature
    - ii. First English edition March 14, 1877
5. Theodor Geisel- Dr. Seuss
  - a. Created over 400 political cartoons in two years for WWII
  - b. Editorial Cartoonist for, *New York City Daily*
  - c. Discussion of Geisel's political art and its effects on our history today
    - i. Starting with *The Lindbergh Quarter* circa 1941- *The Buttlers Battle Book* circa 1984.
6. Discussion of Current Events (not yet foreseen)

### III. Drawing a Caricature

- A. Exaggeration, Symbolism and Persuasion
  1. Define exaggeration, symbolism and persuasion
    - a. Exaggeration – the overemphasis of the truth.
      - i. Exaggerate don't distort.
    - b. Symbolism- use of symbols to recognize ideas or concepts.
    - c. Persuasion- the action or fact of persuading someone or of being persuaded to do or believe something.
- B. Proper tools for drawing a caricature
  1. Paper should be heavy and bright
  2. Pencils should be a softer variety (4B or 6B)
- C. Drawing lines
  1. Grouped lines make a set and are the foundation for all drawing
  2. Three families of lines
    - a. Straight, angled and curved.
    - b. Curved lines are used most in drawing faces
  3. Lines can be thick, dark, and bold, to thin, light, and delicate.
    - a. Used to convey mood of drawing-“Grammar of Lines”
      - i. Thick lines are strong
      - ii. Thin lines are fragile
      - iii. Bold lines are heavy
      - iv. Thin lines are light
- D. Drawing shapes
  1. Face base

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- a. The head can be classified as round, square, long, triangular (short), triangular (long)
  2. Five Shapes of the Face
    - a. Eyes (2), Nose, Mouth, Head shape
      - i. Face shapes and shapes on the face can be classified as long, round, square or short in shape.
      - ii. Face shapes and shapes on faces are similar to shapes seen in everyday life (square, round, triangular)
      - iii. Proportions-How small or big are the features on the face
      - iv. Distance- How far apart are features from one another
- E. Shading
1. Shading techniques that add depth to shapes- adding value.
    - a. Sets of lines together create shading.
  2. Hatching
    - a. A series of lines (set) drawn beside on another.
  3. Crosshatching
    - a. Shading technique where sets of lines overlap one another.
  4. Vary the density and pressure of the pencil for lighter and darker values.
- F. Meaning in Art
1. Tone- "Feeling" of work
    - a. The artist implied attitude toward the subject
  2. Form versus Content
    - a. What it looks like versus what it means
  3. Emphasis is a principle of art, which occurs any time an element of a piece, is given dominance by the artist. In other words, the artist *makes* part of the work stand out, in order to draw the viewer's eye there first.



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### LESSON #1

#### Caricature History: *Oh, the Place You'll Go!*

I. DEFINE OBJECTIVES AND CONTENT	
<b>LESSON OBJECTIVE</b>	The students will create examples of shadowing and lines to convey meaning in art, which can be used throughout the week for reference.
<b>POINT TO PONDER</b>	The art of caricature has greatly impacted culture through its use of exaggeration.
<b>ESSENTIAL QUESTION</b>	Does exaggeration make caricature art and cartoon more significant and interesting than a portrait?
<b>CONTENT</b> Outline the content you will teach in this lesson.	<p>I. History of a Caricature</p> <p>A. Definition of a Caricature.</p> <ol style="list-style-type: none"> <li>1. According to The Merriam-Webster Dictionary, a caricature is a drawing that makes someone appear funny or foolish because some part of the person's appearance is exaggerated.               <ol style="list-style-type: none"> <li>a. The origin of the word caricature is derived from the Italian words <i>carico</i> and <i>caricare</i> meaning, “to load” or to “exaggerate.”</li> </ol> </li> <li>2. Difference between caricature and a cartoon:               <ol style="list-style-type: none"> <li>a. A cartoon is fictional whereas a caricature is an exaggeration of a factual person.</li> </ol> </li> </ol> <p>B. Origin of the Caricature.</p> <ol style="list-style-type: none"> <li>1. Grotesque and Satirical art has been witnessed since the Middle Ages.               <ol style="list-style-type: none"> <li>a. Egyptians would represent men as animals.</li> </ol> </li> <li>2. First seen in Italy and France               <ol style="list-style-type: none"> <li>a. Leonardo da Vinci collected Grotesque faces.                   <ol style="list-style-type: none"> <li>i. Some art scholars believe they were first hand drawings while other’s believe they were exaggerations.</li> <li>ii. Created grotesque art to better understand beauty.</li> </ol> </li> <li>b. Pier Leone Ghezzi was the first artist to make a living off of creating caricatures for tourist visiting Italy.</li> </ol> </li> </ol> <p>C. Invention of the Lithograph in 1796.</p> <ol style="list-style-type: none"> <li>1. Allowed for the art of caricature to spread quickly.</li> <li>2. Allowed for a message to get across to literate and illiterate classes of people.</li> </ol> <p>D. Growth in the art of Caricature</p> <ol style="list-style-type: none"> <li>1. Invention of the Railroad allowed for immediate movement of ideas in caricature.</li> <li>2. Caricature comes to America               <ol style="list-style-type: none"> <li>a. Thomas Nast</li> </ol> </li> </ol>

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	<p>II. Drawing lines</p> <ol style="list-style-type: none"> <li>1. Grouped lines make a set and are the foundation for all drawing</li> <li>2. Three families of lines             <ol style="list-style-type: none"> <li>a. Straight, angled and curved.</li> <li>b. Curved lines are used most in drawing faces</li> </ol> </li> <li>3. Lines can be thick, dark, and bold, to thin, light.             <ol style="list-style-type: none"> <li>a. Used to convey mood of drawing-“Grammar of Lines”                 <ol style="list-style-type: none"> <li>i. Thick lines are strong</li> <li>ii. Thin lines are fragile</li> <li>iii. Bold lines are heavy</li> <li>iv. Thin lights are light</li> </ol> </li> </ol> </li> </ol> <p>A. Shading</p> <ol style="list-style-type: none"> <li>1. Shading techniques that add depth to shapes- adding value.             <ol style="list-style-type: none"> <li>a. Sets of lines together create shading.</li> </ol> </li> <li>2. Hatching             <ol style="list-style-type: none"> <li>a. A series of lines (set) drawn beside on another.</li> </ol> </li> <li>3. Crosshatching             <ol style="list-style-type: none"> <li>a. Shading technique where sets of lines overlap one another.</li> </ol> </li> <li>4. Vary the density and pressure of the pencil for lighter and</li> </ol>
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II. PRE-PLANNING	
<p>What will students UNDERSTAND as a result of this lesson? How does this connect to the Essential Question?</p>	<p>After the lesson,            Students will UNDERSTAND how exaggeration adds amusement to art and life’s pleasures.            Students will UNDERSTAND how technology enabled caricature art to expand across continents.            Students will UNDERSTAND how shadowing and lines can be used create simple shapes.</p> <p>These points of understanding connect to the Essential Question, “The art of caricature has greatly impacted our culture through its use of exaggeration,” by discovering how exaggeration interacts in our lives daily. Not always a positive verb, students will discuss how the idea of exaggeration has allowed for information to be moved without using the written word and how it has a power much greater than language.</p>
<p>What will students be able to DO as a result of this lesson?</p>	<p>After the lesson,            Students will be able to navigate using Symbaloo to find specific information.            Students will be able to discuss the origins of the caricature.</p>

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	Students will label a photo of themselves taken from the app Photo Booth or from the “fun house” mirrors.
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III. PLANNING	
<b>HOOK</b> Describe how you will grab students' attention at the beginning of the lesson. BE CREATIVE.	<b>TIME:</b> 15 mins. Using a Smart Board created slide show Students will be shown different examples of art, representing both caricature and portrait art. For each slide students will be asked to move to the “portrait” side of the room if they believe they are viewing a portrait or to the “caricature” side of the room if they believe they are viewing a caricature.
<b>INSTRUCTION</b> Explain Step-by-step what you will do in this lesson. Be explicit about ties to Points to Ponder, Essential Question, and Interactions here. Include ALL support and teaching materials with your unit.	<b>TIME:</b> 40 mins. After students complete the “hook” activity a slide will be posted asking students to create a Venn Diagram comparing portraits and caricatures in their sketchbooks. Once completed a slide will be posted to share the Essential Question, “Does exaggeration make caricature art and cartoon more significant and interesting than a portrait?” Discuss as a class. The teachers should ask, “What similarities were seen? Differences?” “How does the art interact with our feelings or does it?” From this, teachers will use Smart Board slides to show how exaggeration is seen in popular culture today and how caricatures influence our perception. For example seeing a caricature of President Obama or Justin Bieber can evoke many different feelings based on each viewer's life experiences. This will introduce our Point to Ponder, “The art of caricature has greatly impacted culture through its use of exaggeration.” Students will be asked to think about this question as we go through the lesson.  Students will look at the history of how caricature art came to be in a fun race against time and accuracy. Working individually using the balloon dartboard, a popular carnival game, students will throw a dart to uncover a question about caricature history, travel or origin. The teachers have created a Symbaloo board ( <a href="https://mobileiphone.symbaloo.com/mix/comeone-comeall-face">https://mobileiphone.symbaloo.com/mix/comeone-comeall-face</a> ) providing links to the answers to questions based on caricature history. The student will then refer to the Symbaloo board to respond to the question they popped. When they have located their response students will write their answer on a large piece of bulletin board paper (Shout out board) mounted in the classroom, which will remain up in the room throughout the week. On the bulletin paper the teachers will have a corresponding picture of a celebrity caricature that matches a celebrity caricature picture on each question. Students will record their responses using

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	<p>exaggerated tools, such as: lipstick, exaggerated pencils, markers, paints, paint markers, and sparkle pens. After a student has recorded their answer on the “Shout Out Board” the student will return to the balloon dartboard and repeat the steps until all questions are completed.</p> <p>After the game is completed students will read their question and response out loud for class discussion. Using the Smart Board balloon game the answers will be revealed to check for accuracy by the teacher and open the floor for class discussion. The student that finishes the quickest, with the most accuracy, will be the winner and will earn a carnival themed prize.</p> <p>Students will receive formal instruction from a professional art teacher, Eleanor Allen. Students will be shown how to incorporate depth by using straight, angled and curved lines, most commonly seen in caricature drawing. Hatching and crosshatching, methods of shading, will also be demonstrated by the art teacher. Once this lesson is complete students will refer to the rubric created by teachers to demonstrate knowledge of these simple drawing practices. They will do this by using the Photo Booth app on the iPads and “fun house” mirrors created by instructors in the classroom. Using their “Face Pad” (sketch book) students will draw using lines and shading they see reflected with distortion. As they work on this, a slide will be posted on the Smart Board asking students to think about how using physical exaggeration both alters and adds aesthetic interest to their physicality.</p>
<p><b>ASSESSMENT</b> (Performance Task) What will the students DO to demonstrate that they have mastered the content? Be specific and include actual assessment with unit materials.</p>	<p><b>TIME:</b> 15mins</p> <p>Once this lesson is complete students will refer to the rubric created by teachers to demonstrate knowledge of these simple drawing practices. They will do this by using the Photo Booth app on the iPads to distort their faces. Using their “Face Pad” (sketch book) students will draw using lines and shading they see reflected with distortion that were learned during the lesson.</p> <p>As students complete this activity they will respond to the point to ponder: “The art of caricature has greatly impacted our culture through its use of exaggeration” on the “Shout Out” board in the classroom.</p> <p>The student’s homework will be to “vlog” or blog using Edublogs at home and to reflect on how caricatures and carnivals are similar and different. (A video will be posted on how to do this on classroom website). As well as to explain why the carnival is the</p>

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	theme in our classroom. These vlogs or blogs will be posted on the class Edublogs site and then linked to the class website.
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DOES THE ASSESSMENT ALLOW YOU TO DETERMINE WHETHER OR NOT THE STUDENTS HAVE MET YOUR STATED LESSON OBJECTIVE? YES  NO