



**Grade/s:** 9-12

**Enduring Idea:** Emotions

**Integrated Discipline:** Science

**Unit Title:** Funny Faces Tempera Resist

**Unit Designer:** Lane Laney

**Unit Description:** It is common for artists to employ specific colors, mark making, textures, etc. to create mood in their artwork. By carefully manipulating the elements of art and principles of design, artists can project emotion onto their subject matter or even the viewer. In this unit, learners will apply a resist technique that reinforces their understanding of the relationship between substances such as oil and water.

- Images:**
- "Storyteller," Anonymous (2008.8)
  - "Blind Musician and Dog," Sigmund Abeles (1957.17)
  - "Portrait of an Artist," Mauricio Lasansky (1963.26)
  - "Morning Lily," Edda Renouf (2008.6.38)

**Key Concept:** Elements and principles of design can be used to symbolize emotion.

**Essential Question:** What visual and symbolic devices can be used to represent emotions?

**CCSS Art:** VAH2-1.4 Apply materials, techniques, and processes with skill, confidence, and sensitivity sufficient to make his or her intentions observable in the artwork that he or she creates.  
VAH2-2.1 Recognize, describe, and analyze the elements and principles of design and other compositional structures and strategies used in the visual arts to communicate ideas.

**Integrated CCSS:** Sciences - Physical science; learners will conduct an investigation to determine whether the mixing of two or more substances results in new substances.

**Learning Outcomes:** The learner will...

- Explain how artists manipulate the elements and principles of design to symbolize emotion in their work
- Alter facial features in a drawing to create an emotion
- Apply a tempera resist technique to create an expressive work of art

**Motivator:** The teacher will discuss the nature of a resist and describe why oil and water don't mix. In a large tray, the teacher will allow learners to drop vegetable oil and India ink on the surface. The learners can use toothpicks to break apart oil droplets and marble the surface of the water. Each learner will carefully place a bookmark-sized piece of heavyweight paper (cardstock works) on the surface of the water for a quick monoprint.

**Day Breakdown:** Day 1 - Motivator (see above)

Day 2 - The teacher will show work from the Columbia museum of art and the learners will discuss the mood, feelings, or emotions that are being conveyed in the artwork. Discuss questions may include, "How does this artwork make you feel? How does the figure appear to feel? What visual devices were used to create those feelings? How does color affect the represented emotion? What is the dominant element in each work? What is the dominant principle of design in each work?"

The learners will review basic facial proportions and methods for drawing faces.

Day 3 - The teacher will demonstrate how expressing certain emotions will alter specific features. For example, a look of surprise will widen the eyes and raise the eyebrows. The learners will break into pairs and simulate and sketch gestures or emotions. The teacher or learners can prompt the emotions.

Day 4 - Using pencil, learners will begin sketching their chosen emotional faces on large heavy-weight paper (watercolor paper is best). They may choose to also use expressive lines and mark making.

Day 5-7 - Learners will trace over their lines with white chalk. Again, their application of chalk can vary in width to add to the expressive quality of the artwork. Learners will select colors based on their emotion and apply at least three thick coats of tempera, strategically avoiding chalk lines (all white chalk lines will eventually be black following the ink application).

Day 8 - The teacher will mix a solution of 50% India ink and 50% dish detergent and divide it among the learners. The learners will use sponge brushes to apply ink over the entire surface of their paper.

Day 9 - In large trays, the learners will carefully rub the India ink off the surface of their paper. The ink will only stay in unpainted areas (where the chalk lines were). Finished work should be stored on a drying rack overnight.

**Materials:** Plastic or metal trays, cardstock, vegetable oil, India ink, pencils, watercolor paper, tempera paint, paint brushes, sponge brushes

**Resources:** Examples of process

- <http://www.artsonia.com/museum/art.asp?id=13251309>
- [http://kellikohn.com/gp\\_beccawear.html](http://kellikohn.com/gp_beccawear.html)
- [http://kellikohn.com/gp\\_soymorada.html](http://kellikohn.com/gp_soymorada.html)

**Assessment:** The learners will be assessed using a rubric that analyzes motivator and discussion participation, emotion readability and facial feature manipulation, and resist application.