

Program Name: Cartooning

Artist: Mike Worley

Special Requirements:

Chalkboard; chalk; a basketball or globe; drawing paper; No. 2 pencils; black felt-tip pens

Special Points of Interest:

During the period from 1940-1945 some 400 super heroes were created, mostly based on the Superman-model, though only a few survived.

This program is also available as a residency.

Workshop Description

In this workshop, students will explore the fundamentals of drawing a comic character.

Teaching Artist Mike Worley, whose work as a Colorist and Penciller have appeared in numerous comic books, shows students how cartoon characters are developed and replicated. Students will have the opportunity to see the various stages through which a cartoon is created, processed, and printed through viewing examples of Mike's work for Marvel and Archie Comic Books.

Mike demonstrates how drawing is based on four basic shapes (cube, sphere, cylinder, and

cone), and shows how these shapes are present in the construction of familiar comic characters.

Students draw along with Mike, creating original characters and learn how to construct various parts of a cartoon character's anatomy (such as the head) by using examples of objects already known to students. Mike also shows how slight changes to a drawn line or shape can change a character's mood and expression.

Educational Objectives & Standards

Students will:

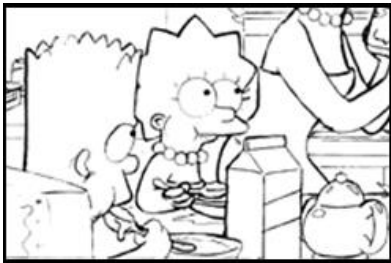
- Be introduced to cartooning as one of the purely "American" art forms
- Use cartooning as a creative outlet and vehicle for their own storytelling outlets

Language Arts:

- Knows different features that affect a viewer's perceptions of characters in visual media.

Visual Arts:

- Knows how different media, techniques, and processes are used to communicate ideas, experiences, and stories.



Artist Bio: Mike Worley



On Christmas Day, 1979, Mike received a copy of *How To Draw Comics the Marvel Way*. In this book, he found his passion. Mike, already holding a degree in Music, returned to Northwestern Missouri State University to obtain a degree in Art.

The early 1980's found Mike as a Colorist in DC Comic's *New Talent Program* and as a runner-up Penciller in the Marvel Comics

Tryout Contest.

Mike's first professional gig was as a Colorist for Eclipse Comics. From there, he built his career as a cartoonist, coloring for Marvel Comics, penciling for Archie Comics, inking the style guide for King Feature's *Phantom 2040*, *Marvel Comics Presents*, and *Midnight Sons Unlimited*.

Mike is currently helping to develop new talent in the field of cartooning.

List of Resources:

Books:

[How to Draw Comics the Marvel Way](#)
by Stan Lee, John Buscema
Fireside; Reprint edition
(September 14, 1984)
ISBN: 0671530771

[Understanding Comics](#)
by Scott McCloud
Perennial Currents; Reprint edition
(April 27, 1994)
ISBN: 006097625X

[The DC Comics Guide to Pencilling Comics](#)
by Klaus Janson
Watson-Guptill Publications;
(March 1, 2002)
ISBN: 0823010287

[Comics & Sequential Art](#)
by Will Eisner
Poorhouse Press; (November 1, 1985)
ISBN: 0961472812

Contact KCYA for more information about this and other programs

816.531.4022
KC YA.org

Vocabulary

Anatomy: the structural makeup of an organism or object, and/or any of its parts.

Colorist: artist who works with and adds color.

Layout: the planning and intended makeup of the comic page and its various elements.

Panel: the designation of a specific composition as an independent idea within the comic strip.

Penciller: artist who sketches the artwork.

Perspective: the appearance of objects in respect to their relative distance and positions.

Point of view: relative position or angle from which a thing is seen.

Three-dimensional: having the characteristics of height, width, and depth.

Post-Workshop Activities

1. Create a weekly classroom cartoon feature that you maintain for the balance of the school year. This can be drawn on the blackboard, printed in the school bulletin or newspaper, or made oversize and hung in the school cafeteria.
2. Ask students to draw a cartoon version of a favorite scene or story. Adapt the dialogue and setting of the story to fit the cartoon length and format.
3. Research the history of the cartoon form in American society. Investigate the uses of cartoons as political satire, humor, national morale, or a variant of literature.
4. What is the relationship between cartooning and graffiti? Consider issues of authorship vs. anonymity; published vs. *public work*; cartoons vs. graffiti as reflections of society; as agents of social change etc.