

Portrait Puppets Using Resists



It's Not Too Hard to Resist

Target Grade: 3

Goal (Terminal Objective): Students will understand how ground and media choices affect the surface quality of their painting and how important color is to the completed piece.

Objective: Students will compose and build a textured surface using several resist methods and mediums (gloss and matte) and embellish the surface with colored pencils, oil pastels, glitter glaze, acrylic paint, and markers.

National Standards:

Visual Arts Grades K-5 Content Standard 1: Understanding and applying media, techniques, and processes

Visual Arts Grades K-5 Content Standard 2: Using knowledge of structures and functions

Visual Arts Grades K-5 Content Standard 3: Choosing and evaluating a range of subject matter, symbols, and ideas

Visual Arts Grades K-5 Content Standard 4: Understanding the visual arts in relation to history and culture

Visual Arts Grades K-5 Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Visual Arts Grades K-5 Content Standard 6: Making connections between visual arts and other disciplines (**Cross Curriculum Connections: Social Studies and Language Arts**)

Purpose: Students will investigate artists and techniques and create a textured landscape collage.

New Vocabulary: pattern, repeat pattern, resist, outline, puppet, facial features, portraits

Materials:



#22-7252 Colored pencils 120ct.



#22-8811 acrylic glitter glaze



#22-8808 acrylic gloss & varnish



#24-2499 acrylic paints



#22-2018 Oil Pastels standard size



#22-7244 144 ct. Graphic Pencils



#22-1565 4 ct. Black Fine Bullet Tip



#22-0914 12 ct. Pointed Tip Student Scissors Best Pack



#23-5027 60 sheet Sketch Pad

Assorted fabric, newspaper, assorted brushes, assorted resist pastes, assorted foam brushes, foam plates to use as palettes, hair dryers to speed drying time

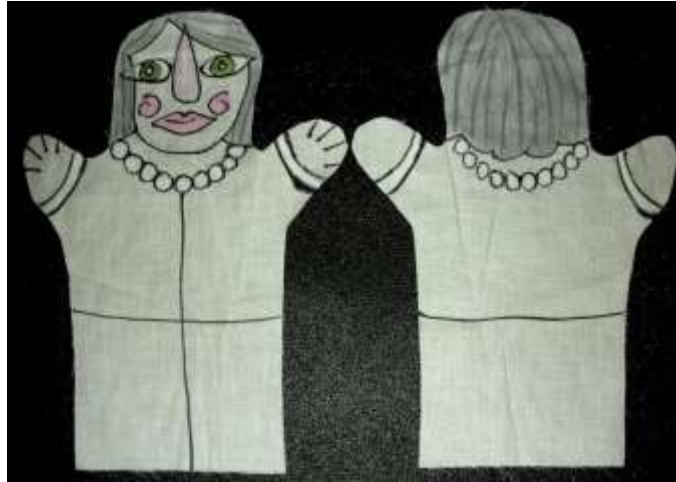
Time: 3-5 (40 minute) classes as well as open studio/enrichment time

Introduction and Motivation (Set):

Analyze visuals of portraits and hand puppets. Discuss their use of lines and shapes and how the artists indicated and drew facial features in their art work. Then show them completed examples of several puppets done with paint or collaged with fabric and paper on to the fabric body.

Instruction:

After viewing a power point presentation of how to fold the fabric, trace the pattern and cut out the pieces with scissors, the teacher will do a modeled demonstration of the steps to follow and show examples of completed pieces ready for stitching or gluing. This power point can be loaded onto a classroom computer for reference or to assist students who are absent or late for class.



Puppet detail of Facial Features done with Colored Pencil and Outlined with Marker

The teacher will then give another power point that gives an overview of artists (both contemporary and through the ages) who have used puppets as a way to represent individual attributes in a work of art (Great artists such as Frida Kahlow, Andy Warhol, and contemporary artists such as Jim Henson). Students will record information and ideas about them in their sketchbooks. A rubric of how the project will be assessed will be discussed and recorded and posted on the wall of the classroom for easy and accessible reference.

Activities:

(1) Guided Practice:

1. Students will follow the steps demonstrated on the power point presentation to prepare their fabric, cut it out, and draw on their facial features with pencils.
2. Students will outline their facial features with Sharpie Markers.
3. Students will add color to the facial area with colored pencils.



Detail of Puppet with Resist Paste Patterns

(2) Independent Practice and Check for Understanding:

1. Students will design a costume for their puppet in their sketchbook. They will choose the colors and patterns they want to use.
2. Students will paint on to the fabric with resist media (such as oil pastel) or pastes to create pattern on their clothes.
3. Using thinned acrylic paints, students will add color to their costumes.
4. After the paint is dry, students will wash out the resist paste and allow the

fabric to dry.

5. Students will outline their patterns in their costumes with permanent markers.
6. Students will apply a thin layer of glitter glaze to the completed pieces.
7. With the teacher's assistance, the student will stitch or glue the puppet pieces together.
8. The teacher will circulate around the studio recording student progress and their exchange of ideas and techniques with their peers.
9. The teacher will assist and reinforce students with the execution and completion of their work.



Detail of Puppet after Glitter Glaze

(3) Closure:

1. Students will follow the timeline allotted for the project, complete the puppet, and present it on the due date.
2. Students will tape the rubric/checklist to the inside of their completed puppet.
3. Students will give a reflective oral critique of their work in for assessment.

It must include:

- *the artist who influenced their work
- *explanation of techniques used in painting
- *art elements and principles and how and why they were used
- *craftsmanship
- *what could be done to improve it

Evaluation: Drawings in the sketchbooks and rubrics are graded as well as the completed project.

Level One -- The portrait puppet is accomplished according to the criteria and directions and shows a strong sense of design and detail in layout of the composition using the elements and principles of design. The work demonstrates excellent quality.

Level Two -- The portrait puppet indicates complex decision making with some success in the layout of the composition using the elements and principles of design, following the directions and criteria. The technique and quality of the work is generally strong.

Level Three -- The portrait puppet shows a limited execution of design without much success, with an awkward use of media and composition. Evidence of following the directions and criteria is minimal. The technique and quality of the work is of weak quality.

Level Four -- The portrait puppet is undeveloped and the use of design is questionable. Evidence of following the directions and criteria is lacking, with little evidence of decision making. The technique and quality of the work is of poor quality.

Extensions: These resist techniques can be applied to any work that involves areas of pattern and texture in the composition. These portrait puppets can be used across the disciplines, such as for Social Studies Competitions and Language Arts events.

Resources:

Use WIKIPEDIA to start your research and documentation. Cite sources following MLA format. Then research the links provided, Google, Artcyclopedia, Vivisimo, etc.

After researching the artists listed above, also investigate these sites:

<http://the-artists.org/artists>

<http://paperdollreview.com>

<http://www.embellishmentvillage.com>

Textbooks and Resource Library Books:

- Creative Artist, LeLand, Nita, 1990, North Light Publications
- Creative Composition & Design, Dews, Pat, 2003, North Light Publishers
- Design Basics, Lauer & Pentak, 2002, Wadsworth Publishers
- Exploring Visual Design, Gatto, Porter & Selleck, 2000, Davis Publications
- Painters' Wild Workshop, Loscuttoff, Lynn, 2002, Rockport Publishers, Inc.
- The Visual Arts Companion, Smolucha, 1996, Prentice Hall Publishers

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