

# Classical Art

**Grade Level or Special Area:** Visual Arts, Sixth Grade

**Written By:** Matthew Brown, Belle Creek Charter School, Henderson, CO

**Length of Unit:** Three lessons (approximately nine days; one day = 50 minutes)

## I. ABSTRACT

Students will be learning about Greek and Roman art, discussing its evolution. Evolution and influences will be examined in pottery as well as human form, relating to discoveries in science and travel.

## II. OVERVIEW

### A. Concept Objectives

1. Students will recognize and use the visual arts as a form of communication. (Colorado Model Content Standard 1)
2. Students understand how to apply visual arts materials, tools, techniques, and processes. (Colorado Model Content Standard 3)
3. Students recognize how to relate the visual arts to various historical and cultural traditions. (Colorado Model Content Standard 4)

### B. Content from the *Core Knowledge Sequence*

1. 6<sup>th</sup> Grade: Visual Arts: Art History: Periods and Schools: Classical Art: The Art of Ancient Greece and Rome (p. 144)
  - a. Observe characteristics considered “classical”—emphasis on balance and proportion, idealization of human form—in
    - i. The Parthenon and the Pantheon
    - ii. *The Discus Thrower* and *Apollo Belvedere*

### C. Skill Objectives

1. Students will be able to define proportions and gesture drawing.
2. Students will be able to relate Greek history to the development of sculptural art.
3. Students will be able to create a rough drawing of human proportions using simple shapes.
4. Students will be able to create gesture drawings.
5. Students will be able to create a finished drawing, of a human figure, beginning with basic shapes.
6. Students will be able to blend two colors together using colored pencils.
7. Students will be able to analyze works of art based on knowledge of human proportions, color pencil technique, elements of art and principles of design.

## III. BACKGROUND KNOWLEDGE

### A. For Teachers

1. *Drawing the Figure and Head*, by Jack Hamm
2. *Greek Art and Archaeology*, by John Griffins Pedley
3. For a critique template: <http://www.goshen.edu/art/ed/critique1.html>

### B. For Students

1. Kindergarten: Visual Arts: Looking at and Talking about Works of Art (p. 14)
  - a. Observe and talk about:
    - i. Pieter Bruegel, *Children’s Games*
    - ii. Mary Cassatt, *The Bath*
    - iii. Winslow Homer, *Snap the Whip*
    - iv. Diego Rivera, *Mothers Helper*
    - v. Henry O. Tanner, *The Banjo Lesson*

2. 1<sup>st</sup> Grade: Visual Arts: Art From Long Ago (p. 31)
  - a. Look at and discuss:
    - i. Cave paintings
    - ii. Art of Ancient Egypt
      - a) Great Sphinx
      - b) Mummy cases: Tutankhamen's coffin
      - c) Bust of Queen Nefertiti
3. 1<sup>st</sup> Grade: Visual Arts: Elements of Art (p. 32)
  - a. Texture
    - i. Describe qualities of texture (as, for example, rough, smooth, bumpy, scratchy, slippery, etc.) in
      - a) American Indian masks
      - b) Edgar Degas, *Little Fourteen-Year-Old Dancer* (also known as *Dressed Ballet Dancer*)
      - c) Albrecht Durer, *Young Hare*
4. 2<sup>nd</sup> Grade: Visual Arts: Sculpture (p. 52)
  - a. Observe shape, mass, and line in sculptures, including
    - i. *The Discus Thrower*
    - ii. *Flying Horse* (from Wu-Wei, China)
    - iii. Auguste Rodin, *The Thinker*
5. 3<sup>rd</sup> Grade: Visual Arts: Art of Ancient Rome and Byzantine Civilization (p. 75)
  - a. Become familiar with artworks of ancient Roman and Byzantine civilization, including:
    - i. Le Pont du Gard
    - ii. The Pantheon
    - iii. Byzantine mosaics
    - iv. Hagia Sophia

#### IV. RESOURCES

- A. Prints of artwork (can be found at [www.google.com](http://www.google.com), selecting the image option at the top of the page then typing in the name of the image as written below – images also available in the book *Greek Art and Archaeology*, by John Griffins Pedley)
  1. Cycladic figures, Spedos type (Lesson One)
  2. Scene from bull sports, a fresco in Knossos (Lesson One)
  3. Figurine of a youth from Laconia (Lesson One)
  4. *Lady of Auxerre* (Lesson One)
  5. Peplos Kore from the Archaic era (Lesson One)
  6. *Diskobolos* by Myron (aka: *The Discus Thrower*) (Lesson One)
  7. *Varvakeion Statuette* (a Roman copy of the statue of *Athena Parthenos*) (Lesson One)
  8. *Eirene Holding the Child Ploutos*, by Kephisodotos (Lesson One)
  9. *Demosthenes* by Polyeyktos (Lesson One)
  10. *The Pantheon*
  11. *The Parthenon*
  12. *Apollo Belvedere*
- B. A map or globe (Lesson One)
- C. Composition checklist, posted on the wall in the classroom (Appendix K) (Unit)

## V. LESSONS

### Lesson One: Human Proportions and Gesture Drawing (approximately two, 50-minute class periods)

#### A. *Daily Objectives*

1. Concept Objective(s)
  - a. Students will recognize and use the visual arts as a form of communication. (Colorado Model Content Standard 1)
  - b. Students know and apply visual arts materials, tools, techniques, and processes. (Colorado Model Content Standard 3)
  - c. Students recognize how to relate the visual arts to various historical and cultural traditions. (Colorado Model Content Standard 4)
2. Lesson Content
  - a. 6<sup>th</sup> Grade: Visual Arts: Art History: Periods and Schools: Classical Art: The Art of Ancient Greece and Rome (p. 144)
    - i. Observe characteristics considered “classical” – emphasis on balance and proportion, idealization of human form – in:
      - a) The Parthenon and the Pantheon
      - b) *The Discus Thrower* and *Apollo Belvedere*
3. Skill Objective(s)
  - a. Students will be able to define proportions and gesture drawings.
  - b. Students will be able to relate Greek history to the development of sculptural art.
  - c. Students will be able to create a rough drawing of human proportions using simple shapes.
  - d. Students will be able to create gesture drawings.

#### B. *Materials* (for a class of 25 students, adjust numbers for more or less)

1. 25 prints of Appendix D: Rubric
2. 9” X 12” sheet of paper (25 sheets)
3. 24” X 36” newsprint (25 sheets)
4. Pencils, vine charcoal or black chalk (25 pieces)
5. 25 rulers
6. 25 erasers
7. One printed overhead of Appendix A (two pages)
8. 13 prints of Appendix B (share between partners): Measurement sheet for warm-up
9. 25 prints of Appendix C: Shapes and Proportions of human body
10. Map or globe
11. 2 foot lengths of string (13)
12. Prints of artwork (Located in: *Greek Art and Archaeology*, by John Griffins Pedley, or on Google.com)
  - a. Cycladic figures, Spedos type
  - b. Scene from bull sports, a fresco in Knossos
  - c. Figurine of a youth from Laconia
  - d. *Lady of Auxerre*
  - e. Peplos Kore from the Archaic era
  - f. *Diskobolos* by Myron
  - g. *Varvakeion Statuette* (a Roman copy of the statue of *Athena Parthenos*)
  - h. *Eirene Holding the Child Ploutos*, by Kephisodotos
  - i. *Demosthenes* by Polyuektos

#### C. *Key Vocabulary*

1. Proportions: a part considered in relation to the whole

D. *Procedures/Activities*

**Day 1**

1. Warm Up: Students enter the room, where paintings of figures are displayed. They are then asked to describe the differences between them (directing questions to relate to the human proportions), this is a verbal exercise guided by the teacher.
  - a. The teacher directs questions to find differences in human proportions between the prints of:
    - i. Cycladic figures, Spedos type
    - ii. Scene from bull sports, a fresco in Knossos
    - iii. Figurine of a youth from Laconia
    - iv. *Lady of Auxerre*
    - v. Peplos Kore from the Archaic era
    - vi. *Diskobolos* by Myron
    - vii. *Varvakeion Statuette* (a Roman copy of the statue of *Athena Parthenos*)
    - viii. *Eirene Holding the Child Ploutos*, by Kephisodotos
    - ix. *Demosthenes* by Polyeyktos
  - b. Students will respond to some of the figures by making fun of the odd proportions (ex. scene from bull sports, a fresco in Knossos, long/triangular bodies). This will help steer the conversation into the importance of proportions.
2. Students are then formally taught about the development of human proportions; discussing the ways the human figure was represented (in the context of ancient Greece). Students also learn about the development of the human figure as it relates to history, exploration and social developments. During the lecture, places are pointed out on the map, or globe, an overhead of major events (Appendix A) is displayed and students will be taking notes (test at the end of the unit).
  - a. Information for lecture is in Appendix I
3. Students are told about the test at the end of the unit
  - a. Students are instructed to keep notes and study.
4. If there is extra time: Student helpers are called up to pass out materials for gesture drawings (24" X 36" newsprint and pencils/chalk). Students are not told what gesture drawings are; simply that they are to draw the person (rotating student volunteers) posing in the center of the room as quickly as possible. Time begins at one minute and drops down in five-second intervals, until they are drawing 20-second drawings.
  - a. Students are told the definition of a gesture drawing, and they are told about the next class time being dedicated to developing this style of drawing.

**Day 2**

5. Warm Up: Students group up in pairs, or groups of three if need be, and are asked to measure out different measurements on each other (the answers should be recorded on the sheet handed out [Appendix B]). These measurements should be in relation to their heads.
  - a. Measure your partner's head, then figure out how many heads fit into each of the areas on the worksheet (measured down to halves and quarters).
  - b. Answers should be recorded for:
    - i. Torso

- ii. Leg
  - iii. Arm
  - iv. Fore arm
  - v. Upper Arm
  - vi. Calves
  - vii. Quadriceps
  - viii. Shoulders
  - ix. Foot
  - x. Hand
- c. Students are told that Greek artists had to follow similar steps, because they were some of the founders of human proportion. The very first artists to discover, and record, human proportions didn't have a teacher to help guide them.
6. Students are gathered up for a demonstration on how to draw the human figure in proportion, as well as a simplified method to do so. This method involves breaking the human body down into simple shapes and finding out that the body is generally between seven and eight heads tall (Appendix C).
- a. On the 9" X 12" sheet of paper, students are shown the assignment.
    - i. They are to divide the paper up into one-inch sections, with the paper being horizontal.
    - ii. Measurements from the warm up are reviewed, and the students are shown that each one-inch section (that their paper was divided into) equals one human head.
    - iii. Based on their discoveries, students should obtain a proportionate body.
    - iv. Students will be given a worksheet (Appendix C) that has a generic figure drawn on it, to assist in drawing their person
      - a) Students should match their proportions that they measured, to what they are drawing which will be checked.
      - b) Tracing is like cheating, so students should not trace
      - c) Notice that there is a difference between the male torso (one triangle) and the female torso (two overlapping triangles).
    - v. Once they have finished drawing the first figure, have them draw the second one (if they drew a female the first time, now they would draw the male).
7. When students have finished this portion of the assignment they are gathered back up for an introduction to gesture drawing.
- a. Gesture drawing is defined verbally for the students
  - b. Students are shown a teacher generated example of the type of gesture drawing that they will be doing, using the basic shapes to get down the human form (this example will be drawn right in front of the students).
    - i. At this time they are shown why the arm is broken down into two parts, the oval upper arm and the triangular forearm, avoiding the noodle arm look, arms don't curve nice and even, they bend.
    - ii. They are told to keep proportions in mind when they are drawing, but to also get the whole figure done in the time allowed.
  - c. An example gesture is drawn, with a fifty-five second time limit.

- d. Students are told that they will be drawing a series of gestures, starting with one minute and decreasing by 5 seconds at a time.
  - e. Student volunteers are used to help pass out materials (24" X 36" newsprint and pencils/chalk), as well as pose for the class.
    - i. Students are rotated each pose so that everyone has to draw, and those who like to pose can pose.
  - f. When there are ten seconds left to draw, the teacher counts down the time.
8. Gesture drawings are collected at the end of class, and students are dismissed with a verbal quiz of Greek history. Appendix B (which students should have filled out) and all drawings are collected.
- a. Possible questions for the verbal quiz include:
    - i. What are the dates for/ list major events covered in:
      - a) Aegean in the Third Millennium (3000-2000 BC)
      - b) Middle Bronze Age (2000-1550 BC)
      - c) Late Bronze Age (1550-1100 BC)
      - d) Dark Age and Geometric Greece (1100-700 BC)
      - e) Orientalizing Period (700-600 BC)
      - f) Archaic Greece (600-480 BC)
      - g) Period of Transition (Early Classical) (480-450 BC)
      - h) High Classical Period (450-400 BC)
      - i) The Fourth Century (400-300 BC)
      - j) Hellenistic Period (300-31 BC)
    - ii. What are the differences between the Parthenon and the Pantheon?
      - a) The Parthenon (Athens) exemplified the Doric column structure. A building that appears to be constructed of right angles has none and used many firsts (combining different temple types). In the main chamber Athena's treasure is kept, behind a row of Ionic columns.
      - b) The Pantheon (Rome) is a dome that is all curve, the only natural light comes from a hole in the ceiling and the front door, used first as a temple and then a church
    - iii. What was important about the Discus Thrower (*Diskobolos*)? Apollo Belvedere?
      - a) The Discus Thrower shows a great movement and balance that exemplifies Greek sculpture, great attention is shown in the study of muscle as well as movement of the human body
      - b) Apollo Belvedere also shows a study of the Greek ideal figure, but is more static than the discus thrower. This sculpture is a copy of a Greek original, and shows the integration between the two cultures.
9. If needed, the next class can be used for more gestures, depending on level of understanding and time required to complete the first half of this assignment.

E. *Assessment/Evaluation*

- 1. Test over Greek history at the end of the unit (Appendix E)
- 2. Student measurements and drawings are compared, and are graded based on rubric (Appendix D)

3. Gesture drawings are viewed and pointers made to the class during the next gesture drawing session. These gesture drawings will be kept to evaluate progress at the end of the unit.

**Lesson Two: Superhero Drawing (approximately six 50-minute class periods)**

A. *Daily Objectives*

1. Concept Objective(s)
  - a. Students will recognize and use the visual arts as a form of communication. (Colorado Model Content Standard 1)
  - b. Students know and apply visual arts materials, tools, techniques, and processes. (Colorado Model Content Standard 3)
  - c. Students recognize how to relate the visual arts to various historical and cultural traditions. (Colorado Model Content Standard 4)
2. Lesson Content
  - a. 6<sup>th</sup> Grade: Visual Arts: Art History: Periods and Schools: Classical Art: The Art of Ancient Greece and Rome (p.144)
    - i. Observe characteristics considered “classical” – emphasis on balance and proportion, idealization of human form – in:
      - a) The Parthenon and the Pantheon
      - b) *The Discus Thrower* and *Apollo Belvedere*
3. Skill Objective(s)
  - a. Students will be able to create a finished drawing of a human figure, beginning with basic shapes.
  - b. Students will be able to blend two colors together using colored pencils.

B. *Materials* (for a class of 25 students, adjust numbers for more or less)

1. Prints of artwork (located in: *Greek Art and Archaeology*, by John Griffins Pedley, or on Google.com)
  - a. Cycladic figures, Spedos type
  - b. Scene from bull sports, a fresco in Knossos
  - c. Figurine of a youth from Laconia
  - d. *Lady of Auxerre*
  - e. Peplos Kore from the Archaic era
  - f. *Diskobolos* by Myron
  - g. *Varvakeion Statuette* (a Roman copy of the statue of *Athena Parthenos*)
  - h. *Eirene Holding the Child Ploutos*, by Kephisodotos
  - i. *Demosthenes* by Polyeuktos
2. 12” X 18” Tag board (25 sheets)
3. 25 pencils
4. 25 erasers
5. 25 rulers
6. Color Pencils
7. 25 prints of Appendix F: Superhero Worksheet
8. 25 prints of Appendix G: Rubric
9. 25 prints of Appendix H: Facial Proportions

C. *Key Vocabulary*

1. Proportions: a part considered in relation to the whole
2. Gradient: a rate of inclination or change
3. Value: amount of light or dark in a color

D. *Procedures/Activities*

**NOTE:** The drawing will be on the 12" X 18" paper vertically. When I refer to something being on the vertical, I mean that it is on the eighteen-inch side, and when I refer to something being on the horizontal, I mean that it is on the twelve-inch side.

**Day 1**

1. Warm Up: Students come in and posters of Greek figures are displayed, these will be used to review proportions and Greek history.
  - a. Comparing the difference between early figures (Cycladic figures, Spedos type) and later figures (*Demosthenes* by Polyeyuktos)
    - i. Differences in proportions and social influences
      - a) Cycladic figures, Spedos type: geometric in shapes, proportions aren't of concern (not accurate), sculpted during the Aegean in the Third Millennium period (3000-2000 BC), influenced mainly through the settling of civilization (people have settled down, so they are taking a closer look at the world)
      - b) *Demosthenes*: no defined shapes, human body is rounded and life-like, great care taken with proportions (sculpted at the height of Greek sculpture), was sculpted during the Hellenistic Period (323-31 BC), influence coming through Rome as well as many other encounters abroad
2. Students are told that they will be creating their own superheroes.
3. Before they can begin the drawing, the students must list out characteristics and create a story for their superhero.
  - a. They will be given a sheet on which to fill in the information (Appendix F).
  - b. The students are required to use complete sentences and include an appropriate amount of information. Examples are shown from the internet, can be copied from <http://marvel.com/> (the "our universe section").
    - i. Text must be readable or it doesn't count as being done.
    - ii. Text will eventually be typed, being free of grammar and spelling errors.
4. Students are given the remainder of the class to finish their writing. If not completed in class, then it becomes homework.
5. Class is dismissed with a verbal quiz on Greek history (see Lesson One, end of Day 2); students are reminded that there will be a test over the information in their notes.

**Day 2**

6. Warm Up: Ten minutes of gesture drawing, time begins at one minute and drops down in five second intervals, until they are drawing 20 second drawings.
7. Students are gathered up for a quick talk on the proportions of the face.
8. Each student is given a copy of the Facial Proportions handout (Appendix H).
  - a. The students are shown that the face is five eyes wide.
  - b. The students are reminded that the eyes are in the middle of the head (as relates to top to bottom).
  - c. Hair does not sit at the very top of the head, but comes down onto the forehead as well.
  - d. Ears are as tall as the top of the eye and go as low as the bottom of the mouth.

- i. The difference between a side view of the ear and the front view is shown.
  - e. Students are shown the difference between a real nose and a “pig nose.”
    - i. Little kids see a “pig nose” because they look straight up at adults.
  - f. The neck connects from under the ears, not a “pole” from under the mouth
9. Class is dismissed with a verbal quiz on Greek history. (See Lesson One, end of Day 2 for possible questions)

**Day 3**

10. Warm Up: Ten minutes of gesture drawing, time begins at one minute and drops down in five second intervals, until they are drawing 20 second drawings.
11. Students are gathered up for a demonstration and explanation on the assignment.
- a. Review is conducted on how to equally divide up a piece of paper, in this case measuring two-inch sections down the vertical sides.
    - i. The students must measure two-inch sections down both vertical sides of the paper, or the lines will become skewed.
      - a) Start the measuring from the same horizontal side, since the paper may not be an exact size (this helps to ensure truly straight lines as well).
  - b. Remind the students to use light pencil lines, because they will need to be erased.
  - c. Show the students how they will be drawing a figure, beginning with the basic shapes that they have already practiced.
    - i. Students are reminded that one section equals one head.
    - ii. Students are also instructed to continue to use their proportions.
      - a) Simply enlarging their original proportion drawing.
    - iii. On a 12” X 18” paper, the students will get nine sections on the vertical. Since most figures are between seven and eight heads tall (covered in the first lesson), remind the students to leave the top section blank. This way the head will not go off the page, thus having a stronger composition.
  - d. Once the students have been given permission to continue, they will take time to turn the basic shapes into their superhero.
    - i. Students are reminded to think about:
      - a) Costume (color and style)
      - b) Physique (skinny, muscle bound, etc.)
      - c) Wings, horns, etc.
      - d) Exaggerated
      - e) Students are told that they will be coloring in their superhero, so they should not shade any of these features in until instructed to do so.
  - e. When superhero is finished being drawn, a background must be drawn in. This background should:
    - i. Not be a solid color
    - ii. Fit with the character
    - iii. Come from the character story
    - iv. Follow the composition checklist:
      - a) Have you used the whole space?
      - b) Do lines run off three or more edges of the paper?
      - c) Are shapes balanced throughout the format?

- d) Are there a variety of sizes and shapes? (positive and negative)
- e) Is repetition used?
- f) Does your eye move throughout the entire composition?
- g) Is movement created through overlap and touching?
- f. Students are called on to restate instructions and criteria for the assignment (information covered above), checking for understanding.
- 12. Students return to their seats and helpers are called up to help pass out materials.
- 13. When this is completed, students will begin drawing out their figures.
  - a. Students are reminded to use light pencil lines.
- 14. Class is dismissed with a verbal quiz over Greek history. (See Lesson One, end of Day 2 for possible questions)

#### Day 4

- 15. Warm Up: Ten minutes of gesture drawing, time begins at one minute and drops down in five second intervals, until they are drawing 20 second drawings.
- 16. Students are gathered up for a demonstration on the coloring of their superhero.
- 17. Verbal check/review of appropriate color pencil technique, looking for:
  - a. Coloring in layers
  - b. Avoiding a waxy build up
- 18. Students are introduced to a blending technique:
  - a. Students are shown how to create a **gradient** (a rate of inclination or change), varying the pressure of their pencil.
    - i. Begin by coloring normally, gradually lightening up the pressure of the pencil as you go.
      - a) Students are told not to color in rows, lifting their pencil every time that they want to get a lighter value. Doing this will cause bands of value
      - b) Keep the pencil moving and lighten the pressure as you go, for a smooth even transition from dark to light.
    - b. Once the first gradient of color is completed, going from dark to light, the students are instructed to come back in with the second color.
      - i. Where the first color was dark, the second color will be light: and where the first color was light the second color will be dark.
        - a) So now the students will be coloring light to dark, overlapping the two gradients.
    - c. Students are informed that they must use color blending in five different areas on their superhero project, this is on the rubric.
    - d. Students are given a verbal quiz, to review and check understanding, on color pencil technique.
      - i. What is the first step when blending color pencils?
        - a) Create a gradient, going from dark to light
      - ii. What is the next step?
        - a) Overlap another gradient, going from light to dark
      - iii. What is the appropriate technique for using color pencils?
        - a) Color in layers
        - b) No waxy build up, avoid pressing too hard
    - e. Students are instructed that they must do five practice blends before they are allowed to color on their final project.
  - 19. Students return to their seats and helpers are called up to help pass out materials.
  - 20. Students are set to work, finishing their drawings of their superhero.
    - a. They are reminded to use light pencil lines.

- b. The students should be coloring by the end of class.
- 21. Class is dismissed at the end of the day with a review of proportions.
  - a. How many heads, in general, for a:
    - i. torso (2)
    - ii. leg (4)
    - iii. arm (2-2 ½)
    - iv. width of shoulder (2)
    - v. calves (2)
    - vi. quadriceps (2)
    - vii. forearm (1-1 ½)
    - viii. upper arm (1-1 ½)
    - ix. hand (1)
    - x. foot (1)

**Days 5 and 6**

- 22. Work Days: Warm Up: Ten minutes of gesture drawing, time begins at one minute and drops down in five second intervals, until they are drawing 20 second drawings.
- 23. Students are set right to work, coloring should be finished by the end of the fifth class period
- 24. Class is dismissed at the end of the day with a verbal quiz on Greek history. (See Lesson One, end of Day 2)

**E. Assessment/Evaluation**

- 1. Verbal quizzes at the end of each day
- 2. Rubric (Appendix G)

**Lesson Three: Critique (one 50 minute class period)**

**A. Daily Objectives**

- 1. Concept Objective(s)
  - a. Students recognize how to relate the visual arts to various historical and cultural traditions. (Colorado Model Content Standard 4)
- 2. Lesson Content
  - a. 6<sup>th</sup> Grade: Visual Arts: Art History: Periods and Schools: Classical Art: The Art of Ancient Greece and Rome (p.144)
    - i. Observe characteristics considered “classical” – emphasis on balance and proportion, idealization of human form – in:
      - a) The Parthenon and the Pantheon
      - b) *The Discus Thrower* and *Apollo Belvedere*
- 3. Skill Objective(s)
  - a. Students will be able to analyze works of art based on knowledge of human proportions, color pencil technique, elements of art and principles of design.

**B. Materials**

- 1. Student’s drawings
- 2. Copies of Appendix J (Critique Rubric) for each student

**C. Key Vocabulary**

- 1. Proportions: a part considered in relation to the whole

**D. Procedures/Activities**

- 1. Student’s drawings are displayed as they enter the classroom.
- 2. The students are given ten minutes to examine everyone’s work.

3. Rules for critique are established:
    - a. Negative comments will not be tolerated, and will be dealt with immediately and severely.
    - b. "I like" comments aren't helpful, make a better choice of words:
      - i. It works...
      - ii. It is successful...
      - iii. Elements of art and Principles of design
    - c. One person speaking at a time:
      - i. Side conversations are distracting
      - ii. Interrupting is rude
  4. A guided critique is led using the above criteria and directions below (for further examples of critiques visit: <http://www.goshen.edu/art/ed/critique1.html>):
    - a. Student comments are directed at the art on the wall, making connections between the stories and the drawings.
    - b. The conversation is then directed to make connections between the student's art and Greek history. This is done through questions like:
      - i. What does the expression on the face of the superhero say?
      - ii. Does this superhero say anything about today's society?
        - a) Could this superhero fix any of the world problems? If so, what?
        - b) Was this superhero created through a world problem?
    - c. What Greek artwork does this superhero remind you of? Why or why not?
- E. *Assessment/Evaluation*
1. Student participation based on rubric (Appendix J)

## VI. CULMINATING ACTIVITY

- A. Unit test is given (Appendix E)
- B. See Lesson Three for critique

## VII. HANDOUTS/WORKSHEETS

- A. Appendix A: Greek Events (Lesson One)
- B. Appendix B: Measurement Sheet (Lesson One)
- C. Appendix C: Shapes and Proportions of Human Body (Lesson One)
- D. Appendix D: Rubric: Human Proportions and Gesture Drawing (Lesson One)
- E. Appendix E: Greek History Test and Answer Key (End of Unit)
- F. Appendix F: Superhero Story Worksheet (Lesson Two)
- G. Appendix G: Superhero Rubric (Lesson Two)
- H. Appendix H: Facial Proportions (Lesson Two)
- I. Appendix I: Notes for Lecture (Lesson One)
- J. Appendix J: Rubric for Critique (Lesson Three)
- K. Appendix K: Composition Checklist (Unit)

## VIII. BIBLIOGRAPHY

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## Greek Events

- 900 BC** Greeks in Syria
- 800 BC** Greek Settlements in South Italy and Sicily
- 700 BC** Greeks in Egypt and Libya  
Further settlements in South Italy and Sicily  
Population decline in Athens, growth elsewhere
- 600 BC** Persians conquer Lydia and reach the Aegean coast
- 500 BC** Persian invasion of Greece and war, 490-479 BC  
Battle of Marathon, 490 BC  
Battle of Salamis, 480 BC  
Battle of Plataea, 479 BC  
Western Greeks defeat Carthage at Himera, 480 BC  
Western Greeks defeat Etruscans at Cumae, 474 BC  
Delian League formed (becomes Athenian empire), 477 BC  
Delian League treasury transferred to Athens, 454 BC  
Peloponnesian War between Sparta and Athens, 431-404 BC  
Athens defeat at Syracuse, 413 BC  
Sparta victorious, 404 BC
- 400 BC** Carthage again active in Sicily  
Macedonians defeat Greeks at Chaeronea, 338 BC  
Alexander the Great, 336-323 BC  
End of city-states in Greece
- 300 BC** Rome controls south Italy and Sicily by the end of the century
- 200 BC** Rome defeats Macedon, 197 BC and 168 BC  
Corinth sacked by Romans, 146 BC  
Kingdom of Pergamon bequeathed to Rome, 133 BC
- 100 BC** Greece becomes a Roman province  
Athens sacked by Rome, 86 BC  
Battle of Actium, 31 BC

## **Greek Events**

3000 – 2000 BC	The Aegean in the Third Millennium
2000 – 1550 BC	The Middle Bronze Age
1550 – 1100 BC	The Late Bronze Age
1100 – 700 BC	The Dark Age and Geometric Greece
700 – 600 BC	The Orientalizing Period
600 – 480 BC	Archaic Greece
480 – 450 BC	The Period of Transition
450 – 400 BC	The High Classical Period
400 – 300 BC	The Fourth Century
323 – 31 BC	The Hellenistic Period

Appendix B  
**Measurement Sheet**

Name: \_\_\_\_\_ Name: \_\_\_\_\_

Torso \_\_\_\_\_ Torso \_\_\_\_\_

Leg \_\_\_\_\_ Leg \_\_\_\_\_

Arm \_\_\_\_\_ Arm \_\_\_\_\_

Fore arm \_\_\_\_\_ Fore arm \_\_\_\_\_

Upper Arm \_\_\_\_\_ Upper Arm \_\_\_\_\_

Calves \_\_\_\_\_ Calves \_\_\_\_\_

Quadriceps \_\_\_\_\_ Quadriceps \_\_\_\_\_

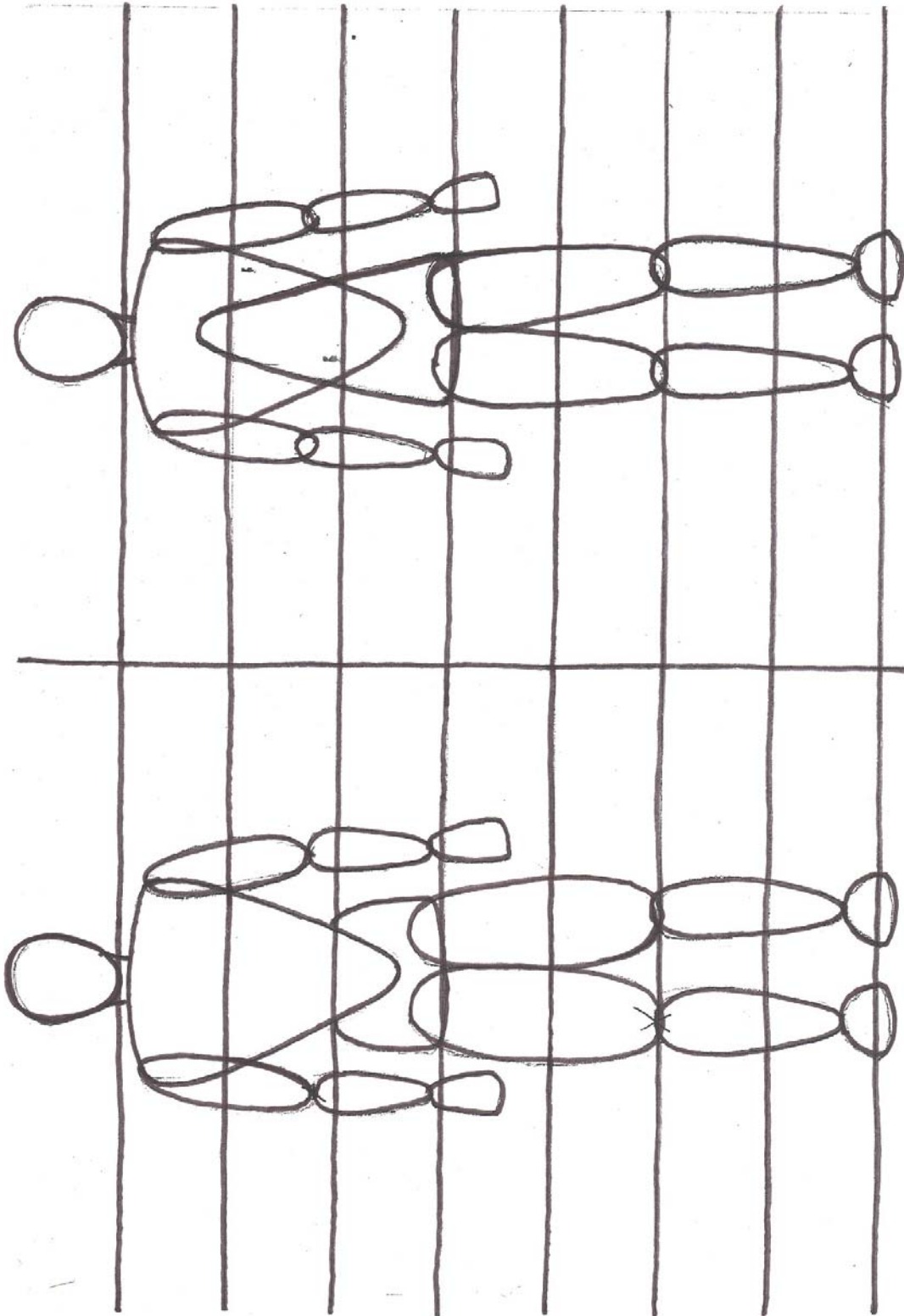
Shoulders \_\_\_\_\_ Shoulders \_\_\_\_\_

Foot \_\_\_\_\_ Foot \_\_\_\_\_

Hand \_\_\_\_\_ Hand \_\_\_\_\_

## Appendix C

### Shapes and Proportions of Human Body



## Appendix D

# Rubric: Human Proportions and Gesture Drawing

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1	Score
<b>Drawing</b>          <b>X5</b>	Shapes in proportions are strictly adhered to. Drawing is expressive and detailed. Shapes, patterns, shading and/or texture are used to add interest to the painting. Student has great control and is able to experiment a little.	Shapes in proportions are used a majority of the time. Drawing is expressive and somewhat detailed. Little use has been made of pattern, shading, or texture. Student has basics, but had not "branched" out.	Shapes in proportions are used somewhat. Drawing has few details. It is primarily representational with very little use of pattern, shading or texture. Student needs to improve control.	Use of shapes and proportion is minimal. The drawing lacks almost all detail OR it is unclear what the drawing is intended to be. Student needs to work on control.	
<b>Effort</b>          <b>X2</b>	Class time was used wisely. Much time and effort went into the planning and design of the mask. It is clear the student worked at home as well as at school.	Class time was used wisely. Student could have put in more time and effort at home.	Class time was not always used wisely, but student did do some additional work at home.	Class time was not used wisely and the student put in no additional effort.	
<b>Gestures</b>          <b>X3</b>	Gestures show a complete understanding of the technique as well as proportion.	Gestures show a strong idea of the technique as well as proportion.	Gestures show a beginning of understanding the technique as well as proportion.	Gestures show a lack of understanding the technique as well as proportion.	

# Greek History Test

Name: \_\_\_\_\_

Circle the letter that best answers the question. (15 points)

1. When date was the Late Bronze Age between?
  - a) 30,000 - 25,000 BC
  - b) 1550 - 1100 BC
  - c) 300 - 31 BC
  - d) 1996 - 2004
  
2. Which of these traits was the Parthenon **least** known for?
  - a) Use of Ionic temples on the interior
  - b) No true right angles
  - c) The temple's large dome
  - d) Athenea's treasure in the back room
  
3. *The Discus Thrower* was sculpted during what time period?
  - a) The Period of Transition
  - b) The Hellenistic Period
  - c) Modern Period
  - d) Middle Bronze Age

**Answer the questions as best you can, including all the detail that you think is necessary.**

**(20 points)**

4. Why did the Archaic sculptures show no emotion, what did this have to do with the current events of the time?

**Appendix E, page 2**

5. During the High Classical Period, why did Athens receive the most money and how did this influence the city?

**Answer this essay question as best you can, the more information that you include the better off you'll do. (35 points)**

6. What affected the art during the dark ages, and does culture today become influenced in similar ways?

## Greek History Test Answer Key

Name: \_\_\_\_\_

Circle the letter that best answers the question. (15 points)

1. When date was the Late Bronze Age between?  
b) 1550 - 1100 BC
2. Which of these traits was the Parthenon least known for?  
c) The temples large dome
3. *The Discus Thrower* was sculpted during what time period?  
a) The Period of Transition

Answer the questions as best you can, including all the detail that you think is necessary.

(20 points)

4. Why did the Archaic sculptures show no emotion, what did this have to do with the current events of the time?

Related to the wars of the time and propaganda, silent confidence

- Military and naval conflicts, particularly the Persian invasion
- Persian invasion of Greece and war, 490-479 BC
- Battle of Marathon, 490 BC
- Battle of Salamis, 480 BC
- Western Greeks defeat Carthage at Himera, 480 BC

5. During the High Classical Period, why did Athens receive the most money and how did this influence the city?

Largest destruction by the Persians, most cultural and artistic development

Answer this essay question as best you can, the more information that you include the better off you'll do. (35 points)

## Greek History Test Answer Key

6. What affected the art during the dark ages, and does culture today become influenced in similar ways?

Poverty and destruction, current events shaping the world

- Mycenaean palaces were destroyed and culture was lost, along with:
  - Kings, subordinates, scribes and the knowledge of writing
  - Masonry and construction with cut blocks
  - Wall painting
  - Working in ivory, precious metals and sculpture in stone
  
- Class discussion relating to current events such as:
  - Iraq                      - Poverty
  - Recession              - Economic Values



Appendix G

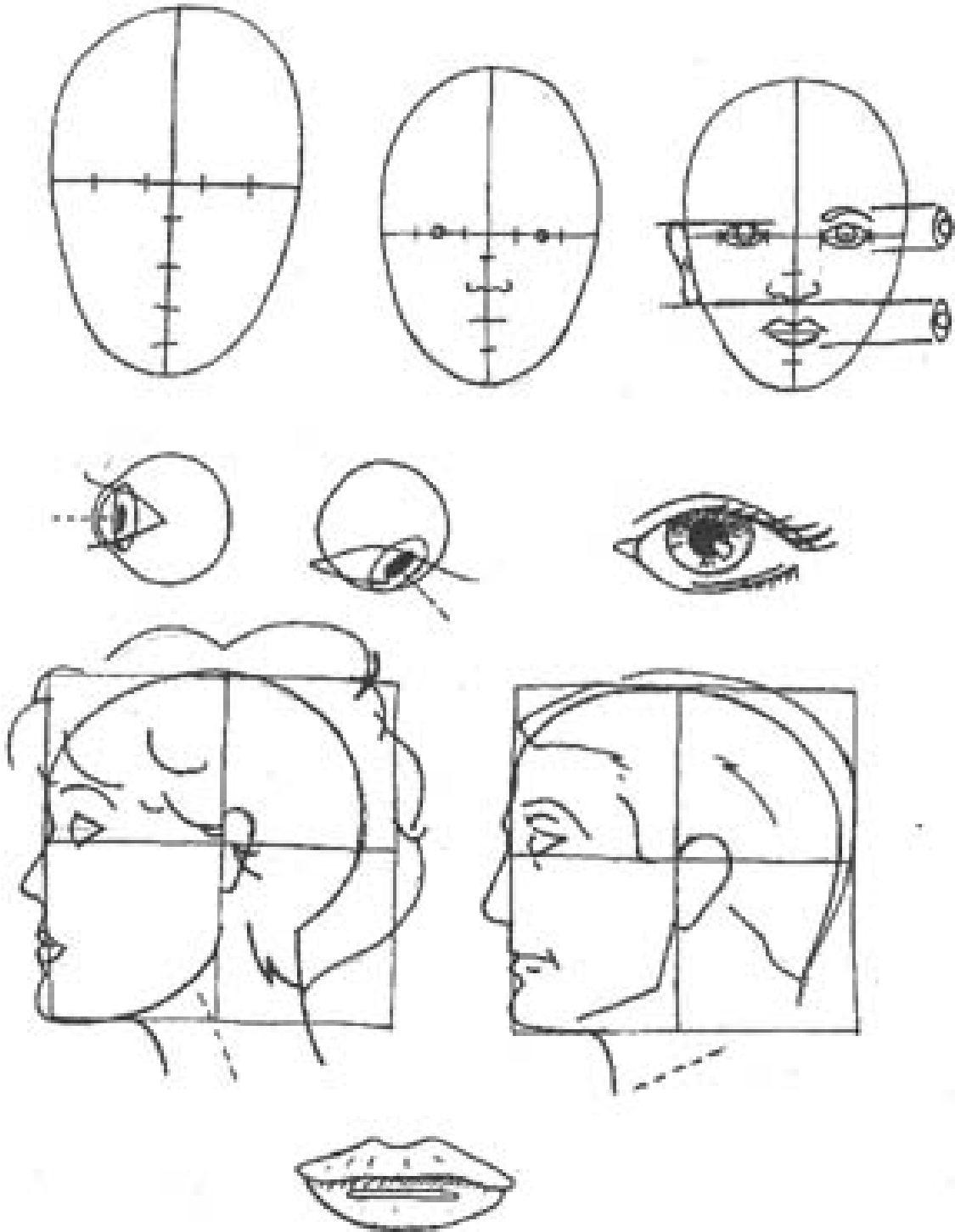
# Superhero Drawing Rubric

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1	Score
<b>Drawing</b>  <b>X6</b>	Drawing is expressive and detailed. Shapes, patterns, shading and/or texture are used to add interest to the painting. Student has great control and is able to experiment a little.	Drawing is expressive and somewhat detailed. Little use has been made of pattern, shading, or texture. Student has basics, but had not "branched" out.	Drawing has few details. It is primarily representational with very little use of pattern, shading or texture. Student needs to improve control.	The drawing lacks almost all detail OR it is unclear what the drawing is intended to be. Student needs to work on control.	
<b>Color Pencil Technique</b>  <b>X6</b>	More than 10 blends have been completed. Choice and application of color shows an advanced knowledge of color relationships. Color choice enhances the idea being expressed.	A total of 10 blends have been completed. Choice and application of color shows knowledge of color relationships. Colors are appropriate for the idea being expressed.	A total of 10 blends have been completed. Choice and application of color shows knowledge of color relationships. Colors are, however, NOT appropriate for the idea being expressed.	Did not complete the five areas of blending. Student needs to work on learning color relationships and using that knowledge in his/her work.	
<b>Time/Effort</b>  <b>X3</b>	Class time was used wisely. Much time and effort went into the planning and design of the mask. It is clear the student worked at home as well as at school.	Class time was used wisely. Student could have put in more time and effort at home.	Class time was not always used wisely, but student did do some additional work at home.	Class time was not used wisely and the student put in no additional effort.	
<b>Design/Composition</b>  <b>X3</b>	Following the composition checklist 8 for 8. Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) with great skill.	Following the composition checklist 6 for 8. Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) with fair skill.	Following the composition checklist 4 for 8. Student tries to apply design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) but the overall result is not pleasing.	Following the composition checklist 2 for 8. The student does not appear to be able to apply most design principles to his/her own work.	

Appendix H

# Facial Proportions



**Appendix I, page 1**  
**Notes for Lecture**

**3000-2000 BC, Aegean in the Third Millennium**

- New people arriving around 6000 BC, combined with permanent settlements
- Four major sculptural themes for early Cycladic
  - female figure
  - male figure (Cycladic figures, Spedos type)
  - musician figure
  - violin figure
- Human proportions are lacking in these sculptures, but they have stylized the figures (as seen in the Cycladic figures, Spedos type)
- What is the connection between permanent settlements and an increase in the production in artwork?
  - Constant travel limits size and quantity, since you need to be mobile.

**2000-1550, Middle Bronze Age**

- Construction of palaces shows a strong change in political and social aspects.
  - Arrival of new population groups is suggested by areas of destruction
  - No comprehensible written records so there is only speculation, hieroglyphic script is, yet, undecoded.

**1550-1100, Late Bronze Age**

- Scene from bull sports, a fresco in Knossos depicts social sporting events of the time.
  - Here the figures are contorted to fit the movements, as the artists thought they saw. There has been no real examination of the human body and the way that it moves.
- In Crete palaces now show maximum prosperity, none of which were fortified.
  - This suggests a strong confidence and ease of life
- Is there any relationship between concentration on sporting events and ease of life? Why?
  - Relate to absence of conflict and joy in life

**1100-700 BC, The Dark Age and Geometric Greece**

- Sculpture suffered as life became harder.
  - People lived in poverty and art was not an essential aspect to life
- Mycenaean palaces were destroyed and culture was lost, along with:
  - Kings, subordinates, scribes and the knowledge of writing
  - Masonry and construction with cut blocks
  - Wall painting
  - Working in ivory, precious metals and sculpture in stone
- Why did the arts suffer so much during the dark ages? How is this different than during the Late Bronze Age?
  - Priorities shifted to survival, from what was once a prosperous life
- Does the world today become affected the same way? Do hard times cause a drop in the production of art?

**Appendix I, page 2**  
**Notes for Lecture**

**700-600 BC, Orientalizing Period**

- New methods in handling raw materials lead to innovations.
  - Eastern ideas had their greatest influence on the Greeks at this time, as well as some Egyptian influences (*Lady of Auxerre*).
  - *The Lady of Auxerre* is working towards proportions, but the overall body (mainly including the torso) is too short.
- What do these new influences say about the culture in Greece during this time? Why?
  - Travel and trade suggests a rise in economic strength, also the renewed interest in art shows a strengthening economy.

**600-480 BC, Archaic Greece**

- Commercial enterprises and competition created conflict between rising civilizations.
  - Military and naval conflicts, particularly the Persian invasion, create dramatic changes, which are reflected in the arts (Peplos Kore from the Archaic era)
  - Notice the stern, blank faced (uncaring) look in the Peplos Kore. The torso has been elongated and the hands have become more lifelike. Facial features have also been adjusted to fit more appropriately.
- How do these conflicts reflect in the art? What do these affects hope to accomplish?
  - Sculptures show no emotion, suggesting a strong unified front (no worries). Since these sculptures are displayed throughout the cities, they serve as a sort of propaganda suggesting that the citizens have nothing to worry about.

**480-450 BC, Period of Transition (or Early Classical)**

- Marked by the halting Persian invasion.
- This period's name derives from the transition of stiff sculpture to capturing the essence of movement in sculpture.
- *The Discus Thrower*, by Myron begins to study and reflect the realistic movement of the human body. Artists have begun to really examine muscles and the way that they react when put into motion. There is still a lack of expression in the facial features, as the Greeks are still striving for the perfect human ideal.
- Athens is becoming stronger and more stable, uniting cities for stronger defense.
- Newfound strength and confidence reflect in the artwork (*Diskobolos* by Myron).
- What is the difference between the *Diskobolos* and the Peplos Kore from the Archaic era? Does this tie into the era of transition, for which this time is named?
  - Exploration of the human body, creating a feel of motion, beginning to explore the human world more, which is what the Period of Transition is all about.

**Appendix I, page 3**  
**Notes for Lecture**

**450-400 BC, High Classical Period**

- Athens is the center of cultural innovations, because it had suffered the most damage from the Persians (Athens was given the most money for reconstruction).
- The trend of expressing difficult poses and ages was halted. Sculpture becomes static and simplified (*Varvakeion Statuette*).
- *Varvakeion Statuette* takes a step back from the study of muscles and reverts to the stiff Archaic pose, still keeping all emotion out of the face.
- Large Architectural projects were undertaken, such as the Parthenon, and other buildings in the Acropolis.
- The Peloponnesian War dominated this era, 431- 404 BC, all the while Athens was fueled by ambitions of wealth and glory.
- Why do you think the sculptors stop expressing emotions in their art? Does it have anything to do with the Peloponnesian War? What era does this remind you of?
  - Like the Archaic era, war changes art and what the artists are trying to represent.

**400-300 BC, The Fourth Century**

- Athens was defeated at the end of the Peloponnesian War, but political ambitions remained.
- Artists remained in search of the ideal figure, but drapery has reverted to the heavy cloth that hides proportions (unlike clothes that expose the human figure at the end of the fifth century).
- Alexander the great took power at twenty years old, and soon conquered most of the known world.

**323-31 BC, Hellenistic Period**

- Marked by the death of Alexander the Great.
- During this time Rome took charge, with Octavian (soon to be Augustus, first emperor of Rome), defeating the Romans of the east.
  - Most Greek ideas were eliminated (even their gods were renamed and Romanized), but some were taken in, for example: Syria took in customs, institutions and language.
- Huge kingdoms replaced city-states, and larger, more elaborate architecture was required.
- Realism in sculpture was at an all time high, even to the point of caricature in culture and the exploration of psychology and individualism.
- Why was art so dramatically affected during this time of great change?
  - New influences from the Roman Empire, and possibly a changing view of the world (shifting values)

**Appendix I, page 4**  
**Notes for Lecture**

## **The Pantheon**

The Pantheon is one of the great spiritual buildings of the world. It was built as a Roman temple and later consecrated as a Catholic Church. Its monumental porch originally faced a rectangular colonnaded temple courtyard and now fronts the smaller Piazza della Rotonda. Through great bronze doors, one enters one great circular room. The interior volume is a cylinder above which rises the hemispherical dome. Opposite the door is a recessed semicircular apse, and on each side are three additional recesses, alternately rectangular and semicircular, separated from the space under the dome by paired monolithic columns. The only natural light enters through an unglazed oculus at the center of the dome and through the bronze doors to the portico. As the sun moves, striking patterns of light illuminate the walls and floors of porphyry, granite and yellow marbles.

(<http://www.greatbuildings.com/buildings/Pantheon.html>)

## **The Parthenon**

"The Parthenon...enjoys the reputation of being the most perfect Doric temple ever built. Even in antiquity, its architectural refinements were legendary, especially the subtle correspondence between the curvature of the stylobate, the batter, or taper, of the naos walls and the entasis of the columns."

— John Julius Norwich, ed. *Great Architecture of the World*. P. 63

"The temple stands on the conventional three steps, below which the foundation platform originally created for its predecessor remained visible on the west, south and east sides of the building...The cella consisted of two rooms end to end with hexastyle prostyle porches...Inside the colonnades, towards the end, there stood the gold and ivory statue of Athena Parthenos, the work of Phidias, representing Athena fully armed with spear, helmet, aegis and, accompanied by a snake, and holding in her extended right arm a statue of victory. The ceiling was of wood, with painted and gilded decoration. Light was admitted, as normally in Greek temples, only through the doorway when the great doors were opened."

— Sir Banister Fletcher. *A History of Architecture*. p112.

[http://www.greatbuildings.com/buildings/The\\_Parthenon.html](http://www.greatbuildings.com/buildings/The_Parthenon.html)

### **Firsts of the Parthenon**

- Ionic columns were used in a Doric temple
  - A continuous frieze had also been a singularly Ionic feature
- A row of columns behind the statue of Athens was a new development.
- Columns lean in slightly, from bottom to top, keeping the building from having a swelled look.
  - Horizontal lines are curved, or else they would appear to sag in the middle
  - The building has no true horizontal or vertical lines, so no right angles.

## Appendix I, page 5 Notes for Lecture

### *Apollo Belvedere*

**Apollo**, in Greek religion and mythology, one of the most important Olympian gods, concerned especially with prophecy, medicine, music and poetry, archery, and various bucolic arts, particularly the care of flocks and herds. He was also frequently associated with the higher developments of civilization, such as law, philosophy, and the arts. As patron of music and poetry he was often connected with the Muses. Apollo may have been first worshiped by primitive shepherds as a god of pastures and flocks, but it was as a god of light, Phoebus or Phoebus Apollo, that he was most widely known. After the 5th century B.C. he was frequently identified with Helios, the sun god. Apollo was the father of Aristaeus, Asclepius, and, in some legends, Orpheus, although his amorous affairs were not particularly successful. Daphne turned into a laurel rather than submit to him, and Marpessa refused him in favor of a mortal. He gave Cassandra the gift of prophecy, and when she disappointed him, he decreed that no one would believe her prophecies. His chief oracular shrine was at Delphi, which he was said to have seized, while still an infant, by killing its guardian, the serpent Python. This event was celebrated every eight years in the festival of the Stepteria. Other festivals held in Apollo's honor included the yearly Thargelia, to celebrate spring, and the Pythia, held every four years to honor his victory over the Python. Besides Delphi, his other notable shrines were at Branchidae, Claros, Patara, and on the island of Delos, where, it was said, he and his twin sister, Artemis, were born to Leto and Zeus. In Roman religion, Apollo was worshiped in various forms, most significantly as a god of healing and of prophecy. In art he was portrayed as the perfection of youth and beauty. The most celebrated statue of him is the **Apollo Belvedere**, a marble statue in the Belvedere of the Vatican.

(<http://www.infoplease.com/ce6/society/A0804362.html>)

### *Discus Thrower*

Myron's discus thrower reached a new peak in the development of gesture and movement. The intense, yet credible, motion is expressed in static terms by Myron's sculpture. Movement is the physical expression of action, vivid and immediate, but not so fleeting that it defies rational analysis. Patterns isolated within continual movement convey the whole nature of transition. This brings Rhythmos, or rational order to motion. Myron's work achieves this through the fine composition of the Discus Thrower. The limbs balance one another in a complex pattern of forms, with bisecting curves creating the feeling of a taut bow ready to explode. The pose suggests a winding and unwinding tension of the body emphasizing the discus thrower's probable trajectory. With the Discobolus we see the physical expression of natural mutability, and a new significance attached to human force and action attributed to Myron's classic art.

## Appendix J

# Critique Rubric

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1
<b>Analysis</b>  <b>X4</b>	Accurately describes several dominant elements or principles used by the artist and accurately relates how they are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Accurately describes a couple of dominant elements and principles used by the artist and accurately relates how these are used by the artist to reinforce the theme, meaning, mood, or feeling of the artwork.	Describes some dominant elements and principles used by the artist, but has difficulty describing how these relate to the meaning or feeling of the artwork.	Has trouble picking out the dominant elements.
<b>Evaluation</b>  <b>X4</b>	Uses multiple criteria to judge the artwork, such as composition, expression, creativity, design, communication of ideas.	Uses 1-2 criteria to judge the artwork.	Tries to use aesthetic criteria to judge artwork, but does not apply the criteria accurately.	Evaluates work as good or bad based on personal taste.
<b>Participation</b>  <b>X4</b>	Contributes above and beyond what is expected. Follows all the guide lines/rules for a critique.	Contributes what is expected. Follows all the guide lines/rules for a critique.	Contributes less than is expected. Follows most of the guide lines/rules for a critique.	Does not contribute, rarely follows the guide lines/rules for a critique.

## Appendix K

### Composition Checklist

1. Have you used the whole space?
2. Do lines run off three or more edges of the paper?
3. Are shapes balanced throughout the format?
4. Are there a variety of sizes and shapes? (positive and negative)?
5. Is repetition used?
6. Is there an emphasis or center of interest that catches your eye?
7. Does your eye move throughout the entire composition?
8. Is movement created through overlap and touching?