

ART awareness

A Preplanned Enrichment Program to Encourage an Understanding of the Arts

by Mary Ann Zannon Peoples

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1 Cave Art*

Materials Needed:

Prints

#139 Pech-Merle, France
#002 Altamira, Spain
#034 Lascaux, France

Horses Drawing

Bison

Black Bull

Other

sheet of white paper
ground up charcoal
straw

thick mixture of charcoal and a little oil

M01 World Map

For Optional Reinforcement Activity

long sheet of butcher paper taped to wall
dried twigs and grasses that can be used as paint brushes
sticks which have burned so there is charcoal on end
charcoal ground to a fine powder
mixture of white glue and water (1-1 mix) as binder for charcoal
egg cartons to hold charcoal and paint mixture
(optional) clay pigments from pottery store

Vocabulary:

primitive art
prehistoric
paleolithic
realistic
3-dimensional
engraved
pigment
binder

Hello. My name is _____. This year we are going to talk about the art of many cultures. Who can tell me what an artist is? (Encourage as much response here as possible. Try to bring out that an artist observes carefully, and often sees things others miss. This enables him/her to create art in original ways. Talk about different kinds of art such as painting, sculpture and architecture. They should remember this.)

Art is related to the times in which it is created. There are many right ways to create art. This year we will discuss ways people in different cultures have created their art.

Today we are going to talk about some art which was created over 20,000 years ago. The art we will see is *primitive art*. (Write this word on the board.) Does anyone remember what primitive art is? Primitive art is art created by someone who has never gone to school to learn how to create art. What other art word do you know that means the same as primitive art? (folk art) The art we will see was created by *prehistoric* people. (Write this word on the board.) Can anyone tell me what prehistoric means? Prehistoric people are people who have no written language. Why do you think a written language is important? What things would be harder in your life if there were no written language? (directions, calendar . . . Get them to think about this.) How do you think people kept track of everything without a written language? If your mother wants to make a cake, she reads a recipe in a book. How would a woman know how to bake a cake without a written language? People would hand down ways of doing things from generation to generation, wouldn't they? You would have to listen very carefully and observe things around you very carefully. Do you think art would be more important to people who live in a prehistoric society than it is to us? Why or why not? You might use art as a language with pictures as symbols.

Let's talk about the people who painted the pictures we are going to see.

1. Historical Background - Development of Man

Give students as much background as you think is necessary. They should have discussed prehistoric men in their classes so you might begin by asking them what they know about the earliest people on earth.

The earliest men on earth, about 450,000 years ago, lived a very simple life. They slept under ledges and trees and used only rocks and sticks as tools. Over the years they learned to make better tools such as axes and sharp knives by shaping sticks and chipping rocks. This made it easier for them to hunt for food. Then they learned to make fire. This was very important because now they could keep warm and cook food. Fires also helped to scare away the wild animals at night.

* Additional information on cave art can be found in the following *National Geographic* articles: "Art Treasures from the Ice Age: Lascaux Cave," Oct., 1988; "Utah's Rock Art," Jan. 1980; "Rock Art in the Sahara," August 1987; "Exploring the Mind of Ice Age Man," Jan. 1975. These articles can be ordered directly from *National Geographic* if you are unable to find them in your library.

A fire was also a place for men and women to gather. Men and women often lived in caves where there was more shelter and used fire to keep them warm. Can anyone tell me where in a cave people would live? (near the mouth) Why? Near the mouth of a cave is the only place that there would be enough oxygen for a fire.

Huge herds of animals roamed the valleys. The people depended on hunting for their food. When hunting was not good, they had to go hungry. There were all sorts of birds and fish and small animals, but these were not enough to live on. Hunters always hoped to kill something big like a deer or a buffalo, which would last them a long time. They wanted to kill these animals very badly. They did not know how to farm. They were called *paleolithic*. Paleolithic is a word for prehistoric people who hunt for all their food. They were totally dependent on the animals they killed for food. Not only did the animals provide them with food but the hides provided their clothing, the fat was used to burn in lamps, the bones were used for needles and the tendons as thread. Do you think early men were afraid of these big animals? They probably were. Did they have guns and fancy weapons? No. So, hunting was very dangerous. Many people were probably killed during a hunt.

2. The Cave Pictures

The pictures you will see today were done about 20,000 years ago by people who lived this kind of life. They did not know how to farm or raise animals or build shelters. Men had been on earth a long time, but this is the oldest art that has been found. Others have probably been destroyed. It is important to understand that it took men many years on earth before they would have had time or been able to create paintings such as these. The pictures you will look at were found in Northern Spain and Southern France.

M01 World Map

Prehistoric peoples in all parts of the world have created pictures on rocks and the walls of caves. The paintings we will see today were located on the walls of caves and rocks in Southern France and Spain. Can anyone come up and locate France and Spain? Where is the United States?

Let's look at some cave art.

1. #139 Pech-Merle, France Horses Drawing This first picture is a drawing of horses found on a cave in France. This picture may have been painted 22,000 years ago. How do these horses look different from horses you know? The heads look very small, don't they? This is just a drawing from the cave at Pech-Merle. If you saw a colored picture of this cave (If you can find one, use it.), you would see that this is painted all in black...the only color are a few dabs of red that might be blood. Since the cave artists did not have any paint stores, what do you think they could have used for this black paint? How do you keep warm in a cave? (fire) Maybe they used the black from the burned wood in their fires. They could use charcoal sticks to draw with or they could grind up the charcoal and produce a fine powder. This powder could be used by itself. Some experts think cavemen blew the powder on the damp cave walls with hollow bones using them like straws. (like this . . . Blow some black charcoal through a straw onto white paper.) They also could have mixed the powder with tallow from animals and even blood to make it thick like a paint paste. Here is some charcoal I have mixed with kitchen oil which I thought would be like the fat of animals. See how thick and black it is. (Smear it on the paper.) Can you see places where you think an artist might have used his fingers in this picture? Where do you see hand prints? Look at the hand prints. That is one of the most common things you find in cave art. How do you think they put hand prints on the walls like this? You see the white part, don't you? If you put your hand on the wall and then blew black powder on your hands, a hand print like this would be left. It would work like a spray gun. Do you see any places where the paint might have been blown on through a straw like instrument? How do you think they made brushes? (animal hair or even smashed twigs) Many experts think it must have taken men many years to learn to paint so well.
2. #002 Altamira, Spain Bison This is a painting of a *Bison* found on the ceiling of a cave in Spain. About 100 years ago, in 1879, a man named Marcelino S. de Santuola and his 9 year old daughter were exploring a cave looking for tools made by prehistoric man. The man had been to this cave alone before and had found nothing. His daughter, however, got away from him and wandered deep into the cave. When her father found her with his light, she saw this *Bison* and other pictures of animals on the wall and ceiling which her father had not noticed. When he saw these paintings on the ceiling he was convinced they were very old. He tried for the rest of his life to convince the Spanish government and other scientists that these were prehistoric pictures. They did not believe him and he died sad.. After his death, similar paintings were found in other caves nearby. The experts began to think they might really be old. New scientific dating techniques in the 20th century confirmed that these paintings were over 20,000 years old.

Why do you think no one would believe they were so old? (Get as much reaction as possible.) One of the reasons no one would believe that these were prehistoric paintings was because they were so *realistic*. Does anyone remember what realistic means? Something is realistic when it looks like what we see in real life. Experts could not believe that there were artists in prehistoric times who could paint pictures so well. Why do you think these paintings have lasted so long? Where did I say they were found? They were deep inside the cave and hidden away. What are the temperatures like deep inside a cave? It is usually cool, isn't it? It was probably a good temperature to preserve the art. But, you know what happened? They began letting people go inside the caves to view the art. What do you think began to happen to the pictures? The colors began to fade? Why? The temperature and atmosphere which had protected the art so long was changed by all the people. The caves were closed to the public in 1963 because it was discovered that the artwork was being destroyed by the change in atmosphere caused by all the people.

What did the artist do in this painting to make this animal look real? If you could go into the cave you would see that the artist used the curves and bulges of the cave to help him make the bison look round and *three-dimensional* just like a real bison. When you look at the animals by flickering candlelight, the shadows created make the animals appear to move. This bison has not only been painted, but part of the outline has been scratched into the cave wall and engraved. Can anyone see engraved areas? Can anyone see the horns? The horns are engraved. What colors do you see? There is lots of brown and black, isn't there? How do you think they made the color brown? They could have ground up some of the rocks and minerals in the area, couldn't they? Making paint hasn't changed too much in thousands of years. Until about 100 years ago artists made their paints by grinding up minerals in the soil. The color of the mineral is called the *pigment*. It is a powder. The *binder* is what holds the color together. The cavemen probably used tallow from their animals or maybe even blood to bind the dry mineral powder together to make paint, just like I used oil from my kitchen as a binder for the charcoal which was my pigment.. Because the walls of the caves would be damp, they might have put the powder directly on the walls where it mixed with the damp water.

2. #034 Lascaux Cave Black Bull Compare the bison with this picture of a *Black Bull* from a cave in Lascaux, France. This picture is supposed to be about 17,000 years old. This cave was discovered in 1940 by two boys in search of their dog. The cave painting was not located near the entrance to the cave but deep inside. Many of the cave pictures in this cave cannot be seen unless you crawl in to see them on hands and knees. Often a guide is needed. Compare this picture to the other two. In what ways is this more realistic than the first drawing you saw? The animal looks more rounded, doesn't he? Of the three, which picture do you think is the most realistic? Most experts think the pictures from Altamira are more realistic. Do you agree or disagree? (Everyone sees art differently.) Why? In which picture do you feel the animal is moving? (Lascaux) What kinds of lines has the artist used to give the bull the feeling of movement? There are more diagonal lines, aren't there? (Show them.) Look at the little lines in the Lascaux print and the Altamira print. What do you think those little lines are? Do you think they are plants? Do you think they are arrows or do you think they are marks to indicate how many animals were killed? (No one knows.) Which animals looks the strongest?

In both Altamira and Lascaux the pictures were deep inside the cave. When people live in caves, they usually live near the entrance to caves. Why? Air for fires to burn is necessary. Then, why do you think the pictures are hidden deep in the caves instead of out near the entrance? (Get their ideas.) No one really knows why the cavemen drew these pictures. They might have painted pictures near the mouth of the caves but they might not have lasted. Because they are hidden away, most experts believe they were not drawn for decoration. Can anyone guess why? (Before you give them ideas, get their ideas.) If they had been for decoration, they would have been near the entrance to the cave, where everyone could enjoy them. Do you think they could have been magic of some kind? What kind? Some believe they were a form of magic to insure a more successful hunt. What did I say these people did for food? They hunted. They did not know how to farm. Animals were very important to them. The artist tried to make the animal very lifelike. Maybe he felt that by painting the animals on the wall, it would increase the number of real animals in the world for the men to hunt. If you look very closely at the painting from Lascaux, it looks as if the Bull is painted over another animal. In the caves there were many animals on top of one another. Why? Maybe the animals were used as targets. Maybe the caveman felt that if he killed the spirit of the animal he would be more likely to kill the real animal. Maybe this gave him courage. Do you see anything in the pictures that might be arrows? As the climate slowly warmed up the animals moved north to cooler weather, and so their numbers decreased. The pictures might have been an effort to increase the supply of animals. What other ideas do you have? The paintings are very realistic. The cavemen did not have any cameras and they did not have any paper and pencil for sketching. How do you think they remembered well enough to paint such realistic pictures? They had to look carefully and remember. The people who painted these animals on the walls must have been very special. Do you like these pictures.

We know that there were people who had no written language and lived in a prehistoric society long long ago. Do any of

you think there are still prehistoric people living today who have no written language? There are still a few places in the world where people live a very primitive existence. Do any of you know where there are still primitive people living? (Australia, Africa, Oceania, New Guinea, South America) The airplane has changed the world a great deal in the last 50 years. As the civilized world has contact with these people they change. (Ask students to imagine the impact of a TV set in a village where there is no written language.)

One thing we know. Prehistoric people are not dumb. In fact, archaeologists are discovering useful things as they study the primitive societies today. For one thing, they are discovering that many of the herbs that medicine men use are very beneficial medicines.

Optional Reinforcement Activity - Cave Art

Materials needed:

long strip of brown butcher paper taped to the wall or large pieces of cardboard put together in panels (outside of you want)

ground up charcoal

burned sticks with charcoal ends

heavy dried grasses, small twigs, feathers that can be mashed for brushes

straws

egg cartons for putting charcoal

white polymer glue and water mixed 1 to 1

(optional) grinding stone

(optional) bring into classroom 3 ready made clay pigments purchased from a pottery supply house to make white (kaolin); grey-tan (barnard clay); rusty-red (iron-oxide or navajo-wheel)

This is a project to allow students to understand something about earth pigments. If your time is limited to 5-10 minutes, use charcoal which you have pre-ground into a powder. If you have more time for this project, have students mix earth pigments from clays in your area, or purchase clays in a pottery supply house.

Today, we are going to have a primitive art project. You are all going to pretend you are cavemen. You are going to all create pictures for a wall mural using charcoal I have ready. Some of the charcoal is ground up and you can blow it through the straws. (Do this only if you do not think it will get out of control.) You will have to practice first to figure out how to use the straws. I also have some ground up charcoal which you can mix with the liquid I have here. You can put this paint on the mural with your fingers or you can make a brush from the twigs and grasses I have brought into class.

(Or, if you have more time.) You are all going to pretend you are cavemen. We are going for a walk and we are going to collect materials to use for painting a mural. Think about what you would need in order to develop brushes and tools for applying paint. You might look for reeds or sticks or feathers. I am also going to give each of you several plastic bags for collecting clays and mineral soils which you will grind to make paint. You can also use charcoal.

Today we have talked about the art of prehistoric people who lived over 20,000 years ago. It is remarkable that the cavemen took so much trouble with their animal paintings. It took a great deal of skill to make such convincing pictures. There must have been some cavemen who were better at this than the rest - - who had a special talent for art. After a while, they were probably allowed to stay at home and practice making pictures while others had to go out hunting. Even 20,000 years ago, the painter was a special kind of person who looked at the world more carefully and observed.. He might have had magic powers.

Next time we will discuss art in ancient Egypt.

FOLLOW UP to be given to the teacher:

Art Understanding:

1. People painted pictures on walls of caves 20,000 years ago. These people were primitive artists with no training.
2. Prehistoric people have no written language
3. Paleolithic people hunted animals for their food. They did not know how to farm.
4. Some cave paintings were very realistic.
5. Cave painters made their own paint. They were very skillful at creating realistic art.

Classroom Exercises:

1. Discuss a community problem. What art could you create that might have an impact on changing this situation. Have students create a mural related to this problem. They could do a mural that would go in a public place, or do posters or design post cards which they could duplicate and give to people. Art can make a difference . . . it need not be only for decoration.
2. Study American Indian rock art. You will be surprised—there is probably some in your area. Discuss some of the symbols used by the American Indian. Have students create some symbols of their own. They might use a rock they find and they can scratch their symbol on their rock or paint it. A wonderful source book you can find in the library is, **ROCK ART OF THE AMERICAN INDIAN** by Campbell Grant. There is also information in the following *National Geographic* magazines "Utah's Rock Art: Wilderness Louvre, Jan. 1980 as well as "A Bold New Look at Our Past", Jan. 1975. *National Geographic* will send you articles of interest for a nominal fee. Contact their Educational Materials Division.
3. Have students hunt for a rock with an interesting shape like an animal. With colored chalk, tempera or magic marker, have them draw their animal on it. Use the shape of the rock as inspiration.
4. Introduce students to two new rock art words, petroglyph (A drawing pecked , carved or scratched on stone.) and pictograph. (A painting on stone.) Have them study American Indian rock art and discuss the difference between petroglyphs and pictographs.
5. Study the paleolithic culture that exists today in Australia. Refer to *National Geographic*, "Rock Paintings of the Aborigines." Feb. 1973 or "Arnhem Land Aborigines", Nov. 1980. Discuss their "X-ray Style" and "Dream-land." Show pictures of their bark paintings. Purchase chalks at a pottery store as well as wooden shingles. Let students grind chalks, make paints, make brushes and create their own bark paintings on wood shingles.
6. Have students compare the rock art of Africa with that of America. Refer to *National Geographic*, "Tanzania's Stone Age Art." July, 1983 and "Baja's Murals of Mystery," Nov. 1980. Discuss this art. Talk about the people who created this art. Were they paleolithic (hunters) or neolithic (farmers)?
7. Define paleolithic and neolithic. Discuss what things paleolithic people would paint besides pictures on cave walls? (masks, themselves, wood, rocks) What would neolithic people paint? (masks, themselves, wood, rocks, and pottery) Ask why neolithic people would paint pottery when paleolithic people would not? (Paleolithic people were hunters moving from place to place. Pottery would break when you travel around as hunters.) Have students create a pot from clay using clay techniques in the handbook. Have them paint their pot. Let them paint their pots and create their designs. Then, show them some illustrations of neolithic pottery motifs.
8. Contact Douglas Mazonowicz, Gallery of Prehistoric Art 25-60 49th St. (2nd Fl.), Astoria, New York 11103. (718) 956-3333. Purchase his wonderful book for young people called **ON THE ROCKS** which is approximately \$5.00. It illustrates rock and cave art from all over the world,

Vocabulary:

1. *Primitive Art* Art created by people with no formal art training.
2. *Prehistoric* Before written history.
3. *Paleolithic* Belonging to the cultural period beginning with the earliest chipped stone tools, about 750,000 years ago. These people were hunters and gatherers.
5. *Realistic* Art that looks like the real world we see with our eyes.
6. *Three-dimensional* Something existing in three-dimensions, such as a box having height, width and depth.
7. *Engraved* To incise, carve or cut into a hard surface.
8. *Pigment* The dry, powdered coloring agent in a paint that is mixed with a binder to form paint.
9. *Binder* The adhesive used to hold particles of pigment together in paint.

2 Egypt -- Art for the Dead

Materials Needed:

Prints

#140	Photo	<i>Pyramid</i>
#016	Egyptian	<i>Tomb Picture</i>
#034	Lascaux, France	<i>Black Bull</i>
#044	Georges Braque	<i>Le Jour</i>

Sculpture

S6	Egyptian	<i>Cat</i>
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Other

M01	World Map
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For Optional Reinforcement Activity

pencil and paper

C03 copymaster- Egyptian strip story

Vocabulary:

afterlife
pyramids
murals
stylized
symbol
hieroglyphics
sculpture
sculpture in the round
reliefs
sculpture

Hello. My name is _____. Today we are going to talk about art which was created in Egypt 3500 to 5000 years ago.

Last time we talked about cave art. Can anyone remember what the art we saw last time was about? (Get the student's reactions.) What did the cavemen paint? (animals) Why? (Try to encourage student response.) Animals were very important to the cavemen weren't they? Why? It was their only source of food. We think cavemen painted on their cave walls in hopes that their pictures of animals would help them in their hunt. It was almost like magic.

Today, we are going to see art which was created for another reason. This art was created in ancient Egypt many years ago. Does anyone know where Egypt is on the map?

M01 World Map

Can someone come up and show me where the country of Egypt is today? This is Egypt. Does anyone know what the weather is like in Egypt? It is very warm. In fact, much of Egypt is desert. But, down the center of Egypt flows the Nile River. Along this great river the land used to be very fertile. The Egyptians learned how to grow crops and build irrigation ditches so that they could use much of this land along the Nile River to grow crops. Long ago, Egypt had a very important and advanced civilization. They did not have to hunt animals to stay alive like the cavemen.

In Egypt, people thought a lot about what happened to a person after he or she died. They believed in an *afterlife*. What is an afterlife? They thought a person had two lives. Your second life began when you died. Since the Egyptians believed that they would enjoy life after death, people prepared for death and burial while they were still alive. Kings and queens planned and built large tombs in which to be buried. They built these tombs while they were alive. Some kings and queens constructed *pyramids*. Many slaves were needed in order to construct these large pyramids. Other Egyptians had smaller tombs. Some of the slaves were buried in the sand.

#140 Pyramid How many of you have seen a picture of the pyramids in Egypt. They are considered one of the ten wonders of the world. Here is a photo of a pyramid. These pyramids were built as tombs for great kings. The pyramids are some of the oldest buildings in the world. One reason they still remain is that they were built of stones. Other civilizations before had built buildings of clay and these have crumbled. A pyramid is a solid stone structure with a square base and triangular sides which meet at the top. This shape became a symbol of Egypt's sun god and may have been regarded as a stairway to heaven. Since the pyramids were the highest things around, they were the first structures to catch the morning sun in Egypt. Why were these pyramids built? There were to be tombs for the kings. It has been estimated that it took over 100,000 men employed for 20 years to complete a single pyramid. No one knows if the men who built the pyramids were slaves or farmers who worked on the building for pay after they had harvested their own crops. For more than 1000 years the pharaohs (kings) built these types of tombs. When a king came to the throne he began at once to plan his tomb. If his rule was long he might enlarge the original plan.

Once a person died the Egyptians believed that their bodies had to be preserved for the next life. Does anyone know how? Their bodies were mummified by drying out the dead bodies and wrapping them in layers of linen, putting them in a coffin and then putting them in strong tombs made of stone so nobody would bother them. Who has seen a picture of a mummy? Some rulers even mummified pets. What is the climate like in the desert? It is very dry, isn't it? The dry air in Egypt has

probably helped preserve some of the tombs with these mummies. Some Egyptian mummies have survived to today.

What sorts of things do you think Egyptians put in their tombs with their mummified bodies? They had statues of themselves as replacements in case something should happen to the real body. They also believed the soul of the dead needed the same kinds of things as a living person, so tombs were furnished like a house except that everything was made to last forever. If you were going to furnish your tomb for an afterlife, what would you like to include? (Get their ideas. List them if you want.) The tombs of rich Egyptians included clothing, wigs, food, cosmetics, jewelry and statues of servants so that you would have someone in the afterlife to serve you. Since you could not take all the things you owned with you into a tomb, pictures of the things you would want with you were put on the walls. Does anyone know what paintings put directly on a wall are called? *Murals*. These murals decorated the tombs as well as temples and buildings around the tombs. Some of the murals were painted. Some of the murals were carved.

Let's talk about these murals: (Put "Egyptian Murals" on the board.)

1. The murals were not realistic. (List "not-realistic" under your heading, "Egyptian Murals.") Who can tell me what realistic means? When something looks like we see it in real life, it is realistic. Making things look real was not important to the Egyptians like it was to the cave men. One reason their art did not look realistic was that the people did not look real. Their people were put together in unreal ways.
2. In Egyptian art, there were many rules for making pictures. Artists followed these rules. (Put "rules" under your heading "Egyptian Murals" and list the ideas below.)
 - Bodies shown in profile and full-face One rule was that figures were made so that the head, legs and feet were in *profile*. What is a profile? (Stand sideways.) This is my body in profile when you see it from the side. The eyes and shoulders of a person were seen from the front. With this special kind of human figure all important parts of the body show up in one view. This is why the people did not look real.
 - Stylized figures When we look at Egyptian pictures, you will see, all of the people look the same. The art word for this is *stylized*. The figures were stylized.
 - Another rule in Egyptian art is that men are dark and women are light.
 - Important people placed on their own ground Another rule in Egyptian art was that important figures were placed on a line in the picture which was the ground. There was no other landscape like trees and mountains. Servants, enemies, and picture writing were not put on the same line with important figures. Servants and enemies were put below the important people because they were not as important.
 - Picture writing placed below or above people Picture writing was put higher up in the picture or down below because writing and people are not the same.
 - Servants smaller than important people Another rule was, servants were not as large in size as the person for whom the tomb was built.
 - Only servants moved There was very little movement in Egyptian paintings; the person for whom the tomb was built was never shown moving.
3. Hieroglyphics Egyptians used *symbols* in their pictures. What is a symbol? A symbol is a shape which stands for something else; often a shape can stand for an idea or thing. (Draw a heart ♥ on the board.) What does this symbol stand for? It can stand for the idea of love or it can symbolize a heart. The Egyptians used a kind of symbol writing called *hieroglyphics*. When we write words, we write them from left to right. The Egyptians wrote their hieroglyphics in many ways. They were sometimes drawn from left to right, from right to left or up and down depending on the space to be filled and how it looked with their art. If we understood what these symbols meant in Egyptian art, we would understand more about what we saw. Artists use the pictures and symbols to tell a story, not just one moment in time.

Let's look at reproductions of art found in Egyptian tombs.

1. **#S6 Egyptian Cat** The first art we are going to see is not a picture. What is this art called that you can see from all sides? This is *sculpture*. Since you can see it from all sides, (Turn it around.) it is called *sculpture in the round*. Why do you think you would find a cat in an Egyptian tomb? (Get the student's ideas.) The ancient Egyptians worshipped cats. It is believed that the Egyptians first domesticated cats from wildcats to animals you could have in your home. The Egyptians were farmers. Can you think of a reason why they might want to have cats? These domesticated wildcats killed mice, rats and snakes which were overrunning Egyptian farms. After awhile, the Egyptians pampered them and made them house pets. They eventually considered cats sacred. People were punished for harming cats. If a person killed a cat, the punishment was death. When a pet cat died, Egyptians shaved off their eyebrows as a sign of mourning. Cats were even mummified. Scientists have found a cat cemetery with over 300,000 cat mummies. Do you like this cat?
2. **#016 Egyptian Stela of the Lector Priest of Amun and His Mother** This is a picture from an Egyptian tomb. Notice the unusual shape. This was a false door in the underground chamber of the tomb. This picture is of an Egyptian priest and his mother. This art was in their tomb. Look carefully at this picture. Is this painted? Part of it is painted but it has been carved first. This is a kind of a sculpture. It is not sculpture in the round like the cat because you cannot see it from all sides. This is halfway between a picture and sculpture in the round. It is a three-dimensional picture on a flat surface. Does anyone know what this kind of sculpture is called? This is called *relief sculpture*. If we could see this relief sculpture in a museum, it would be flat on the back. What kind of material do you think this art was made from? (stone) How was it made? It was carved in some way. Look at the way the figures were carved. Now, look at the way the hieroglyphics were carved. How are they different? The figures of the people look as if they stand up off of the stone, don't they? The hieroglyphics look as if they were scratched or etched into the stone with some sharp tool. Which looks as if it was more difficult? The figures were probably more difficult. Look at how smoothly they are finished. Let's look closely at the people. Which figure do you think is the priest? (The darker figure.) How do you know? (He is not moving and he is the only dark figure.) Which is the mother? How do you know? How are the three figures stylized? Moving and he is the shoulders facing? They are all facing forward. (Show them that they can see both shoulders.) The face is in profile, isn't it? You see it from the side. (Show them.) Try and sit like this with your head in profile and your body facing forward. It is almost impossible, isn't it. By making the body in this position, the artist was able to show more of the person's body. Look at the eyes. The eyes are looking directly at you. I am going to stand with my profile to you. Where are my eyes facing? (Try to move your eyes so they face the class.) No matter how hard I try I cannot make my eyes face directly in front of me. Now, let's look at the different people in the picture. Which person is the servant? How can you tell? Is the servant male or female? (female) How do you know? She is light. The servant is on a line that is lower than the other two figures. Is the servant as large as the other two figures? (no) The servant looks as high, but the servant is standing up, not sitting down. Who is the only person moving in this picture? (The servant.) Now, let's look at the hieroglyphics. Remember, we said that they could be written up and down or across. Where are they written up and down? (Point to the top of the picture and show the students how a vertical line separates each word or idea.) The sentences or words are separated by a line. Look at these symbols. Do you think you know what any of them mean? If we could read these symbols we probably would know more about this picture. Look at the bottom of the picture. How are the words written in the bottom part of the picture? (They go horizontally.) All the pictures and the writing in this picture are symbolic. What is happening in this picture?
3. **#034 Lascaux, France Black Bull** Now, let's compare the Egyptian relief with the painting from Lascaux, France that we saw last time. Why is the cave painting more realistic? (Get the student's responses.) People are rounded, aren't they? These people look flat. Why do you think the caveman created art that looked more real than that of the Egyptians? From what we have discussed about the lives of these people, why was the art of the caveman so different from that of the Egyptian? (Encourage them to review their different ways of life.) What was the purpose of the cave art? (magic to increase the hunt) What was the purpose of the art of the Egyptians? (decorate the tombs of the dead) It helps us understand and appreciate art we see if we know something about the times in which the artist lived. An artist is influenced by what is happening around him.
4. **044 Georges Braque Le Jour** This is a painting called *Le Jour* by the French artist, Georges Braque. We are going to look at this picture because it is similar in some ways to the Egyptian relief picture. Look at objects in this picture. In what ways do the objects appear to be closer to the Egyptian Style than to the way we are accustomed to seeing things? Look at the table. (Point out the top of the table.) Where would you have to stand to see the top of the table? (very near) Now, look at the front of the table. To see the front of the table like this, where would you have to be standing? (far off) If you are looking at a real table, you cannot see the top from this perspective and the front from this perspective at the

same time. What else in this picture is painted so that you would have to see it from two different places in order to see all that is painted? (If you want, put some items on a table and let students see how they look from where they sit. They let them view them from close up.)

Optional Reinforcement Activity: - Strip Drawing

Materials needed:

- paper and pencil
- C02 Copymaster —Egyptian Strip Story - 1 per student

Have the students make a strip scroll of the story below. Compare this to a comic strip. Give them rules for making the scroll. They must make a stylized shape for the man, child, fire and mountain.

On the blackboard, write the following: (or hand out a copy of C02)

Rules for this strip drawing:

1. Adults are larger than children
2. Adults are always above children in the picture.
3. This story is to read from right to left.

Stylized Symbols:

Man:

Fire:

Child:

Mountains

Today you all are going to draw a story which I will put on the board. You will all draw the same story. Before we begin, I want to decide on the stylized shapes we all will use in the story. We will need a symbol for man, child, fire, and mountain. (Let students determine the stylized symbols. They should be simple. Everyone will use the same symbols.) I have also put a list of rules on the board. Read them carefully. You must follow these rules when doing your picture.

(Write this story on the board.)

A man and his child take a hike to the mountains. They come to the mountains and go over them. When they get over the mountains, they meet another man and his child. They have a campfire.

When they have finished, have them give their drawing a title. Sign their name. Have them give it to a neighbor. See if the neighbor can read the story following the rules. Discuss the rules. Did anyone forget to write from right to left? If you wish, have the students make a signet. (See "Classroom Exercises") Use wax to seal the scroll.

Today we have talked about the art of the Egyptians. Their art was to decorate tombs of the dead. Look around you at the art you see. What does it tell you about the way we live today? Is it flat or has the artist tried to make rounded shapes? Is it realistic or was the artist interested in showing something else in his art?

Next time we will learn about the classic style of architecture.

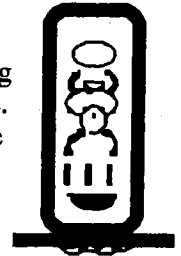
FOLLOW UP to be given to the teacher:

Art Understanding:

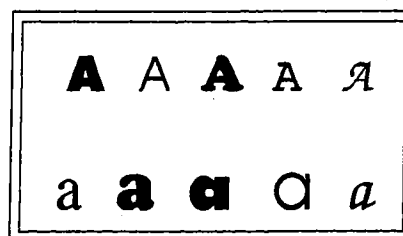
1. Egyptians decorated tombs of the dead.
2. They placed pictures and sculpture in their tombs to make them enjoyable places to live in their second life.
3. Mural pictures in the tombs and surrounding temples were not realistic. Artists followed many rules. Their art told a story. Pictures were arranged in unreal ways.

Classroom Exercises:

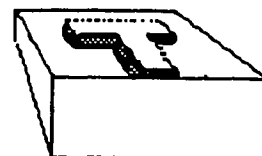
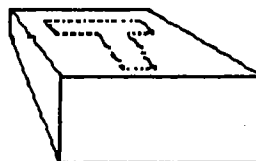
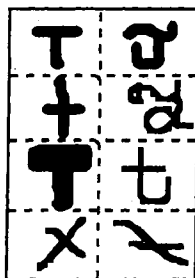
1. Have children make a poster about pollution, saving energy, etc. (You can choose a topic related to what they are studying.) In this poster they are to get their message across with symbols, not words.
2. Have the students make a cartouche in clay. Have each student design a cartouche for himself using letters or symbols that represent him/her. They can choose any symbols they like. Keep them simple. First have them make a small handle, and then flatten a larger area on top. Have them make a simple design on top. Melt wax. Dip the clay in wax and use it to seal letters or their scroll. (Use sculpting clay, which hardens without firing.)
3. Ask everyone to bring in a picture, object or drawing of something that was influenced by Egyptian design.
4. Discuss times in America today when objects are collected and buried. Tell the students that they are going to send a capsule into space with 5 objects which they think tell something about our culture. What would they be?
5. Have students research Egyptian symbols. Get a book on hieroglyphics. Have them find out as many symbols and their meanings as they can. Compare them with other good luck symbols of other times, other countries, even today. Draw pictures of them for a "good luck" poster.
6. Discuss why people have symbols.
7. Discuss Egyptian jewelry. There are many illustrations and books available. Discuss reasons why people adorn themselves. Have students create jewelry using wire and beads or other materials. (You could use 20th century materials such as cut up pop cans or plastic.)
8. Archaeology is the scientific study of material remains. Have students bring something to class which is relatively old. (or you bring something to class) See if everyone can guess from the object where it comes from, how old it is, and something about the life and times that it fits into.
9. Have students carve their initials in relief in a bar of ivory soap. Begin this project by having students cut interesting initials out of magazines. Make a poster of different types of initials, such as the one illustrated below.



For this project, you will need one bar of soap per student, 1 nail, 1 knife and a sheet of scratch paper. This activity is going to involve each student carving his first initial, in relief.. (This avoids time taken trying to figure out what to carve.) In order to carve an initial, and have it stand out, students will have to make an outlined initial of some kind. You might draw some different style initials on the board (as illustrated). Remind them that their first initial is a symbol that often stands for their name.



Give each student a piece of scratch paper. Have them fold this paper 3 times so that there are 8 rectangles. They are to draw their first initial in outline form in each square. (Have a sheet of paper you have folded to demonstrate.) They should try to make each initial different. Have the initial take up about 1/2 of the rectangle. Students are to cut out the initial they like best. Now, give each student a bar of soap. Take the cut out initial and lay it on top of the soap in an interesting spot. (DEMONSTRATE) With the nail, lightly trace the initial on the top of the soap. Make sure the initial takes up about half of the space. If it is too small it will be too difficult to carve. Have them use a table knife. Once they have traced the initial on the soap have students slowly begin to carve away around the initial so the letter stands up above the soap in relief. Remind them to work slowly. Once you cut away you cannot put back. Allow students to add additional designs if they wish, using nails or other sharp objects.



Vocabulary:

1. *Afterlife* A life believed to follow death.
2. *Pyramids* A massive monument found especially in Egypt.
3. *Mural* Picture painted right on a wall.
4. *Stylized* When shapes must conform to certain rules.
5. *Symbol* That which suggests something else. For example, we associate the symbol of a heart with love.
6. *Hieroglyphics* Picture characters (signs or symbols) in Egyptian early writings.
7. *Sculpture* Three-dimensional art.
8. *Sculpture-in-the-round* Sculpture you can see from all sides.
9. *ReliefSculpture* A raised effect ranging from low (bas-relief) to high relief in sculpture. Halfway between a painting and sculpture in the round.

3 Architecture -- The Classic Style

Materials Needed:

Prints

#141	Greek
#142	Roman
#143	Giovanni Panini
#144	Roman
#135	Wm. Thornton
#056	Le Corbusier

Visual Aids

V403	Balance
V503	Perfection
V436	Post and Lintel
V435	Pediment
V438	Column Detail
V401	Arch and Dome
V504	Perfection

Other

M01 World Map

For Optional Reinforcement Activity

pencil

paper folded in fourths

ruler

protractor

Vocabulary

architecture

Parthenon

Pantheon

Pantheon Interior

Colosseum

U.S. Capital

U. N. Building

architect

balance

symmetrical

asymmetrical

post

lintel

column

entablature

arch

dome

abutment

skyscraper

My name is _____. Today we are going to talk about *architecture*. (Write this word on the board.) We are going to discuss architecture created long ago by two ancient empires. One was the Greek Empire. (Write "Greece.") One was the Roman Empire. (Write "Rome.") The architectural methods used by these two civilizations are still used today. When buildings are built using the ideas of Greece and Rome, it is called the *classic style*. (Write "The Classic Style" under Greece and Rome.) Today we will discuss classic architecture. We will see some pictures of buildings in Greece and Rome and then we will see some pictures of buildings in America which are built in the classic style.

Can anyone tell me what architecture is? Architecture is the art of planning and creating buildings. What is the person called who does this kind of work? (An *architect*.) (Write this word on the board.) In ancient Greece the "master builder" supervised the construction of temples and other public buildings. From his Greek title of "architecton" we get the word architect.

There are many types of buildings. Not all have good architecture. What do you think makes a building good architecturally? (Encourage ideas and list them. Make sure the following three are included.)

1. A building must serve the function for which it was intended. (Discuss this.)
2. A building must be constructed well so that it does not fall down. What are some materials you can use when you build? (wood, stone, steel) Do you think a building would last longer built of wood or stone? Why?
3. A building should be beautiful to look at in the setting in which it is placed. (You might discuss the environmental impact of a building that is out of place in your community.) It would look silly to put a ski chalet in the middle of a busy city, wouldn't it? It might look beautiful in the mountains, but it would look silly in the city.

Architects consider all of these things when they are building and may feel one is more important than the others. In some architecture the function the building will serve is much more important than how it looks. Another architect might be more concerned with the beauty of the building than its function. However, an architect will give consideration to all of these things.

Let's discuss the architecture of Greece and Rome:

M01 World Map

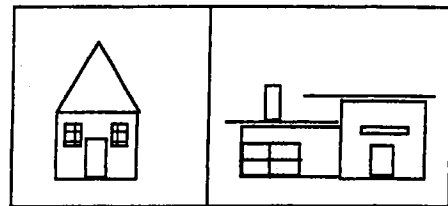
Here is a world map. Can anyone show me where the country of Greece is? Point out Greece on the world map. Show them where Greece is in relation to the United States. (The Greek Empire as it existed 2000 years ago covered more area, but this gives the students a general idea.)

Over 2000 years ago, the people of Greece had a very advanced civilization. Greece was an important nation with many ships. As you can see, Greece is located on the Mediterranean Sea. The citizens of Greece traded with many nations and were able to create a very advanced way of life by learning from the many peoples they traded with and using this knowledge to improve their society. (List these ideas under your heading "Greece".)

1. **Balance** The Greeks believed in *balance* in all things, in art, as well as in living. They believed that men should live a life without excesses one way or another. What does that mean? (Give the student's an example; ie spend-thrift vs. a miser, etc.) This belief of balance and moderation and order is evident in their architecture.

V403 Balance

We have talked about balance in art before. Here is a visual aid. Which picture is balanced symmetrically? (left) What is *symmetrical* balance? It is when a line can be put through the center of the artwork and both sides are the same. This kind of balance is very easy to look at. It is calm and orderly. What is the name given to the type of balance you see on the right? That is *asymmetrical* balance. This balance is not as calm and orderly. Symmetrical balance was very important in Greek art.

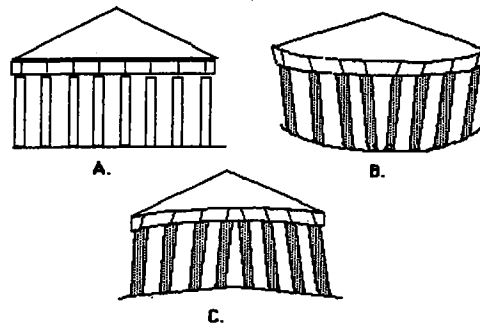


2. **Ideal Beauty** What is an ideal? Can you imagine an ideal person? To create an "ideal" person you might combine the characteristics of many people. You might take one person's personality, another's face and another's body, etc. An ideal is something that we strive for. The Greeks wanted their art to be ideal and beautiful. They wanted to create art that was perfect. In order to do this they developed rules for creating art based on mathematical formulas. In their architecture it was important to the Greeks that their buildings be perfectly proportioned.

V 504 Perfection

Look at this visual aid. This is a drawing of the front of a Greek temple. In picture A you can see the front of the temple the way the Greeks wanted it to look.

The Greeks established mathematical rules so the proportions of their buildings would be "perfect". They were convinced that the secrets of beauty lay in mathematical proportions. They knew that if they built a temple exactly as it looks in A, it would appear to look like the temple pictured in B. How is B different than A? The sides appear to go up, don't they. So, using mathematical formulas, the Greeks really built their temples like C. How is C different than A? These posts slant inward don't they. The mathematical formulas developed by the Greeks are still being used by some architects today.



4. **Marble** To create beautiful buildings, they wanted to use the finest materials. Since there was marble available, many of their buildings were of marble. Marble is a strong stone. Does it last a long time? (yes)

M01 World Map

Now, let's discuss Rome. Rome is a city in the country of Italy. The Roman Empire was centered in the area where Italy is today. Ask if anyone can find Italy on the map or show the students where Italy is on the map.) We are also going to discuss some of the architectural ideas of the Roman Empire.

Let's compare the Greeks and Romans. The Roman Empire became more important than Greece. The Romans had a talent for governing and they became a large empire that stretched from England to Egypt, from Spain to Southern Russia. (Show them on the map the extent of the empire.) The Romans conquered many people, but they respected the customs and ideas of these people and learned from them. Since the empire was so large they traded products and ideas with people all over their empire. They learned much about art from some of these people they conquered. They were not dependent on animals for their food as the cavemen were. They were not worried about the afterlife as the Egyptians were. They were traders. They were wealthy and happy and enjoyed art for its own sake. The Romans wanted to build great cities. They copied many of the building ideas used by the Greeks. They thought balance was important in their buildings, also. But they were not as interested in a building being "perfect." (List these ideas under your heading "Roman Civilization.")

1. **Practical** The Romans were practical doers, not thinkers like the Greeks. They were not as interested in building beautiful buildings as much as they were interested in building structures that they could use. The Romans were interested in having fun and they created many buildings for their entertainment. They were better engineers than artists. Many of their buildings were quite large. They created many different kinds of structures.
2. **Cement** They liked many of the architectural ideas of the Greeks. But they added to them. They were one of the first civilizations to use cement and concrete. Some of the bridges, roads and buildings that the Romans built using concrete are still standing — and some of the roads and bridges are still used. Unfortunately, after the fall of the Roman Empire people forgot how to produce cement and concrete. It was not until about 200 years ago that an engineer rediscovered how to produce cement.

Let's discuss some architectural construction methods used by the Greeks: (Write on the board "Construction Methods.")

V 436 Post and Lintel

1. **Post and Lintel** (Write "post and lintel" under your heading "Construction Methods".) Here is an illustration of what is called *post* and *lintel* construction. You have probably made buildings using this construction method with blocks. Two posts support a horizontal piece. This horizontal piece often supports the roof. The Egyptians had used post and lintel construction in their buildings. But, the Greeks added to this knowledge. The Greeks used fancy posts called columns. They decorated their columns in beautiful ways.

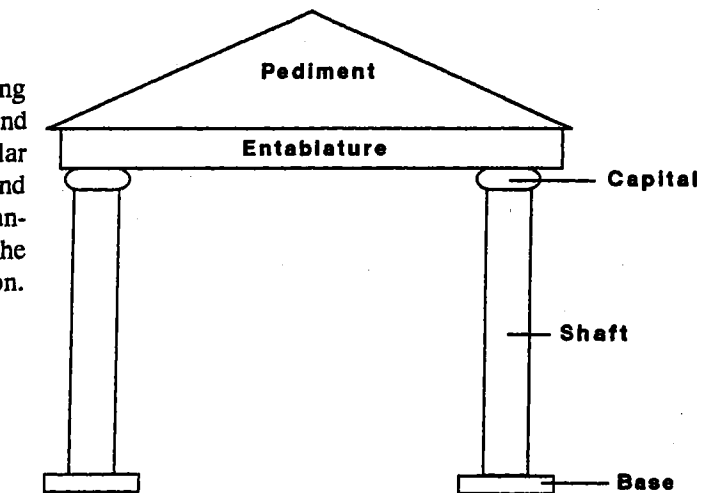


V438 Column Detail

I am going to give you some art words. Look carefully at this illustration. Where is the post? Another name for a post is a *column*. Look at the top of this column. This top part of the column is called a *capital*. Another name for a lintel is *entablature*. The Greeks designed beautiful columns, entablatures and pediments for the temples. You may explain the three orders for Greek temples if you do not think it is too much, Doric, Ionic and Corinthian. (Additional information is contained in the Bibliography under the heading "Greek Architecture.")

V 435 Pediment

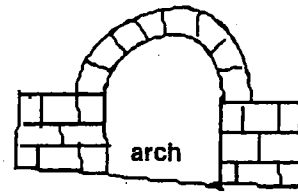
2. **Pediment** (Write "pediment" under your heading "Construction Methods".) In addition to posts and lintels, many Greek buildings also had a triangular piece called a pediment. A building using post and lintel construction could have a slanted roof if a triangular piece called a pediment was used to support the roof at the front and back. Look at this illustration. Where have you seen a pediment?



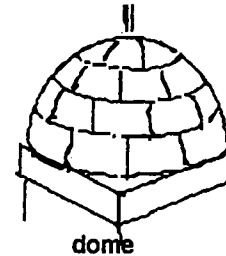
The Romans used post and lintel construction in their buildings and they added new construction techniques. I will show you two of the most important.

V401 Arch and Dome

3. **Arch** (Write "arch" under your heading "Construction Methods".) Who can tell me what this is? It is an *arch*. An arch is an arrangement of wedge shaped blocks which can be fit tightly together to form an arch. The ends of arches thrust to the side and supports are needed here to keep the arch from falling. These supports are called *abutments*. The larger the arch, the larger the abutment must be.



4. **Dome** (Write "dome" under your heading "Construction Methods".) When arches are built in a circle you get a circular room with a rounded ceiling. What is this called? It is called a *dome*. Remember, I told you arches need to be supported by abutments. If the arches are high the abutments also have to be high. If a dome is very high, the abutments are high and there is not much room for windows.



Let's look at some buildings and discuss the ways they were built.

1. **#141 Greek Parthenon** This is a picture of the Greek *Parthenon*. It is a small temple. Greek temples were not built to hold people. It was a temple built for the Greek god, Athena. The Greek religion did not require people to gather to worship in churches as we do. There is a rectangular chamber and columns surrounding this chamber. Inside the building is a sculpture of the goddess, Athena.

This temple is located on a high hill in Athens, Greece. You can see in this picture that it has been badly damaged. In 1687, the Venetians tried to conquer Athens. The Turks were using the Parthenon for store gunpowder which exploded and wrecked the central part of the building. Even though it has been damaged, architects from all over the world still come to study this building and its perfect proportions. This building which was built between 447 and 432 B.C. is considered by many to be the most perfect temple of its kind ever built.

How is this temple balanced? (symmetrical) Its construction was simple. What building techniques have been used in the construction of this building? Who sees posts and lintel construction? Where are the columns? Where are the capitals? Where is the entablature? Where is the pediment? This building is of the finest marble. This building was built to last for a long time. What did I say the function was of this building? (temple) Did it serve its function? Was it constructed well? Is it beautiful? The Parthenon took 15 years to build. All those who worked on the building (architect, contractor, mason) received equal pay for equal work. Only the best artists and craftsmen were used. The Parthenon was built entirely of white marble brought from an area 11 miles from Athens. Pieces of marble were cut so carefully that they fit together without mortar.

2. **#143 Roman Pantheon** (Pan [all] Theon [the Gods]) This building is called the *Pantheon*. It is located in Rome, Italy. It was a temple to all the gods not just one god. Do you think this building is as beautiful as the Parthenon? (Let them express their own ideas.) It is a great building for different reasons than the Parthenon. The Greeks built their building to honor Athena. The Romans built their temple for many people to use for worship. Three thousand people could worship in this building. The interior of this building was more important than the outside. It was not built of marble. The Pantheon was built of concrete which is not as beautiful as marble. But, it is durable. It was covered with marble. You can still go into this building today. How is this building balanced? (symmetrical) In what ways is this building similar to the Greek Parthenon? It has posts, lintels and pediments, doesn't it? The Romans also developed the arch which became a very important part of building. With arches they could cover large areas without interior supports like columns. Where can you see arches? They could also create domes. They learned how to use cement to hold stone together and concrete to make the domes and vaults in one solid piece. Can anyone see a dome in this picture? Look at the back of the building.

3. **#143 Giovanni Panini *Pantheon Interior*** This is a painting of the *Interior of the Pantheon* by the artist, Giovanni Panini. Where do you see arches? Where is a dome? Where do you think the abutments stop? (Show them the line on the wall below the windows.) Where do you see windows? How do you get light in this building with so few windows? Look at the skylight. It is left open. There is a drain under this skylight so that water will always go into the drain if it should rain.

4. #144 Roman The Colosseum What does this look like? Have you ever seen a structure like this? This is what is left of the Roman *Colosseum* in Rome, Italy. What is a colosseum? It is an outside theater of some kind. This Colosseum could seat 45,000 people on marble and wooden benches when it was being used. It was built of brick and concrete with stone covering the exterior. How is it balanced? (symmetrical) Where do you see posts and lintels? Where do you see arches? Do you see any other classical elements? The Romans were practical architects who designed many things that helped them live a better life. After the Romans stopped using this structure, parts of it were taken away to be used in other buildings. What buildings do you see today that are built like this colosseum?

Many buildings are built today using elements of the "Classic Style".

5. #135 Wm. Thornton The Capital Who can tell me what this building is? Where is it located? It is the U.S. Capital in Washington, D.C. What happens in this building? This is where the U.S. Senate and House of Representatives meet. How is this building balanced? It is symmetrical, isn't it? What characteristics of classic architecture can you find? (columns, lintels, pediments, dome, arches)
6. #056 Le Corbusier UN Building This is the United Nations building in New York City. Since cities have grown in the 20th century, land has become scarce. In some cities, tall buildings have been built like this one. These tall buildings are called *skyscrapers*. Today, architects have materials other than cement and stone to work with. They can build with iron and steel which is very strong. Iron and steel are used to support these tall buildings. What architectural construction techniques can you see in this building that was used by the Greeks and Romans? Does anyone see a dome? (no) Does anyone see arches? (no) Does anyone see a pediment? (no) This building uses post and lintel construction. Where are the posts? They are under the skin of the building. Strong pieces of steel reinforced with cement are used as the posts and lintels. The posts are long, aren't they, and the lintels are long. This type of building would not have been possible before men discovered how to use iron, steel and reinforced concrete. These posts carry the weight of the walls and windows. Larger lintels can be used than ever before by making use of reinforced concrete.

Optional Reinforcement Activity - Designing a Building

Materials needed:

pencil
paper folded in fourths
ruler
protractor

I want you to design a building using only the building techniques we have discussed. Just to remind you I will put them on the board. Your building can be in the classic style if you want.

post and lintel
pediment
arch
dome

Since we have very little time you will only design the outside of a building. You may design any kind of building you want. I want you to sketch the outside of your building from all sides. When you have finished I want you to list:

1. The function of your building - how it will be used.
2. The materials that you plan to use in your building.

Ask the students to discuss the buildings. Compare them. Which people designed buildings that were balanced symmetrically? Which buildings are the most beautiful? Which buildings are classic in style? What materials were used?

Today we have talked about architecture. An architect is an artist and the art he does is around us all the time.

As you walk down the street, look at the shapes and designs of the past. You will be surprised how often you see columns, arches and domes. Also, look carefully at the new architecture. Is it beautiful and have the building materials been used in the proper way to create a building which will be useful and durable. Does the architecture say something about the time in which it was created?

Next time we will discuss the influence of African art on art today.

FOLLOW UP to be given to the teacher:

Art Understanding:

1. Architecture is the art of designing buildings. The artist is called an architect.
2. Architecture created in Greek and Roman times is called classic in style.
3. Buildings can be built with different techniques: post and lintel, pediments, arches and domes.

Classroom Exercises:

1. Research city planning in Greek and Roman times.
2. Create a town. Start by deciding in your class how your city will be planned. Think in terms of the plan for the entire town. Consider parks, sculpture, traffic, schools etc. Make a class list of some of the buildings you want in your town. Have each student pick a building he wants to design. Have them each make a drawing and then make a model of their building. Be sure and create a scale so that some buildings are not out of proportion with others. You might consider giving each student a lot upon which he will put his building. Using a large piece of paper make a ground for your city. Put lots on your ground for each of the buildings designed. Add streets, rivers, parks, etc. Put this on a large table or on the floor. When you have finished, discuss your city. Have you planned your city so there are schools, parks, good traffic control, etc?
3. Compare classic architecture to that of some other period ; ie Gothic architecture.
4. Compare buildings from the past and today. Discuss some of the reasons for the differences.
5. Study a contemporary building. Discuss how it was built and why. Discuss materials used, costs, etc. Make some conclusions about the architecture of the building.
6. Have students design a building. Start with a sketch. Have them make a blueprint of the interior space. Have them make a model.
7. Walk around your town with the class and see if they can recognize different architectural building techniques; post and lintel, arch, dome. What materials have been used? Why?
8. Have an architect visit your class and discuss his work.
9. Refer to **ART awareness handbook** "Architectural Drawing" project on page 51.

Vocabulary

- | | |
|------------------------|--|
| 1. <i>Architecture</i> | The art of designing buildings. |
| 2. <i>Architect</i> | An artist whose art is designing buildings. |
| 3. <i>Balance</i> | A satisfying arrangement of shapes in an artwork. |
| 4. <i>Symmetrical</i> | Something which is capable of being divided into two parts which are the same, or almost the same. |
| 5. <i>Asymmetrical</i> | When a design or shape looks right to your eye, but is not the same on both sides and cannot be divided equally. |
| 6. <i>Post</i> | Material set upright to be used as a support. |
| 7. <i>Lintel</i> | Horizontal piece supported by two posts. |
| 8. <i>Column</i> | A supporting pillar consisting of a base , a shaft and a capital. |

9. *Entablature* A raised horizontal architectural member usually supported by columns or posts of some kind.
10. *Arch* A curved structure in architecture.
11. *Abutment* An abutment resists the pressure of an arch and keeps it from falling.
12. *Dome* Arches that are built in a circle.
13. *Skyscraper* A very tall building.

4 African Shapes

Materials Needed:

Prints

- #159 Africa/Baga Tribe
- #046 Pablo Picasso
- #146 Jean Simon Chardin
- #044 Georges Braque

- Mask
- Three Musicians
- Soap Bubbles
- Le Jour

Other

- M01 World Map
- V145 Tree

For Optional Reinforcement Activity

- several half sheets of heavy white paper
- several half sheet of heavy black paper
- full sheet of colored paper
- scissors
- glue

Vocabulary:

- design
- basic shape
- decorated shape
- motif
- pattern
- abstract
- distorted
- cubism

Hello my name is _____. Today we are going to talk about African art and how this art has influenced some of the art we see today.

M01 Map

Let's look at our map. Where is Africa? (Have someone show you.) It is a very large continent, isn't it? Where is Egypt? Remember, earlier in the year we discussed some of the art ideas of people who lived in ancient Egypt. Egypt is in Africa, isn't it? (Show them.)

For thousands of years, many forms of art have been developed in areas of Africa other than Egypt. Africa is particularly well-known for its sculpture which includes figures, masks and other objects. Many of the artworks made in Africa are carved out of wood. What happens to wood after a long time? (It decays.) As a result, there are very few ancient wooden artworks from Africa still in existence.

Few people outside Africa knew about African sculpture until about 100 years ago. When Western nations began to trade more and more with the countries of Africa, African sculpture and masks began to appear. Artists began to study this sculpture and were impressed with some of the ideas expressed in this art. This African sculpture which was discovered has had a great influence on Western art in the last 100 years.

Art is related to the times in which it is created. There are many right ways to create art. Before we look at a print of an African mask, we are going to take some time to review some of the things you have already learned about design and shapes.

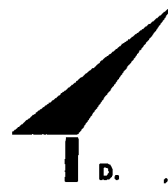
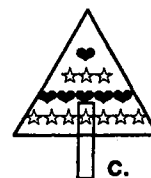
First, what does the word *design* mean in art. A design is the plan an artist has for his artwork. It is the way he arranges the shapes and colors and lines.

Today, we are going to discuss ways an artist uses shapes in designing his art. (Write the word "Shape" on the board.) First, let's talk about shapes.

V145 A Tree

Let's look at this picture.

- (Point to A.)
What is this? It is photograph of a tree, isn't it? This is the way a tree would look in nature.
- (Point to B.)
How is the shape of this tree different than the photograph? Are the shapes more like the shapes you see



in geometry and math? Does anyone remember what shapes like this (circles, rectangles, squares, triangles) are called in art? They are called *basic shapes*. (Write "basic shape" under heading "Shape".) The shapes are more geometric, aren't they? The top of the tree looks more like a circle than a real tree. The bottom of the tree looks more like a rectangle. Have you ever seen a tree that looks like this? Some artists use basic shapes in their art.

- (Point to C.)

Write "decorated shape" under the heading "Shape".

Look at this tree. How is this tree different than the last two you saw? It is decorated, isn't it? Look at this shape. ☆

It is a star, isn't it? Look at how the shape of the star is repeated over and over. Does anyone remember the art word for this shape? This is called a *motif*. This star motif is repeated to create a *pattern*. (Write *motif-pattern* under *decoration*.) What other motifs do you see decorating this tree? (hearts, lines, circles)

- (Point to D.)

Look at this tree. It is really shaped in an unusual way. It is not the way a tree really looks. It is not made up of basic shapes. This is a tree from an artist's imagination, isn't it? What art words can you think of to describe this tree? (List any of the student's ideas you want under the sub-heading *1.Shape*.) It is *abstract*. It is *distorted*. It is not real. There are many ways an artist can make a shape interesting in his/her art.

First we are going to look at a print of an African mask. We are going to take a long time discussing the way this mask is put together. Then we will see how this kind of art influenced other artists.

1. #159 Africa/Baga Tribe Mask. This is a mask made of wood and metal. It was created by an artist in the Baga Tribe. This tribe is located in French Guinea on the Atlantic coast of Africa. They are one of the principal tribes in western Africa. (Show them on the map.) These people have preserved their native culture from outside influences to a great degree.

Why do people wear masks? You might list some of the student's ideas. They might consider: 1) To disguise themselves and hide their identity. When would you want to disguise yourself? 2) To protect themselves. Who do you know who wears a mask to protect themselves? (doctor, welder, etc.) 3) To pretend to be someone else. You might ask students if they would ever wear a mask exactly like their face.

We do not know the artist who made this mask but we know that he believed he was doing a sacred work for his people in making it. How do you think this mask was made? It was carved and painted. To be a mask maker in the Baga tribe, a young man had to study for many years with an older artist. He had to learn certain traditions or rules to follow in creating a mask, even though he was expected to use his imagination in its decoration. No two Baga masks are exactly the same. Once the young artist was ready to be on his own, he had to set aside so much of his earnings for several years to repay the older artist.

Masks were very important to the people in African tribes. Does anyone know why? People often wear masks in ceremonies that take place in the tribe. When a person puts on a mask, he takes on magical powers supplied by the mask. In some African tribes, you can not take pictures of their masks because they believe that it will take the magic away. One thing that gives the mask "magic" is the symbols used on the mask. This mask combines human parts, antelope parts and crocodile parts. Each of these is supposed to give the wearer greater powers. Where do you see something that reminds you of an antelope? Look at the horns. An antelope has a fighting spirit. Where do you see parts that remind you of a crocodile? A crocodile symbolizes strength. Where do you see something that reminds you of a human being? Many African tribes hunt animals for food just like the cavemen. They need power and protection for the hunt. The artist has also used colors to symbolize different things. Where do you see white? It symbolizes purity and gives the wearer divine protection. Where do you see black? It symbolizes the earth. Red symbolizes energy. How do you think the Africans make their paints? They make them in the same way as the cavemen, from minerals. Formulas for making the colors are kept secret and are handed down from generation to generation.

Let's look at the way the shapes are designed in this mask. Is this mask balanced symmetrically or asymmetrically? (symmetrical) Both sides are exactly the same. Is this the way a real face is shaped? (no) In what ways has the artist used shapes which are more basic and geometrical than a real face? (Take time with this.) Look at the nose. What geometrical shape is this like? (triangle) What about the mouth? What about the eyes? Where has the artist decorated the shapes on this mask? (Have the students point out the lines and spots decorating the mask.)

The African is not as concerned with the beauty of the mask as with the way in which it will protect him and give him magic powers. If the mask is not made correctly, it may not be effective. What else does this mask need in order to be complete? It needs a person to wear it. It has no power without a person. In the Baga Tribe, the wearer is always dressed in an elaborate ceremonial costume so that the effect is truly exciting as the wearer dances and moves.

How is our art different from the art of the people who made this mask? Do we want our art to give us magic powers? Is our art just for decoration and to make the places in which we live more beautiful? (Discuss this. Students should understand that some cultures create objects we consider art, to protect themselves from evil spirits, to give them strength, to provide a good harvest, etc. They do not consider it art, but a necessity of life.)

2. #146 Jean Simeon Chardin *Soap Bubbles*

3. #046 Pablo Picasso *Three Musicians*

(Display these two prints beside the mask print.)

Look at these two prints. They are both pictures of people. One is by Jean Simeon Chardin. It is called *Soap Bubbles*. The other is called *Three Musicians*. It is by Pablo Picasso. (Point to *Soap Bubbles*.) Which picture do you think is the oldest? Why?

The oldest picture is the one by Jean Simeon Chardin. Many artists painted pictures of people that looked like this before the 19th century. How is the boy in *Soap Bubbles* different from the men in *The Three Musicians*? Is he more realistic? What has the artist done in this painting to make this boy look so realistic? Look at all the details you can see. His face looks rounded, doesn't it, like a ball? There are many areas where it looks as if light is shining. Can anyone show me where they see light shining? (the areas where it is white) Where it is dark, it looks like shadow. This helps to make it look as if this boy is rounded and that this is real. This picture is nothing like the African mask, is it?

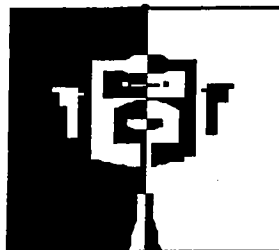
Now, let's look at the *Three Musicians*. Was this art created for the same reason as the mask? (no) This is just an interesting picture. This has nothing to do with magic. If you did not know anything about the mask, however, and you were just looking at the mask as an interesting artwork, how is it similar to the picture by Picasso? Are either artists interested in creating a realistic face? (no) Where do you see shapes that Picasso has changed and made more geometric and basic? Are these shapes similar to shapes on the mask? Where do you see shapes decorated? Is any of the decoration similar to the decoration on the mask? Do you like this picture? This kind of art in which an artist breaks down shapes and does not try to create any illusion of roundness is called *cubism*.

3. #044 Georges Braque *Le Jour* This is a painting we saw earlier in the year by Georges Braque. It is called *Le Jour*. Georges Braque was also influenced by African masks in his art. Look at this picture. Nothing looks round, does it? There are no shadows. Where do you see shapes that he has made more geometric than in real life? In what ways does this remind you of the African mask? (Get the students to give you their views.)

Optional Reinforcement Activity - Symmetrical Head

Materials needed:

- several half sheets of heavy white paper
- several half sheet of heavy black paper
- full sheet of colors paper
- scissors
- glue



Students are going to make symmetrical heads in black and white. You might consider making a sample before class to show them.

Today we are going to make symmetrical heads. You have each been given two pieces of paper, one black and one white. I want you to put these papers together. You are going to take your white paper and draw an outline of half a head. After you have drawn your outline using the entire paper, hold the two sheets of paper together and cut them. You should have two half-heads, one black and one white.

I am now going to pass out a large sheet of colored paper. I want you to arrange your two half heads together on this colored paper. Then use the same technique to make ears, mouth, hat, etc. Try and be as creative as you want. Think about the shapes you use. When you have your head finished, glue all the shapes down where you want them.

TIME

Discuss the different heads. Who has used basic shapes? Who has distorted shapes.

Today we have discussed an African mask. We have learned that in some parts of Africa art is used as a form of magic. Artists all over the world have been influenced by the art that was discovered in Africa in the last 100 years. They have learned from these artists more about how to use basic abstract shapes in art.

Look around you at the art you see. Has the artist used basic shapes? Has the artist decorated shapes? Has the artist been influenced by the art from Africa. Next time we will learn something about Oriental art.

FOLLOW UP to be given to the teacher:

Art Understanding:

1. African artists have made created masks for thousands of years. People outside of Africa did not know about this art until about 100 years ago.
2. African artists use basic abstract shapes in their art. They often decorate these shapes. These artists use shapes and colors which symbolize important things to them.
4. Artists all over the world have learned new ways of creating art from the African art that has been found.

Classroom Exercises:

1. Refer to the **ART awareness handbook** for ways to create many types of masks.
2. Have students research cubism and then use geometric shapes to create their own art. Display interesting works with brief reports on Cubism. Students may wish to write short explanations of their work, and the shapes they have used.
3. Draw a picture of a dream or fantasy.
4. Have someone sit for a portrait. Have students draw as realistic a portrait as they can. Display an African mask or the print. Discuss this art and talk about the simple lines, how the Africans distorted or abstracted by using simple geometric shapes. Now, have the students use their realistic portrait as the basis for another portrait in the style of the primitive mask.
5. Display a still life. Give students colored paper. Tell them you want them to create a picture of this still life in a cubist style. It will be a collage. They are to cut out shapes to create a picture about the still life. After they have finished arranging their shapes they can glue them onto another piece of paper.

Vocabulary

- | | |
|---------------------------|---|
| 1. <i>Design</i> | The plan an artist has for the arrangement of shapes, lines and colors in his art. |
| 2. <i>Basic shape</i> | Geometric shapes such as triangles, squares, rectangles, circles. |
| 3. <i>Decorated shape</i> | Decoration is when something is made fancier. A shape can be decorated by adding colorful shapes or lines. |
| 4. <i>Motif</i> | A repeated shape or pattern in a design. |
| 5. <i>Pattern</i> | When a motif is repeated over and over again. |
| 5. <i>Abstract</i> | An art style in which the essence of a subject is stated in a brief or simplified manner. |
| 6. <i>Distorted</i> | When something is changed from the way it is. |
| 7. <i>Cubism</i> | An abstract art movement of the early 20th century initiated by Pablo Picasso and Georges Braque. In painting, shapes were broken down into geometric shapes and there was no effort to create the illusion of volume or depth. |

5 Oriental Landscapes

Materials Needed

Prints

#006 Albert Bierstadt

#145 Li Sheng

#109 Ando Hiroshige

Rocky Mountains

Saying Farewell . . .

Eagle Flying Over . . .

Visual Aids

V433 Size and Placement

V505 Overlapping Planes

V503 Atmospheric Perspective

V431 Linear Perspective

Other

paper (optional)

box (optional)

ruler (optional)

yardstick (optional)

M01 World Map

For Optional Reinforcement Activity

bamboo brushes

scratch paper

white paper -legal size

black paint

Vocabulary

landscape

two-dimensions

three-dimensions

atmospheric perspective

overlapping

linear perspective

calligraphy

Hello. My name is _____. Today we are going to compare some *landscapes*. Who can tell me what a landscape is? A landscape is a view of scenery which usually includes fields, trees, sky, rocks, etc. We are going to compare a landscape painted by an American artist with two landscapes by Oriental artists. What do I mean when I say "Oriental artists"? Oriental art is art created by artists in Asia. Today, we are going to see a landscape painted in China and a Japanese landscape that was printed from a woodblock.

M01 World Map

Let's begin by finding China and Japan on a map. Who can show me where China is located? China is this very large country. The Chinese civilization began more than 4000 years ago. It is the oldest living civilization in the world. The Chinese have produced many magnificent works of art over the centuries. Landscapes are a favorite subject in Chinese art.

Where is Japan? Japan is this group of islands right here. (Show them.) All the islands of Japan have a land area smaller than that of California. But there are five times as many people. Mountains and hills cover most of Japan, making it a country of great beauty. Japanese artists have been influenced by the art of China. Many things are similar. However, the Japanese are particularly famous for their prints which are a type of art printed on paper from carved blocks of wood.

Before we begin to compare the art, I want to review some things we have discussed before.

(If this program is in its first year in your school, you will have to go over this information carefully. If these students have ART awareness lectures before, this will be review and they will be able to go through this information very quickly.)

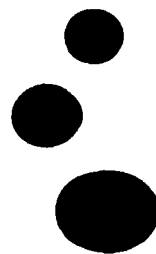
What is the difference between something that is *two-dimensional* and something that is *three-dimensional*? (If students do not know, you will have to explain.) Here is a piece of paper. It has two-dimensions. If I take a ruler and measure this piece of paper it is _____ inches wide and _____ inches high. (Do it.) (Put these dimensions on the blackboard.) If I turn this paper to the side there is nothing to measure. (Do it.) Now, I am going to take this box. It has three-dimensions. If I measure it with a ruler it is _____ inches wide, _____ inches high, and when I turn it, there is another dimension which is called depth. It is _____ inches deep. Look at me. (Turn around.) Is my body two-dimensional or three-dimensional? It is three-dimensional, isn't it? Something that is three-dimensional takes up space.

Is a painting two-dimensional or three-dimensional? It is two-dimensional. It has no depth. It does not go back into space. Sometimes an artist wants a picture to look like the real world which has a near and a far. In order to do this, the artist will have to trick our eyes. We are going to quickly review some of the ways we have learned that artists show near and far. Who remembers?

List the ideas the student suggest and make sure the following are included. Use the visual aids if necessary. You may save time on the review material by quickly drawing on the board.

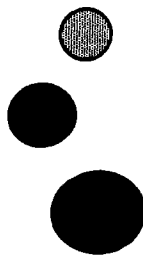
V433 Size and Placement

One of the simplest ways to show near and far is to make things that are to appear closer in a painting larger and things that are to appear far away, smaller. Some artists also trick our eyes by putting things that are supposed to be far away high up on the picture plane. (Here is a visual aid. You can see the small balls at the top of the page look farther away.)



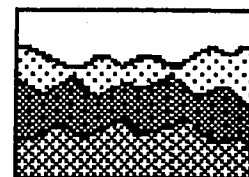
V503 Atmospheric Perspective

The air is dirty and when we look at things far away we cannot see them as clearly. Artists know this. Some artists make things hazy that are to appear far away in their paintings. This is called *atmospheric perspective*. I can see a red car next to me very clearly. I can see every detail of the car. If it is far away, it is not so clear. (When you compare the size and placement visual aid with this one you can see that the small balls at the top of the page seem to be hazy because they are not as black as those near the bottom. They look farther away than the balls in the size and placement visual aid.) The color of the car will not be as intense and I will not be able to see the details on the car.



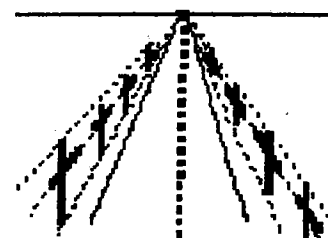
V505 Overlapping Planes

Artists also use *overlapping* to create the illusion of near and far. If something appears to be behind something else it seems farther away. Look at these mountains. You can see that one range of mountains appears to be behind the others. They are overlapping.



V431 Linear Perspective:

Some artists use a scientific method called *linear perspective*. Look at this visual aid. It is an illustration of a road. All the lines on this page go to one point on the horizon. This is done simply by lining up with a ruler and making every line go to this one point. Even the telephone poles by the side of road are all in line with this one point. How could you add a house to this picture? If you are traveling across the desert and if you look down the road the sides of the road seem to come together at a point like this in the distance. The point where the road seems to come together is level with your eyes. This is called 1-point perspective. Some artists who study perspective learn to scientifically create a picture with very complex systems of perspective with many points.



Let's look at some paintings.

1. #006 Albert Bierstadt *Rocky Mountains*. This is a landscape by the American artist, Albert Bierstadt. It is called *Rocky Mountains*. You saw this picture last year. Have any of you ever been to the Rocky Mountains? Where are they? (You may locate them on the map if you want.) This painting is about a real place that Albert Bierstadt saw. This looks very real, doesn't it? He was trying to paint a picture of this beautiful spot he saw. I want you to look carefully at this landscape. Who can tell me some of the techniques the artist has used to make this place look so real? Where can you see details? Where has he made things smaller that he wants to appear far away? (animals, trees, etc.) Do the colors get hazy in the area that he wants to appear to be far away? Bierstadt has also used 1-point perspective in order to make this painting appear to have a near and a far just like the real world. Can someone come up and show me the point on the horizon where all the lines go? (Use a yardstick. The point is right in front of the waterfall. Line up a yardstick with the tops of the trees.)

Today we are going to compare this landscape with two landscapes that are Oriental. Oriental painting is the painting of Asia.

2. #145 Li Sheng (1271-1368) *Saying Farewell by the Lake Dianshan (1346)* This landscape was painted long ago by a Chinese artist named Li Sheng. It is called *Saying Farewell by the Lake Dianshan*. Compare this landscape to the one by Bierstadt. Tell me some ways they are similar? (They are both about mountains and scenery.) Look at the way they are balanced. Which landscape is more symmetrical? The landscape by Bierstadt is more symmetrical. The Chinese do not use symmetry in their art.

Calligraphy What do you see in the Chinese landscape, in addition to the scenery, that you do not see in the one by Bierstadt? Look at the beautiful letters. This kind of writing is called *calligraphy*. It is the art of fine handwriting. The Chinese invented paper about 2000 years ago. For many years the emperor decreed that the art of papermaking must remain a Chinese secret. Anyone revealing its methods would be put to death. For five hundred years papermaking remained a process known only to the Chinese. Calligraphy developed into an artform after paper was invented. All Chinese artists were trained in calligraphy. Chinese script is written from top to bottom in columns that go from right to left. (Show the students.) Who else write from top to bottom? (Egypt)

Why do you think words are there? Can you think of anytime you see pictures and writing together? What about your books? Chinese painting was closely related to the arts of poetry and calligraphy. Often painters would combine written inscriptions as part of the overall design of their painting. Many times these inscriptions were poems or a description of the circumstances under which the painting was created. You see many colors in the landscape by Albert Bierstadt. What kinds of colors do you see in the Chinese landscape. The artist has used mostly black, hasn't he? Because Chinese painting and calligraphy are related Chinese artists use the same brush for painting and calligraphy. These brushes can create many different kinds of lines. One stroke might have created an entire range of mountains. In Chinese art, a painting was often judged more by the brushstrokes the artist used than the subject matter.

Purpose Why do you think Albert Bierstadt painted his landscape? (They may remember from Level 5.) When Americans were moving Westward artists went with the first surveying parties. They painted what they saw when they returned to the East. One American landscape painter's pictures are credited with convincing Congress to make Yellowstone a National Park.

Why do you think Li Sheng painted this landscape? Was he trying to create a picture that looked real about a real place? (Get their ideas.) Chinese landscape painters rarely paint pictures of real places they have seen. They paint landscapes of places in their imagination. The major Chinese religions all stress a love of nature. Many pictures are about nature. The Chinese believe that an energy or spirit in nature breathes life into all things. It is the job of the painter to capture this spirit in his painting to give it life. In China a landscape is not painted to show you a place that already exists. In China, an artist paints a landscape which you study to try and understand something about the mysteries of life. This is a landscape you should study carefully.

How It Was Painted The landscape by Albert Bierstadt was painted with oil paints on canvas. What material do you think the Chinese artist used? This painting was painted on paper or silk. The real Chinese painting which is hanging in a museum in Shanghai is a scroll painting. They are usually rolled up. The viewer unrolls the scroll slowly with the left hand and studies one small section at a time. He rerolls the part already seen with the right hand. (Do this, and show them how interesting each small area is.)

Near and Far How has the Chinese artist shown near and far? He has not made things that are to appear in the background smaller. Are things that appear to be far away higher up on the picture plane? (yes) Has the artist used atmospheric perspective? Do things that appear far away seem to be hazy? (no) Has the artist used linear perspective in which all lines come to one point on the horizon? (no) What about overlapping? Where has the artist used overlapping? The artist probably painted this picture back to front. First he painted the mountain in the background and then painted the areas in the foreground.

3. #109 Ando Hiroshige *Eagle Flying Over Fukagama District of Edo* This is a Japanese landscape by a famous artist called Hiroshige. It is a woodblock print. Woodblock is a medium by which multiple copies of a single image may be produced. This print is one in a series of over "100 Views of Edo," that Hiroshige designed. Does anyone know another name for Edo? Edo is now the city of Tokyo. If you were going to paint 100 views of the place where you live, is this the kind of place that you would paint? This is not a view of a famous landmark in Japan. Hiroshige created pictures about places about which poets would have written. In what ways do you think this picture is similar to the Chinese landscape? Was the artist trying to create a picture that looked real? (no) Where do you see calligraphy included as part of the picture? Are the words horizontal or vertical? (vertical) Why do you think the red calligraphy is placed on both sides of the picture? Does it balance the design? Is this picture balanced symmetrically or asymmetrically? It is asymmetrical just like the Chinese landscape.

The Japanese followed many of the art ideas they learned from the Chinese. However, they did many original things, too, especially in their prints. What things are different than the Chinese landscape? (Get the student's ideas. If they cannot see differences, help them out. They added color to their pictures. Where has the artist used color in this

landscape? They also created pictures in which they repeated motifs so that there were patterns. Where do you see patterns in this picture which are created by a shape or motif being repeated? Look at the feathers on the eagle. What about the trees? What about the stars? All of these shapes create patterns.)

How has the Japanese artist shown near and far? Has he made things higher up on the picture that he wants to appear far away? (yes and no) The eagle is the highest shape on the picture and he appears to be the closest to us. The mountain that is in the background is not really hazier than the area in the foreground. Has the artist used linear perspective the way Bierstadt has? (no) Has he used overlapping like the Chinese artist? (yes) The Japanese artist has used overlapping just like the Chinese artist. The Japanese artist has also done something that neither Bierstadt or the Chinese painter did. He has given us a bird's eye view of the landscape. You are looking at this landscape from up in the air so you are looking down at the scene below. Look at the unusual way in which the eagle is cut-off. The Japanese printmakers created very interesting landscapes.

One way to understand more about art is to compare the way different artists create pictures about similar things. Today we have compared three landscapes.

Optional Reinforcement Activity - Asian landscape

Materials needed:

- bamboo brushes
- scratch paper
- white paper -legal size
- black paint

Give each student a brush, paint and scratch paper and let him experiment for a few minutes following these instructions which you should write on the board.

- paint with the brush and do not overlap the brush strokes
- vary the amount of pressure put on the brush during a single stroke to get a thick and thin line gradation
- load the brush with paint and rotate the brush to deposit light and dark paint with a single stroke giving an effect of shading

I am going to give each of you a piece of paper. I want you to create a landscape using the brushes and paint you have been given. Use the brush in the manner we have practiced. See if you can create an Oriental-style landscape.

TIME

Compare the landscapes. Who has balanced their landscape symmetrically? asymmetrically? Has anyone painted from the back to the front? Has anyone added calligraphy to their picture?

Today we have talked about landscapes painted by artists in different areas of the world. Look around you at the landscape art you see. Is it Oriental art? Has the artist included calligraphy of some kind? Does it look real? Next month we will talk about faces.

FOLLOW UP to be given to the teacher:

Art Understanding:

1. A landscape is art about scenery.
2. Some landscape artists try to make their art look real.
3. Oriental painters create landscapes for different reasons than Western artists.

Class Exercises:

1. Research illumination: the Persians as well as Christian illumination during the Middle Ages. Have the students do an illuminated letter.
2. Have students illustrate a poem and discuss beautiful writing. Make the writing used for the poem part of the design of the illustration.

3. Have a class on calligraphy.

4. Have students create an Asian circular fan. You will need long strips of white butcher paper or heavy shelf paper about 3 ft. x 4 inches in size. You will also need two matboard or cardboard handles cut approximately 1 inch x 6 inches. In addition you will need brushes, paints and a stapler. Have students paint a picture using the brush techniques suggested in the reinforcement activity on the long sheet of paper. When their picture is dry, accordion pleat it in 1 inch pleats. Staple a handle 1/2 inch from the end on each of the end folds. Then staple through all the gathered folds near the end opposite the handles. Open the fan so that the stapled ends form the center and the handles meet.

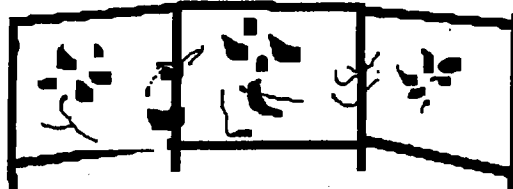


5. Have the students create a poster in which they use expressive lettering which is part of their design. See the **ART awareness handbook**. An example would be a poster on fire safety using flaming letters.

6. Have students make an Oriental scroll. Have them paint a vertical picture on white construction paper using Oriental brush techniques. Mount their pictures on a large piece of printed gift wrapping paper in red, black or gold to imitate cloth backing. Use 1/4 inch dowels cut the vertical width of the wrapping paper. Fold the ends of the gift wrap over the dowels. Tie a length of ribbon to each end of the dowel on top to serve as a hanger.



7. Have students make an Oriental screen. Have students paint a picture on a piece of paper approximately 11" x 17". If you can find rice paper this will be translucent and allow the painting to be seen on both sides of the screen. Have students paint a picture on the paper using Oriental brush techniques. Using white glue, balsa wood or foam-core, assemble a three panel frame for a three-fold mini screen. Each section should be approximately 10" x 5" Glue or tape the sections together. Use tape to create hinges. After the paintings have dried completely, cut them in three parts. Attach them to the frames.



Vocabulary

1. *Landscape* A picture of scenery.
2. *Two-dimensional* Something that has only two-dimensions such as a piece of paper. It has a height and a width but no depth.
3. *Three-dimensional* Something that exists in three-dimensions, such as box which has a height, width and depth.
4. *Atmospheric Perspective* Colors or tones in the foreground appear to be of greater value because dirt in the atmosphere dulls things far away and makes them hazy. A technique used in painting to recreate this illusion.
5. *Overlapping* To put one thing in front of another.
6. *Linear Perspective* Mechanical, geometric perspective. This type of perspective is a means of giving the illusion of distance by the location of lines.
7. *Calligraphy* A art of fine handwriting.

6 Faces

Materials Needed:

Prints:

#016 Egyptian

#159 African

#146 B South India

Sculpture

S2 Greek

Visual Aids

V420 Head

Other

M01 World Map

For Optional Reinforcement Activity

1 peeled apple per student

table knives for each student

paper cups large enough to put carved apples inside

newspapers

S2 Greek *Head of a Youth*

V420 Head

vinegar

Tomb Relief

Baga Mask

Seated Buddha

Head of a Youth

Vocabulary

portrait

sculptor

carve

model

profile

full face

bust

free-standing

idealism

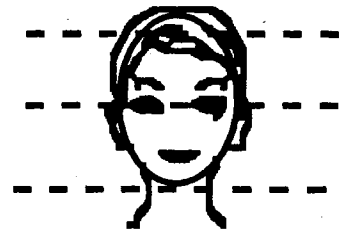
distortion

Hello. My name is _____. Today we are going to talk about different ways that artists have represented the human head in their art. Even the most primitive people were interested in the human face and head. Why?

Artists have been creating faces for thousands of years. A person's face tells more about its owner than any other part of the body. It shows what mood someone is in, how old they are and can sometimes tell something about their character. The way an artist creates a person's face can also tell something about a culture.

V420 Human Head

Let's begin by looking at a drawing of a human head. The interesting thing is, even though all of us look very different from one another, features are located in about the same place on all human beings. Look at this drawing and look at your neighbor. How is the head shaped from the front? How are heads shaped from the side? How are heads shaped from the back? Let's look at the features. Where are the eyes? It doesn't seem possible does it, but the eyes are almost in the middle of your head.



What is a *portrait*? A portrait is a likeness of a person, or a spirit, or a god,. Tell me some ways an artist can create a portrait of another person? He can take a photograph, or paint a picture or make a sculpture. Everyone knows how to take a photo or paint a picture.

What is *sculpture*? (Have them tell you.) Sculpture is art that is three-dimensional. A painting or photo is only two-dimensional

What is the difference between sculpture in the round and relief sculpture? You can see sculpture in the round from all sides. Sculpture in relief is like a picture with three-dimensions.

What do you call a person who creates sculpture? A *sculptor* is a person who creates sculpture. Some people get the words sculpture and sculptor mixed up and call a person who creates sculpture a sculpture.

What are some materials a sculptor uses when creating sculpture? (wood, stone, clay, bone) How would a sculptor create a sculpture from wood? He would *carve* it, wouldn't he? How would a sculptor create a sculpture from clay? He could carve the clay or he could *model* the clay with his hands.

I want to explain some terms which we will use when discussing sculptural portraits today. (Write these words on the board as you discuss them or before you begin.)

- Profile Who can tell me what a *profile* is? A profile is a human head from a side view. (Stand sideways to the class and show them your profile.) This is my profile.
- Full face What is a *full face* portrait? A full face portrait shows the front of a face. (Show the class your face, full face.) Now you are looking at me full face.
- Bust In art, what is a *bust*? A sculptor creating a portrait can make a sculpture of an entire person or just a person's head and part of his/her shoulders. A portrait which includes a person's head or a head and shoulders is called a bust.
- Free standing. What is a *free-standing* sculpture? A free standing sculpture is a sculpture which can stand up by itself. It needs no other support.
- Idealism: What does ideal mean? Ideal means the way we would like things to be—perfect. A portrait that was ideal would not look like a real person, it would look the way we wish a person looked.
- Realism: In art, what does realism mean? In art, realism is art that looks like what we really see. If I saw a person with a wart on his nose and I was creating his portrait, if I was a realistic artist I would put the wart on his nose in the portrait. Would I put a wart on someone's nose in a idealistic portrait? Maybe not.
- Distortion: What is *distortion*? Some artists create art in which they change what they see in real life. These artists often will distort or exaggerate the human figure to express an idea. When we change something from the way it really is, we distort it. Some artist might create a portrait of a person who talked a lot by making a face with 3 mouths. He would be distorting what he saw with his eyes to express what he felt inside.

Let's look at some faces. What was the artist trying to tell us?

M01 World Map

1. #016 Egyptian Relief Sculpture Who can tell me about this portrait? Who made it? This is Egyptian. Who can find Egypt on the world map? Is this two-dimensional or three-dimensional? It is three-dimensional. What kind of sculpture is this? (relief sculpture) How was this art made? It was carved. What material was carved? (stone) The Egyptians believed that this was the ideal way to represent a person in a relief sculpture. Does anyone remember why? You could see more of a person if his body was arranged in this manner. How have the Egyptians distorted the Priest in this relief so that we can see more of him? (They have arranged the parts of his body so that his shoulders, and eyes are facing forward and the rest of his body is in profile.) Is the face in profile? (all except the eye) Is this a bust? (no)
2. #159 African Baga Mask This is a picture of a wood and metal mask made in the 19th century by the Baga Tribe. Is this two-dimensional or three-dimensional? (three-dimensional) Where in the world do you think it was made? (Africa) Who can find Africa on the world map? This face is the face of a spirit or god who brings magic powers to the person who wears it. What features do you see on this mask that are also on the human face? (eyes, mouth, nose, hair) Have students look at a neighbor. Are the features placed in the same proportion? (yes) The eyes are about in the center of the face with the nose and mouth below. Is this an idealized face? (no) Is this a realistic face? (no) Is this a face where human features have been distorted? (yes) In what ways is the human face distorted in this mask? Look at the eyes, they are just ovals with dots inside. (Have the students point out the distortions.) Why do you think this face was made in this way? (Get the student's reactions.) Is this free standing? (no) Is this a bust? (no) How do you think this mask was made? Was it carved or modeled? It was made of wood. Can wood be modeled? (no)
3. S2 Greek Head of a Youth When we discussed Greek architecture, what was the style called? It was called the classic style. (Write this word on the board.) Who can find Greece on the world map? The classic style is a style of art and life that emphasizes order, balance and simplicity. Classicism stresses reason, and analysis. What are some examples of classicism in Greek architecture? (They had mathematical formulas so that they could create ideal architecture.) The same was true for their sculpture. This sculpture is called *Head of a Youth*. The Greeks wanted to create sculpture that was in perfect proportion, just like their architecture. They also had formulas for creating sculpture. This sculpture of a young boy represents male perfection. He has the features that the ancient Greeks admired most. His eyes are set wide apart,; his nose is long and straight; his mouth is perfectly regular; his face is oval and he wears his hair short. If we turn this sculpture around we find that this young boy also has a fine profile. Greek sculptors made statues of people

