

## Real-Life Monster Art Criteria

### Our focus:

1. **A real-life monster:** something that you really struggle with every time you come up against it; something that, in real life, often prevents you from success or from being the person whom you want to be. Be very specific about how every part of your monster looks. **This monster needs to be based on a monster/creature from established monster lore.**
2. **You:** we should be able to see emotion on your face and in your body—how do you feel when this monster attacks you or gets in your way? How does this feeling effect your body? Make specific choices about how you look—your face, your hair, each article of clothing, etc.
3. **Use of thinking and speaking bubbles:** what are you thinking when this monster attacks you? What does the monster say to you when it attacks you?
4. **A detailed setting:** where are you, typically, when this monster attacks, in real life? Where is this monster most powerful? The juice is in the details.
5. **Balance:** how do you organize the images on the page so that the page is balanced and the focus remains on you and the monster?
6. **Effective use of color:** how can color enhance your drawing? Remember, this takes planning, patience, and care.

## STEPS:

1. Sketches of your monster, you facing your monster, and the setting—the more you experiment (in your comp book), the more successful you will be, because experimentation and practice fuel confidence, which in turn fuels precision. This is a proven truth. Be prepared to live in this place for several weeks.
2. A draft of your full-page drawing, taking all of the criteria into account. The details do not need to be all fleshed out, but you need to have made notes on the page about what the details will be. This work includes color-testing. Remember to leave space on the top and bottom for the title and the text.

*This needs to be submitted to me before you go on to your good copy.*

3. Choosing your title and your monster's strengths and weaknesses. I will give you a graphic organizer to aid in this work.

*This needs to be submitted to me before you go on to your good copy.*

4. A print-out of your title and text – Franklin Gothic font – 36 for the title; 14 for the text. Margins set for 1.5cm at the top and bottom of the page.

I will then copy this onto cardstock for you.

5. Good copy

- get yourself into Lynda Barry's calm and friendly state of mind—approach your work from this place. It means slowing down, creating space (on your desk and in your mind), and breathing.
- pencil first
- FINAL ARTIST MOMENT—what can you add/change to turn it from a good piece of art into a masterpiece?
- pencil crayon—like a painter; go for texture; take your time
- fine-line
- FINAL FINAL ARTIST MOMENT (see above)