



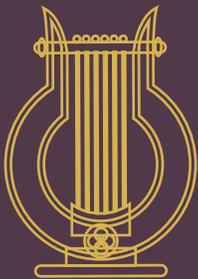
ART
APPRECIATION

INVICTUS
CLASSICAL PRESS

Unit Study

Ancients

Invictus Classical Press



Art Appreciation: Ancients

© 2020 Invictus Classical Press



INVICTUS
CLASSICAL PRESS

AUTHOR: K. Nicole Henry - All rights reserved.

**No part of this curriculum may be reproduced or transmitted in any form by any means -
electronic, mechanical, photocopying, recording without written permission from Invictus
Classical Press.**

invictusclassicalpress@gmail.com

www.invictusclassicalpress.com

CREATIVE DIRECTOR: Myriam Grimard

GRAPHIC DESIGNER: Laury Grimard

Printed in Toronto, Ontario, Canada and Houston, Texas, United States.



Welcome to the Invictus Classical Press (ICP) Ancient Art Appreciation!

We at ICP believe that there is truth, goodness, and beauty to be found in the Classical method and Charlotte Mason pedagogy. This curriculum seeks to bring what people love best of each, together into one comprehensive resource.

A Classical Charlotte Mason education is motivated by God's glory and utilizes beautiful and true material within the Trivium-based method. Its goal is the formation and equipping of the whole person made in God's image, who can learn, reason, and persuade people to the enduring truths of God and act virtuously toward their neighbor.

TABLE OF CONTENTS

ANCIENTS ART APPRECIATION

Introduction	9
Lesson 1: Cave Art	19
Lesson 2: Tomb Wall Painting	29
Lesson 3: Minoan Griffin	43
Lesson 4: Terracotta Soldier.....	53
Lesson 5: Nok Portrait	63
Lesson 6: Ashurbanipal with Bow.....	73



LESSON 1 ANCIENT CAVE ART

(CORRELATES WITH ICP MW= WEEK 1, 2)

Children should learn pictures, line by line, group by group, reading, not books, but pictures themselves ... After a short story of the artist's life ... the pictures are studied one at a time. Children learn not merely to see a picture but to look at it, taking in every detail.

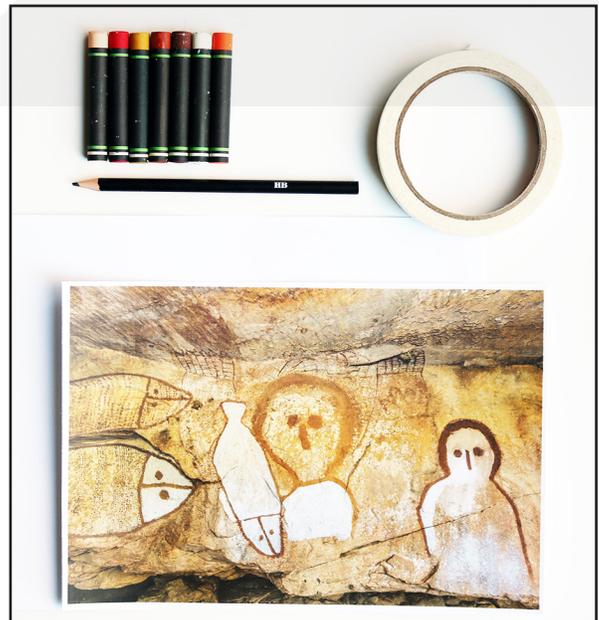
~ Charlotte Mason

DESCRIPTION:

Students will learn about Mona Brooke's five elements that can make up a shape (OiLS), and then focus on LINE, the first element of art, as they study, discuss, and then imitate cave art.

MATERIALS:

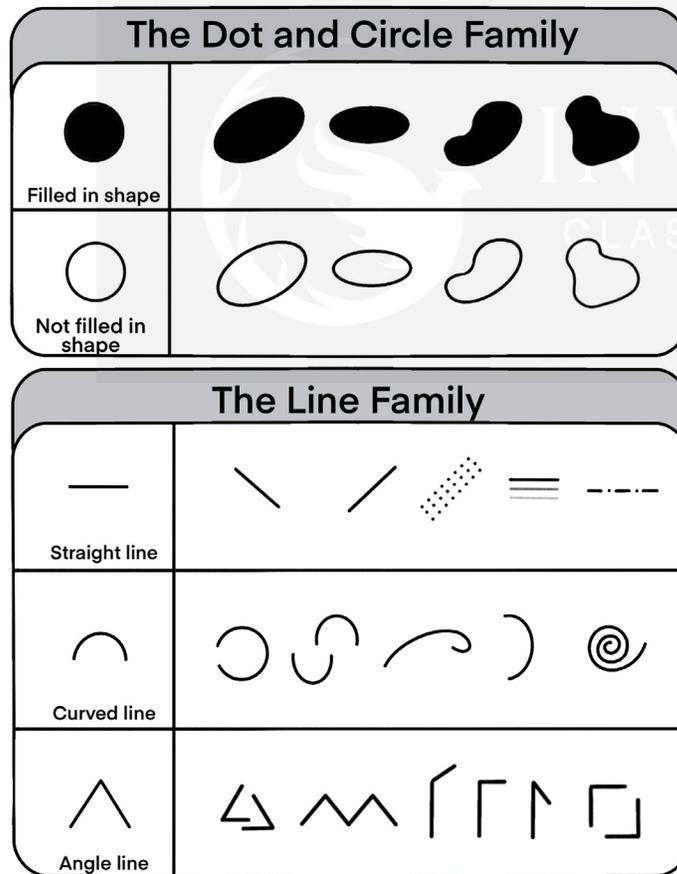
- One large color copy the piece of the week:
Aboriginal rock art depicting fish
- Smaller copies for each student
- Copies of Cave Painting at Serra da Capivara
- Art books with cave paintings
- White paper
- Pencils
- Natural color oil pastels (black, red, white, brown, terracotta, orange)
- Painters tape



DIRECTIONS

ART THEORY: OILS

According to Mona Brookes in her book *Drawing With Children*, "The contour edges of the objects you wish to draw and the spaces between them are represented by continual patterns of the same five elements. The elements give you the information you need to re-create any shape, whether simple or complex, on a piece of paper." Brookes, an acclaimed art educator, made up the elements of shape to break down observational drawing for students. In terms of the widely recognized "Elements of Art," her elements of shape would fall under the umbrella of Line and Space. She divides the five shapes into the Dot and Circle Family and the Line Family and uses the acronym OILS to help remember them. Take a look at the image:



WARM UP:

Take a few minutes to introduce OILS to the students. Write “OILS” in big letters at the top of the white board and explain what each means. Take a minute and have them look around the room and identify the five elements that can create a shape. Bring their attention to the corners of walls, lightbulbs, books, desks, tables, piano keys, etc. The goal is to have them **see** the elements everywhere they look. Hand out some scrap paper and instruct them to quickly draw some of the elements as you call them out. Then, have them turn over the warm-up piece, “Serra da Capivara,” and identify the OILS in it.

INSTRUCT:

Now, put aside the scrap paper and warmup piece and explain to them that today they will be learning about rock art, the oldest art found on the planet! Rock art can be divided into two groups: Petroglyphs, from the Greek word πέτρα “petra” (stone), and να χαραξει “glyphein” (to carve), and Pictographs, from the Latin “pingere” (painted), and the Greek Γραφή “graphe” (writing).

Petroglyphs are usually made by carving, scratching, or drilling into the surface of rock. The marks left behind are then dyed or painted using mediums like dirt, berries, charcoal, ochre, blood, crushed animal bone, and gypsum. Animal fat was mixed in to create thicker, stickier, and longer lasting colors. Petroglyphs have been discovered all over the world except for Antarctica (so far!). They are carefully protected by the people and governments of each nation.



*Mckee Springs Petroglyph,
Dinosaur National Monument, Utah,USA*

Pictographs are usually mono-chrome (one color) or polychrome (many colors) images that have been either finger-painted (the earliest found) or brush-painted (with animal hair or vegetable fiber) on the surface of rock walls using pigments like carbon, manganese, and different oxides, as well as the same mediums found in petroglyphs. Advanced pictograph techniques included spray painting using hollow reeds

or bones. Because they are less weather resistant than petroglyphs, pictographs are normally found in caves with little exposure to the elements. Those that are outside are found in dry, arid locations under overhanging rock. Pictograph artists drew different kinds of images including familiar land animals and fish, as well as birds and reptiles. There are also many geometric symbols to be found, including lines, dots, spirals, and angles. Surprisingly, painters did not seem at all interested in depicting vegetation, and animal imagery vastly out numbers human imagery. It is important to remember that both petroglyphs and pictographs formed the foundation for the earliest writing systems.

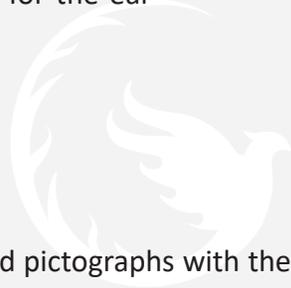


Hands, at the Cuevas de las Manos, near Santa Cruz Province, Argentina.

APPRECIATE:

After you have discussed petroglyphs and pictographs with the students, and hopefully shown them some famous examples of each, hand out a copy of “Aboriginal rock art depicting fish” to each student, or post a large copy on the whiteboard and have them focus on it. Give them a couple of minutes to quietly observe it without saying anything. Then ask them to identify the elements of shape they can see. If they have their own copies, have them trace the elements with their fingers. If not, have them come up to the board and trace different elements on the large one. Ask them the three VTS questions to get a conversation going.

As the students examine the painting, explain to them that they will now focus on the first element of art: LINE. LINE can be described as the path of a point moving through space. This ancient painting has straight, curved, and angled lines in it. Lines can be further classified in terms of active and passive, thick and thin, implied and actual, perpendicular and parallel, long and short, and vertical and horizontal, as well as others. As they look at the painting;



INVICTUS
CLASSICAL PRESS

ASK:

- How do the lines move our eyes around this piece?
- How do the lines in this piece create connections?
- Are there repeating patterns of lines?
- Do the lines draw our eyes to a particular point?

DRAWING TIME:

1. After observation and discussion time, hand out paper, pencils, and oil pastels to the students. Explain to them that they are going to imitate this rock painting on their own paper. Tell them that they can have fun with the images and symbols, and even incorporate animals that are common to them in everyday life, like dogs and cats.
2. Have them start to sketch with their pencils. Some students may need guidance as to how to start, and some will dive right in. If your students are struggling or overwhelmed by the amount of stuff going on in the painting, fold their copy in half or in quarters and have them focus on a smaller section. Remember that the goal is not to copy the piece, but to imitate it, so it doesn't have to look exactly the same at the end. Aim for the spirit of the piece, not the letter. Maybe a student is fascinated by the animals and wants to draw them – whatever goes! Encourage them to find what they like and go from there.
3. As they are drawing, remind them to see the elements of shape in the original. Using the whiteboard, or your own paper taped to the board, draw your own imitation of the painting. When drawing living beings, it's always a good idea to start with the eyes and move out from there, that way things tend to stay in proportion.



4. When they are satisfied with their drawing, have them tape the sides or corners of the cardstock to avoid movement as they work with pastels and start to go over the pencil marks with the pastels.



5. When using pastels, advise the students that it is a good idea to start at the top of the page and make their way down. Another tip to keep in mind is that the color black should be used moderately but whites and lighter tones can always be applied on top of dark if they find it too dark.



6. Show them how they can smudge the pastels, either with their fingers, paper towel or Q-tips, to make it look more like paint.

7. Once they are finished tracing, have them use the pastels to color the rock background. Use different yellows at the top to give a light effect, then move to orange tones for the middle and reds for the bottom.



8. Lastly, for an “ombre” effect, give the background a good smudge with a paper towel to blend all the colors together.



Aboriginal rock art depicting fish, Kimberley region, Australia



Serra da Capivara, Brazil



INVICTUS
CLASSICAL PRESS



INVICTUS
CLASSICAL PRESS



9 781777 265694