

ELABORATING ON AN IDEA TO DEVELOP A CHARACTER

DESCRIPTION OF PROJECT:

Students create a monotype or pastel drawing as a unique portrait of an invented character.

PROBLEM TO SOLVE:

How can words stimulate development of a visual character?

STUDENT UNDERSTANDING:

Using key words to describe age, physical attributes, and emotional conditions can transfer information and stimulate visual imagery.



Transfers line and color from transparency.



Uses shapes, lines, and detail to represent descriptive words.

LEARNING TARGETS AND ASSESSMENT CRITERIA

The student:

LT: Uses words to **describe character**.

AC: Uses **descriptive** language (adjectives) to tell about **age, physical attributes, and emotion in art and own characterization**.

LT: **Illustrates descriptive words**.

AC: Uses **shapes, lines, and detail** in **character sketch** and final **portrait** to represent ideas.

LT: **Uses sketch to inform portrait**.

AC: **Repeats and refines ideas** from sketch in final portrait.

LT: **Makes a color portrait**.

AC: **Transfers line and color** from transparency film in **monotype** or **blends and layers pastel color for invented character**.

VOCABULARY

Art: *Concepts shared by Art and Math or Literacy are in italics*

- *attributes*
- *brayer*
- *characterization*
- *line*
- *monotype*
- *portrait*
- *print*
- *shape*

Literacy:

- *attributes*
- *character*

EVIDENCE OF LEARNING

Art: Monotype Print or Pastel Portrait

- tells about age, physical attributes and emotion observed in art
- makes sketch of character based on descriptive words
- repeats and refines ideas from sketch in final portrait
- transfers line and color for print or blends and layers pastel color

Resources and **materials** listed on page 3

INSTRUCTIONAL STRATEGIES FOR TEACHERS AND STUDENTS

| TEACHER | STUDENT |
|--|---|
| <p>Introduces <i>Old Man with Locket</i> by Henry Raschen and <i>Saharet</i> by Franz von Stuck and/or <i>Self-Portrait</i> by Albrecht Dürer. Asks students to identify how the artist communicates information about a person through colors, shapes, lines, details and expression.</p> <p>Prompts: How old is he/she? How do you know? What expression is on his face? Happy? Sad? Thoughtful? Concerned? How do you know? Is it eyes, his mouth, or which parts of his face that tell you? Describe his hair (long and curly), his body type, and clothing types.</p> | <p>Studies portraits and describes what they can infer about characters.</p> |
| <p>Asks students questions to stimulate characterization and guides students in recording their ideas.</p> <p>Prompts: Imagine a character. Let's make a character with words and images. Don't forget to take notes as we imagine together. How young or old? Write a specific age. Is your character a man or woman, girl or boy? How is your character feeling today? Write a word that tells you specifically—Confused? Bored? Delighted? Amazed? What are their physical attributes? Hair color, texture, and length? Shape and color of eyes, short and round or tall and thin? What is the shape of their head, eyes, ears, and mouth?</p> | <p>Responds to each question with words or short phrases.</p> |
| <p>Guides sketchbook drawing from word stimuli. Provides mirrors for students to study their own faces.</p> <p>Prompts: Using the character attributes you selected, make a sketch of your character. You may end up drawing more than one idea of what your character looks like. Start by looking at the head shapes around you. How are they the same, how are they different? What kind of head shape would best fit your character? Try one out! Next, think about your character's eyes. If your character is old, how will you show it? What kinds of lines would show that your character is old? If your character is surprised, how would their eyes look? Practice by looking surprised in your mirror. Next you might make their nose. Some characters like the one we observed have long straight nose, others have noses that are round. The mouth is one of the most expressive parts of the face. Look closely at the emotion you selected for your character. Now think about that expression that goes along with that emotion as you look in the mirror. Which direction does the line point between your lips? Straight? Wavy? Up? Down? And now you are ready to tell the viewer more. Think about all the types of lines you could use to tell us more.</p> | <p>Describe attributes of a character.</p> |
| <p>Demonstrates and guides using sketch words and images as a reference for a final portrait. The following prompts can guide development of a character portrait on transparency film (for creating a monotype print) <u>or</u> a color oil pastel portrait.</p> <p>Prompts: I am looking closely at my character. I know that for every line I make I will also be choosing a color of marker or oil pastel. We will need to press hard as we use these markers or oil pastels to layer color on color. I am drawing the same lines and shapes I used to show who my character is in my sketch, but I will fill in color as well. I am using lots of lines to show details. I am still selecting what I want to include, and what I want to adjust. Then before I call it finished, I double-check to see if there are any areas where I might want to add more color to the face.</p> | <p>Makes drawing on transparency film for a monotype <u>or</u> an oil pastel drawing of character. <u>Embedded Assessment:</u> Criteria-based teacher checklist</p> |
| <p>Monotype printmaking instructions are on page 3.</p> | |

ELABORATING ON AN IDEA TO DEVELOP A CHARACTER

| TEACHER | STUDENT |
|---|--------------------------|
| <p>Demonstrates monotype printmaking process. Prompts: Once your portrait drawing on transparency film is complete, take your drawing to the printing station (area set up with spray bottle, newsprint, printing paper and brayer). Set it down in the printing area, and dampen the paper on both sides with a spray bottle of water. Don't forget to blot it evenly between paper or toweling. It should be damp, not wet. Now, carefully carry your paper by two corners to the printing area, align it in the air on one edge with the master drawing. Carefully lower it down to the transparency film so that the edges of the paper match the edges of the film. Cover paper with newsprint and roll evenly and thoroughly over entire surface with a brayer. Lift off newsprint. Then pick up two closest corners of print and peel it up and off the transparency film. Put on a drying rack or flat surface to dry.</p> | <p>Makes a monotype.</p> |

ART STUDIO TIPS:

Making a Monotype

Create one or more printing station with spray bottle, newsprint, printing paper and brayer where students bring their portrait on transparency to print.

Transparency film is an inexpensive, contained surface for a monotype.

Once the student has "pulled" a print, the transparency film can be washed off and used again. This process demands use of water soluble markers to be effective.

Paper needs to be dampened right before printing by spraying water evenly, on both sides of paper, with an atomizer. Blot the paper between absorbent paper or toweling. Again, it should be done evenly for a consistent dampness across the surface.

LESSON EXPANSION

Students craft a narrative about their character.

EVERYDAY CONNECTIONS

Home/Community References:
 recognizing character attributes

LEARNING STANDARDS

Visual Art
 1.1.1, 1.1.2 Elements: Line, Shape

Common Core ELA
 3.SL.1.d. Explain their own ideas and understanding in light of the discussion.
 3.W.3.b. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details and clear event sequences.
 3.L.5.b. Identify real-life connections between words and their use.

MATERIALS

Resources:

Henry Raschen, *Old Man with Locket*, Frye; Franz von Stuck, *Saharet*, Frye; Albrecht Dürer, *Self-Portrait*

Art Materials:

sketchbook or drawing paper, 2B graphite pencil, small free-standing mirrors, water-based marker sets and multicultural markers, 8.5x11" (heavy gauge) overhead transparency film, atomizer (alt: empty Windex bottle), blotter paper (alt: paper towels), newsprint, brayers, 8.5x11" white cardstock or sets of oil pastels and white 9x12" drawing paper

Tell Me About Your Art!

Dear Third Grade Families:

Today we

ELABORATED ON AN IDEA TO DEVELOP A CHARACTER.

Looking: We looked at **portraits:** *Old Man with Locket* by Henry Raschen and *Saharet* by Franz von Stuck and/or Albrecht Dürer's *Self Portrait*.

Talking: We described the face, hair, eyes, and how we thought the **character** in the portrait was feeling.

Writing: We wrote down **descriptive words** and phrases to describe an invented character's physical attributes and feelings.

Making: We thought about our descriptive words and then drew a **sketch of** our invented **character** using those words to help us come up with lines and shapes to describe them. We referenced our sketch of our invented character in developing a final portrait: We made a **monotype print** or an **oil pastel portrait** of our character.

Art at Home

Together:

You could brainstorm for all the words that describe a character.

Questions to ask:

What can you know about someone just by looking at them?

How can just observing someone not tell you the whole story?

Using key words to describe age, physical attributes, and emotional conditions can transfer information and stimulate visual imagery.