# 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 Mask of Dragon King (Ryo-o), Chimpanze-Human

Chukwu Okoro (artist) 14th-15th century mask (So’o)

Mgbom village, Afikpo Unknown Japanese artist Unknown Hemba artist

Culture, Nigeria, West 68.110 Congo, Central Africa

Africa 81.17.870

2005.32

(NOTE to Teacher: See Art Background section at end of lesson for more information

about these works of art.)

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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

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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.

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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

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?

Vocabulary

Organic forms Exaggeration

3-D Height

Afikpo Width

Haida Depth

Hemba Resist painting

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.

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Self-Assessment

Name\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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

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How did you use exaggeration to emphasize that emotion?

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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&curre

ntrecord=38&page=collection&profile=objects&searchdesc=WEB:CloseUps&newvalues

=1&newprofile=objExplores

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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

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&curr

entrecord=73&page=search&profile=objects&searchdesc=mask&quicksearch=

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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 selfportrait

bigger,

more colorful,

adds concentric

shapes around it,

etc.

Attributes an

emotion to their

exaggerated

feature (describes

in writing).

TOTAL

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Total Points

Percent Comprehension

Teacher Notes:

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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 Hemba 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 selfportraits

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?