

Madame Tussauds
LONDON

SECONDARY
KS3/4

ART & DESIGN



TEACHER'S GUIDE



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INTRODUCTION

Madame Tussauds' unrivalled craftsmanship, multi-sensory experiences and captivating storytelling is the only place in the world where pupils can stand alongside extraordinary, famous people in the centre of iconic moments. Place your pupils at the heart of the action to step inside the world of wax and beyond.

The Madame Tussauds Art & Design resources have been created in collaboration with teaching professionals to offer relevant and stimulating exercises that support key areas of the Art & Design curriculum, bringing the subject to life in novel and exciting ways and to provide schools with a unique insight behind the scenes at Madame Tussauds.

Face to Face with Marie Tussaud

The wax and design techniques you see on the figures today have a long standing history that you may not expect. It may be useful to give pupils a copy of the timeline to help set the historical context of the attraction.

1761

WHERE IT
BEGAN

Marie Grosholtz (later to become Madame Tussaud) was born in 1761 France, where her mother took a job as a housekeeper for the successful wax sculptor Dr Curtius. It was here that Marie learnt the art of wax sculpting from an early age. Demonstrating a natural flair for sculpture, Marie was soon sculpting her own figures of prominent people of the era.

1767

FIRST OF
ITS KIND

In 1767 Marie moved with her mother and Philippe Curtius to Paris where Curtius opened his first exhibition. At a time when visual media such as cinema and TV did not exist, people flocked to the exhibition to see for themselves what the famous people of the time looked like.

1780-87

ROYAL
ATTENTION

Marie's skills came to the attention of Louis XVI's sister and Marie was invited to live and work in the Palace of Versailles. Marie spent nine years at court and whilst there created figures of royalty such as Louis XVI and his family.



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1794

DEATH MASKS &
IMPRISONMENT

After moving back to Paris, the French Revolution erupted and Marie was asked to make death masks of the prominent figures who were executed, including Louis XVI and his wife Marie Antoinette. Marie herself was imprisoned by the revolutionists, but narrowly escaped the fate of the guillotine! In 1794 Curtius died and Marie inherited the attraction.

1822

LOST
AT SEA

The attraction struggled in the economic decline following the revolution and Marie decided to take the wax figures to England where it was a great success. Marie and her husband, Francois Tussaud, toured the British Isles for years. In 1822, the ship carrying the figures was wrecked on a crossing to Ireland, but fortunately some of the figures were saved.

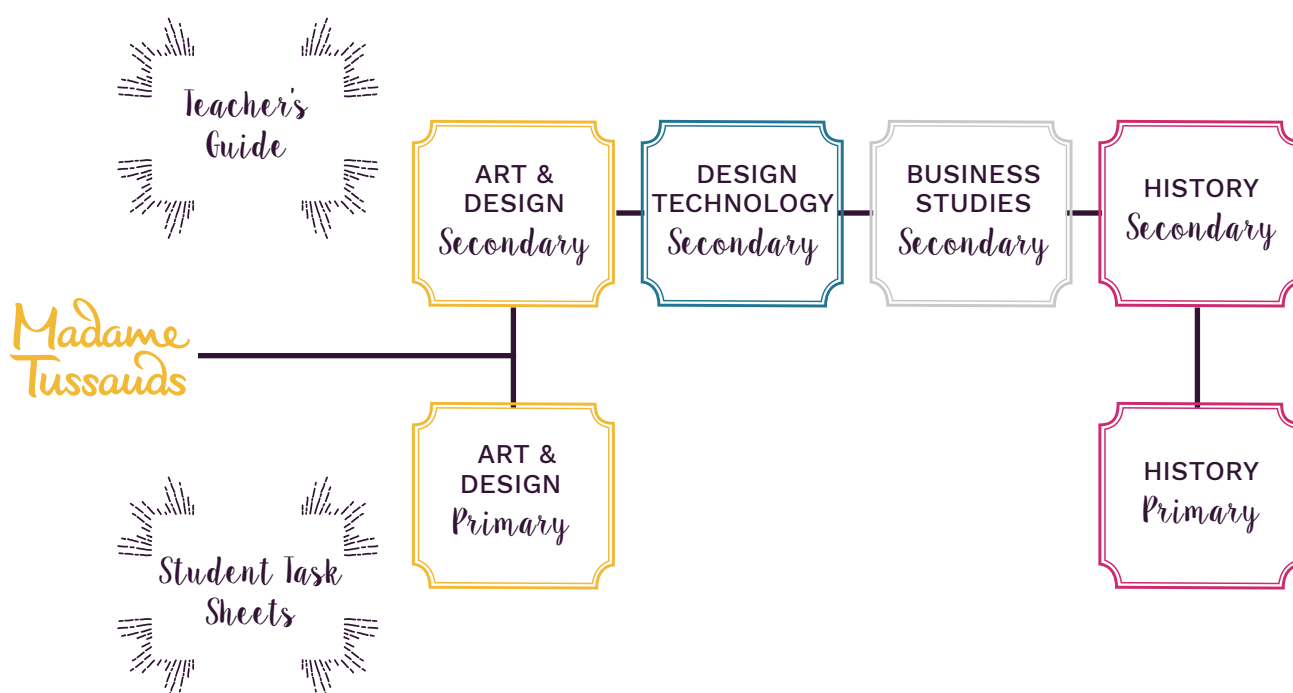
1850

SETTLED
AT LAST

At the age of 74, Marie Tussaud decided to settle the attraction permanently at the Baker Street Bazaar, very close to the present site. Marie continued to work at the attraction until her death in 1850. Her sons and grandsons continued the business and in 1884 decided to move the attraction to its present site and the Madame Tussauds we know today.

At a Glance

The Art & Design resource pack includes this Teacher's Guide and supporting Student Task Sheets. There are also a number of other materials available from Madame Tussauds:





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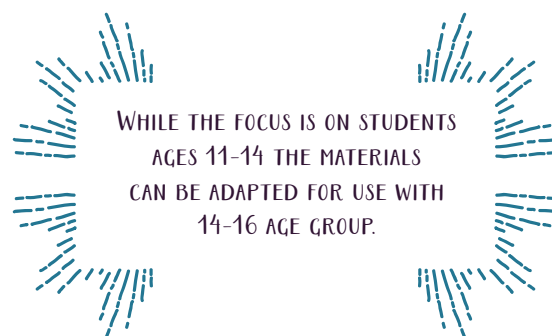
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INTRODUCTION

Using the resources

This document, along with the Student Task Sheets are designed to support the delivery of learning activities and can be used flexibly so that you can select the topics and exercises that suit your pupils' needs best. The learning activities have been designed as a comprehensive set, however they can be used or adapted at the teacher's discretion.

The materials take the following structure so as to provide stimulating work to complete before, during and after a visit to the attraction:



1. BEFORE

Forms the introduction to the lesson and provides students with the background and context required to continue with during and after the activities.

2. DURING

Allows pupils to engage and interact with the relevant areas of Madame Tussauds, collecting additional information to support progression to activities on return to the classroom.

3. AFTER

Aims to consolidate and build on the learning from the previous activities to provide a conclusive round up.

4. MORE FUN AT HOME

These activities are optional but provide activities pupils may undertake outside of the classroom to further their interest and exploration of an area of study.



Curriculum links

Key Stage	Subject	Curriculum Links
KS3/4	Art & Design	<ul style="list-style-type: none"> • Use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas. • Use a range of techniques and media, including painting. • Increase their proficiency in the handling of different materials. • Analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work. • Understand elements of the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day.
KS3/4	Maths	<ul style="list-style-type: none"> • Extend knowledge of ratio and proportion in working with measures and geometry.
KS3/4	English	<ul style="list-style-type: none"> • Summarising and organising material, and supporting ideas and arguments with any necessary factual detail. • Expressing their own ideas and keeping to the point.
KS3/4	History	<ul style="list-style-type: none"> • Discern how and why contrasting arguments and interpretations of the past have been constructed. • Create their own accounts and understand the methods of historical enquiry.



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Learning Objectives

Outlined in the table below is a summary of the learning objectives and details of any additional resources that may be required.

Activity	Learning Objectives	Resources Required
Before	<p>Student should learn:</p> <ul style="list-style-type: none"> To analyse the work of other artists and to use their observations to inform their own work. To discuss and question critically a range of visual and other information to help them To produce portraits from real life. To explore composition, style and technique. To record and analyse first hand observations. To analyse and evaluate the work of others. To explore style and technique in 3D. 	<ul style="list-style-type: none"> Student Task Sheets 1-4 Paper or sketch book Pencils Mirror 3D object or wooden mannequin
During	<p>Student should learn:</p> <ul style="list-style-type: none"> To produce portraits from photographs and real life. To explore style and technique in 3D. To record and analyse first hand observations. To apply and extend their knowledge of a range of materials, tools and processes. 	<ul style="list-style-type: none"> Student Task Sheets 5-8 Paper or sketch book Pencils Camera
After	<p>Student should learn:</p> <ul style="list-style-type: none"> To record observations from photographs or first hand, using different mediums. To explore style and technique in 3D. To apply and extend their knowledge of a range of materials, tools and processes. To analyse and evaluate the work of others. 	<ul style="list-style-type: none"> Student Task Sheets 9-11 Internet access, books or magazines Thick card Scissors Paints, wool, lolly sticks Pliable material (clay or playdough) alternatively, Modroc or papier mâché.



PLANNING A VISIT

We would like to provide you with all the information you need to ensure you and your **Very Important Pupils – VIPs** – have a memorable and inspiring experience!

All the information you need can be found at: **madametussauds.com/education**

This includes:

- Risk Assessment
- FAQ
- Booking form

Madame Tussauds welcomes all visitors, if you have any concerns about pupils with SEN or require any further information please do not hesitate to contact **0871 222 0177***

Alternatively, send us an email to
SchoolTrips@madame-tussauds.com

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BEFORE YOUR VISIT

Activity 1 (Worksheet 1)

Students should be given a background in portrait and the different styles of portraiture – a portrait is a likeness of a person in any medium. The face is usually the focal point of a portrait, but some can be torsos or life-size body shape, like the wax figures that you see in Madame Tussauds. A portrait can be a painting, a photograph, a sculpture, or any other artistic representation of a person. Students should be provided with an explanation of the difference between realistic and abstract styles of portrait:

- Abstract portraits which might not tell you what the subject looks like, but they may give you an understanding of what kind of person they are and what the artist's emotions are towards them.
- Draw contrast with the wax figures in Madame Tussauds which are realistic in style as the face, hair, height and body-shape are all copied exactly.

Students should be guided in their critical analysis of a specific portrait using **point, evidence and explain**, acknowledging the below criteria:

- | | | | |
|--------|-----------|--------------|-----------------------|
| • Line | • Texture | • Form | • Composition |
| • Tone | • Colour | • Proportion | • Content and context |

Activity 2 (Worksheet 2)

This activity introduces the idea of self-portrait, encouraging students to look further at the styles of famous artists and how they convey mood, feeling and atmosphere to build on the critical analysis in Activity 1. Students should utilise point, evidence and explain to further develop how to extract meaning beyond the literal from works of art.

Activity 3 (Worksheet 3)

Students have the opportunity to make and record a selection of observational studies to inform their work. An understanding of the proportions of the face is required and should be translated into their drawing. In the final part of the activity, students should engage in peer assessment to evaluate their own work as well as others, using the questions as guidance criteria.

Activity 4 (Worksheet 4)

Building on the previous tasks, this activity allows students to further practise their proficiency in drawing and recording ideas from primary observations, however with a shifted focus to 3D.

Activity 5 (Worksheet 4)

This activity forms an extended opportunity for students to apply the styles of famous artists to their own work. Working with paint or drawing media to create an expressive image of themselves that conveys mood and emotion.

Emphasis should be placed on techniques and processes, including the use of line, tone, marks and texture. Some consideration can also given to the use of symbols in portraiture to convey mood, emotion and life-experience. Peer assessment is once again important as a round up to this activity.



DURING YOUR VISIT

Activity 1 (Worksheet 5)

When visiting Madame Tussauds, encourage students to research into the life and times of Marie Tussaud by exploring **Behind the Scenes**. The following information should be collected to complete the questions:

- a) Madame Tussauds was founded in the 1800s and Marie Groscholtz began her career wax sculpting, including making death masks during the French Revolution.
- b) Marie Tussaud created exact replicas of famous people in three dimensions and therefore acted as an informative source of visual news for her contemporaries.
- c) Most images of famous figures at the time were painted portraits or sculptures.

The information above provides students with the context and frames the importance of portrait at Madame Tussauds.

Activity 2 (Worksheet 6)

The importance of close observation in portraiture is emphasised throughout this activity and students should take the opportunity, whilst on a visit to Madame Tussauds, to begin observing their subject and making sketched studies on their own.

Advise students that keeping a sketchbook and sketching quick observation of people that you see is great portrait practise.

Activity 3 (Worksheet 7)

During this exercise, students will be required to take photographs of their chosen figure as well as collect non-visual information. This can be undertaken as a group or as an individual and is up to the teacher's discretion.

The aim of the task is to emphasise the importance of research and will inform further additions to their portfolio.





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DURING YOUR VISIT

Activity 4 (Worksheet 8)

This exercise outlines to students the process behind the wax figures at Madame Tussauds. They should begin to gather information to inform their own sculptures, including details of materials they may use.

Below are the key features within the process:



1. Research

Researchers find out as much as possible about the famous person and build up a picture of how they are seen by the public. This will help inform how the wax figure should stand, what their facial expression should be and what they should be wearing.



2. Design

When possible the famous person will come in for a sitting where sculptors will take their detailed measurements and many photographs of them to collect all the information required to accurately create a wax figure.



3. Planning

Using all the information from the researchers and from the sitting, the sculptors plan the wax figure. A steel skeleton is made for the body from the measurements taken from the sitting.



4. Making

Sculptors form the shape of the body over the steel skeleton using clay. Separate moulds are then made of the head and body. A hot wax mixture is poured into the mould and left to cool and harden. The mould is carefully removed, leaving a cast of the wax figure. The head cast is then attached to the body.

Teeth, hair and eyes are added to the figure and colour applied to the wax skin using oil based paints. Paint is applied in layers, creating a realistic skin colour and texture. The wardrobe assistant helps with dressing the wax figure and the final touches. The finished figure is now ready to be unveiled at Madame Tussauds.





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AFTER YOUR VISIT

Activity 1 (Worksheet 9)

Using the photographs collected during a visit to Madame Tussauds, this observation work will aid understanding of the importance of capturing an accurate likeness from all angles when working with sculptural self-portrait, but also to refine and experiment by exploring ideas through different media.

Activity 2 (Worksheet 10)

As part of the planning process to build a sculpture, consideration of appropriate materials and their properties is required. Students should therefore consider those most appropriate and well as the resources available.

Activity 3 (Worksheet 10)

The questions provide a series of considerations for students to decide upon and should form part of the sculpture planning sheet. Following this preparatory work, students can create a sculpture of their own.

Activity 4 (Worksheet 11)

The activity provides students with the information on texture and moulding as well as tips on painting the sculpture after it has been completed. Students can incorporate the learnings from previous activities on famous artists or their works.





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MORE FUN AT HOME

This activity can be set as a homework task or for students demonstrating a clear interest in the topic. Students start with a 'spider diagram of me' to think about what aspects of their life best represents them, progressing to a personal identity box. This can be created from card, using nets or alternatively they can use an old shoe-box or similar.

It may be useful to bring in some examples of Joseph Cornell for them to look at for inspiration.



We'd love to hear what you think about your experience and how we can make it even better for schools, please take a few moments to answer our survey at madametussauds.com/teacherfeedback

