

Subject: Art
Focus: Ancient Greek Pottery / Painting
Unit Overview

Rational:

This unit is designed for grade five and six students and includes a variety of lessons. Each lesson requires 60min, with lessons 4-7 and 9-11 focusing on the same project. This unit plan was designed for a class of 30 students, but would be suitable for a class of any size. Since most classrooms contain students with diverse abilities and backgrounds, this unit is sensitive and well adaptable for those kinds of circumstances. This unit integrates both Art and Social Studies. I designed it as if the students had no prior knowledge about Greece, painting or shading. To support this six-week theme I would have linked to arrange and create an environment, which includes posters, artefacts, Greek music etc. I plan to create a bulletin board utilizing the students' pots from lesson 4.

In this unit the students will learn the three distinct periods of Ancient Greek pottery. Using the knowledge of shading to achieve volume the students will create their own personalized paper pot. The students will be using tempera paint. This allows for quick and easy clean up; plus it is a medium that they are already used to. For the final project each student will be receiving a piece of a picture. They will have to enlarge it and draw it in proportion. When the pieces are complete the students will work together in the gym and put the pieces together like a puzzle.

There are several goals of the unit. 1) The students will know the characteristics of Greek art and the major developments in Greek history. 2) The students will become familiar with Greek art and how it reflected the ideals of Greek culture. 3) Art glorified and idealized humans. 4) Art symbolized pride in the city-state. 5) Art expressed the ideas of harmony, balance and symmetry. 6) Art combined the beliefs of beauty and usefulness, (aesthetics and function).

Lesson Summary

Lesson 1-

In this lesson the students will be introduced to three distinct periods of Ancient Greek pottery. They will learn the characteristics of Geometric, Black Figure and Red Figure pottery. The students will understand that the simplicity of line was very important to the Greeks. At the end of the class the students will partake in a blind contour activity to concentrate on the quality of the line.

Lesson 2-

In this lesson the students will learn how to create volume in drawing. The students will be taken through a value scale and learn how to do classical shading. The students will work through a series of shading worksheets. The students will also be encouraged to experiment with chalk; making various lines and using various pressures. The students will need these concepts for the next lesson where they will breathe their own paper pots.

Lesson 3-7

Based on the information from lesson two the students will create their own paper pot. They will only use one color and black and white. The students will also be given a handout for them to work through. The handout will help them brainstorm ideas for the decorating of their pots and it will contain the criteria for the activity.

Lesson 8-11

The students will be introduced to the next and final project of creating a mural based on fragments of a picture. Each student will receive a part of a picture and will have to enlarge it keeping the same proportions. The students will draw out the image first and then paint it using tempera paints. After each panel is completed the students will work collaboratively to put the large-scale mural together.

Conceptual Map

Psychomotor	Cognitive	Affective
Σ Sketching designs	Σ An understanding of the meaning of mark making with chalk	Σ Gain confidence in their work
Σ Blind contour		Σ Feel the connection between drawing and painting
Σ Cutting symmetrical pots	Σ An understanding of how to create a sense of 3 dimensional surface	Σ Understand the purpose of drawing and planning before starting a project
Σ Creating value scale		Σ Increase confidence in sketching and planning
Σ Classical shading	Σ Knowledge of how to use tempera paint and all of its affects	Σ Appreciate the works of their other classmates as well as their own
Σ Using a wash to blend colors	Σ Knowledge of how to do a proper clean up	Σ Gain confidence with expressing their individuality by drawing pictures and symbols that represent them as a person on their pots
Σ Creating volume on a 2 dimensional surface		
Σ The process of painting	Σ Knowledge of the way certain colour choices were made	
Σ The techniques of paint application	Σ Knowledge of how a color can vary in value	
Σ Proper clean up procedures	Σ Knowledge of how each period of pottery leads into the next	
Σ Learning to take care of brushes	Σ Knowledge of the value scale	
Σ Sketching their ideas for the pots before they begin painting them		
Σ Learning to drawing in proper proportion		
Σ Learning to experiment with mark making with chalk		
Σ Experimenting with tempera paint		
Σ Learning to add finishing touches to make a work complete		

General Objectives for the Unit

- Σ The students will know the characteristics of Greek art and the major developments in Greek History
- Σ The students will become familiar with Greek art and how it reflected the ideals of Greek culture
 - Σ Art glorified and idealized humans
 - Σ Art symbolized pride in the city state
 - Σ Art honoured the gods
 - Σ Art expressed the ideas of harmony, balance and symmetry, order and moderation
 - Σ Art combined the beliefs of beauty and usefulness, (aesthetics and function)

Lesson 1 – Greek Art Began as Decoration Mainly on Pottery

History	Activity
<ul style="list-style-type: none">Σ Three distinct periods of pottery<ul style="list-style-type: none">Σ GeometricΣ Black figuredΣ Red figuredΣ Painting depicted historical and religious events on frescos (murals)<ul style="list-style-type: none">Σ There are very few examples of Greek painting today, other than potteryΣ Greatest Greek painter was reported (in scriptures) to have been Polygnotus of Thasos, however, no examples of his work have been found.	<p>The students will learn the qualities of line and how the simplicity of line is very important to the Greeks</p> <ul style="list-style-type: none">Σ Blind contour activity

Lesson 2 – How to Create Volume in Drawing

Activity

Based on a still life, the students will learn how to create volume through shading. This will develop skills needed for the next lesson

Lesson 3 – Creating personalized vases that represent the Greek characteristics of pottery

- Σ The students will brainstorm and make a list of qualities that represent themselves
 - Σ Interests
 - Σ Sports etc.
- Σ The students will create a paper vase and decorate it with symbols that represent who they are as a person.
- Σ The students will incorporate the skills and techniques learned in the previous lesson
 - Σ Use of silhouettes
 - Σ Simplicity of line, colour etc.

Lesson 4 - Greek art was used in Architectural Decoration and Construction

- Σ Homes were plain, public buildings were beautiful.
 - Σ Powerful sense of community
 - Σ Combination of the functional and the aesthetics
 - Σ City hall...Ferrari used columns –grace symmetry
- Σ Three distinct column types appeared; (A) Doric; (B) Ionic; (C) Corinthian.
- Σ Greatest example of Greek architecture is the "Parthenon" or the Temple of Athena located on the Athenian acropolis.
- Σ The students will brainstorm questions to ask Art Ferrari regarding ideas of today's lesson

Lesson 5 – Guest speaker Art Ferrari

- Σ He is a local architect
- Σ Will discuss his intentions behind the design of city hall
- Σ Will discuss the importance of aesthetics in architecture and the balance between aesthetics and functionality

Lesson 6 - Tour of city hall

- Σ How does this building reflect Lethbridges sense of community?
- Σ Do you see any connections between this building and the buildings in Greece?
- Σ Ferrari used columns to create a senses of grace. Do they have a function or are they strictly for aesthetic purposes
- Σ How does this building balance function and aesthetics?

Lesson 7 – Assignment

- Σ The students will have a short writing assignment based on the field trip
- Σ Example: What would our world be like if it didn't have aesthetic qualities and everything was strictly functional?

Lesson 8 – Introduce the idea of mosaics

- Σ How they are constructed
- Σ View slides of several pictures depicting the culture of Greece
- Σ The students will vote on their favourite picture
- Σ This picture will then be used for a class mosaic

Lesson 9 - Creating a mosaic

- Σ Based on the picture voted for in the last class, the students will create a large scale mosaic mural to be displayed in the school

Subject: Art
Unit: Greek Pottery
Grade: 5/6

General Objectives for the Unit:

- Σ The students will know the characteristics of Ancient Greek Pottery and the major developments in Greek History
- Σ The students will become familiar with Greek pottery and how it reflected the ideals of Greek culture
 - Σ Art glorified and idealized humans
 - Σ Art symbolized pride in the city state
 - Σ Art honoured the gods
 - Σ Art expressed the ideas of harmony, balance, symmetry, order and moderation
 - Σ Art combined the beliefs of beauty and usefulness, (aesthetics and function)

Specific Objectives for each lesson:

Lesson #1

- Σ The students will be introduced to the three periods in pottery and become familiar with their characteristics
- Σ The student will learn how to do a blind contour drawing
- Σ The students will understand the value of a simple line and how it was important to the Greeks
- Σ The students will improve their eye/hand co-ordination through the blind contour activity

Lesson #2

- Σ The students will look at two paintings and compare the moods of each
- Σ The students will understand that light and shadow not only create volume, but also a mood
- Σ The students will experiment with chalk to make a variety of lines
- Σ The students will learn how to create volume through the use of different values

Lesson #3

- Σ The students will understand that balance and symmetry were two important factors of not only Greek art in general, but more specifically Greek pottery
- Σ The students will construct a paper pot
- Σ Using their knowledge from the previous lessons, the students will paint their pots creating a 3 dimensional effect

Lesson #4

- Σ The students will continue working on their pots
- Σ Using one color plus black and white, the students will use colour tones and tints to achieve volume

Lesson #5

- Σ The students will continue working on their pots

Lesson #6

- Σ The students will use washes over their painted pots to indicate colour value from light to dark and simulate depth of field
- Σ The students will fill out a personal activity sheet to brainstorm ideas for the decoration of their pots

Lesson #7

- Σ The students will personalize their pots by adding patterns, designs, and images relating to their own specific interests

Lesson #8

- Σ The students will be introduced to Greek Mosaics
- Σ The students will study a small fragment of a picture, draw and enlarge it, maintaining the same proportions
- Σ The students will continue to strive for sophistication in brush skills by using techniques from previous lessons
- Σ The students will explore colour mixing to achieve an exact color

Lesson #9

- Σ The students will be given an exam based on the content of this unit

Lesson #10-13

- Σ The students will work on their mosaics

Lesson #14

- Σ Once the panels have been completed the students will work as a team to put the mural together

Unit: Greek art
Lesson 1
Greek Art Begins as Decoration Mainly on Pottery

Objectives stemming from the general unit:

- Σ Art honoured the gods
- Σ Art expressed balance, symmetry and moderation
- Σ Art combined beliefs of aesthetics and function

Objectives specific to the lesson:

- Σ The students will be introduced to the three distinct periods in pottery and become familiar with their characteristics
- Σ The students will be introduced to the three distinct periods in pottery and become familiar with their characteristics
- Σ The students will recognize that the simplicity of line was important to the Greeks
- Σ The students will learn how to do a blind contour drawing

Teacher Activity

- Gather the students and take them down to the art room following the
 - introduction of myself
 - handout and discuss the unit schedule
 - answer any questions they may have
- Introduce pottery
- 3 main periods and characteristics of geometric, black figure, and red figure pottery
- discuss how the Greeks represented the myths through the use of simple figures
- discuss the simplicity of line
- explain the blind contour activity
- do the blind contour activity
- inform the students of the activity and the subject matter the next class

Unit Outline The Art of Ancient Greece



Throughout the next 5 weeks, you will be introduced to the characteristics of Greek Art and the major developments in Greek History. You will become familiar with the art Ancient Greece and how it reflected the ideas of Greek culture.

The major concepts of the unit:

- Σ Art glorified humans
- Σ Art represented pride in the city state
- Σ Art honoured the gods
- Σ Greek art expresses ideas of harmony, balance, symmetry, order and moderation
- Σ Art combined the beliefs of beauty and function

Day 1 Greek Painting on Pottery

Three distinct periods:

- Σ Geometric
- Σ Black Figured
- Σ Red Figured

Activity: You will understand the simplicity of line through a silent blind contour activity

Day 2 Creating Volume in Drawing

- Σ Value and the grey scale

Activity: Drawing based on a simple geometric still life

Day 3 creating a personalized vase based on the characteristics of Ancient Greek pottery

Day 4 Ancient Greek Architecture

- Σ Homes and Public buildings
- Σ Examples of Greek architecture
- Σ 3 distinct columns
 - Σ Doric
 - Σ Ionic
 - Σ Corinthian

Day 5 Guest Speaker

- Σ Local Architect

Day 6 Field Trip

Day 7 Introduction to Greek Mosaics

Day creating a large mosaic/mural

Note: All assignments in class will be graded as well as your ability to stay on task during the activities. Near the end of the unit, there will be a short exam/quiz based on the contents of the unit. I expect you to take notes on the various topics. I will inform you to what is key information for you to focus on, as well as provide you with handouts to help you learn the material. The format of the quiz will be discussed at a later date.

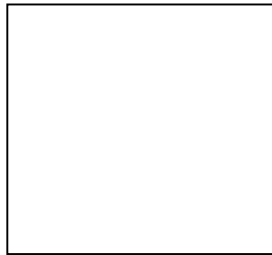
Pottery of Ancient Greece

The pottery of the Ancient Greeks was important because of:

- Σ its beauty (form and decoration)
- Σ its contribution to the development of Greek Art (pictorial art).

What were the pots used for?

Draw the three main styles of pottery and label them accordingly:



Characteristics of each style:

Geometric:

- Σ About 900BC
- Σ Simple lines that made up geometric patterns (zig zags, circles etc.)
- Σ There were two main cities that developed pottery
 - 1) Athens – depicted scenes of myths and geometric patterns
 - 2) Corinth – depicted animals and geometric patterns

Black Figure

- Σ The people of Athens continued to make pots and eventually the myths were the only pictures on them.
- Σ Painted the silhouettes instead of the outline of the figures.
- Σ Detail was hard to accomplish with the Black Figure style
- Σ The Black Figure style lasted until 525 BC.

Characteristics of each style: (cont'd)

Red Figure

- Σ Began around 530 BC
- Σ Figures are more detailed
- Σ The figures are red on a black background
- Σ Some of the greatest vases are red figured

Lesson: Contour Drawing

Assignment #2—Micro Teaching

Grade: 5 (however it can be applied to any grade)

Objectives:

- Σ The students will recognize that line defines the shapes which make an object recognizable
- Σ The students will use blind contour drawing to increase observation skills and eye-hand coordination, as they represent the form of objects in line drawings.
- Σ The students will recognize that simple lines can capture character and feeling in drawings
- Σ The students will understand why artists may focus on contours in drawings and why this technique is essential for drawing

Materials:

Each student will need:

- Markers or pencils
- white drawing paper
- masking tape
- an object for observation

Previous Lesson:

Gesture drawing

Focus of the Lesson:

Contour drawing is one of the best ways to teach your eyes to really see the lines, edges and curves of objects, and to capture them on paper. With practice the students eyes and hand will learn to work together. The more they practice, the better their drawing skills will become, because their attention to detail will increase. They will increase their ability to use different kinds of lines to show different kinds of edges, outlines and shapes.

Introduction:

1. Ask the students if they have ever watched an artist observe and draw a scene or person. Discuss the student's impressions of the ease or difficulty of drawing.
2. Explain that drawing is a skill and that almost everyone can learn and develop their skills with practice.
3. Show examples of contour drawing and explain that this is what the activity is going to be today.

In the Studio:

1. Distribute the materials for drawing. Have the students find a comfortable position with their feet placed firmly on the ground.
2. Have the students study the object closely before they begin drawing. Once the blind contour drawing has begun there should be no peeking at the paper. The line should be continuous. The pen should not be lifted from the paper once the line is started.
3. Emphasize to the students that this is a learning exercise, and that it is okay that the drawing does not look exactly like the object. Remind them that it is going to feel very uncomfortable not being able to look at their drawings, but after this technique is practiced it becomes more comfortable.
4. While the students are working, have them imagine that the pencil point is moving up and down each ridge and groove that they see.

Evaluation and Reflection:

1. Once completed, have the students view their gesture drawings from the previous lesson. Discuss the differences of the two. (Both require concentration and selective observation). How are both of these techniques beneficial to an artist?
2. Have the students gather into groups, (or discuss as a class) and view each other's work. Identify areas that reflect careful observation. Explain that such discussion is used in classes that artists attend, and helps artists see and appreciate what they have learned. For the same reasons, students will often discuss each other's work.
3. Have the students take out their sketchbooks and reflect upon what they learn during this class. Have them answer which type of drawing technique they prefer and why.

Lesson extensions across the curriculum:

- Language Arts:** Have the students write a Haiku or other poems that express the mood of their drawings
- Drama:** Have the students “become” any type of line they choose, (straight, flowing, slow, jagged etc.). Use this as a warm up activity to this lesson!
- Technology:** Have the students use the mouse of a computer as their drawing tool. (Using Paint Shop Pro or another program). Have them describe the differences between the mouse and a traditional medium.
- Physical Education:** Take the students into the gym and have them use their drawing as a map

Next lesson stemming from this one:

Have the students make an abstract painting using a section of either their gesture drawing or blind contour drawing. (Becky will describe this in more detail).

Contour Drawing

What is a contour line?

A contour line defines the edges and surface ridges of an object, creating a boundary by separating one area from another.

What will (blind) contour drawing do for you?

- add to your drawing skills
- increase your ability to observe and understand objects perceive detail
- train your eye to move at the same pace as your hand, (increase hand-eye coordination).

Materials:

- white drawing paper
- masking tape
- drawing media
- a clear and focused mind

Activity:

1. **Time:** 5-10 minutes
2. **Subject:** person sitting in front of you
3. **Task :** Using the technique of contour drawing, do a portrait of the person in front of you.
4. Share drawing with the class

Things I will watch for, and for you to remember:

1. **You must LOOK at the object**
Pretend that you are a tiny creature crawling along the surface of the object!
2. **Pay attention to every detail**
Make sure that every little BuMp or wrinkle is documented
3. **Do Not CHEAT!**
Do not look down at your paper. You should be focused 100% on your subject
4. **Do not lift your pen**
When you move from one place to the next, let your pen leave a trail. If you do lift your pen accidentally, look down and place the pen where you stopped and continue.
5. **Do not be discouraged!**

Everyone's picture will look DiStorTeD and StranGe! The main purpose of blind contour is to teach you to focus on detail, and further develop your hand-eye coordination.

6. **Have FUN!!**

Geometric Pottery Collection



Museum of Fine Arts, Boston

Summary: Oinochoe decorated with hatched triangles and concentric circles.

Ware: Boeotia Geometric

Shape: Oinochoe

Painter:

Potter:

Date: ca. 745 B.C. -690 B.C.

Period: Geometric

Dimensions: H. 0.331 m., D. 0.211 m.

Decoration Description:

The clay is a pale warm brown, orange-brown where the transparent surface slip remains. The decoration is in slightly lustrous black glaze. The body is slightly ovoid with a wide base. On the front are two small knobs (breasts). The slender neck is marked off by a ridge, and the vessel has a trefoil mouth and strap handle. The mouth is black except for a latticed space toward the front edge. On the neck there are horizontal lines and a compressed zigzag above and below an upright hatched meander. At the base of the neck is a band of small latticed triangles. At the top of the body is a band of large latticed triangles; the relief knobs are in a black area flanked by vertical lines and a latticed band. There is a hatched zigzag in the remainder of the zone, then a broad zone with connected groups of concentric circles (false spiral). Finally there is a compressed zigzag band and two



Museum of Fine Arts, Boston

Summary: Pyxis with four plastically modeled horses decorating the lid

Ware: Attic Geometric

Shape: Pyxis

Painter: Attributed to the Agora Group

Potter:

Date: ca. 750 B.C.

Period: Geometric

Dimensions: H 0.235 m (with lid) D 0.30

Decoration Description:

The sides of the vessel are convex, and decorated with a pattern of alternating meanders, swastikas, and quatrefoils, separated by vertical bands of chevrons. Above and below this decoration are hatched bands. The lid is decorated with concentric lines, rows of dots, and rows of triangles. The four plastically modeled horses on the lid are ornamented with stripes and a zigzag pattern around their necks. This pyxis is unusual because of its large size, and because there are four, rather than three or two, horses on the lid (Vermeule, 114).



Example #3

Decoration Description:

The clay is yellow-brown varying to red-brown; the decoration is in somewhat lustrous black glaze. The body is ovoid, with a large, nearly cylindrical neck, flaring at the top. There are plastically modeled serpents on the wide handles. On the lip, black dots are connected by diagonal lines and under the lip a row of dotted lozenges is bounded by horizontal lines; there are black areas under the handles separating the panels on the neck. These panels have a hatched meander above, a hatched meander and dotted lozenges below. Between them are vertical bands as follows: latticed bands, erect hatched meanders, checkered bands, and double chevrons, decorated by vertical lines. In panels at the top of body, grazing horses with a water-bird under each are represented. The ornaments in the field are chevrons and zigzags. Below the handles, zones of ornament are separated by horizontal lines.

The zones are as follows (top to bottom): dotted lozenge band, complicated hatched meander, dotted lozenge band, frieze of water-birds with hatched bodies, latticed triangles below and rows of dots between the necks, opposed latticed triangles 6) a broad band of checker pattern 7) compressed lozenge band, and finally erect hatched triangles. On the foot are dotted circles connected by diagonal lines. On the handles are longitudinal lines and rows of dots on the serpents, and latticed triangles between their folds. Three motifs and their placement on the vase help to identify this workshop: The stiff-legged birds in silhouette, the rendering of the double meander, the interlocking rows of "wolf teeth," or hatched triangles.

Museum of Fine Arts, Boston

Summary: Amphora with friezes of grazing horses and waterbirds, and plastically modeled handles in the shape of snakes.

Ware: Attic Geometric

Shape: Amphora

Painter: Attributed to the Birdseed Painter

Context: From Attica

Region: Attica

Date: ca. 735 B.C. - 720 B.C.

Period: Geometric

Dimensions: H. 0.605 m., D. 0.35 m.



Museum of Fine Arts, Boston

Summary: Side A: A warrior in a chariot leaving home.
Side B: Theseus and the Minotaur.
Shoulder, Sides A & B: Fight scenes. Below the main panel, warriors and horsemen.

Ware: Attic Black Figure

Shape: Psykter neck amphora

Painter: Attributed to the Swing Painter

Date: ca. 540 B.C.

Period: Archaic

Dimensions: H 0.36 m; D 0.28 m

Side B (main scene):

Theseus is depicted killing the Minotaur. Theseus wears a belted chiton, partly painted red, and holds a sword in his right hand. He holds the Minotaur by the neck with his other hand as he thrusts his sword into its shoulder blade. The nude Minotaur clutches a stone in its raised left hand and attempts to flee to the right. To either side of the group stand spectators. Behind Theseus, facing right, is a woman wearing a peplos, necklace, and red fillet, a naked youth, a bearded man wrapped in a red-stripped himation and wearing a red fillet, and finally another naked youth. Behind the Minotaur, facing left, stand a woman wearing a peplos, necklace, and red fillet, a naked youth, and a bearded man wrapped in a red-stripped himation, with a red fillet in his hair. Another battle scene is represented. On the left a warrior and horseman in white chiton move to the right. A warrior lies under the horse. To the right, a woman wearing a peplos stands in profile to the right and watches a duel between two hoplites over the body of a fallen warrior. The shield of the warrior on the left is incorrectly represented as seen from the outside; the shield device is three balls.

The other warrior's shield device is a white tripod. To the right of this scene, another warrior lies under a horse galloping to the left; a youth in a short white chiton rides the horse. A warrior follows the horse, but looks back over his shoulder as he raises his right arm. The warriors all wear greaves, helmets, and short chitons; the weapons are not depicted.

In the predella are hoplites and youths on horses, fighting. There are three groups. The first is a youth on horseback attacking a hoplite, who wears a short chiton, low-crested Corinthian helmet, greaves, and a round shield with an eagle emblem. The second is a hoplite between two youths on horseback to the right, accompanied by an eagle, attacking a hoplite down on one knee. The last group is a youth on horseback who attacks a hoplite down on his right knee, who is followed by a youth on horseback and a hoplite rushing up.

A suspended cloak serves as a punctuation mark between the beginning and end of the scene.

On the neck of the vessel is a double palmette-lotus chain. On the top of the shoulder is an enclosed tongue pattern (alternate tongues painted red); above the foot is a pattern of rays.

Decoration Description:

Pictures are in three zones: a shoulder frieze, a main frieze under the handles, and a predella.

Side A (main frieze): The departure of a warrior. The scene begins with a seated couple facing right, under handle B/A. The man wears a chiton with a dotted diamond pattern and a himation, and holds up a high-crested Corinthian helmet. His hair and beard are painted red, and the decoration on his chiton is white.

The woman seated beside him (closest to the viewer) wears a peplos and himation decorated with red stripes, a red fillet, and necklace. Only the stool she sits on is represented; it has deer's feet and a folded cloth placed on the seat. Facing the couple is a standing woman. She wears a peplos with white dotted squares on the bodice, a necklace, and a red fillet. In her arms she holds a lion cub, while behind her is an upright spear (she does not hold it). Her skin and that of the seated woman is painted white. Behind her is a chariot, moving to the right. The charioteer wears a long belted chiton and holds the reins with both hands.

The hoplite, wearing a short chiton, cuirass, low-crested Corinthian helmet with red fillet, and red greaves, steps into the chariot on the far side of the charioteer. He holds a round shield; part of a Boeotian shield, belonging to the charioteer, is visible behind him. The interiors of both shields are red. Behind them, seen between the body of the chariot and the horses, is a woman standing to the left. She is dressed similarly to the woman holding the lion. To the right of her, also behind the chariot scene, is a second hoplite facing right, and another woman facing him. He is dressed like the first warrior, and holds a round shield and spear; she is dressed like the other two standing woman, and she holds up a red flower. In front of her are the three chariot horses, two of which are black and the third is white. Partly hidden by them is a young warrior, wearing a short chiton under a cuirass. He receives a low-crested Corinthian helmet from a bearded man, seated on a stool with feline feet. This man sits in profile to the left with a woman; they are under handle A/B. The seated man wears a chiton and himation, and his beard and hair are painted red. To his left (closest to the viewer) is the seated woman. She wears a peplos with white dotted squares, a himation, and a red fillet; she is seated on a stool with vertical legs. These people are perhaps the young warrior's mother and father.

Side A (shoulder frieze): A battle scene is depicted. On the left is a warrior on one knee, whose body faces left as he turns to defend himself against a warrior with raised hand on the right. To the right of this scene is a youth wearing a short white chiton, and riding a horse to the right. Under the horse is a fallen warrior wearing a red chiton; he lies on his back with his legs tucked up and turns his head toward the ground. In front of the horse, a hoplite carrying a shield advances to the left. He also wears a red chiton; perhaps he is attempting to defend the fallen warrior? To the right, under the spout of the vessel, crouches a warrior with his shield. In front of him are two more warriors with low-crested helmets and shields attacking to the right.

Toward them gallops a youth in a short white chiton on a horse. Under the horse is another fallen warrior, also on his back with legs drawn up, but attempting to prop himself up with his left elbow. Behind the horse is another warrior running to the left.

Ancient Greek Red Figure Pottery



Museum of Fine Arts, Boston

Summary: Seated woman with wool-basket
Ware: Attic Red Figure
Shape: Lekythos
Painter: In the manner of the Brygos Painter
Date: ca. 480 B.C. - 470 B.C.
Period: Late Archaic
Dimensions: H. 0.332 m., D. 0.112 m.

Decoration Description:

A woman seated in a chair, drawing a long strip of wool out of a wicker basket. She wears an Ionic chiton, and has a mantle wrapped around her legs. Her hair is bound with a broad headband except for four locks which fall on either side of her neck. She wears a disk earring and a spiral bracelet on each wrist. The chair has a high back and had a plaited seat. On the wall behind her, a sakkos and a mirror. The mirror is decorated at the top with a small female head. In the field,

Unit: Greek Art

**Lesson 2
Creating Volume**

Techniques learned in today's lesson will be needed for lesson 3

Objectives:

- Σ The Students will look at two paintings and compare the moods of each
- Σ The students will understand that light and shadow create a mood
- Σ The students will experiment with chalk
- Σ The students will learn how to create volume through the use of different values

Teacher Activity	Student Activity
<ul style="list-style-type: none">-Check for an understanding of the last class-Did the students understand the purpose of the blind contour drawing?-Put the two paintings on the overhead and create a discussion with the students	<ul style="list-style-type: none">-answer questions-discuss the paintings
<p>What is the light source? From what direction is it coming? How has the artist created volume? Imagine the same painting with a different light source. Would the mood change? How are the paintings different from one another?</p>	
<ul style="list-style-type: none">-Explain to the students the importance of light and shadow. (Chiaroscuro)-Reinforce the purpose of this lesson-using the chalk, have the students experiment with different ways to create a line-encourage them to press hard and soft-have the students sketch a cylinder and shade it based on the my own example-have the student work through the work sheet using their pencil crayons.	<ul style="list-style-type: none">-experiment with chalk-work on worksheets

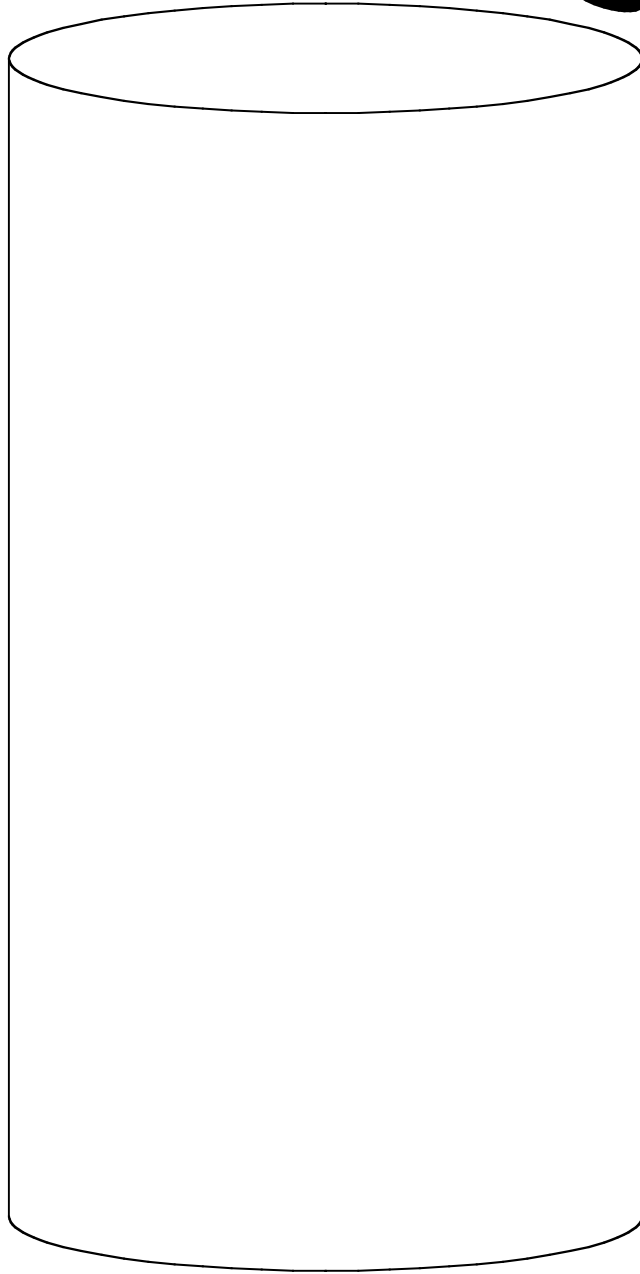
Images used for lesson 2



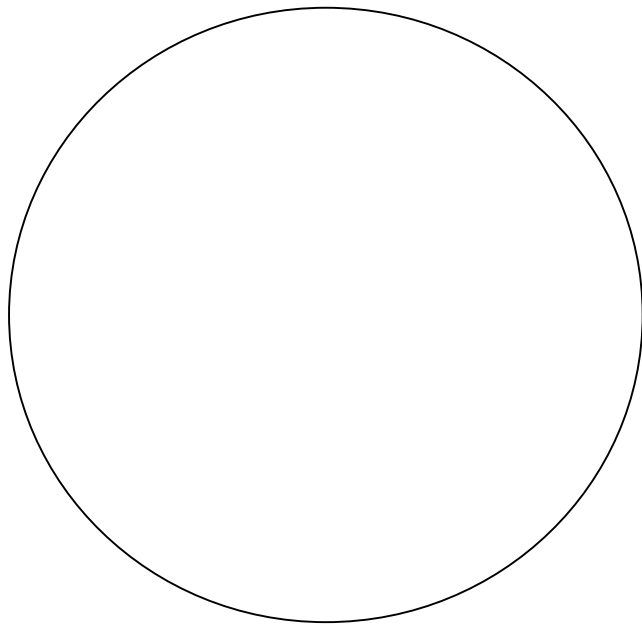
Creating Value

Name: _____

Shading



Shading



Unit :Greek Art
Lesson 3
Creating Personalized Pots

Objectives stemming from the general unit

- Art expressed balance, symmetry and moderation
- Greek art depicted stories

Using the knowledge from the last class the students will:

- Construct a paper pot
- Paint the paper pot creating value
- Fill in the activity sheet and sketch their pot

-
- Recap what the students did during the last class
 - Check to see if they understood the purpose of the blind contour drawing and the characteristics of each of the three styles of Greek pottery
 - Explain to them how to make their paper pot.
Using a demo, construct it in front of the class
 - take a piece of railroad board and fold it in half
 - then taking your pencil, draw on half of the pot and cut it out. Fold open the pot and get the paints
 - begin by placing two dark shadows on either side of the pot. Remind the students that the outside edges are going to be the darkest parts of the pots and it will gradually get lighter as you approach the center
 - Explain to them that, in order to create the illusion of three-dimensional space they must paint different values of color on their paper.
 - Then tell them that after they are finished making and painting their pot the next step is to work on the worksheet. If this worksheet is not completed remind them that it will be for homework

Examples of Value Paintings of Pots



Unit: Greek Art
Lesson 4-7
Working Periods

Objectives:

- Σ The students will continue working on their pots
- Σ The students will use washes over their painted pots to indicate colour value from light to dark and simulate depth of field
- Σ The students will fill out a personal activity sheet to brainstorm ideas for the decorations of their pots

At the beginning of this lesson, I will pull the students together for a demo on washes. Question the students during the demo so that you can keep them on task and check for understanding. During this lesson the students are working individually. I will be circling the class and helping individual students. If I sense that there is a 'common' problem then I will pull the students together and do a demonstration.

Unit: Greek Art
Lesson 8
Mural/Mosaic

Objectives

- the students will be introduced to Greek Mosaics
- The students will study a small fragment of a picture, draw and enlarge it, maintaining the same proportions
- The students will continue to strive for sophistication in brush skills by using techniques from previous lessons
- The students will explore color mixing to achieve an exact color

For the beginning of this lesson I will briefly re-introduce the final mural project. The students were told during the first lesson that they would be doing a mural for the final project. Each student will receive a small fragment of a picture and will have to enlarge it to a 15X15" square piece of white railroad board. After the students have been given the instructions they are to begin by drawing it out in pencil. I will suggest to the students that it may be easier for them to split both the small picture and the large picture into four. This way the students only have to concentrate on one quarter of the drawing at a time. I think that this will make it easier for them to get the proportions correct.

Name: _____

**Unit Test
Ancient Greek Pottery**

Short Answer:

1. Name and describe the 3 periods of Ancient Greek Pottery that we have studied.

/3 The 3 types are: a) _____ b) _____
c) _____

/2 Describe each type of pottery in as much detail as you can

a) _____

_____.

/2 b) _____

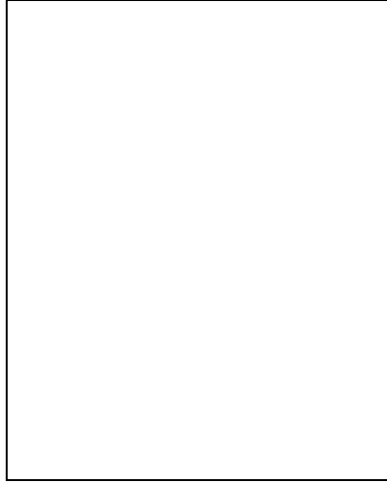
_____.

/2 c) _____

_____.

2. Choose one style of Greek Pottery from above. Draw and label which style you chose. Use the information above to help you in you drawing.

/3



This is an example of _____ pottery.

True of False:

If the answer is false, re-write it to make the statement true.
(0.5 mark for the answer, 0.5 mark for the correction)

1. _____ Black figure pottery came before Geometric pottery.

2. _____ Black figure pottery typically have patterns like zig zags, dots etc.

3. _____ The people of Athens continued to make pots and eventually the myths were the only pictures on them.

4. _____ On Red Figure pots, the figures are very detailed.

5. _____ Blind contour drawing increases your ability for you eye to move at the same pace as your hand.

6. _____ Greek Art glorified humans and honoured the gods.

7. _____ Both light and shadow help to create a mood in a painting.

8. _____ The simplicity of line was not important to the Greeks.

Analysis of a Painting:



Take a close look at this painting. Answer the following questions in complete sentences.

1. What direction is the light source coming from? (1 mark)

2. What do you think is giving off the light? (1 mark)

3. What kind of feeling or mood do you get from this painting? If the light source was coming from a different direction do you think your feelings would change? (4marks)

4. As a class we spent one lesson learning how to do classical shading. Why did we do this? How has it helped you as an artist? (4marks)

5. Using a pencil, shade this cylinder using the techniques you learned in class.



Show at least 4 different values (shades).
(3 marks)

6. How did the Greeks combine aesthetics (beauty) and function in their art?
(2 marks)

7. How were the pots that you made similar to different from those of the Greeks?
(2 marks)

8. How did Greek Art honour the gods? (2 marks)
