

Image Essay #1



Ivory Casket Tower of Love

1330-1350 CE

Paris, France

Elephant ivory

Height: 4.5"

WAM accession number: 71.264

LOOKING AT THE OBJECT WITH STUDENTS

This box was used to hold jewelry and toilet articles such as brushes, combs, and make-up. It has six main panels portraying scenes about **courtly love**. The lid (*shown here*) shows a **jousting tournament** between two **knights** on decorated horses in the center. The left panel depicts a symbolic attack on the castle of love complete with a **catapult** filled with roses. One knight aims his **crossbow** at the ladies on the balcony while another climbs a rope ladder to scale a parapet. The ladies defend themselves by throwing flowers, with the help of **Cupid**, the god of love. The right panel shows a knight and lady in a mock joust holding bouquets rather than weapons. Spectators above are more interested in each other than the sport below.

The front panels show, from left to right: the Greek philosopher Aristotle with his pupil Alexander the Great; Alexander's mistress Phyllis riding Aristotle in jest like a horse; and sections from the quest for the Fountain of Youth. While not seen in this image, the rear side contains four scenes from the tales of the Knights of the Round Table. Sir Galahad is portrayed on the right end panel and the left end contrasts two other legends: the love between Tristan and Isolde, and the hunt for the **unicorn**.

BACKGROUND INFORMATION

This carved **relief** box was probably made as a wedding gift or token of love. Although religious scenes were most commonly depicted in medieval art, scenes of daily life and romantic stories also appear. Knights were considered heroes during the medieval period and the **legends** of King Arthur were popular. The lid is inspired by the popular chivalric theme of the trials and tribulations of love.

Ivory was a popular material used to make elegant objects for the **nobility** and for other affluent people in the medieval world. Ivory generally refers to an elephant's tusk and was mainly imported from Africa. Tusks of the **narwhal** or walrus, as well as bone, were sometimes substituted when elephant ivory was difficult to obtain. The artist of this box is unknown, but he must have belonged to a **guild** of sculptors in Paris, where ivory production was centered. He carefully carved the ivory to depict numerous textures and materials, from chain mail to drapery and brick. This box is made of six pieces originally joined together with silver mounts. Iron replacement mounts were added in the 19th century. Gold was frequently used to add details like hair or clothing folds. This jewel casket was probably painted, as many of the time were, although no traces of pigment remain today.

REVIEW QUESTIONS

1. What materials were used to make this casket? Where does ivory come from? Why are so few objects today made out of ivory?
2. What about the casket suggests that it might have been made to hold valuable things? What else could the owner have kept in this box? Where do people today keep precious possessions?



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Image Essay #2



Diptych with Virgin and Child flanked by Archangels, Apostles, and Saint George

Late fifteenth century CE
Tegray, Ethiopia
Tempera on panel
Height: 8.85"
WAM accession number: 36.12

LOOKING AT THE OBJECT WITH STUDENTS

The focus of this painting is on the figures of the Virgin Mary and baby Jesus, who appear seated together in the panel on the left. We can tell who Mary is because the artist painted her dressed in a red and blue outfit and holding a small child - these are both traditional **symbols** of the Virgin Mary in art. Behind them stand two archangels holding swords; the angel on the right extends one of its wings protectively over the Virgin's head. The fourteen human figures on the other panel are apostles and holy men from Christian history, including, at the left end of the top row, St. Peter (with the white hair and beard) and St. Paul to his right. Seated at the bottom right on a white horse is St. George, a Christian warrior. The artist indicates that the figures are saints and apostles by using the symbol of a halo over each character's head.

BACKGROUND INFORMATION

Christianity came to the land that is now Ethiopia in around 324 CE, when the Aksumite King Ezana was converted to the faith by two shipwrecked men from Syria. Ethiopia's location on the western edge of the Red Sea enabled easy access to the trading routes of the Near East and Arabia. This brought both prosperity and cultural diversity from Europe to Ethiopia during the middle ages. Ethiopian painters working in the middle ages tended to copy the artistic styles and subjects of Christian countries, particularly Italy. Unlike most late medieval painters in Europe, Ethiopian artists did not sign their work, and so their identities remain unknown. However, an Ethiopian monk and painter named Fre Seyon is known by historians to have achieved great success during the fifteenth century and to have trained other Ethiopian painters in his techniques. Based on the style of the panel paintings and the time period in which they were made, it is believed that this **diptych** was painted by one of Fre Seyon's students.

Although the intended function of this set of paintings is not fully known, it was probably used for honoring the image of the Virgin—a practice decreed mandatory for all Ethiopian Christians in the 1440s. The medieval tradition of beginning a church service by carrying **icons** of the Virgin Mary in a procession with lighted candles is still observed in some Ethiopian Christian communities.

REVIEW QUESTIONS

1. Compare and contrast this image of Mary and baby Jesus to other religious paintings you have seen.
2. Discuss whether the human figures in the painting look more realistic or more abstract in your opinion.

Image Essay #3



European Suit of Armor

c. 1530-1560 CE

Germany

Steel, paint, leather, modern felt

Height: 66"

WAM accession number: 51.581

LOOKING AT THE OBJECT WITH STUDENTS

Seen here is a full suit of armor made for a **knight**. It is composed of many separately moving pieces. The helmet, or **sallet**, protected the knight's head. The visor on this piece could be lifted and lowered as the knight required. Underneath his suit, a knight wore a padded garment called an **arming doublet**. The breastplate and backplate of the armor are solid sheets of metal that attach to each other with leather straps, or **points**. The shoulder and arm pieces are made of several individually moving plates that are hinged together to allow the knight to move his arms freely. Two round **besagues** guard the armpits. The **gauntlets**, or gloves, of the armor are made up of many separate pieces hinged together, much like the arm and shoulder defenses. Wing-like pieces on the knee guards protected the wearer from side cuts. The **sabatons**, or foot pieces, covered the top of the foot, but left the sole exposed for shoes. Many of the names for parts of the armor come from French words for the body parts that they protect, such as "cuisse" (thigh), "gorget" (throat), or "gauntlet" (hand). A full suit of armor might weigh 45 to 50 pounds.

BACKGROUND INFORMATION

From the ninth century until the seventeenth century, suits of armor were worn to protect the knight's body in battle and tournaments. A well-built suit of armor served to protect the knight's body while also allowing him enough movement to fight and move freely. As weapons became more advanced over time, stronger and more sophisticated armor was developed. The invention of firearms, eventually made suits of armor obsolete. This piece dates to the mid-sixteenth century, when noblemen in armor fought more with other noblemen in recreational **jousts** and **tilts** than they did against enemy soldiers.

It was important that armor fit a knight precisely so that he could move easily and that no dangerous gaps would expose his body to the weapons of his opponent. The steel plates of armor are attached to one another with leather straps that run behind the plates. These protect the body while also enabling the knight to move his body and to ride his horse. A full suit of medieval armor could weigh between 40 and 50 pounds. Young men training for warfare and jousting gradually became accustomed to its weight.

REVIEW QUESTIONS

1. In the middle ages, a knight would often replace a damaged part of his armor with a piece from an old or used suit of armor, rather than buying all new armor. For what reasons might he have done this?
2. What group of people today have a similar role to that of medieval knights? How is their role like or unlike the job of knights?
3. Describe how the uniforms of today's "knights" are similar to and/or different from suits of armor – the uniform of a medieval knight.

Image Essay #4



[Suit of Armor or Gusoku](#), Edo period, Late 18th century CE

Japan

Iron, mail, lacquer, textile, animal hair

WAM accession number: 51.601

LOOKING AT THE OBJECT WITH STUDENTS

This suit of armor consists of an elaborate helmet, a face mask, a breast plate of iron, and a body suit. It also includes a protective skirt; arm, shoulder and leg guards of iron plates that are linked with chain mail; a cloth lining; brocaded sleeves; and trimmings. Cord and animal hair adorn the facemask. Crows and rabbits pounding **mochi** decorate the helmet symbolizing the moon and sun. There is a reclining **kirin** on the breastplate. A commander's baton made of lacquered iron and horsehair rests in the lap of the suit.

BACKGROUND INFORMATION

From the medieval to the early modern periods (1185-1868), **daimyo** and their **vassals**, or **samurai**, were warriors trained in the martial arts, archery, swordsmanship, horseback riding, hunting, and falconry. They adhered to a strict ethical code, that celebrated the virtues of a militaristic lifestyle, physical endurance, and the willingness to die for one's commander. During peacetime most samurai served their lords as government officials, teachers or law-enforcement officers. They also practiced poetry, painting, and scholarship.

Distinctive suits of armor, or **gusoku**, like this, were first made so that soldiers could be easily recognized from far away during battle. During the times of peace, these suits of armor continued to be made for high-ranking samurai as fancy dress parade wear, not for battle. This example was made for a samurai on horseback during the peaceful Edo period.

Gusoku-shi were the highly skilled craftsmen who created gusoku. These suits of armor were produced according to strict governmental regulations and different types of materials and processes were used to make them. Professional metal smiths forged helmet bowls, breastplates, and metal fittings. Cloth workers wove and dyed textiles. Other craftsmen worked to make metal fittings for the armor while some worked with leather, lacquer and paint. The different parts were then assembled by others.

REVIEW QUESTIONS

1. Describe the different parts of the armor that you see. Why do you think there are so many different pieces?
2. What was the function, or purpose of **gusoku**?
3. Describe what you think this armor would be like to wear. What are some of the advantages and disadvantages of this type of armor?
4. Compare and contrast this suit of armor to European suits of armor.

Image Essay #5



Arm Reliquary, Early 13th Century CE
Germany (probably Cologne)
Silver over wood
Height: 18.8"
WAM ACCESSION NUMBER: 57.688

LOOKING AT THE OBJECT WITH STUDENTS

In the medieval world **relics** were greatly treasured by medieval Christians, who believed that venerating such objects won heavenly favor. This arm-shaped **reliquary** is believed to have held the arm bone of St. Pantaleon. The wooden-based arm is covered with beaten silver to represent an elaborate sleeve. Horizontal folds are edged with a narrow band of silver scrolls. Oval settings contain fragments of colored glass, shells and stones. The sleeve of the oval section is arranged in three zones, each including a scroll foliage design and set with five small semi-precious stones. On the edge of the cuff band there is a rock crystal. The thumb and first two fingers are raised in a blessing gesture as if addressing a group gathered in a sacred assembly. There is a small, hinged door at the lower end that opens, through which the bone, or relic (now lost) could be viewed and touched. There is an inscription at the bottom that reads "*Pantaleonis Ave.*"

BACKGROUND INFORMATION

Pantaleon was a renowned physician to the Emperor Maximilian. It is believed he was martyred in Asia Minor in 305 CE, under the persecution of Diocletian. He is revered as the patron saint of doctors. Numerous parts of several bodies were preserved as **relics** in churches throughout Europe, including Italy and Germany. Medieval Christians believed that the relics of saints possessed powers to help and heal. Like many reliquaries, this one takes the shape of the body part it was believed to have contained. Reliquaries were housed in churches and used in religious rites such as processions, benedictions (blessings), and public prayer on holy days.

REVIEW QUESTIONS

1. Why do you think the artist created this arm out of precious metals and gemstones?
2. Discuss the function of reliquaries in medieval times.
3. Why do you think medieval Christians believed that the relics of saints possessed powers to help and heal them?

Image Essay #6



St. Sebastian Interceding for the Plague Stricken, c. 1497-99 CE

Josse Lieferinx

Netherlands/ France

Oil on wood panel

Height: 32.2"

WAM accession number: 37.1995

LOOKING AT THE OBJECT WITH STUDENTS

This painting depicts the burial of **plague** victims and a heavenly struggle above them. In the foreground, a man dressed in workman's clothes lowers a dead body, wrapped in white cloth, into a grave that already holds another body. In the opposite side of the foreground another has fallen to the ground in agony.

In the middle ground of the painting another dead body, completely wrapped in white cloth, lies on the ground while on the right, a woman lifts her arms and gasps in horror. Opposite these figures, a cloaked priest reads from a bible. He is assisted by men in white robes, with their hair shaven to form a crown, who carry a pail for sprinkling holy water and a **crozier**. Behind these figures a man carries another body on his back up the steps to the church burial ground. There is a glimpse of a horse-drawn wagon with still more bodies coming through an archway. In the distance, a body is deposited in the castle courtyard.

Above a city wall, towers, and rooftops, a dark demon holding an axe battles an angel in white. Above these figures, on a larger scale, a man pierced with arrows kneels upon a cloud and prays to God who wears a red robe and holds a globe with a cross, extending his right hand in a gesture of blessing

BACKGROUND INFORMATION

Beginning in the late 1340's, the plague, or **Black Death**, influenced life as well as art throughout Europe. The plague, originating in Ethiopia, spread to Constantinople, then Italy, and eventually all the way to Britain. People often died within two days of becoming ill. No cure was ever found and the plague had devastating effects on the population. One reaction to the plague was an increase in religious piety, generating paintings such as *St. Sebastian Interceding for the Plague Stricken*.

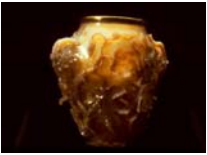
This panel comes from an **altarpiece** dedicated to St. Sebastian, a **martyr** whose life took on many legendary details. St. Sebastian is believed to have been an officer in the Roman army around 300 AD. He is easily recognized in Christian art because he is usually portrayed as he was martyred, shot full of arrows. Though he was left to die, St. Sebastian miraculously survived and later confronted the emperor with renewed faith. This time, according to Roman records, he was beaten to death with clubs, and his body thrown into the main sewer of Rome.

In the 4th century, Christians built a basilica over his tomb. Christians pray to saints hoping that they will intercede on their behalf, praying to God for mercy, in order to grant miracles. They began to pray to St. Sebastian for protection from the plague based on the reports of his ability to heal the sick.

REVIEW QUESTIONS

1. Describe what is happening in this picture.
2. How can the figures in the painting be identified? Consider clothing, attributes, and the scale of people, angels, saint, and God.

Image Essay #7



Rubens Vase, 4th Century CE
Constantinople?
Agate, gold
Height: 7.5"
WAM accession number: 42.562

LOOKING AT THE OBJECT WITH STUDENTS

This is a vase carved in **high relief** from a single piece of honey-colored **agate**. Agate is a type of quartz that naturally occurs in shades of amber or red. It is a difficult material to carve because it shatters easily. It is ornamented with leaves and an asymmetrical pattern of grapevines that cover the sides and wrap under the heads of **satyrs** on the handles. There is a low relief of a rosette on the bottom. The walls of the vase are delicate and almost transparent. It is highly polished and brilliant. The color changes as the light passes through and illuminates it. At times of intense light the vase seems to glow. The gold rim is a later addition.

BACKGROUND INFORMATION

This vase was probably made in an imperial workshop in Constantinople sometime in the late 4th or early 5th century. Since it was crafted from a single piece of agate, an expensive material, it was most likely intended for a very important government official, perhaps for a Byzantine Emperor.

In the middle ages, it was typical for invading armies to loot a city's precious objects to take back to their own country. This vase may have been stolen by French soldiers and brought back to Paris after an invasion of Constantinople in 1204. During the late 1300s it came into the possession of King Charles V of France. The vase remained with the royal family until about 1415 when it was given to Notre Dame Cathedral (Paris). It was sold in 1593.

The Flemish painter and art dealer Peter Paul Rubens (from whom the vase later took its name) purchased it at a flea market in Paris in 1619. Later, because of declining finances, Rubens had to sell the vase. It was sent to the East Indies for the consideration of the Grand Mughal of India, but the Dutch captured the ship. The vase mysteriously reappeared in 1818 when it was purchased by wealthy collector, Sir William Beckford. The vase then passed through various collections including those of the Duke of Hamilton and Sir Francis Cook, from whose estate Henry Walters purchased it in 1925.

REVIEW QUESTIONS

1. Describe what you first notice about this vase. How might it look different in various types of light?
2. How do you think its owner might have used this vase? How is this vase similar or different from vases found in most people's homes?
3. This vase has been treasured by various different people for hundreds of years. Discuss one item you or your family owns that you consider a treasure.

Image Essay #8



[Tile Plaque with Great Mosque of Mecca](#), 17th century CE

Turkey

Underglaze-painted fritware

24 9/16 x 14 1/8 in.

Height: 24 1/2"

WAM accession number: 48.1307

LOOKING AT THE OBJECT WITH STUDENTS

The center of this ceramic tile shows a birds-eye view layout of buildings, including the **Ka'ba**, or holy shrine in the center of **Mecca**. At the top of the panel, beneath a triangular **pediment** of blue and white design, is an Arabic inscription. The entire tile is bordered by additional blue and white geometric designs. The Ka'ba is shown from the front as a heavy black cubical structure with a red and gold horizontal band. A horseshoe shaped band encircles the Ka'ba and represents the path of pilgrims during their ritual walks around the shrine. A rectangular portico known as the Sacred **Mosque** surrounds the Ka'ba and its associated buildings. The buildings around the Ka'ba are all labeled in Arabic for identification.

The Arabic writing above the plan is the following verses from the **Koran** (3:96-97): *"The first House established for the people was that at Bekka [Mecca], a place holy and a guidance to all beings. Therein are clear signs – the station of Abraham, and whosoever enters it is in security. It is the duty of all men towards God to come to the House a pilgrim, if he is able to make his way there."*

BACKGROUND INFORMATION

The prophet **Muhammad** founded the religion of Islam in 622 CE. The Koran, or sacred book of **Islam**, contains words **Allah** revealed to Muhammad in a series of dreams or visions. Islam quickly spread and by 750 CE its empire extended from southern Spain to Pakistan and Central Asia. **Muslims**, or followers of Islam, settled new towns and constructed mosques for worshipping Allah. Early mosques were modeled on Muhammad's house, in which he recited prayers and sermons. The southern wall of this house faced Mecca, Islam's holy city. The Ka'ba is Islam's holiest shrine in the center of the city of Mecca.

The daily observance of ritual prayer is a principal obligation of the Islamic faith. Muslims pray five times daily. Each mosque has a niche called a **mihrab**. The mihrab is built into the wall facing the city of Mecca and indicates the direction for worshippers to face while praying.

This tile may have served the following purposes: it may have pointed worshippers in the direction of the Ka'ba; reminded them of their sacred obligation to make the pilgrimage to Mecca; or it may have been a souvenir marking a pilgrimage to the holy place.

REVIEW QUESTIONS

1. What is the sacred city depicted on this tile? What is the significance of this city?
2. Why do you think the artist used a bird's eye view?
3. What was the original function of this object?

Image Essay #9



Buddha, Late Sui, Early T'ang Dynasty, c. 610-30 BCE
China, probably from the Hopei Province
Painted lacquer over wood
Height: 41 ½ "
WAM accession number: 25.9

LOOKING AT THE OBJECT WITH STUDENTS

This sculpture of the **Buddha** shows the figure seated cross-legged in a posture of **meditation**. The figure is depicted wearing two robes, both of which pass under the right arm, leaving the right arm and chest bare. The inner robe is worn tightly to the body. Its edge makes a thick but gently curved line across the chest. The outer robe drops below the waist and falls into the lap. The Buddha is darkly colored brown-black, and there are traces of red and green paint and gold leaf along the folds of his robe and on his skin. The Buddha's eyes, long and heavy-lidded, are depicted half-closed, helping to convey a sense of deep meditation. The hands and ear lobes are now missing from the sculpture. The back of the sculpture is hollowed out.

This Buddha was sculpted using a dried **lacquer** technique. Lacquer is an extremely hard varnish made from tree sap that is heated and reduced into a thick mixture. The sculpture is made from twelve separate pieces of wood joined by wooden pegs and iron nails, most likely using an animal glue or lacquer as an adhesive. All of the details of the face and most of the other details of the figure were carved directly into the wood. The sculpture was then covered in two layers of lacquer-covered cloths and another five layers of the purified lacquer mixture. Because each layer of the process must dry before the next is added, this sculpture took over one year to complete. When the layers were finally dry, the artists refined the figure and finally painted it. The Buddha's skin was completely covered in gold leaf.

BACKGROUND INFORMATION

Buddhists spread their practice along the caravan routes of Central Asia from India to China during the first century CE. However it was not until the fourth century that Buddhism began to be widely accepted. **Siddharta**, the founder of **Buddhism**, who lived in the 5th century BCE, later became recognized as the Buddha. He urged people from all walks of life to reject temporary, material values and possessions.

Through Buddhism, followers believe that they will reach **nirvana**, the ultimate state of bliss. Success or failure depends upon actions, or **karma**, in each earthly existence, when good or evil deeds are placed on account and their sum determines how the individual is next **reincarnated**.

This Buddha was probably placed in a shrine and the hollowed backside of the sculpture left a place to store sacred texts or religious objects. The hands of the sculpture were likely carved separately and once attached so that the palms faced upwards in the Buddha's lap in a traditional Buddhist **mudra**, a gesture that signifies meditation, peace, balance, and enlightenment. The simplicity of the form, hair, and clothing is a reminder to Buddhist followers to renounce attachment to worldly possessions.

REVIEW QUESTIONS

1. Does the figure appear serene or frantic? What aspects of the sculpture make you think so?
2. What do you think the figure is doing? Where might one envision a person in this pose with this expression--in a loud and crowded area, engaged in conversation, or in a quiet area of solitude? What do you see in the sculpture that makes you think so?

Image Essay #10



Beaupre Antiphonary, 1290 CE
Southern Belgium
Height: 19”
Parchment with ink, paint, and gold
WAM accession number: W.759, fols.107v-108

LOOKING AT THE OBJECT WITH STUDENTS

This **antiphonary**, or prayer book, contains musical prayers that were sung by nuns at specific hours of the day in medieval times. The pages of this **manuscript** are decorated with ink, paint, and gold leaf. Depicted here (on the upper left) is the archangel Gabriel announcing to Mary, who raises her hand in surprise, that she will give birth to Christ. The **historiated initial**, the capital “M” contains the words: “Ave Maria, gratia plena” which translates into “*Hail Mary full of grace*” which was Gabriel’s greeting to Mary.

In the lower border, the **illuminator** has added a **miniature** (a hand drawn illustration) scene from everyday life: a woman and a youth eagerly purchasing a fish. The music is an early form of musical notation. The text is written in Latin, which was the official language of the Catholic Church. The writing is Gothic black-letter script.

BACKGROUND INFORMATION

During the middle ages, musical notation evolved from simple shapes that reminded a singer of a melody he already knew by heart, to more precise systems for recording music in writing. This might not have happened but for the importance of music in Christian Church services.

This antiphonary is part of a three-volume set made for the nuns at the Cistercian convent of St. Mary’s of Beaupre. It was made for use by an entire religious community rather than for a single individual. This type of songbook was typically large enough for several people to stand around it and sing.

All books in the middle ages were made by hand. Manuscripts often included decoration or **illuminations**, that were painted by specially trained artists. **Illuminated manuscripts** were handwritten books with pages made of **parchment**, sometimes called **vellum**, the dried skin of an animal, (usually a calf, goat, or sheep). Permanent black writing ink was created by mixing crushed oak galls (growths from oak trees), with wine or vinegar, vitriol, and gum arabic. Pages were decorated with painted pictures, ornamented letters, (as seen here in the illustrated capital letter, “M”), designs, or with combinations of these. Illuminated manuscripts were usually colorful and included **burnished** gold or silver foil.

REVIEW QUESTIONS

1. Discuss why this book was made so large in size.
2. Why do you think the illuminator included a picture of people buying fish in a religious songbook?
3. How are the musical notes and staff alike and different from how music is written today?
4. Discuss why only wealthy individuals own an item such as this.

Lesson Plan

Begging Bowls

Grade Level Middle School
Interdisciplinary Connections Art, Social Studies

Lesson Objectives

Students will:

- Utilize library and media resources to research Buddhism and its symbolism
- Create an alms bowl illustrating Buddhist symbolism utilizing clay and hand building techniques

Lesson Description

Students will create their own alms bowls decorated with Buddhist symbols.

Vocabulary

Buddhism - a religion founded by Siddharta who lived in the 5th century BCE

Patra – the begging bowl carried by Buddha. Similar bowls were also used by Buddhist monks for eating

The Dharma - the teachings of Buddha

Mudras – symbolic hand gestures

Bodhi tree – the tree under which Gautama Buddha achieved a state of enlightenment

Lotus – symbol of the pure birth of the Buddha

Enlightenment – a state in which one is able to experience greater wisdom, courage, compassion, and bring their individual life into harmony with the greater life of the universe

Lesson Materials

- Pencils
- Scrap paper
- Air dry clay
- Clay tools
- Pictures of symbols particular to Buddhism (e.g. footprints, the lotus, a mudra, a Bodhi leaf, the wheel)
- Reference books and/or Internet access with information about feudalism and the Middle Ages. (See the [SELECTED BOOKS FOR TEACHERS AND STUDENTS](#) and [WEBSITES FOR TEACHERS AND STUDENTS](#) pages in this kit).

Teacher Prep

- Cut portions of clay for each student
- Cover tables with paper or plastic
- Have students research different Buddhist symbols and their meaning. (See the [SELECTED BOOKS FOR TEACHERS AND STUDENTS](#) and [WEBSITES FOR TEACHERS AND STUDENTS](#) pages in this kit or visit [Integrating the Arts: China](#) and click on mathematics to learn more about Buddhism.)

Discussion

- A patra was the type of begging bowl carried by Buddha and also used by Buddhist monks for eating. The patra became more than a symbol of release from craving and desires, it also showed the dedication of monks to the Dharma.
- What is a symbol? Ask students to brainstorm a list of historic or contemporary symbols they know. What do these symbols stand for?
- Ask students to discuss the different symbols they researched. Why were these different symbols important in the Buddhist system of beliefs.

Lesson Plan

Begging Bowls (Cont.)

Procedures

1. Set up the classroom with the art materials including clay tools, pencils, scrap paper, and images of symbols at each work space. (Clay may be distributed to students later in the activity.)
2. Students should choose a symbol to use for decorating their bowls. Remind students to choose a symbol that has personal meaning or significance.
3. Students will sketch their symbols on their scrap paper using pencils.
4. After students finish sketching, distribute clay to each student.
5. Demonstrate pinch pot and coil techniques for making a clay bowl. *Pinch pots are made from a ball of clay turned round in one hand while the primary hand makes a finger hole larger by turning the clay while pinching the thumb and index finger slowly. Coil pots are made from attaching rolled clay "snakes" in the shape of a pot.*
(See clay techniques attachment.)
5. Students will construct their own bowls utilizing the coil or pinch pot technique.
6. Demonstrate for the students the technique of smoothing the outside of their bowls using their fingers or the clay tools and how to draw their chosen symbols on their bowls using the clay tools.
7. Students should set their finished bowls aside to dry for 24 hours.

Closure/Assessment

- Students may share their finished bowls with the rest of the class. Ask students what symbols they chose as decoration for their bowls? Why?
- How are Buddhist symbols similar to some of the symbols we use in our lives today?
How are they different?
- Why do you think patra, or begging bowls, became associated with the teachings of Buddha and symbolic to the Buddhist monks?

Lesson Plan

Make Your Own Medieval Castle

Grade Level

Middle School

Interdisciplinary Connections:

Art, Language Arts, Social Studies

Lesson Objectives

Students will:

- Create their own version of a 13th-century castle model.
- Illustrate daily life in and around a medieval castle.
- Discuss the construction and function of castle elements.
- Use imagination to interpret and expand on the basic castle form.

Lesson Description

Students will make their own interpretation of a medieval castle showing the basic elements of a castle. This can be done independently or in groups depending on the time frame involved.

Vocabulary

Drawbridge - a bridge made to be raised up or let down, to permit or prevent entry

Gate House – the complex towers and gates that guard the entrance to the castle

Great Hall – the formal business room, also used for feasts

Keep – a defensive stone tower at the center of a castle, also known as a *donjon*.

Moat - a deep and wide trench around the castle usually filled with water

Murder hole – hole in a gatehouse ceiling, used to drop missiles on attackers below or to put out fires

Portcullis – a heavy grille used to seal off a castle gateway

Turret - a little tower

Lesson Materials

- Cardboard cylinders, juice or milk cartons (various sizes: toilet paper rolls, wrapping paper, pint/quart sizes)
- paper tubes from paper towel rolls, toilet paper rolls, etc.
- Cardboard
- Cardstock or stiff paper
- Variety of construction paper, aluminum foil or shiny papers
- Toothpicks or Bamboo skewers
- Building blocks
- Balsa wood or other light wood
- Markers
- Pipe cleaners
- Craft sticks or popsicle sticks
- Styrofoam
- Wire
- Paint
- Glue, stapler, glue gun
- Scissors
- Yarn

(CONTINUED ON NEXT PAGE)

Lesson Plan

Make Your Own Medieval Castle (Cont.)

Teacher Prep

- Provide students with pictures or models of medieval castles showing the different aspects of the design, which will need to be included (e.g. moat, apartments, etc.).
- Cut large pieces of foam core, balsa wood, tag-board, dowel rods, or cardboard into smaller sizes for students to use.

Discussion

- Who lived in a Medieval castle? *A castle was home, a military stronghold, and also a thriving community with many staff.*
- How were Medieval castles built? *Medieval castles were built on carefully selected sites by builders known as masons. The masons cut blocks of building stone, carved decorative moldings, laid stones, and built scaffolding for vaults, ceilings, and walls.*
- Look some examples of Medieval castles with students and identify the different parts of a castle and their function. (See the lesson vocabulary for the different parts of a castle.) Remind students that they must include at least six of the castle parts that you have discussed when creating their own castles.

Procedures

1. Distribute pencils and scrap paper to students.
2. Students should use pencil and paper to begin laying out a plan for their castle. Remind students to consider the different elements of the castle that were discussed and what materials they might use to construct the those castle elements. .) Remind students that they must include at least six of the castle parts that you have discussed when creating their own castles.
3. Demonstrate for students several methods for constructing their castles including attaching materials using cut slits, tape, glue, staples, skewers, pipe cleaners, etc. Assist students as needed and allow plenty of time for working.
4. Distribute the remaining art materials to students.
5. Ask students to create a flag or banner to display on their castle towers.
6. Smaller scaled castles can be built onto large box lids or pizza boxes so they can be easily transported.

Closure/Assessment

- Ask the students to show their castles explaining the different parts (or have the rest of the class name them).
- Discuss the different techniques used to build students' castles.
 - How did students attach different parts?
 - What problems did they encounter while constructing their castles?
 - What materials, techniques, or changes did they utilize to solve those problems?
- Utilize the attached rubric to assess the castle parts used by each student.

Lesson Plan

Make Your Own Medieval Castle Assessment Rubric

	Excellent	Good	Fair	Poor	Unacceptable
Planning and organization of work	Effective use of class time, demonstrates clear focus and intent throughout the design process.	Reasonable use of class time, illustrates intelligent modifications to original design ideas.	Adequate use of class time, demonstrates effort throughout the design process.	Limited use of class time, recognized need for planning in and throughout the design process.	Off-task for majority of class time, failure to produce original plan or adequately modify presented design ideas.
Craftsmanship	Neat execution, exhibits intent while recognizing own limitations.	Above average rendering with slight deficiencies evident in final product.	Adequate degree of skill achieved.	Shows some evidence of skill in limited work.	Unable to recognize own ability and is hindered by limitations.
Safe use of media	Effective display of safety when utilizing art materials.	Reasonable use of safety when utilizing art materials.	Adequate use of art materials and possible safety violations.	Poor or wasteful use of art materials and unintentional safety violations.	Blatant disregard for safety in use of art materials.
Project extension and application	Effective application of concepts, techniques, and/or processes to creative endeavors. Utilized 6 or more of the elements discussed in class.	Reasonable application of concepts, techniques, and/or processes to creative endeavors. Utilized at least 4 of the elements discussed in class.	Adequate application of concepts, techniques, and/or processes to creative endeavors. Utilized 2 of the elements discussed in class.	Limited ability to apply concepts, techniques, and/or processes to creative endeavors. Utilized only 1 of the elements discussed in class.	Unable to apply concepts, techniques, and/or processes to creative endeavors. Utilized 0 of the elements discussed in class.

Lesson Plan

Bold Beasties

Grade Level

High School

Interdisciplinary Connections

Art, Social Studies

Lesson Objectives

Students will:

- Research gargoyles and their use in medieval art and architecture.
- Utilize clay-building and modeling techniques.
- Create a clay gargoyle on an architectural base.

Vocabulary

Gargoyle— a water spout sculpted as an imaginary beast and designed to move water away from the roof of a cathedral or castle

Lesson Materials

- Reference books and/or Internet access with information about gargoyles and medieval architecture (See the SELECTED BOOKS FOR TEACHERS AND STUDENTS and WEBSITES FOR TEACHERS AND STUDENTS pages in this kit).
- Pencils
- Erasers
- Scrap paper
- Clay
- Clay modeling tools
- Variety of materials for textures (seashells, clay stamps or presses, mesh wire, lace, leaves, etc.)
- Cardboard squares for bases
- Examples of gargoyles or imaginary creatures from Medieval buildings

Lesson Description

Students will create their own clay interpretation of a gargoyle.

Discussion

- What is a gargoyle? Why were gargoyles important elements in the architecture of Medieval buildings? *Gargoyles were part of the rain spouts on Medieval buildings and were used to help move water away from the building's roof. Gargoyles also served as decorative elements and could often be seen perching on roofs.*
- What creature or combination of creatures do gargoyles resemble? How do these creatures make you feel?
- Discuss facial and body expression of the different examples and how the artist shows ferocity in an exaggerated way.

Teacher Prep

- Cut individual portions of clay for each student.

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Bold Beasties (Cont.)

Procedures

1. Set up the classroom with the art materials and distribute pencils, paper, and erasers to each student.
2. Ask students to imagine the creatures they will combine to create their own gargoyle. Students should sketch their gargoyles on scrap paper using pencils. Remind students to consider the body language or facial expressions they will give their gargoyles.
3. Demonstrate slab rolling techniques and joining clay pieces (score and slip), and how to create a variety of textures. See accompanying guide to working with clay.
4. Demonstrate for students the technique of using different stamps, presses, and materials to create a variety of textures on the surface of their gargoyle.
5. Have students model their gargoyle directly on the cardboard bases. If there is time, rolled slabs can be assembled for box-shaped bases and rooftops.

Closure/Assessment

- Ask the students to share their pieces with the rest of the class.
- What creature or creatures did you use to create your gargoyle? Why?
- What body language or facial expression did you give your gargoyle?
- How is the gargoyle you created similar to a Medieval gargoyle? How is it different?
- If there is time, each student could make up a story about the beast they have created (where it lives, what it eats, etc.).

Lesson Plan

Create a Coat of Arms

Grade Level Elementary School

Interdisciplinary Connections Art, Social Studies

Lesson Objectives

Students will:

- Create a coat of arms decorated with personal symbols.
- Develop their own symbols representing their personality.
- Explain the meaning of the parts of a coat of arms.

Lesson Description

Students will create a coat of arms decorated with personal symbols.

Vocabulary

Coat of Arms – a heraldic badge originally displayed on a *surcoat*, a loose tunic worn over a knight's armor

Heraldry – the official system of drawing up coats of arms

Cantons –small symbols on the coat of arms

Marks of cadency – symbols used to identify the different branches of a medieval family.

Tincture of the field – the shield's background color

Main charge – a symbol representing something important

Escutcheon- shield

Lesson Materials

- Images of Medieval armor, banners, shields, and coats of arms
- Large drawing paper
- A variety of colored or patterned papers
- Markers
- Scrap paper
- Pencils
- Colored pencils
- Tempera or acrylic paint
- Paint brushes
- Glue
- Scissors
- Paint palettes or cups
- Cups for water
- Rags or paper towels
- Shield template (for younger students)
- 2"x12" strip of paper (one for each student)

Teacher Prep

- Create shield template out of cardstock or cardboard (for younger students)

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Lesson Plan

Create a Coat of Arms (Cont.)

Discussion

- What is a symbol? What symbols are you familiar with in your life today?
- Ask students to look at some of the examples of heraldry and shields. What symbols are used on the different coats of arms? What do the different symbols mean? Why do you think those symbols were chosen to represent this person or family?
- What symbol would you choose to represent yourself or your family? Why? Ask students to name some of their own personal qualities, that could be represented as symbols on their coat of arms. Remind students to think about different symbols of their community, family, favorite person, or a hobby. Discuss some examples before the students begin designing on their own. *For example, athletic (include something to represent their sport); humorous (a smiley face).*

Procedures

1. Set up the classroom with the art materials.
2. Students will begin by drawing the shape of their shield on their large drawing paper using a pencil. Demonstrate for younger students the technique of tracing the shield template using a pencil.
3. Students may choose to divide their shield into different sections and can begin laying out the symbols and design elements they will include.
4. Demonstrate for students how to use a variety of materials to decorate their shields including painting, coloring, and collage.
5. Set shields aside to dry after decorating.
6. After decorated shields have dried students can add a handle to the back of their coat of arms. Demonstrate for students how to attach a paper strip to the backside of their coat of arms using a glue stick.

Closure/Assessment

- Ask the students to share their coats of arms with the rest of the group.
- Students may ask their classmates to guess the meaning of the symbols on their coats of arms.
- Can you think of anything you have in your life today that is similar to a shield or coat of arms?

Lesson Plan

Ethiopian Triptychs

Grade Level

Middle School

Interdisciplinary Connections

Art, Social Studies

Lesson Objectives

Students will:

- Observe and discuss examples of Ethiopian art from the collection of the Walters Art Museum.
- Identify a triptych and its purpose.
- Draw and paint a triptych.

Lesson Description

Students will make their own triptych modeled after an Ethiopian triptych.

Vocabulary

Ethiopia – an ancient country in northeast Africa

Triptych – a picture or carving in three panels side by side

Halo – a circle of light that in art surrounds a person who is of saintly character

Lesson Materials

- Tagboard, posterboard, or cardstock 8.5" x 14"
- Scrap paper
- Pencils
- Erasers
- Tempera paint in basic colors
- Paint brushes
- Gold markers or paint
- Reference materials Ethiopian triptych image.
- (See also the SELECTED BOOKS FOR TEACHERS AND STUDENTS and WEBSITES FOR TEACHERS AND STUDENTS pages in this kit).
- Rulers
- Bone Folders

Discussion

Discuss the Ethiopian diptych with students.

During the medieval period people traveled from Europe to trade and spread the Christian religion. Travel and trade brought cultural diversity to Ethiopia from Europe.

Where do you think this object came from? What did you see that made you say that?

This object came from Ethiopia, a country in northeast Africa near the Red Sea. The people portrayed on this object have a darker skin tone and different facial features than the Europeans depicted in the artwork from the medieval world.

Lesson Plan

Ethiopian Triptychs (Cont.)

Who do you think is depicted on this object? What did you see that made you say that?

This object called a diptych portrays Mary and the Baby Jesus along with many saints from different biblical stories. Each of the saints can be identified by the yellow-gold circle around their head called a halo.

How do you think this object was used in the medieval world?

Diptychs like this one were used in private prayer or devotion in the medieval world. The small size and simplicity of the diptych make it easy for travel and was practical for use on pilgrimages or long journeys sustained by travelers during the medieval times. Small devotional objects like this one served to remind the user of their beliefs and help them pray.

What materials do you think were used to make this object?

This diptych is made of two small wooden panels painted with tempera and hinged together. It can be closed for travel and opened when in use.

Do the people portrayed on this object look realistic? What did you see that made you say that?

The depictions of Mary and the different Saints on this object are abstract. They include dark lines to illustrate the folds in fabric and the body features. The head and eyes are made of very basic shapes and there is no real setting or indication of space.

Procedures

1. Distribute paper, rulers, bone folders, erasers, and pencils to students.
2. Demonstrate the technique of measuring and scoring paper for folding. Lay paper horizontally and align the ruler with the horizontal edge of the page. Measure 4.75" and 9.5" making light hash marks along the bottom of the page at each measurement. Repeat the same process along the top edge of the page. Align the ruler vertically with the hash marks at 4.75" and 9.5" and use the bone folder like a pencil along the ruler edge to score the paper for folding. Gently fold paper and use the bone folder to crease the page.
3. Have students choose a non-religious subject or story to depict on their triptychs. Ideas include a special event, favorite holiday, depiction of family or friends. Students may sketch their designs on scrap paper before drawing on their final pages.
4. Students should use a pencil to draw the basic shapes of their chosen design on the three separate panels of the page. Remind students that the images of people on the Ethiopian Diptych you discussed are not realistic and include "cartoon-like" features such as plainly shaped eyes, round or oval shaped heads, and basic lines to illustrate hair and body parts.
5. Demonstrate for students the technique of using tempera paint to paint their designs. The Ethiopian Diptych features flat colors and dark lines to illustrate the folds in fabric and body parts. Little or no color mixing is required and students should consider the use of primary and secondary colors when painting their designs.
6. Distribute painting supplies to students and allow class time for students to paint their designs using tempera paint.
7. Allow paintings time to dry completely.
8. Demonstrate for students the technique of using the gold markers or paint to highlight the most important features of their design.
9. Allow gold marker or paint to dry completely.

Closure/Assessment

- What imagery did you choose to include in your triptych design? Why?
- How is the triptych you created similar to the Ethiopian diptych from the Walters' collection? How is it different?
- Can you think of any other objects or tools we use in our lives today that have the same function as the Ethiopian diptych from the Walters' collection?

Lesson Plan

Life Outside the Castle

Grade Level

Middle School

Interdisciplinary Connections

Language Arts, Social Studies

Lesson Objectives

Students will:

- Utilize library and media resources to research Western medieval feudalism to find information about the feudal system and how the nobility and the commoners lived.
- Choose a member of the feudal society (e.g. a serf) and utilize creative writing skills to write a story about what life is like, from the first person point of view.
- Include impressions of members from other social rankings and show the duties of this person's class status.

Lesson Description

Students will write a story about the life of a member (e.g. a serf) from the Western medieval feudal system.

Vocabulary

Feudalism – a system of agreements in which land was held in return for service or loyalty

Vassal – a man who received land from a feudal lord in return for his loyalty and support

Serf – workers bound to a landlord

Knights – a warrior of noble blood

Lesson Materials

- Reference books and/or Internet access with information about feudalism, the middle ages. (See the SELECTED BOOKS FOR TEACHERS AND STUDENTS and WEBSITES FOR TEACHERS AND STUDENTS pages in this kit).
- Crispin: The Cross of Lead, available on Amazon.com or at most libraries.
- Paper
- Pencils/pens
- Graphic organizers for organizing research and to assist with writing
- Examples of bibliographies for different resources

Discussion

- How was life in the Medieval period similar to your life today? How was it different?
- What was the class system or social structure in the Medieval Period? *The feudal system. The feudal system was developed in the middle ages and consisted of kings, lords, and peasants. Clergy members and neighboring kings could also influence the kingdom. Kings controlled vast amounts of territory and found it difficult to effectively govern their land. The feudal system provided a leasing system with restrictions that allowed the king to control his lands. The king would grant territory to the lords and barons who would then give land to their knights in order to provide the king with military and financial support. The knights would grant their land to the peasants to farm and the peasants would provide food and services for the knights when demanded.*
- Read a selection from Crispin: The Cross of Lead or some other example of first person narration. Ask students to choose a role from medieval society. Possibilities include: *serfs, knights, nobles, and guild members.*

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Lesson Plan

Life Outside the Castle (Cont.)

Procedures

1. Allow students several hours of class time to research the role they chose to write about. Students should use class time to read internet articles or web-sites as well as books, magazine articles, or journals to gather information regarding the role they will be writing about. Provide students with examples of different graphic organizers they might use for organizing their research and writing.
2. Have students write a rough draft of a first person account of their life in medieval society assuming the role that they researched. They can write a story about what their daily life is like, whom they may encounter, told from their perspective, from the first person point of view. Students should include detailed information about the challenges and rewards of their status in life.
3. Students should use class time to submit their stories to two different classmates for peer review. Encourage students to work together to edit their stories for clarity and completeness.
4. For homework or if sufficient class time students should write a second draft of their story incorporating their peer edits.
5. Students will submit their second drafts to the teacher for a final round of edits.
6. Use class time to demonstrate for students the process of creating a bibliography for their stories. Students bibliographies should include any texts or web resources that they used in their research for their stories.
7. Students will use home or class time to complete a polished final copy of their stories. Final copies should be typed on a computer using times new roman font size 12 and should be double spaced. Final copies should also include a complete bibliography in the format practiced in class.

Closure/Assessment

- Ask the students to share their stories with the rest of the group.
- How is feudalism different from our society today? How is it similar?
- Discuss the research process with students. What resources did you utilize to gather information for their stories? How did you organize your research to help you write your story?

Lesson Plan

Letters From the Castle

Grade Level

High School

Interdisciplinary Connections

Art, Social Studies

Lesson Objectives

Students will:

- Utilize library and media sources to research 13th century social structure and medieval castle life
- Use creative writing skills to craft an informative letter about their daily life in the castle
- Utilize calligraphy techniques to write a letter

Lesson Description

Students will write an informative letter to a close friend detailing their daily life in the castle.

Lesson Materials

- Reference books and/or Internet access with information about medieval castle life and occupations. (See the SELECTED BOOKS FOR TEACHERS AND STUDENTS and WEBSITES FOR TEACHERS AND STUDENTS pages in this kit)
- Lined notebook paper
- Pencils
- Calligraphy pens (for final drafts) or calligraphy markers
- Ink
- Inkwell or ice cube tray
- Parchment paper (tea or coffee grinds may also be used to stain plain white paper to resemble parchment)
- Rulers
- Slips of paper
- A hat
- Cord or ribbon
- Candle wax and matches
- Stamp, ring or button to use as personal seal

Teacher Prep

- Write the names of a variety of occupations on slips of paper. For example: castle occupations can include: *farmers, stewards, lords, ladies, knights, bailiffs, jesters, and cooks.*
- Put the slips of paper in a hat.
- Stain paper using tea or coffee grounds (if not using parchment paper)
- Fill inkwells or ice cub trays with ink (if not using calligraphy markers)

Discussion

- Who lived in castles in the medieval world? *Medieval castles were the private homes of kings, lords, or lesser barons. A castle was home, a military stronghold, and also a thriving community with many staff: the constable looked over the buildings defenses; the marshal was in charge of the horses, garrison, and outside servants; the chamberlain oversaw all of the food and drink; and the steward was in charge of the estates and finances.*
- How are medieval castles similar to the communities we live in today?

Lesson Plan

Letters from the Castle (Cont.)

Procedure

1. Have students draw slips of paper from the hat.
2. Students should use library and media resources to research the occupation they have chosen in preparation for letter writing. Students should attempt to use both primary and secondary resources in their research.
3. Students will write the first draft of an informative letter pretending they have the occupation that have selected and researched. They will write a detailed letter based on their research to another friend or family member that describes a typical day for them in medieval society. Students can describe an incident that just happened in the castle, that they witnessed or of which they were a part. Have them describe what they are wearing, what they had for breakfast, etc., all within the context of their daily life in the castle.
4. Allow class time for students to submit their rough drafts to at least two classmates for peer review.
5. Students will write a second draft of their letters incorporating peer edits and submit them to the teacher for final review.
5. For their final drafts, students will use parchment paper or plain white paper stained with tea or coffee grounds to create the illusion of medieval parchment. (See paper staining attachment for instructions.)
6. Demonstrate for student how to line their pages and create borders using pencils and rulers. Allow students time to use pencils and rulers to line their final pages. Remind students to make enough lines for their entire letter. (Visit [Integrating the Arts: Mummies, Manuscripts, and Maddonnas](#) and click on mathematics in the medieval period to download a layout and lettering activity.)
7. Demonstrate for students the technique of using the calligraphy markers or pens. (See calligraphy techniques attachment.) Allow time for students to practice calligraphy and lettering techniques on scrap paper before moving on to their final pages.
8. Students will write the final draft of their letter using calligraphy markers or pens and ink. Remind students to take their time and work carefully.
9. Students may also include decorative elements within the border of their final pages.
10. Set finished letters aside to dry.
11. (Optional) After letters have dried, create the look of an authentic medieval letter and have students roll or fold their letters. They should then tie them with cords or ribbons. ***With caution and adult assistance only***, seal folded or rolled letters with melted candle wax while the student affixes a personal seal like a ring, button, or stamp. **Remember to have students share their letters with the class before sealing!**

Closure/Assessment

- Ask the students to share their letters aloud with the rest of the class. See if the other students can guess what kind of job the person has in the castle.
- What job do you think was most important in a medieval castle? Why?
- Would you have wanted to live in the medieval world? Why or why not?

Lesson Plan

The World of the Samurai: Symbolic Tsubas

Grade Level

High School

Interdisciplinary Connections

Art, Social Studies

Lesson Objectives

Students will:

- Develop a design for a family crest utilizing both natural/contemporary symbols.
- Create individual metal repoussé tsuba.
- Identify the meaning of his/her “symbolic” tsuba.

Lesson Description

Students will create their own personal tsuba, using the repoussé technique, reflecting something personal about themselves, their family, or their beliefs.

Vocabulary

Symbolism – the use of the representation of visible signs which stand for something else by reason of association

Samurai - (*SAH-mu-rye*), means “those who serve” in Japanese; these were warriors who often held positions as officials in the provinces

Tsuba - hand guards separating the sword handle from the blade mounted on a Japanese sword

Repoussé – formed in relief by beating a metal plate from the back

Relief – a form of sculpture that is not fully three dimensional. Sculpture that projects from the surface on which it is carved, but is essentially flat on one side.

Lesson Materials

- 4”x 6” tooling foil – silver/gold
- 3”x 5” cardboard backing
- Newspaper pad
- Tsuba images
- Wooden stylus
- Pencils
- Paper
- Paper punch
- Glue
- Plastic coated wire
- Circle/square template

Teacher Prep

- Cut foil and cardboard to correct sizes.
- Cut lengths of plastic coated wire 6”.
- Make a circle/square template.
- Copy circle/square template for each student.
- Collect all other materials and place in baskets.

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Lesson Plan

The World of the Samurai: Symbolic Tsubas (Cont.)

Discussion

Ask the students to look at the images displayed (tsubas).

- Ask the students to define “samurai,” “symbolism,” and “tsuba.”
- Reiterate the definition of a tsuba and ask if they know from what materials they are made.
- Explain they are made from a wide variety of materials, such as copper, brass, bronze, silver, gold, and iron. Explain that tsubas can be plain and undecorated, but that symbolism was very important to the samurai, and most are embellished to some degree with surface texture illustrating symbols, designs or crests. Ask the students where they see symbolism displayed on their own clothing or other objects they are familiar with from home or school.
- Tell the students they will be creating their own personal “tsuba.” It must reflect something personal about themselves, their family, or their beliefs. They will create a “tsuba” with a technique of pushing metal out from its reverse side using wooden styluses in order to create a low relief design on the front. This technique is called repoussé, a French word that means, “push out.”

Procedure

1. Distribute the pencils, paper and circle or square templates to students.
2. Using pencils, students should trace the template of their choice on their scrap paper and create a line drawing utilizing symbols that represent themselves or their family. Students may embellish their tsuba with additional patterns, symbols, or designs.
4. Demonstrate for students the technique of transferring their drawing to the foil by placing their drawing on top of the foil and tracing with a stylus stick.
5. Distribute newspaper padding, cardboard mats, glue, and styluses.
6. Students may begin transferring their designs by carefully aligning their foil on the cardboard, with the repoussé side on top, and folding the edges of the foil around the cardboard.
7. Students should secure the folded edges of the foil down to the backside of their tsuba using glue.
8. Students may punch a hole in the top of their tsuba and string with plastic coated wire (if desired).

Closure/Assessment

- Ask the students to place the tsubas on the table and discuss whether any symbols look familiar. What symbols did you include on your tsuba? Why did you choose these to represent you? Were you inspired by the ancient Japanese art, or did you incorporate contemporary symbols? Or both?
- How do you think the tsubas worn by the Japanese Samurai are similar to the coats of arms worn by European knights? How are they different? (Visit [Integrating the Arts: Mummies, Manuscripts, and Madonnas](#) and click on science in the medieval period to learn more about European knights.)

Vocabulary

AGATE: Honey-colored quartz that is extremely difficult to carve because of its tendency to shatter.

ALTARPIECE: A work of art that decorates the space above and behind an altar.

ANTIPHONARY: A manuscript containing prayers for Christian clergy members that were meant to be sung, as part of their *Divine Office*. The Divine Office contained hymns, psalms and scripture, which were to be recited or sung throughout the eight hours of the day.

ARMING DOUBLET: The padded garment that a knight wore beneath his suit of armor.

BESAGUES: Small plates to protect the knight's armpits.

BUDDHA: A state of perfect being that is thought to have existed since the beginning of time. It is also the figure of the Buddha.

BUDDHISM: A religion founded by Siddharta who lived in the 5th century BC. The religion encourages people to reject the temporary, material values of the world and follow a path to enlightenment.

BURNISH: A method for polishing gold or silver foil by pressing and applying as a decoration on a manuscript page.

CALLIGRAPHY: Means, "beautiful writing" here referenced as the most important art form in the Islamic world to inscribe the sacred passages from the Koran and to add decorative design.

CATAPULT: A military device for hurling missiles.

COURTLY LOVE: A late medieval idea of chivalry recommending the proper conduct for ladies and their lovers.

CROSSBOW: A weapon for discharging stones that consists of a short bow mounted crosswise near the end of a stock.

CROZIER: A Christian bishop's staff to symbolize his role as shepherd of Christ's flock.

DAIMYO: A land holding feudal lord in medieval Japan.

DIPTYCH: A picture or series of pictures (as an altarpiece) painted or carved on two hinged tablets.

EPIC POEM: A long narrative poem in elevated style recounting the deeds of a legendary or historical hero.

GAUNTLETS: The gloves a knight wore with his suit of armor.

GUILD: A group of merchants or craftsmen whose members generally were divided into masters (the owners or instructors), apprentices (bound to their masters for training), and journeymen (finished their training but were yet to be masters).

Vocabulary

GUSOKU: Japanese suits of armor worn in battle and also during fancy dress parades. They were made by GUSOKU-SHI, highly skilled Japanese craftsmen.

HISTORIATED INITIAL: A decorated letter containing an identifiable scene or figures sometimes relating to the text.

ICON: A single image created for religious veneration, especially a painted or carved portable object of the Orthodox Eastern faith.

ILLUMINATIONS: The decorations, painted by specially trained artists for medieval manuscripts.

JOUSTING TOURNAMENT: A medieval public contest between armed horsemen in simulation of real battle.

JOUSTS AND TILTS or TILTING: Since knights were often killed or gravely injured at tournaments, in order to lessen that danger, a barrier, or *tilt*, was sometimes stretched along the length of the field. The combatants fought across it, and this version of the sport was known as *tilting*.

KA'BA: Islam's holiest shrine located in the center of Mecca.

KARMA: A basic belief in the Buddhist religion, that states that one's state in this life is a result of actions (both physical and mental) in past incarnations, and action in this life can determine one's destiny in future incarnations.

KIRIN: Although this is a mythical Chinese beast it is often portrayed in Japanese art as a creature with the body of a deer, legs and hoofs of a horse, head like a dragon, and tail like an ox or lion. It is a symbol of high virtue and since it treads lightly, producing no sound, it does not hurt any living thing.

KNIGHTS: A medieval warrior of noble blood.

KORAN: The sacred book of Islam containing the words which Allah, or God, revealed to the prophet, Muhammad in a series of dreams or visions.

MANUSCRIPT: A book or document that is written by hand.

MARTYR: A person who voluntarily suffers persecution for a higher cause.

MECCA: A city in Saudi Arabia that is the holiest city of Islam, and the goal of a Muslim's pilgrimage.

MIHRAB: The niche of a mosque. It is built into the wall, which faces the city of Mecca and so indicates the direction for worshippers to face while praying.

MOCHI: The Japanese word for both "rice cake" and "full moon." According to folklore the hare in the moon or pounding rice is one of its most frequent representations.

MOSQUE: A building for worship used by members of the Islamic faith.

Vocabulary

MUDRA: In Buddhism, a symbolic gesture meaning meditation, harmony, peace, or enlightenment.

MUHAMMAD: The prophet who founded the religion of Islam in 622 CE.

MUSLIMS: Followers of Islam.

NIRVANA: In the Buddhist religion, this is the ultimate state of bliss.

NOBILITY: Members of the noble class in feudal Middle Ages. During this time there was a strict division of social classes. The nobles were the landowners, and highest in rank after the king.

PARCHMENT: The material with which pages of a manuscript were made from the processed skin of an animal usually a calf, goat or sheep. Sometimes called "vellum".

PLAGUE: Or "Black Death," or "Bubonic Plague" as it was called, was a disease that devastated Europe in the middle of the 14th century. People often died within two days of becoming ill. No cure was ever found.

REINCARNATION: A Buddhist belief that the soul is reborn from lifetime to lifetime until it reaches enlightenment.

RELIC: In the medieval world, a possession or a body part of a dead saint or holy figure. Relics were greatly treasured by medieval Christians, who believed that venerating such objects won heavenly favor.

RELIEF: A sculptured image whose flat background surface is carved away to a certain depth, setting off the figure.

RELIQUARY: A container or shrine that holds relics of a saint.

SABATONS: Shoes of laminated plate, usually pointed, that a knight wore to protect the tops of his feet.

SAINT: A deceased person who is declared by the Catholic Church to have lived a life so moral and pure that their soul certainly went directly to heaven when they died.

SALLET: A knight's metal helmet that protected his head, face, and neck.

SAMURAI: Japanese feudal warriors trained in the martial arts which included: archery, swordsmanship, horseback riding, hunting, falconry and later during peacetimes, poetry, painting and scholarship.

SATYR: In Greek mythology, a part bestial, part human creature of the forests and mountains.

UNICORN: Often considered as a composite creature, having the features of various animals, with a horn coming out of its head. The unicorn is depicted as beautiful, usually pure white in color. Often used to represent virginity.

VASSAL: During the Middle Ages, a person under the protection of a feudal lord to whom he has vowed loyalty.



Note To the Teacher

This kit is designed to help your students learn more about the middle ages by viewing images from the Walters Art Museum collection. The scope includes the Western period of history known as the middle ages, which lasted about one thousand years from 500 B.C.E. until 1500 C.E. It ended with the birth of the Renaissance in Europe.

You will find ten images of objects from the medieval period with a global perspective. There are objects from Ethiopia, Asia and Turkey. You will also see a Japanese suit of armor representing an eastern perspective on feudalism, which you might contrast with the European counterpart also included here.

In addition to the images, there is a timeline, essays about the museum objects; lesson plans for elementary, middle grades and high school, and bibliographies with resources to assist you in your class presentation. Resources include: a vocabulary list, books for you and your students, websites, videos and other art tools.

Resources for Students - Fiction

- * Amoss, Berthe. *Lost Magic*. New York: Hyperion, 1993.
- * Avi. *Crispin: The Cross of Lead*. New York: Hyperion Books for Children, 2002.
- Brittain, Bill. *The Wizards and the Monster*. Illus. James Warhola. New York: HarperCollins, 1994
- * Bujold, Lois McMaster. *The Spirit Ring*. Riverdale, New York: Simon and Schuster, 1992.
- * Cole, Joanna. Ms. Frizzle's Adventures: Medieval Castle. Illus. by Bruce Deagen. New York: Scholastic Press, 2003.
- * Crossley-Holland, Kevin. *The Seeing Stone*. New York: Arthur A. Levine Books, 2000.
- * Cushman, Karen. *Catherine, Called Birdy*. New York: Clarion, 1994.
- * Doyle, Debra. *Knight's Wyrd*. San Diego, HBJ: 1992.
- Hildick, E.W. *The Case of the Dragon in Distress*. New York: Macmillan, 1991.
- * Holder, Nancy. *Ivanhound*. (The Adventures of Wishbone). Allen: Big Red Chair Books, 1999.
- * Platt, Richard. *Castle Diary: The Journal of Tobias Burgess, Page*. Cambridge: Candlewick Press, 1999.
- Robertson, Bruce. *Marguerite Makes a Book*. Illus. By Kathryn Hewitt. Los Angeles: The J. Paul Getty Museum, 1999.
- * Springer, Nancy. *Rowan Hood, Outlaw-girl of Sherwood Forest*. New York: Philomel Books, 2001.
- * Temple, Frances. *The Ramsay Scallop*. New York: Orchard Books, 1994.
- Tomlinson, Theresa. *The Forestwife*. New York: Orchard Books, 1993.
- * **These books are available for loan through the Enoch Pratt Free Library**

Resources for Students - Non-Fiction

Adams, Carol. *From Workshop to Warfare: The Lives of Medieval Women*. Cambridge: Cambridge University Press, 1990.

* Clare, John. *Knights in Armor*. New York: Gulliver Books, 1992.

* Corbishley, Mike. *The Middle Ages. Cultural Atlas for Young People*. Oxford: Facts On File, 1990.

* Gravett, Christopher. *Knight*. New York: Alfred A. Knopf, 1993.

* Hart, Avery. *Knights and Castles: 50 Hands-On Activities to Experience the Middle Ages*. Charlotte: Williamson, 1998.

* Howarth, Sarah. *The Middle Ages*. New York: Viking Books, 1993.

* Husain, Shahrukh. *What Do We Know About Islam?* New York: Peter Bedrick Books, 1995.

* Langley, Andrew. *Medieval Life*. New York: Alfred A. Knopf, 1996.

* McGovern, Ann. *If You Lived In The Days of The Knights*. Illus. By Dan Andreasen
New York: Scholastic, 2001.

* Taylor, Barbara. *Castles*. New York: Lorenz Books, 2000.

Yue, Charlotte and David. *Armor*. Boston: Houghton Mifflin Co., 1994.

* **These books are available for loan through the Enoch Pratt Free Library**

Resources for Teachers

- Alexander, Jonathan J.G. *Medieval Illuminators and Their Methods of Work*. New Haven: Yale University Press, 1992.
- * Atil, Esin. *Islamic Art and Patronage: Treasures From Kuwait*. New York: Rizzoli, 1990.
- Barnet, Peter, ed. *Images in Ivory: Precious Objects of Gothic Age*. Princeton: Princeton University Press, 1997.
- * Benton, Janetta Rebold. *Art of the Middle Ages*. New York: Thames and Hudson, 2002.
- Binski, Paul. *Painters*. (Medieval Craftsmen). Toronto: University of Toronto Press, 1991.
- Brown, Michelle P. *Understanding Illuminated Manuscripts: A Guide to Technical Terms*. Malibu: The J. Paul Getty Museum & The British Library Board, 1994.
- * Chorzempa, Rosemary A. *Design Your Own Coat of Arms: An Introduction To Heraldry*. New York: Dover Publications, Inc., 1987
- * Ettinghausen, Richard. *Islamic Art and Architecture 650-1250*. New Haven: Yale University Press, 2001.
- * Frugoni, Chiara. *Books, Banks, Buttons and Other Inventions From the Middle Ages*. New York: Columbia University Press, 2003.
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- * Hollister, C. Warren. *Medieval Europe: A Short History*. 9th ed. Boston: McGraw-Hill, 2002.
- * Lawler, Jennifer. *Encyclopedia of Women in the Middle Ages*. Jefferson: McFarland, 2001.
- * Leone, Bruno. *The Middle Ages*. San Diego: Greenhaven Press, 2002.
- * Lunde, Paul. *Islam*. New York: DK Publishing, 2002.
- * McDonald, Fiona. *How Would You Survive in the Middle Ages?* New York: Watts, 1995
- * Thackeray, Frank W. *Events That Changed The World Through The Sixteenth Century*. Westport: Greenwood Press, 2001.
- Van Os, Henk. *The Art of Devotion in the late Middle Ages in Europe: 1300-1500*. Amsterdam: Rijks Museum, 1994.
- * **These books are available for loan through the Enoch Pratt Free Library**

Videos for Classroom Use

* **Castles & Dungeons**

This 50-minute video originally surveyed the history and design of castles from the *Modern Marvels* series for the History Channel. It also comments on the peacetime use of castles. Closed-captioned.
Written and produced by Luke Ellis for A&T Television Network, 2002.

* **A History of the Middle Ages**

From the *Life in the Middle Ages* series this 23-minute long video gives a comprehensive overview of the people, places and events of the time. It includes a look at the Crusades and the Black Plague. Includes a teacher's guide.

Interest grade levels: 4-8. Closed-captioned.

Ashleigh Dennett is the producer and director for Schlessinger Media, 2001.

* **Joan of Arc**

This 30-minute video from the *Animated Hero Classics* series tells the true story of a young maiden's brave role in protecting France from English

invaders in the 15th century. Interest grade levels: 1-4. Closed-captioned.

Produced by Richard Rich, Jared F. Brown and directed by Richard Rich for Nest Entertainment, Inc., 1996.

* **The Knight**

This 23-minute volume from the *Life in the Middle Ages* series explores the lives of knights including their weapons, armory and participation in the Crusades. Includes a teacher's guide. Interest grade levels: 4-8. Closed-captioned.

Ashleigh Dennett is the producer and director for Schlessinger Media, 2001.

* **The Merchant**

From the *Life in the Middle Ages* series this 23-minute long video gives an overview of the lives of merchants during the Middle Ages. It includes specific guilds and their economic effect on Europe and Asia. Includes a teacher's guide.

Interest grade levels: 4-8. Closed-captioned.

Ashleigh Dennett is the producer and director for Schlessinger Media, 2001.

* **The Monk**

Another in the *Life in the Middle Ages* series, this 23-minute long video shows a look at the lives of monks including their role in the Crusades and the monasteries they built. Includes a teacher's guide.

Interest grade levels: 4-8. Closed-captioned.

Ashleigh Dennett is the producer and director for Schlessinger Media, 2001.

* **The Noble**

Another in the *Life in the Middle Ages* series, this 23-minute long video features the lives of nobility showing their role in the Crusades and the castles they built. Includes a teacher's guide.

Interest grade levels: 4-8. Closed-captioned.

Ashleigh Dennett is the producer and director for Schlessinger Media, 2001.



Videos for Classroom Use

* **The Ottomans**

This 60-minute feature examines the transformation of Islam after the Mongol invasion and the rise of the Ottomans. Narrated by Ben Kingsley.

From the *Islam, Empire of Faith* Series. Closed-captioned.

Produced and directed by Robert Gardner in association with Devillier-Donagan Enterprises. A PBS video, 2000.

* **The Serf**

This 23-minute volume from the *Life in the Middle Ages* series explores the daily lives of serfs explaining their uprisings, which eventually changed the social structure of Europe. Includes a teacher's guide.

Interest grade levels: 4-8. Closed-captioned.

Ashleigh Dennett is the producer and director for Schlessinger Media, 2001.

* **Social Structure in the Middle Ages**

This 23-minute volume from the *Life in the Middle Ages* series explores the social hierarchy created by feudalism. It discusses the relationships between social classes and the importance of land ownership. Includes a teacher's guide.

Interest grade levels: 4-8. Closed-captioned.

Ashleigh Dennett is the producer and director for Schlessinger Media, 2001.

* **What is Buddhism?**

This 20-minute long presentation examines Buddhism, its rituals and its history.

It follows a family as they visit a Buddhist temple and worship in their home shrine.

From the *Understanding World Religions* series, v. 1.

Interest grade levels: 4-6. Closed-captioned.

The executive producers are Andrew Schlessinger and Tracy Mitchell for Schlessinger Media, 2002.

* **What is Islam?**

Here is a look at Islam, its history, and its rituals in this 20-minute long presentation. It includes a visit to a mosque to learn about daily prayer. From the

Understanding World Religions series, v. 4.

Interest grade levels: 4-6. Closed-captioned.

The executive producers are Andrew Schlessinger and Tracy Mitchell for Schlessinger Media, 2002.

* **These videos are available for loan through the Enoch Pratt Free Library System.**

Web Resources for Teachers & Students

A Digital Archive of Architecture

http://www.bc.edu/bc_org/avp/cas/fnart/arch/romanesque_arch.html

Color images of cathedrals from this period.

A Feudalism WebQuest: Japan & Europe

<http://edweb.sdsu.edu/courses/edtec596/project2/feudalism/feudalism.html>

Students can learn through questions and answers about feudalism in these two distinctive cultures.

Anglo-Saxon Culture

http://www.georgetown.edu/labyrinth/subjects/british_isles/anglo-saxon/anglo-saxon.html

This website contains numerous links on literature, history, teaching resources and more.

Art of the Middle Ages: Dragons and Other Animals That Never Were

<http://www.princetonol.com/groups/iad/lessons/middle/middle.html>

Valuable links to the important things you need to know about the topic.

Asian Educational Resources World Wide Web Sites

<http://www.csc.vsc.edu/Asia/index.html>

This is a resource list of outreach programs for teachers from the Castleton State College History Department. It has many annotated links to other educational sites.

Build A Medieval Castle

<http://www.yourchildlearns.com/castle.htm>

Here are directions on how to make an authentic medieval castle. Students can learn about feudalism and life in the Middle Ages as well. It includes access to free software.

Earthlore Explorations: Gothic Dreams. Appreciating a cultural legacy

<http://www.efore.com/Gothic/introduction.htm>

An excellent, professionally illustrated educational site; offers free email newsletter.

Ghosts in the Castle!

<http://www.nationalgeographic.com/features/97/castles/enter.html>

National Geographic has created an educational site for children interested in learning about life in the Middle Ages. Take a virtual tour through an online castle or link to a list of select medieval resources.

Heraldic Clip Art

<http://www.princetonol.com/groups/iad/lessons/middle/herald.htm>

This features an extensive list of links for manuscripts, Celtic images, gargoyles and more.

Integrated thematic units on Pirates and Medieval Ages to go along with reading Treasure Island and King Arthur

<http://tayci.tripod.com/lessonplans.html>

Provides activities, vocabulary, and lesson plans for both units. There is an emphasis on writing and vocabulary.

Islamic Calligraphy

<http://islam.org/Culture/Calligraphy/default.HTM>

Color images illustrating examples of scripts.



Web Resources for Teachers & Students

Mosques Around the World

<http://islam.org/Culture/MOSQUES/default.htm>

Website of the Islamic Center for Art and Culture. Color images only with no other information. For more information about Islam see: <http://islamicity.com/mosque/>

NetSERF

<http://www.netserf.org/>

This is a rich portal to other medieval resources on the Internet from Archaeology to Women. It includes research center links for teachers, a glossary, clip art and more.

The Walters Art Museum: Integrating the Arts

<http://thewalters.org/teachers/resources/multimedia.aspx>

This site uses the visual arts to teach concepts of social studies, science, language arts, and math curricula. Designed for middle school students but adaptable for elementary and high school, all content including the printable lessons and flash interactives align with the Maryland State Curriculum.

What you need to know about: Medieval History

<http://historymedren.about.com/?once=true&>

User-friendly menu driven introduction to the Middle Ages with activities like fun quizzes.



TRK Borrowing Policy

Please...

1. Return this kit in person or by mail on or by its due date.

A valid credit card number is required to borrow Teacher Resource Kits. A \$25.00 fee will be charged for kits that are returned up to one month late. Borrowers will be assessed the purchase cost of kits borrowed if materials are returned more than one month late. The box the TRK was sent in can be reused for its return.

2. Keep your TRK intact and in working order.

You are responsible for the contents of this kit while it is in your possession. If any item is missing or damaged, please contact the Department of School Programs at 410.547.9000, ext. 298, as soon as possible.

3. Fill out the TRK Evaluation so that kits can be improved with your input and student feedback.

Please return the Teacher Resource Kit to:

**Department of School Programs
Division of Education and Public Programs
The Walters Art Museum
600 North Charles Street
Baltimore, MD 21201-5185**



Other Art Resources for Teachers

Extension Program: Slide program: National Gallery of Art "700 Years of Art"

This set of 60 slides with an audiocassette (40 minutes) and text, surveys major periods of art, tracing styles of painting from the Middle Ages to the twentieth century. Artists are presented as recorders and interpreters of their time.

Catalogue #001 loaned free of charge. They meet national standards in the visual arts for kindergarten through grade 12. For more information: www.nga.gov

Teacher Poster Set: Philadelphia Museum of Art "Images of the Middle Ages"

This is a set of five teaching posters with a resource book including: a stained-glass window, illuminated manuscript page, heraldic carpet, tomb sculpture and a painting from an altar-piece. Each poster presents a large image of the artwork on the front and information, looking questions, maps and related art projects on the verso. Each poster is full-color, laminated and is 18 x 24 inches. The resource book contains worksheets, interdisciplinary activities, vocabulary and annotated booklists. Price for this

Item #CP-1503 is \$44.95 plus shipping and handling.

For more information: www.philamuseum.org/education/posters.shtml or call the Education Department at 215-684-7605.

Timeline

552	Buddhism introduced to Japan
C. 570	Birth of Muhammad
618	Tang Dynasty begins
622	Muhammad leaves Mecca for Medina and founds Islam
633-643	Arabs conquer Iraq, Syria, Egypt, and Persia
691	Dome of the Rock Jerusalem completed
800	Charlemagne crowned ruler of the Holy Roman Empire
906 - 960	Five Dynasties Period (China)
1000	Post-classic period begins (Mesoamerica)
1066	William the Conqueror from France invades England. He brings feudalism with him.
1095	Pope Urban II launches the first crusade
1099	Crusaders capture Jerusalem
1185	Kamakura (Japan). Zen Buddhism begins to rise
1221-1260	Mongol invasions
13th & 14th Centuries	Red Sea Kingdoms become Ethiopian vassal states
1300	Ottoman Empire begins
Early 1300's	House of Medici established in Italy
1348	Black Death (the Plague) sweeps Europe
1392 - 1573	Ashikaga Period (Japan). Origin of the Tea Ceremony
1417	End of Great Schism in Catholic Church
1453	Ottoman Turks capture Constantinople. End of Byzantine Empire
1492	Christians capture Granada. Muslims driven from Spain

Lesson Plan

“Stained Glass” Windows

Grade Level Elementary School
Interdisciplinary Connections Art, Social Studies

Lesson Objectives

Students will:

- Create a colorful panel of stained glass with paper
- Explain the function of stained glass in medieval times

Lesson Description

Students will create their own “stained glass” windows using coffee filters and black construction paper.

Lesson Materials

- Coffee filters (8” diameter)
- Circle (8” diameter) cardboard templates
- 9” x 12” black construction paper
- White paper
- Water-soluble markers
- Spray bottles filled with water
- Newspaper
- Glue
- Pencils
- Scissors

Teacher Prep

- Provide examples of stained glass windows. (See the [SELECTED BOOKS FOR TEACHERS AND STUDENTS](#) and [WEBSITES FOR TEACHERS AND STUDENTS](#) pages in this kit or visit [Integrating the Arts: Mummies, Manuscripts, and Madonnas](#) and click on mathematics in the medieval period to find examples of stained glass.)
- Make templates of circles with an 8” diameter.
- Gather art materials for the lesson.

Discussion

Ask students to examine examples of stained glass. (See the [SELECTED BOOKS FOR TEACHERS AND STUDENTS](#) and [WEBSITES FOR TEACHERS AND STUDENTS](#) pages in this kit or visit [Integrating the Arts: Mummies, Manuscripts, and Madonnas](#) and click on mathematics in the medieval period to find examples of stained glass.)

- Why were stained glass windows important fixtures in churches during the Medieval period? *Most people attending church in the Medieval period were not able to read and write. The stained glass windows illustrated the stories of the Bible that were told by church officials.*
- How do you think stained glass was made during the Medieval period? *Stained glass was made by craftsmen who used pipe blown glass and wood-fired kilns. Flat glass sheets were made and then cut. The designs were made from drawings showing where all the pieces would fit. Colors were made by adding metal oxides to glass. The make-up of the chemicals as well as the heat of the atmosphere affected the color and the medieval glass artists were limited to red, blue, yellow, green, purple, and white. Details of features and clothing were painted onto the finished glass.*

Lesson Plan

“Stained Glass” Windows (Cont.)

Procedure

1. Cover tables with newspaper.
2. Set up classroom tables with templates, spray bottles, coffee filters, markers, pencils, scissors, glue, construction paper, and white paper .
3. Students should color their coffee filters with a variety of colors, using the markers. Remind students not overlap their colors since they can mix when they are sprayed with water later on.
4. Students should place their colored filter on the newspaper and spray with only a few splashes of water.
5. After spraying their filters, students should blot their damp filters with a piece of white paper to soak up excess water.
6. Students will use the templates provided to trace a circle onto their black construction paper.
7. Students should cut out their black paper circles and then fold them in half so that the circle is creased in the center.
8. Demonstrate for students the technique of drawing a design and cutting *within the circle* like you would when you make a snowflake design.
9. Students should draw their own designs on their black construction paper and cut the curves and holes of their design while keeping the outer edge intact.
10. Students will open up the cut and folded black paper and apply small amounts of glue all around their black “snowflake” shape.
11. Students should apply their colored coffee filters to the back of their black “snowflake” shape by pressing their colored coffee filters firmly onto the glued surface.
12. Students should trim the edges around their black “snowflake” shape if necessary.
13. Students may use colored pencils or markers to add hand drawn details to their dry stained glass designs.
14. Display students’ work on windows to see the effects of light through the colors.



Closure/Assessment

- Medieval stained glass windows were decorated with designs that illustrated stories from the Bible. What type of design did you use to create your stained glass window? Why did you choose this design?
- Medieval artists were limited to basic colors and shapes when creating stained glass windows. What colors did you use in your stained glass design? What happened when you sprayed your colors with water?
- Stained glass makers were members of one of the many guilds in medieval society. What other crafts were produced during the medieval Period? What guilds were responsible for manufacturing those crafts?