LET'S FACE IT!

PROJECT DESCRIPTION

Your students are invited to create artwork using stencils to depict the human face in a way that expresses emotion, mood or tone. Let's Face It! is inspired by the contemporary artwork of David Garibaldi who worked with students at the Fresno Art Museum this spring and the upcoming portraiture exhibition this summer from FAM's permanent collection.

On the following pages you will find everything you need to participate in this project. Please be sure to carefully review the instructions. Any submissions which do not comply with the criteria set forth in the instructions will NOT be accepted.

TIMELINE (All events at the Fresno Art Museum)

April 10, 2013	4:00 p.m to 6:00 p.m.	Teacher reception and lesson plan rollout
April 27, 2013	11:00 a.m. to 4:00 p.m.	Family Day--free admission and stencil art projects in the ChildSpace Gallery
May 24, 2013	5:00 p.m.	Deadline to submit student artwork.
June 3, 2013	6:00 p.m. to 8:00 p.m.	Teacher and student recognition ceremony

ELIGIBILITY

Open to all K-12 students in Fresno County. This includes, public, private, and homeschool students. All submitted artwork must be the student's original work.

SUBMISSIONS

All works must be submitted to the Fresno Art Museum via mail or hand delivery. A teacher may submit multiple entries, each with its own entry form. The mailing address for the Fresno Art Museum is: 2233 North First Street, Fresno CA 93703. Hand deliveries can be made to the front desk at the Museum, Thursday to Sunday from 11 am to 5 pm. NO SUBMISSIONS WILL BE ACCEPTED AFTER 5 PM ON FRIDAY, MAY 24, 2013. Please call 559-441-4221 x 101 or got to www.FresnoArtMuseum.org and click on calendar for more information regarding the Museum's hours of opening. Only one entry per student is allowed. An individual entry form from students must accompany each artwork submitted AND a teacher entry form for each class must also be submitted (see pages 7 and 8 of this packet). Please note that if these rules are not followed exactly, submissions may be eliminated.

Pictured above, portion of a Bansky stencil

RETURN OF SUBMISSIONS

Artworks may be picked up at the Museum between June 17 and June 30, 2013. The Museum will not be responsible for any submissions not claimed by that date. If you need to make special arrangement for pick-up, please call Susan at 559-441-4221 or email to susan@fresnoartmuseum.org.

SIZE & DESIGN

All entries must be 8.5" x 11" (the size of a standard sheet of copy paper). No exceptions. Any type, color or weight of paper may be used. The layout for the artwork may be vertical or horizontal. Entries should NOT be framed or mounted. All entries must follow the lesson plan in this packet and must include a written artist statement on the back (see templates on page 7 and 8). Note that both the artwork and artist statement should reflect the student's best work, suitable for public exhibition.

USE /RECOGNITION

All artwork submitted may be reproduced and used by the FCOE and FAM for promotional purposes. All students and teachers who submit artwork will receive recognition at an awards ceremony on June 3, 2013. Individual awards may be given at the discretion on the FCOE and the FAM.

PROJECT GOALS

(1) To allow students to explore a unique art-making technique (2) to create original art and learn the elements of art and principles of design; (3) to share student artistic creations in a museum setting (4) to provide an opportunity for participating students to attend the Fresno Art Museum with their families, and (5) to explore the artworks which inspired this project.

CONTACT INFORMATION

Robert Bullwinkel, bbullwinkel@fcoe.org or 559-779-8702
Susan Filgate, susan@fresnoartmuseum.org or 559-441-4221, x101

FRESNO ART MUSEUM EDUCATION COMMITTEE

Terry Allen, Heather Anderson, Leslie Batty, Robert Bullwinkel, Jennifer Coull, Susan Yost Filgate, Phyllis Johnson, Matt Marhenke, Scott Macaulay, Betsy Pavich, Marcy Ruona, Eliana Saucedo, Cheryl Schellenberg, Pat Semrick, Nancy Swain

TITLE OF LESSON: LET'S FACE IT!

ENDURING IDEA: Stencil art-making is an ancient process that depends on the use of positive and negative space. Artists use the elements of art and principles of design to create emotion, mood, and tone in works of art. Using stencils can help us be thoughtful about how we compose an image to create emotion, mood, or tone.

LESSON OVERVIEW: Students will warm up by discussing emotion, mood and tone in works of art. Next, students will look for and describe emotion, mood and tone in the visual world around them. Students will use the creative process to produce a work of art using a stenciling process. Finally, students will write an artist statement about their work.

COMMON CORE ENGLISH/LANGUAGE ARTS ANCHOR STANDARDS TAUGHT IN THIS LESSON:

- Reading #7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- Writing #2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Speaking and Listening #2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally
- Language #6 Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking and listening at the college and career readiness level.

CALIFORNIA VISUAL AND PERFORMING ARTS STRANDS TAUGHT IN THIS LESSON:

- **Artistic perception**: processing, analyzing, and responding to sensory information through the use of the language and skills unique to the visual arts.
- **Creative expression**: creating a work, performing, and participating in the arts discipline. Students apply processes and skills in creating a work and use a variety of means to communicate meaning and intent in their own original formal and informal works.
- **Aesthetic valuing**: analyzing and critiquing works of visual arts. Students critically assess and derive meaning from artwork based on the elements and principles of the visual arts, aesthetic qualities, and human responses.

Note: For grade level standards, see the California Visual and Performing Arts Framework and Content Standards, http://teacharts.org/content/california-visual-and-performing-arts-framework-and-content-standards

LEARNER OBJECTIVES:

1) Students will demonstrate understanding of the proportions of the human face in their artwork, though they may choose to change those proportions to create a desired effect.
2) Students will demonstrate understanding of one or more grade-appropriate elements of art and principles of design by using various techniques to create emotion, mood or tone in their artwork.
3) Students will identify emotion, mood or tone in works of art.
4) Students will create and use stencils to compose their artwork
5) Students will write and artist statement that uses evidence from their artwork to demonstrate the use of the elements of art or principles of design.
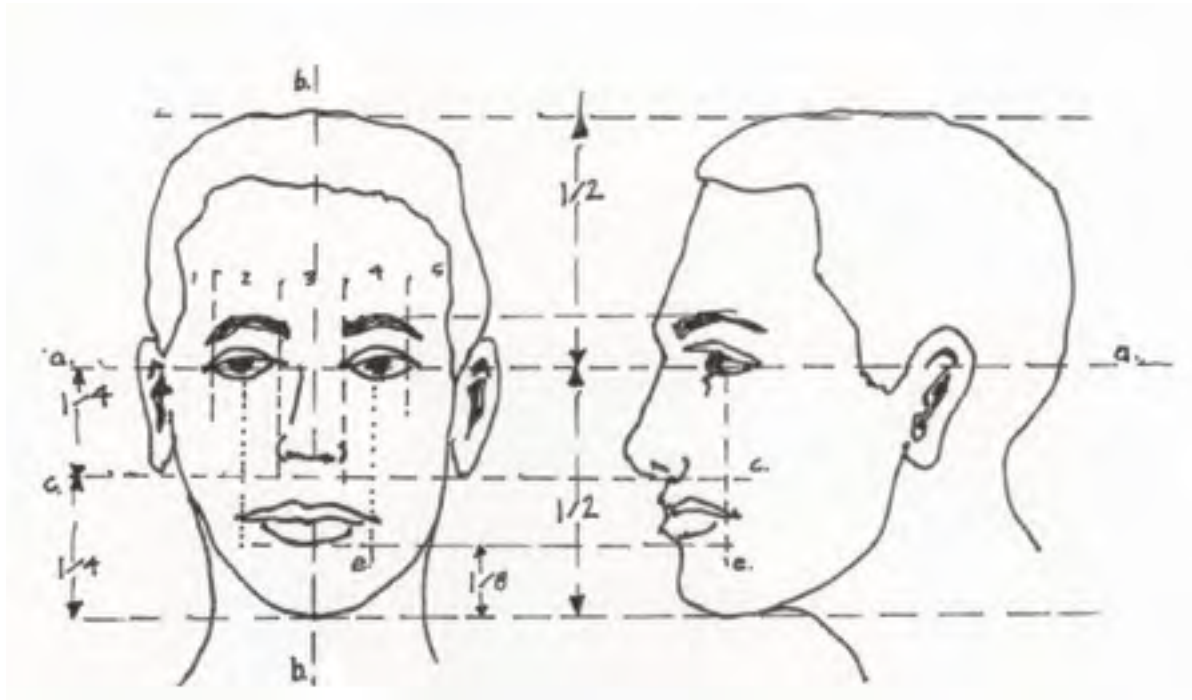
VOCABULARY:

Elements of art—Sensory components used to create works of art: line, color, shape or form, texture, value, and space.

Negative—Refers to the shape or space that exists or represents an area unoccupied by an object.

Positive—A shape or space that is or represents a solid object.

Principles of design—The organization of works of art involving the ways in which the elements of art are arranged (e.g., balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, unity, variety).

Stencil—a technique for reproducing designs by passing ink or paint over holes cut in cardboard or metal onto the surface to be decorated. Stencils were known in China as early as the 8th century, and Eskimo in Baffin Island were making prints from stencils cut in sealskins before their contact with Western civilization. In the 20th century stencils are used for such diverse purposes as making mimeographs and fine art paintings. (Encyclopedia Britannica Online)

WARMUPS: (Use one or more of the following.)

Note: To review the elements of art and principles of design for you and your students, you can use these two excellent presentations:

http://teacharts.org/content/elements-art
http://teacharts.org/content/principles-design

Using the images provided or your own selections, lead a class discussion using the Visual Thinking Strategies (www.vtshome.org) questions to discuss the artwork:

      1) What's going on in this painting?
      2) What do you see that makes you say that?
      3) What else can we find?

Ask students to find images that convey emotion, mood or tone and describe how the elements of art or principles of design were used.

Have students compose faces at http://www.picassohead.com/.

Using the images provided, discuss the history and use of stencils, particularly in contemporary street art, e.g. Banksy.

CREATIVE PROCESS

1) Ask students to choose emotions, moods or tones they would like to work with in this project. You can use the list of emotion/mood/tone words provided on Page 21 and 22 or have the students generate their own word bank. As an ELA extension, you may ask them to write a poem or narrative based on the words they have chosen.
2) Allow time for students to observe facial expressions, listen to music, look at art work or other creative influences. (This can build on the warm-ups where students identified and discussed emotions, moods or tones in works of art.)
3) Have students sketch their rough ideas. To encourage deeper thinking, you may want to ask students to create a minimum number of rough sketches so that they don't settle on their first idea, but have lots to choose from.
4) Have students create stencils based on their sketching. (Workshop notes are included that describe the process.)
5) For younger students, you may wish to use the stencils provided. For older students, encourage them to create their own stencil images or use found images.
6) Have students experiment with different ways to compose their artwork.
7) Have students share their artwork in small groups for feedback or use a gallery walk for observers to leave comments.
8) Allow time for revision.
9) For the final artwork, please note the submission rules previously outlined.

TIPS AND TECHNIQUES

1) The project can be done on any type of 8.5"x11" paper. Experiment with different colors and types of paper.
2) If your school has die cuts, they could easily be used for this project.
3) One technique in stencil art is to paint around a shape to leave its negative space.
4) Use stencil letters either to create shapes or to create words.
5) Many different media could be used in this project: crayon, chalk, any type of paint, pencils (black or color), charcoal, oil pastel, tissue, crayon resist, cut paper, markers, etc.
6) Experiment with layering and texture.
7) Outline the stencil shapes and fill in the field with patterns.
8) Add free hand drawing or painting to the stencil art.
9) Add cut paper to the stencil art to create a collage.

YOUR WRITING ASSIGNMENT

You will write an artist statement about your artwork. Your artwork will demonstrate your understanding of one or more of the elements of art or principles of design. Your writing will explain and defend the artistic choices that you made.
1) Describe the emotion(s), mood or tone you were trying to convey in your artwork.
2) In at least one complete paragraph, describe the creative process you went through to create your artwork.
3) Describe and show evidence from the artwork of the effective use of at least one element of art or principle of design.

ONLINE RESOURCES

http://abduzeedo.com/tips-and-tricks-creating-stencils
(Everything you need to know about making stencils can be found here.)

http://www.britannica.com/EBchecked/topic/565251/stenciling

http://www.garibaldiarts.com

http://teacharts.org/content/elements-art

http://teacharts.org/content/principles-design

http://teacharts.org/content/make-stencil

http://www.banksy.co.uk

http://www.wikihow.com/Make-Multi-Layered-Stencil-Art

http://www.wikihow.com/Draw-a-Face

http://www.youtube.com/watch?v=SFlflh4tltA (making stencils with PhotoShop)

http://www.youtube.com/watch?v=x7Yd4VtwY5w&playnext=1&list=PLCCD004A769636E02&feature=results_main
(multiple images on one canvas)

http://education.kqed.org/edspace/2012/09/20/making-stencils-with-mike-shine/

http://www.sdmart.org/sites/default/files/how
to_guide_young_art_2011_making_multiples_0.pdf

STUDENT ENTRY FORM - LET'S FACE IT

Student name: _____

School: _____ Grade: _____

Class Name/Period No.: _____

School District: _____

Teacher name: _____

Teacher eMail: _____

Homeschool parents, please use your name and email address for "teacher".

Artist Statement: _____

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STUDENT ENTRY FORM - LET'S FACE IT

TEACHER ENTRY FORM - LET'S FACE IT

Please help us to keep track of submissions and provide some insight on how you used this lesson. We would also love to hear praise or constructive criticism. If you submit entries for more than one class, please complete a separate Teacher Entry Form for each.

Your Name: _____

E-Mail Address: _____

Your Position: _____

Your School: _____

Your District: _____

Grade(s): _____

Total number of student submissions: _____

❐ I am an art teacher

❐ I am an elementary teacher

❐ Other; please explain: _____

If you are not an art teacher, we would love to know if you integrate art in your curriculum on a regular basis and in what way you do that.

Please tell us what techniques you used from our lesson plans:

Please provide any other thoughts about this project:

STENCILS

On the following pages are some possible stencils that you can use. Just print them on cardstock and cut them out. A sharp x-acto knife (size 2 blade recommended) works best, although sharp scissors can work for the larger pieces.

## PLEASE NOTE THAT CUTTING STENCILS WITH X-ACTO KNIVES IS NOT RECOMMENDED FOR STUDENTS.

See http://www.rocketryforum.com/archive/index.php/t-10248.html for some thoughts on kids and x-acto knives. It is best to print the stencils out and cut them yourself or have a few volunteers and parents help out. High school kids, if given proper direction (again, see article referenced above) are probably okay to do their own stencil cutting. Check to learn what your school policy is as to the use of knives, even craft knives.

Alternatives are: Purchase precut stencils from Dollar Stores (limited supply), Michael's. Joanne's, some hardware stores or a school supply store. Note that you may be limited to certain patterns such as letters, animals, flowers, fish, etc. But even with those, you can be creative and create a human-like face: a fish fin can become a nose, a horses leg an eyebrow, dinosaur spines can become hair, a zero or ampersand an eyeball… You just ask the students to use the pieces in such a way that it will be hard for anyone to guess what they originally were. (If they look at those sort of stencils upside down and focus on just the shapes, it can help spark their imagination.)You might still need to cut the large half face shape stencils to give the students a base, but those can easily be cut with scissors.
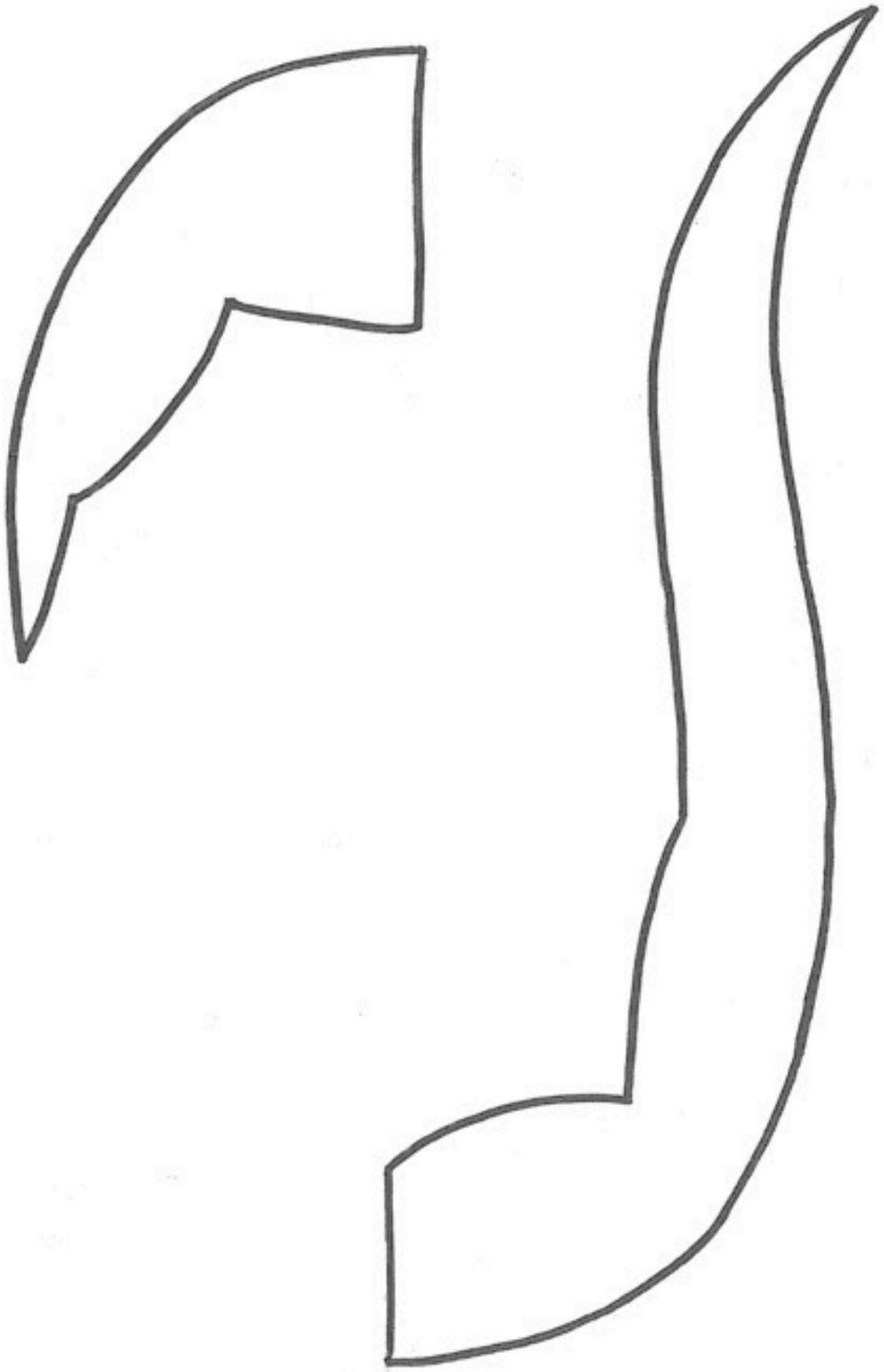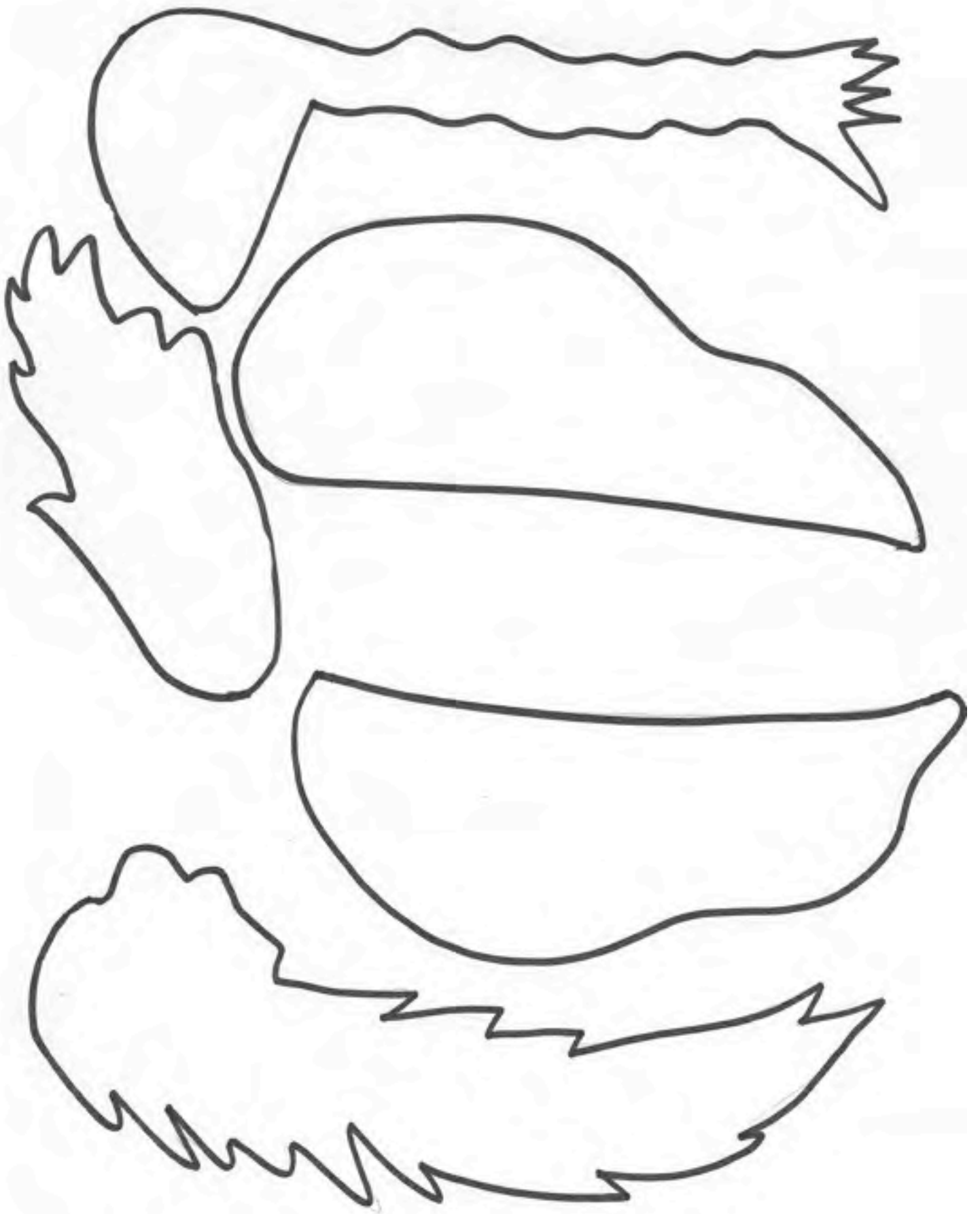
Of course, students can make their own stencils too.

The beauty of working with stencils is that if everyone takes care of them, they can used over and over again. The stencils should be treated like a tool.
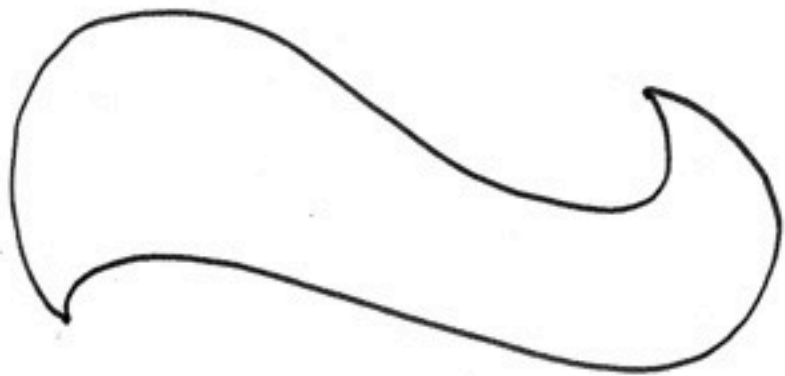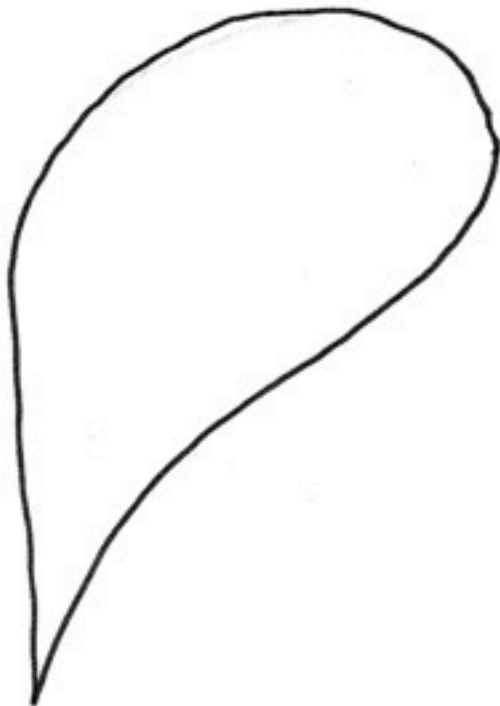
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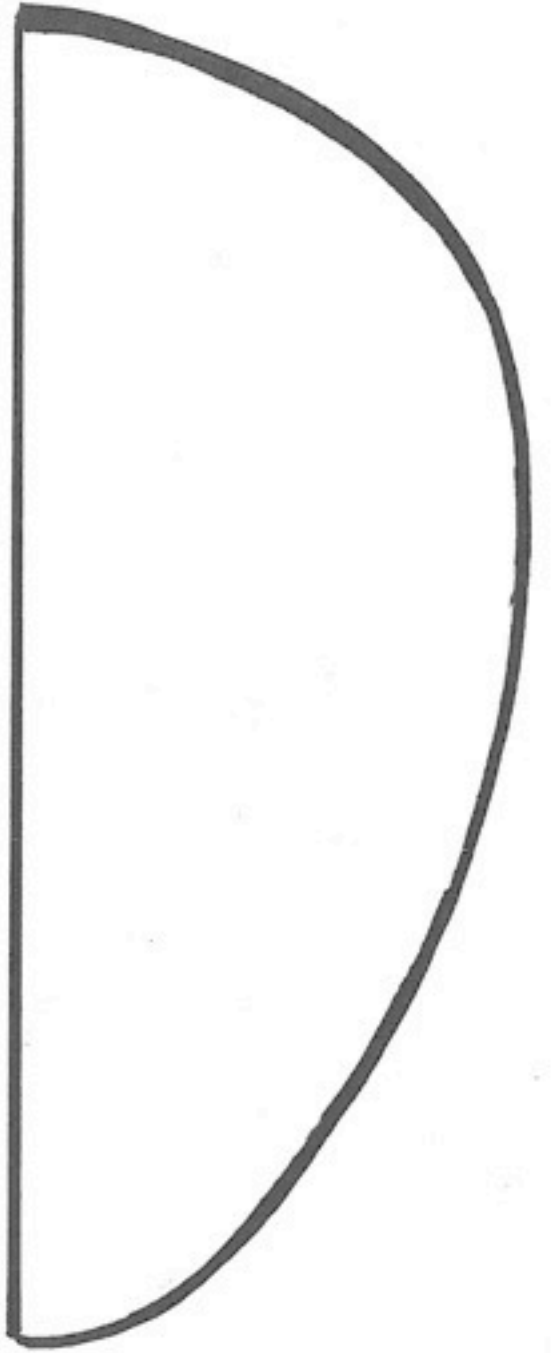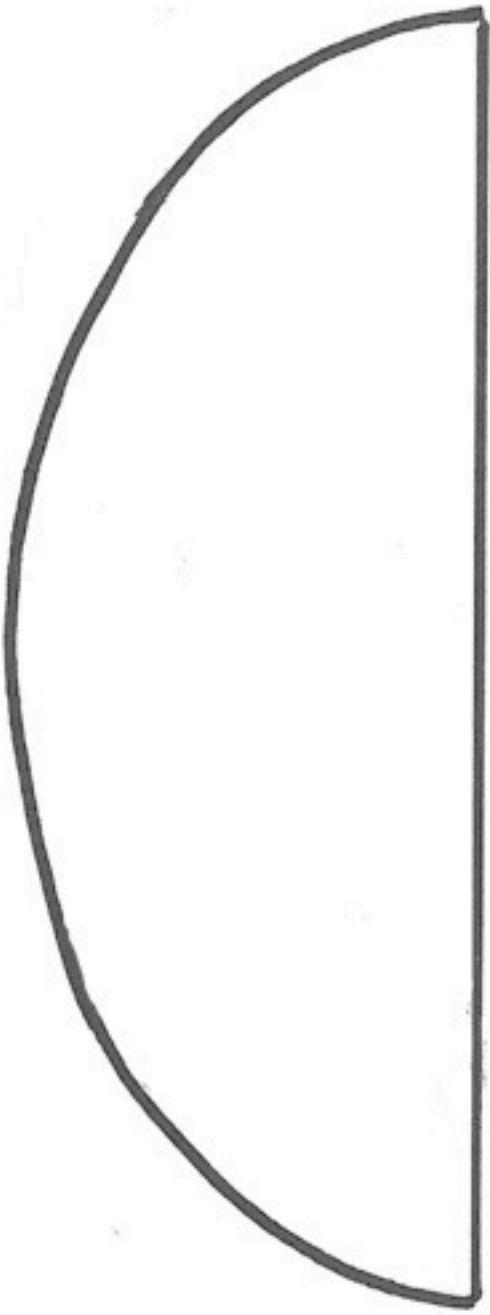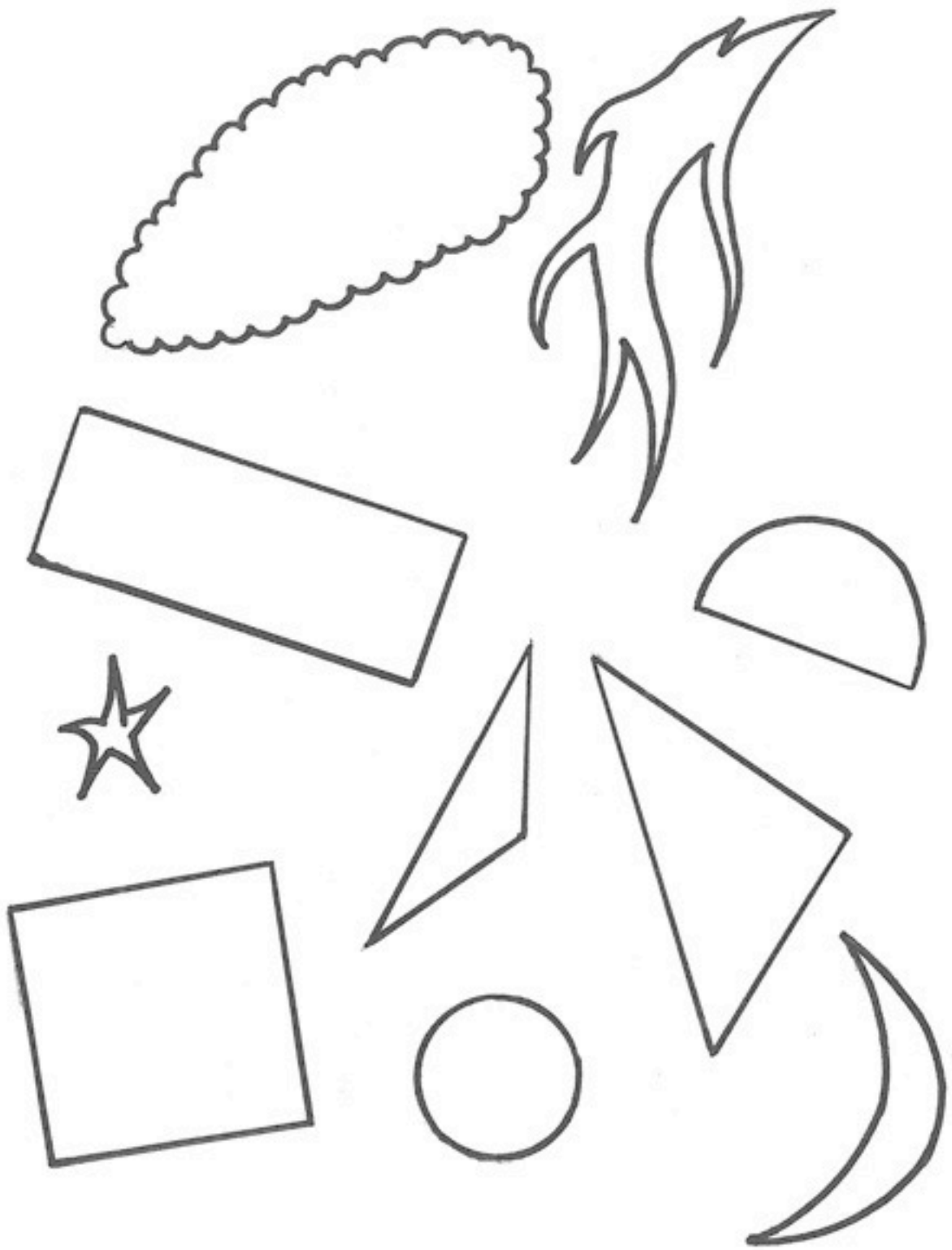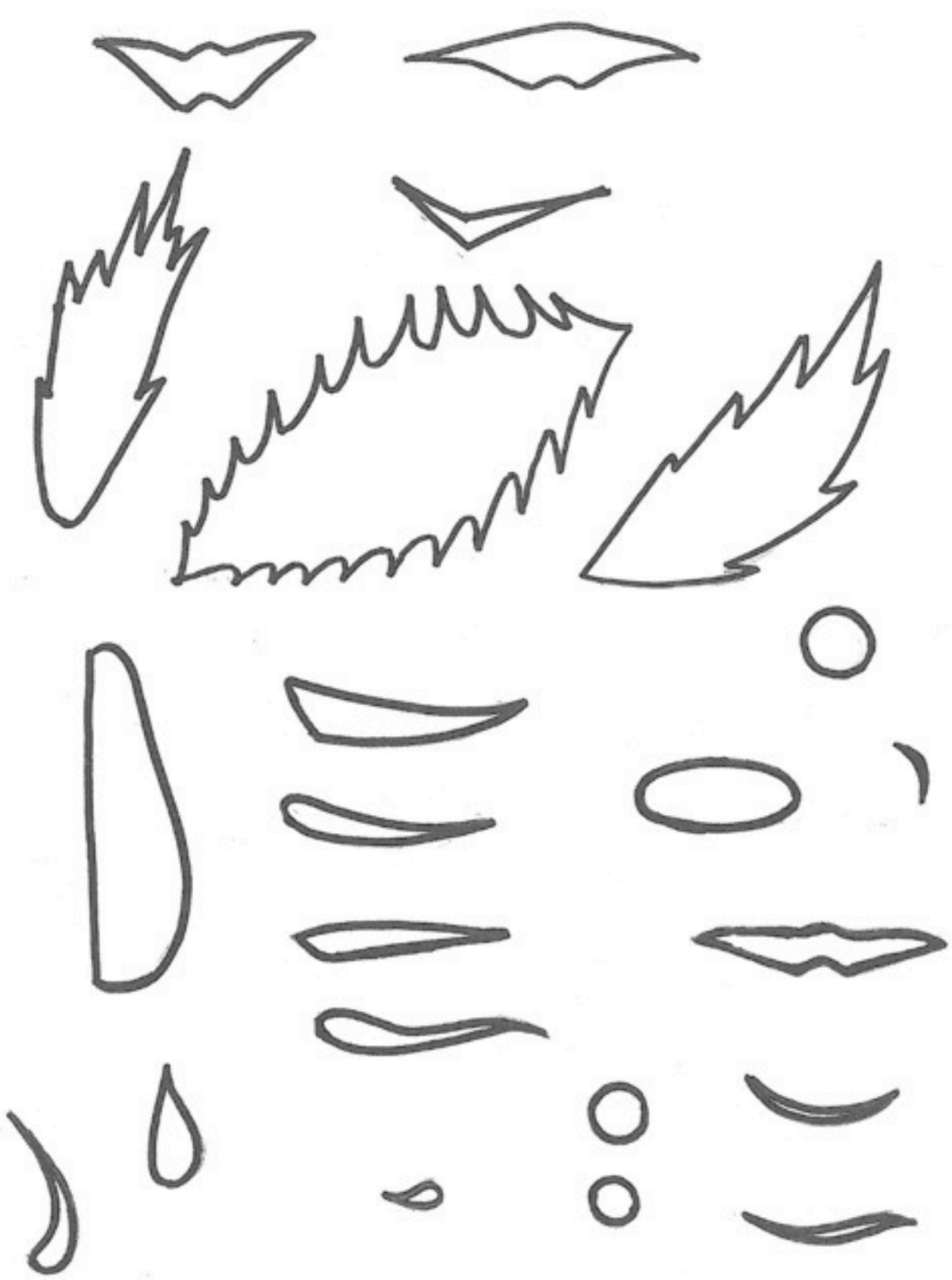
HISTORY OF STENCILS

A **stencil** is a thin sheet of material, such as paper, plastic, or metal, with letters, shapes, or a design cut from it. Through those openings or holes, pigment such as paint, crayon, ink, or other drawing or painting materials are pushed through the holes to the underlying surface. Stencils have long been used to create repeat patterns on walls, furniture, textiles, and other items OR to make signage. Artists have also used stencils to create unique artworks and graffiti imagery. A stencil can be reused repeatedly to produce the same written message or design, much more quickly then doing a repeat design freehand.

Although a verified history of the stencil is a bit elusive, it is believed that stencil techniques had been used in cave paintings dating back to 10,000 BCE. Reverse stenciling was a also a common technique, obvious in the prints of human hand outlines among the paintings of animals and other objects on the walls of caves. It is believed that these early painting were created by using a hollow bone to blow a stream of pigment through the holes of a stencil, probably made from leaves or animal skins.

There is evidence that stencils have been used by numerous civilizations, from the Fiji Islands and the Eskimos of Baffin Island, to the ancient Egyptians (often used for reproducing hieroglyphic script), Greeks, Chinese, and Japanese.

In Europe, stencils had been used to decorate walls, furniture, textiles, and other useful household items for several centuries. The tradition was carried over to Colonial America and continued to be quite a popular way to decorate walls, textiles, furniture and household goods until commercial printing and manufacturing methods such as silk screen printing (aka screen printing or serigraphy) and mimeography) began to replace the need to hand-paint stencils. Since the advent of the industrial age during the 19th Century, there have been periods where the craft of stenciling has been revived. The most notable being the revival during the arts-and-crafts movement of the late 19th Century.

Artist Jef Aerosol working on a stencil.

Also in the late 19th and 20th Century, stencils evolved as an art form and the use of stencils in art became known as pochoir (actually, French for stencil). The art of pochoir was used by Picasso, Roy Lichtenstein, Joan Miró, Henri Matisse, Andy Warhol, Robert Rauschenberg, and Larry Rivers.

In the 1960's a number of graffiti artists revived the art of stencil painting, usually to make a political or social statement. The use of stencils allowed this group of artists to work quickly, especially with a complicated design. Most artists from this group grew out of an underground, creating uninvited art throughout a city and later gaining recognition for their artistic talent; turning their once criminal activity into a legitimate career. The stencil graffiti technique is still carried on today by a number of artists including American John Fekner, French artists Blek le Rat, Ernest Pignon-Ernest, and Jef Aerosol, Dutch artist Hugo Kaagman, and Great Britain's Bansky, to name a few.

Some information from Wikipedia, the free encyclopedia and Encyclopedia Britannica.
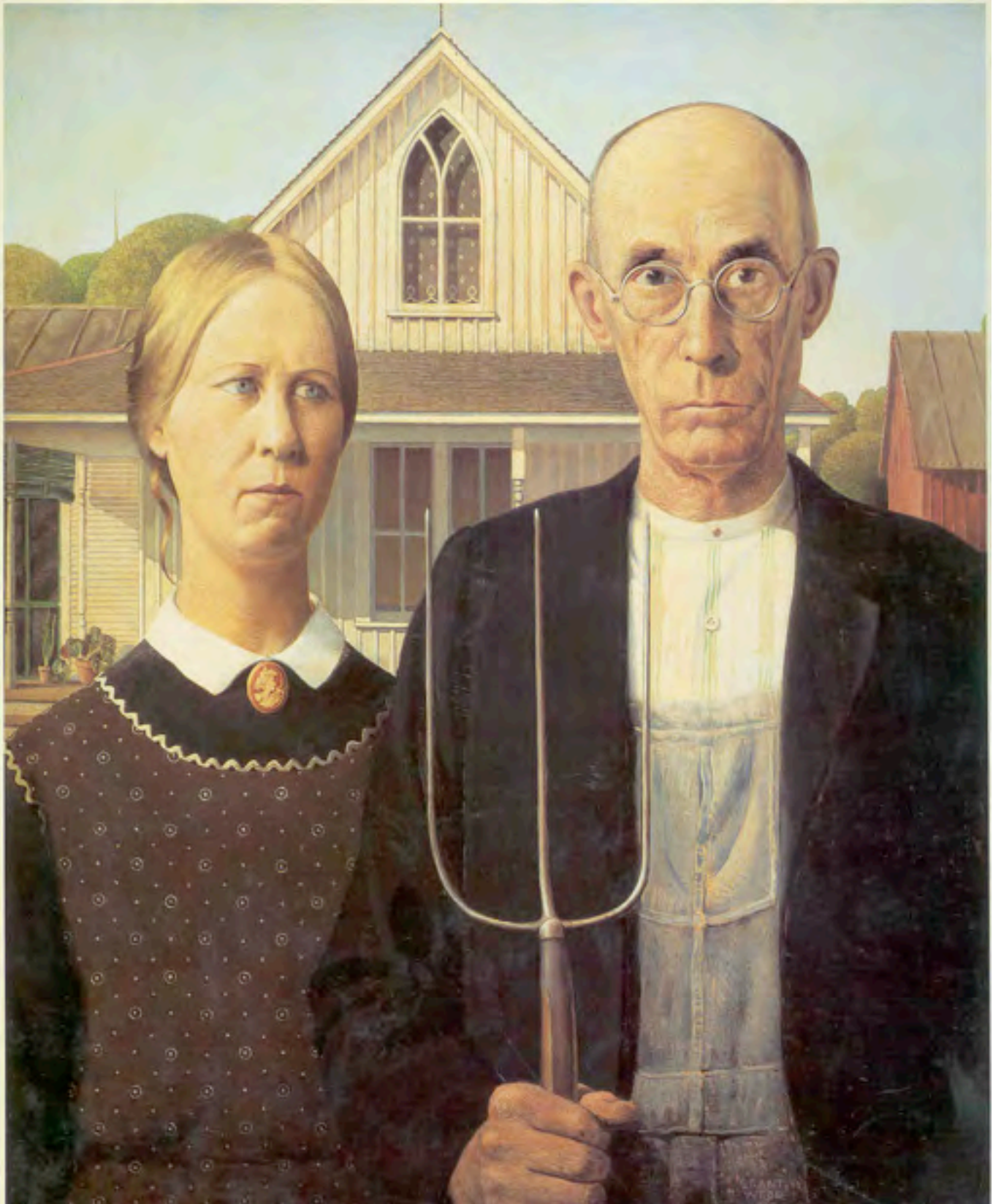
WORDS THAT DESCRIBE EMOTION, MOOD OR TONE (SECONDARY STUDENTS)

calm	passive	complacent	vicious	shocked
inventive	confused	surreptitious	baffled	impious
explosive	irreverent	confident	superior	wrathful
jealous	satiric	agreeable	angry	ecstatic
amiable	boring	outraged	patronizing	bored
outrageous	humorous	cynical	obnoxious	authoritative
spiteful	laconic	bleak	caustic	lethargic
threatening	concerned	sardonic	embarrassed	compassionate
exuberant	chauvinistic	bewildered	sad	sexist
curious	vengeful	condescending	melancholy	irritated
vexed	strong	belligerent	overwhelmed	obsessive
innocent	remote	shrewd	aggressive	lonely
critical	benevolent	hypocritical	disbelief	giddy
petulant	fearful	disheartened	petulant	timid
audacious	discouraged	presumptuous	loving	meek
impotent	passionate	affectionate	envious	impassioned
wroth	cautious	contented	weary	pathetic
serene	mystical	pitiful	humble	persuasive
peaceful	paranoid	gentle	sarcastic	nervous
charity	mocking	evil	regretful	derisive
malicious	bittersweet	ironic	domineering	yearning
irrational	stern	longing	happy	solemn
hurt	playful	Biblical	wounded	flirtatious
religious	savage	coy	reverent	vulgar
seductive	sultry	morbid	alarmed	violent
inviting	disturbed	soothing	elated	bitter
sensational	euphoric	inflammatory	cheerful	zealous
childish	heroic	determined	immature	elegiac
precocious	callow	romantic	pedantic	convincing
formal	impatient	hypnotic	informal	malicious
chaotic	lofty	friendly	frightened	majestic
frivolous	rude	furious	humorous	patriotic
stoic	acerbic	sorrowful	helpful	supportive
stable	confused	unfocused	reeling	dull
amused	nervous	outraged	military	ironic
petulant	unmovable	paradoxical	belligerent	superior
masculine	feminine	animalistic	magical	ritualistic

WORDS THAT DESCRIBE EMOTION, MOOD OR TONE
(ELEMENTARY STUDENTS)

shy	glad	fierce	down	uplifted
content	bugged	uncomfortable	shy	glad
blah	annoyed	startled	curious	pleased
upbeat	eager	loving	protective	goofy
blue	irritated	uneasy	sassy	playful
gloomy	mean	tense	weird	cheerful
rotten	crabby	anxious	confused	giddy
sad	cranky	worried	moody	calm
unhappy	grumpy	concerned	small	comfortable
empty	grouchy	timid	quiet	cozy
jealous	safe	embarrassed	relaxed	guilty
confident	responsible	strong	concerned	peaceful
ashamed	caring	bored	jolly	hurt
delighted	disappointed	disgusted	alarmed	ticked off
scared	bubbly	lost	mad	afraid
tickled	sorry	angry	frightened	silly
ashamed	smoldering	fearful	frisky	lonely
threatened	happy	frustrated	trembly	proud
hopeless	impatient	shaken	joyful	discouraged
disturbed	excited	awful	thankful	great
loving	loved	blissful	grateful	satisfied
alive	miserable	fed-up	dread	sparkly
crushed	fuming	panicky	wonderful	helpless
infuriated	terrified	ecstatic	depressed	destructive
horrified	terrific	withdrawn	explosive	petrified
jubilant	heartbroken	violent	unloved	enraged
furious	playful	interested	curious	enthusiastic
rude	funny	uncaring	strong	carefree
amused	nervous	outraged	military	bratty
snooty	superior	defensive	attacking	stable

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EMOTION

MOOD/TONE

Amor de Frida

STUDENTS SAMPLES