

<p><b>Face it</b></p> <p><b>Stage 3</b></p> <p><b>Subject matter:</b> people  <b>Forms:</b> drawing, ceramic, digital forms  <b>Duration:</b> 3 to 5 weeks</p>	<p><b>Image resources</b></p> <ul style="list-style-type: none"> <li>• African and New Guinean masks  <a href="http://cti.itc.virginia.edu/~bcr/African_Mask.html">http://cti.itc.virginia.edu/~bcr/African_Mask.html</a>  <a href="http://africanartandcrafts.bizland.com/Masks.htm">http://africanartandcrafts.bizland.com/Masks.htm</a>  <a href="http://www.magellantraders.com/ng_mask3.html">http://www.magellantraders.com/ng_mask3.html</a>  <a href="http://www.anymask.com/masofnewguin.html">http://www.anymask.com/masofnewguin.html</a>  <a href="http://www.mpm.edu/collect/mask.html">http://www.mpm.edu/collect/mask.html</a></li> <li>• Greek theatre masks  <a href="http://www.wvi.com/~sciohs/wwwroot/departsplash/drama/greek/masks.htm">http://www.wvi.com/~sciohs/wwwroot/departsplash/drama/greek/masks.htm</a></li> <li>• Commedia dell'arte masks  <a href="http://www.paragonmasks.com/commedia.htm">http://www.paragonmasks.com/commedia.htm</a>  <a href="http://www.furman.edu/~dcummins/commedia/">http://www.furman.edu/~dcummins/commedia/</a></li> </ul>
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**Outcomes and Indicators**

<p><b>Making</b></p> <p><b>VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world.</b></p> <ul style="list-style-type: none"> <li>• experiments with distortion and exaggeration to represent ideas and feelings in artworks.</li> </ul> <p><b>VAS3.2 Makes artworks for different audiences assembling materials in a variety of ways.</b></p> <ul style="list-style-type: none"> <li>• explores techniques in ceramic and digital artworks.</li> </ul>	<p><b>Appreciating</b></p> <p><b>VAS3.3 Acknowledges that audiences respond in different ways to artworks and that there are different opinions about the value of artworks.</b></p> <ul style="list-style-type: none"> <li>• recognises that artists produce artworks for different purposes and audiences.</li> </ul> <p><b>VAS3.4 Communicates about the ways in which subject matter is represented in artworks.</b></p> <ul style="list-style-type: none"> <li>• talks about the representation of the face in traditional and theatrical masks.</li> </ul>
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**Unit overview:**  
Students investigate the representation of the face in traditional and theatrical masks, considering how exaggeration and distortion of facial features creates expression that has meaning for an audience. They make drawings of faces emphasising exaggeration and distortion and use these drawings as a reference for making a ceramic mask. They also make digital portraits and use photo-enhancing software to manipulate images to exaggerate expression.

Learning experiences	Teaching notes
<p><b><u>Learning experience 1</u></b>  <b>Appreciating artworks: looking at traditional and theatrical masks</b></p> <p>Look at images of African and New Guinean masks.  <i>What expression is on the mask?</i>  <i>How does this expression affect an audience?</i>  <i>What is the purpose of the mask (magic, war etc.)?</i>  <i>How have facial features been distorted (exaggerated or elongated) to create the expression?</i>  <i>Describe the shapes and linear patterns in these distortions.</i></p> <p>Look at images of theatrical masks and actors in expressive make-up.  <i>How do theatrical masks and make-up emphasise facial features?</i>  <i>How might masks and make-up assist actors to take on a different character?</i></p> <p>Experiment with make-up, clothing and hats to create a theatrical character.  Discuss the effectiveness of make-up in revealing a <i>new</i> character.</p>	<p><b>Image resources</b></p> <ul style="list-style-type: none"> <li>• images of African and New Guinean masks</li> <li>• images of theatrical masks</li> <li>• images of actors showing expressive use of make-up</li> </ul> <p><b>Other resources</b></p> <ul style="list-style-type: none"> <li>• theatrical costumes or garments from home</li> <li>• props such as hats, glasses, wigs, scarves, moustaches</li> <li>• theatrical or commercial make-up.</li> </ul> <p>In African societies masks are used for ceremonies such as funerals and harvest dances. Masks are unique to each specific African society and their shape and accessories have special meanings for the different cultures.</p> <p>Commedia masks reveal the character of the actor, e.g. lazy, greedy, stubborn, stingy, foolish.</p>

<p><b>Making drawings of distorted faces</b></p> <p>Record the theatrical characters using felt pen. Emphasise exaggeration and distortion.</p> <p>Using the drawing of the theatrical character as a starting point, draw a mask using charcoal. Refer back to expressive qualities and features demonstrated by the masks discussed earlier.</p>	<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• felt-tip pens</li> <li>• charcoal</li> <li>• art paper</li> </ul>
<p><b><u>Learning experience 2</u></b> <b>Making ceramic masks</b></p> <p>Use the charcoal mask drawing as reference for this artwork.</p> <p>Roll out a slab of clay and place it over a support (crumpled newspaper, a styrofoam piece of packing or the corner of a cardboard box).</p> <p>Use modelling, cutting and carving techniques to build up features on the mask and create pattern and texture. Emphasise facial expressions using exaggeration and distortion.</p> <p>Use a variety of simple tools for working the clay: forks, spoons, pop sticks, etc. Use a white <i>slurry</i> (white clay watered to a paste) to paint or highlight some features.</p> <p>Masks should be dried very slowly before firing, to prevent cracking. Place works under plastic (e.g. heavy weight garbage bag), to limit exposure to sun and air.</p> <p><b>Appreciating: reflecting</b> Display the masks. Use descriptive words to represent the qualities or expression in each mask.</p>	<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• air drying paper clay</li> <li>• simple tools for working with clay, e.g. pop sticks, forks, spoons.</li> <li>• rolling pins or lengths of dowel</li> <li>• corner of a cardboard box or styrofoam packing to provide support when modelling a clay mask</li> <li>• sheets of plastic (to cover bench)</li> <li>• plastic bags (to wrap finished artworks).</li> </ul> <p>Demonstrate rolling out a slab with a rolling pin or other object (a sprinkling of powder on the surface prevents clay from sticking to it). The slab should have an even thickness (1–1.5 cm) and be continually turned over between rolling so that it does not adhere to bench or wooden board.</p> <p>Demonstrate how to support and shape the mask using a ball of crumpled newspaper, a styrofoam piece of packing or the corner of a cardboard box.</p>

### **Learning experience 3 (extension)**

#### **Making digital portraits**

Take images of one another in class with a digital camera.

Load the photographed images into the computer.

Use photo-enhancing software to manipulate the image to exaggerate expression. Change the shape and colour of facial features (e.g. change the size and shape of the mouth).

Display the altered image next to the original digital portrait.

Discuss the effect of the changes.

*What feelings or expression are associated with the altered image?*

*How was this effect achieved?*

#### **Resources**

- computer
- photo-enhancing software
- digital camera.