

# Face Forms

Grade 2 – Lesson 5

(*Art Connections*, Level 2, pgs. 34-35A)

## Big Idea

*The human head is a three-dimensional organic form. It has height, width, and depth.*

*AND*

*Artists can exaggerate certain parts of the face to express a specific emotion.*

## Learning Targets and Assessment Criteria

**Target 1:** Identifies three-dimensional forms of the human face. (Arts EALR 1.1 *Elements of Art: 3-D form*)

**Criteria 1:** Describes and creates forms of the face that have height, width and depth (e.g. nose, chin, cheekbones, etc.)

**Target 2:** Use exaggeration for expressive intention. (Arts EALR 3.1 *Arts as Communication: Expressive abstraction*)

**Criteria 2:** Makes one feature of their self-portrait bigger, more colorful, adds concentric shapes around it, etc.

**Criteria 3:** Attributes an emotion to their exaggerated feature (describes in writing).

## Local Art References



**Mask: Beke, 1953**  
*Chukwu Okoro (artist)*  
*Mgbom village, Afikpo*  
*Culture, Nigeria, West*  
*Africa*  
2005.32



**Mask of Dragon King (Ryo-o),**  
14<sup>th</sup>-15<sup>th</sup> century  
*Unknown Japanese artist*  
68.110



**Chimpanze-Human**  
**mask (So'o)**  
*Unknown Hema artist*  
*Congo, Central Africa*  
81.17.870

(NOTE to Teacher: See **Art Background** section at end of lesson for more information about these works of art.)

## Looking at Art Questions

(Note to Teacher: Show both the Haida *Self-Portrait Mask* from *Art Connections*, Level 2, page 34 and the masks above from SAM for following discussion.)

1. Last time we made art, we talked about organic shapes. Can you trace an organic shape on this mask?
2. When a shape is flat we call it **2-D**, which means two dimensions. Which two dimensions can you measure on a flat thing like a piece of paper? (Height, width).
3. In art, we call 2-D things **shapes**.
4. When an object pokes into space, it is **3-D** or has three dimensions. What is the third dimension you can measure on a 3-D object? (Depth). In art, we call 3-D objects **forms**. (In math we call them solids.)
5. Is the human face 2-D or 3-D? Point to a place on your face where you can measure **height, width** and **depth**.
6. Where do you see three dimensions on these masks?
7. What mood or feeling do you think these different masks express? Why do you think so?
8. Which part of each of these masks do you notice first? What draws your attention there?
9. An artist can draw our attention to something by **exaggerating** it. You can exaggerate a form by making it bigger, making it a stronger color, drawing lines or colors around it. Which parts of these masks do you think are exaggerated?

## Day I

### Art Making Activity I

(See the **Create** section *Art Connections*, Level 2, pg. 35A)

### Make a Realistic Self-Portrait

*Which organic forms make up the parts of your face?*

1. We're going to make two different self-portraits. The first one will be a realistic drawing, and the second one will be an exaggerated one.
2. To make your realistic self-portrait look real, you'll want to put the eyes in the right place. With a partner, put one hand on the top of your head and the other underneath your chin. Have your partner tell you where your eyes are between your two hands. Are they in the middle of your head (*correct*), more than halfway up, or in the lower half of your face? Be sure to draw your eyes about half-way.
3. Also, remember the "tricks" you know for how to draw what you see:
  - a. Stare at the thing from which you are drawing **WAY** more than at your paper, and

- b. Draw slowly. Move your eye slowly around the edges of the form, and move your drawing hand at the same speed.
4. Let your face relax as you draw. We'll make the one with an exaggerated expression later.

### **Each Student Needs**

#### Day 1

- A sketchbook
- A self-portrait mirror
- A sketching pencil (2H)
- A Staedtler eraser
- A piece of 8x11 watercolor paper

### **Day II**

#### **Art Making Activity II**

(See the **Create** section *Art Connections*, Level 2, pg. 35A)

#### **Make an Exaggerated Self-Portrait**

*How do the 3-D forms of your face change when you smile or frown?*

1. Look in the mirror and try out some different expressions. Can your elbow buddy tell what emotions you are trying to show?
2. Which part of your face will you exaggerate to show this emotion? How will you exaggerate it?
3. Steps for the Teacher:
  - a. Guide students in practicing facial expressions in pairs to observe how facial features change with different emotions.
  - b. Have students write and sketch in their sketchbooks to decide which emotion they want to depict, and how they will exaggerate one of their facial features to express that feeling.
  - c. Have students so finished self-portrait sketch on watercolor paper in which they exaggerate at least one feature to express a specific emotion.
  - d. Have students fill in their self portrait with oil pastel, then add watercolor or India ink resist.

- e. Ask students to respond to the self-assessment questions in writing and then share with the class, while showing their exaggerated self-portrait, in a full-class critique.

**Each Student Needs**

Day 1

- A sketchbook
- A self-portrait mirror
- A sketching pencil (2H)
- A Staedtler eraser
- A piece of 8x11 watercolor paper
- A laminated art mat
- Blue tape
- A paper towel for smearing oil pastels, and one for dabbing paint or ink

**Every Pair of Students Needs**

- A set of oil pastels
- A cup with India Ink wash
- Watercolor brushes
- Water container

**Tips for Teachers**

***During Class***

- You might want to demonstrate oil pastel techniques again before giving the students this medium, especially emphasizing opaque application of oil pastel.
- If you decide to do an India ink resist over the oil pastel, practice on a piece of paper of your own, painting the ink over the oil pastel to make sure it is the right consistency, i.e. so that it beads up on the oil pastel, and doesn't completely obliterate it.

**Vocabulary**

Organic forms	Exaggeration
3-D	Height
Afikpo	Width
Haida	Depth
Hemba	Resist painting

**Reflecting on Our Art** (adapted from *Art Connections*, Level 2, pg. 35A)

- **Describe:** Which feature(s) did you exaggerate on your self-portrait? How did you exaggerate them?
- **Analyze:** What part of your self-portrait do you think jumps out the most? Why do you think so?
- **Interpret:** What emotion were you trying to express? How did you express that?
- **Decide:** Do others agree that your self-portrait shows the emotion you intended? Is there anything you would change or add to make your emotion more clear?

## Self-Assessment

Name \_\_\_\_\_

Which emotion did you want your self-portrait to express?

\_\_\_\_\_

How did you use exaggeration to emphasize that emotion?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## Art Background for

**Mask: Beke**, by *Chukwu Okoro*, Nigeria

*We are dealing with an aesthetic that emphasizes action, in which beauty and ugliness, delight and foolishness, come out of doing rather than being.*

Simon Ottenberg, Anthropologist and collector, 1973

An Afikpo play, called Okumpka, is a showcase for sophisticated humor. It is put on by the community for the community and offers direct comments about specific persons who have faced real situations but not fared well. The play names names, exposing foibles in satirical songs that direct attention to the actions of particular people. Because the players wear masks, they turn into *mma*, a type of spirit, and thereby have the freedom to be critical. In just one play, up to fourteen short original songs and skits might turn attention to henpecked husbands, men who behave as if they are "rabbits of the night," men who are stingy, leaders who should speak up about issues but don't, leaders who take advantage of others, and men who don't act as men should but as foolish women. The powerful opening act of the play is the appearance of an impressive mass of costumed men who proceed into the village center and sit down there. Audiences crowd in to listen and watch for hours, as songs with explicit lyrics unfold and highly skilled maskers perform related skits. Humor keeps people tuned in, as songs point out mistakes people have made, and the audience watches as the person mentioned reacts to being portrayed.

**Excerpted from Seattle Art Museum Close-Ups at:**

<http://www.seattleartmuseum.org/SAMcollection/code/emuseum.asp?style=single&currentrecord=38&page=collection&profile=objects&searchdesc=WEB:CloseUps&newvalues=1&newprofile=objExplores>

## **Mask of Dragon King (Ryo-o), Japan**

Bugaku is a courtly ritual dance which has survived in Japan since the Heian period (794-1185). In the Edo period it was particularly popular with the samurai and the intellectual middle classes.

This is the mask for Ryō-ō, the Dragon King, a character who appears in a Chinese story from the Northern Qi dynasty (550-77). He was so handsome that he had to wear a fearful mask into battle so that his enemies would be terrified and his allies would not be distracted. The mask has a bristling moustache and beard and four enormous black teeth. A moveable chin piece hangs from cords, giving added life to the fierce expression of the mask. The whole is topped by a grotesque horned beast with clawed fore-feet.

L. Smith, V. Harris and T. Clark, *Japanese art: masterpieces in* (London, The British Museum Press, 1990)

L. Smith and V. Harris, *Japanese decorative arts from* (London, The British Museum Press, 1982)

### **Excerpted from the British Museum website:**

[http://www.britishmuseum.org/explore/highlights/highlight\\_objects/asia/b/bugaku\\_mask\\_of\\_ry%C5%8D-%C5%8D\\_the.aspx](http://www.britishmuseum.org/explore/highlights/highlight_objects/asia/b/bugaku_mask_of_ry%C5%8D-%C5%8D_the.aspx)

## **Chimpanze-Human Mask (So'o), Hemba, Congo, Central Africa**

If you as a Muhemba saw anything like this frightening combination of forms coming out of the brush or on a path, in your panic you would not pause but run full blast in the opposite direction.

What appears as a smile on this face is a strange and horrible mouth to a Hemba audience. People flee from this disturbing character who shares traits with a chimpanzee. Unlike Westerners, the Hemba keep no such animals as pets and do not consider them to be friendly. So'o contributes confusion and some humor as a parody of wild behavior during funeral festivals. In performance, it is thoroughly perplexing.

As the so'o jingles noisily and disruptively, it makes a strange sight indeed: unlike humans and chimps, it has no arms. It not only has no gift of language, it has no ears to hear and utters no sound from its mouth, only from its bells. And often, if one looks closely, the terrifying so'o does not really even see from its eyes but through its mouth! People scatter in fright and consternation.

--Thomas and Pamela Blakely, 1987

### **Excerpted from Seattle Art Museum website:**

<http://www.seattleartmuseum.org/SAMcollection/code/emuseum.asp?style=browse&currentrecord=73&page=search&profile=objects&searchdesc=mask&quicksearch=mask&newvalues=1&newstyle=single&newcurrentrecord=73>

## Assessment Checklist

Student	Describes and creates forms of the face that have height, width and depth (e.g. nose, chin, cheekbones, etc.)	Makes one feature of their self-portrait bigger, more colorful, adds concentric shapes around it, etc.	Attributes an emotion to their exaggerated feature (describes in writing).	TOTAL 3
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<b>Total Points</b>				
<b>Percent Comprehension</b>				

*Teacher Notes:*

## Letter Home

*Dear Family,*

*Today we learned that the human face is made up of **organic 3-D forms**. 3-D means an object has **height, width and depth**. We looked at several different 3-D masks, a Self-Portrait Mask made by an anonymous Haida artist, a Beke Mask made by the Nigerian Afikpo artist, Chukwu Okoro, a Dragon King mask made by an anonymous Japanese artist and a Chimpanzee-Human mask made by an anonymous Hembra artist from Congo . All of these artists also used **exaggeration** to emphasize certain features and express emotion.*

*We practiced making faces in a mirror to notice which of our features changed with different emotions. Then we made self-portraits in which we exaggerated (by making something bigger, or adding more color and lines) at least one of our features to try to express a specific emotion.*

*At home you could play a miming game where one player makes an expressive face and the other players try to guess his/her emotion. Then the player could try to exaggerate his/her expression in some way to see if more players can correctly guess his/her emotion. How can you use your whole body to express an emotion?*