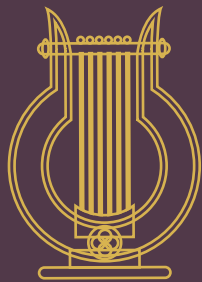




FINE ARTS INVICTUS
CLASSICAL PRESS



Ancients

Invictus Classical Press



Art Projects: Ancients

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

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

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

ANCIENTS FINE ARTS

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ANCIENT ART PROJECTS

WHY SHOULD STUDENTS DO HANDICRAFT PROJECTS?

On the sixth day of creation, after speaking into existence planets and pollywogs and stars and slugs, God stooped down into the dust and made a man with His hands. Later, He put that man to sleep, scooped out a rib, and made a woman. When we claim that God is the Creator, we really mean it! He took nothing and made everything! He piled dust and created humanity. Because we are made in His image, we too have within us the desire to create. Children make pies out of mud and grass and slime out of glue and borax. They long to knead and knit and squish and sculpt and every time they do, they imitate our awesome, creative God. He is the ultimate Craftsman, and everything our children create aspires to the perfection that He is. How amazing that He has gifted humanity with His creative spirit so that we may play with color and texture and paint and clay!

When students sit down to create the art projects in this guide, they are not only imitating their Creator, they are learning patience, dexterity, creativity, problem solving, and appreciation for the process of creation. They are also having fun, learning to use different mediums, integrating the facts they have been learning, fleshing out the stories they have been reading, and gaining inspiration from amazing cultures and peoples that have come before them. Let's explore just a few of the many benefits of creating art projects before jumping into the six included in this guide.

APPRECIATION FOR THE PROCESS OF CREATION

When we observe great art projects like the Pyramids of Giza, the Sphinx, the Olmec stone heads, and Stonehenge, we are in awe of their splendor. We wonder, *how did they do it?* The answer is, with time, patience, and skill, none of which are learned overnight. Creating something from raw materials is challenging. The projects chosen for this guide, while fun to do, require some work, and so did the pieces they are imitating. Taking a very small project from start to finish in a very small amount of time that *somewhat* imitates what the original artist accomplished over a much longer period of time, gives students an appreciation for the process of creation. Unlike God, they cannot speak things into being. They must, as He did with Adam

and Eve, get their hands dirty with the nitty gritty so that they can appreciate that good things take time and effort and love. When the project is finished, they can hold it up and admire their handiwork, and they might even think it's good!

INTEGRATION OF THE FACTS THEY HAVE BEEN LEARNING

There is no better way to learn than to incorporate all aspects of our being. Children, after all, are born persons with a mind, emotions, and will. It is our responsibility as educators to ensure that the feast laid before our students is not only a feast of knowledge, but of action and of wonder. Having our students recite a history catechism about Stonehenge is wonderful, for they need to know facts about the world they live in. Reading them a living book filled with Celtic folktales and having them narrate it is necessary, for it allows them the opportunity to have a natural relationship with that culture while increasing their powers of attention. But providing them with the opportunity to craft clay with their bare hands, to feel the graininess on their palms and inhale the soft scent of sand dough as they form their own liths and lintels reaches a child at the visceral level. Stonehenge is no longer an abstract in the mind, but a concrete construction on the table before them. The megalithic structure from 5,000 years ago now has a feel, a texture; a memory in the mind. The ancient stone circle will now play a part in the imagination in a way it would not have before, all because of an intentional action on the part of the teacher to take learning to a deeper level.

APPRECIATION FOR THE MANY CULTURES OF THE EARTH

What does Stonehenge teach our children about the ancient culture and people of Britain? How do we know about the Olmecs of Mesoamerica, or the people of ancient west Africa? Most ancient cultures did not leave any writing behind, so what we know of them comes primarily through the study of their art and handicrafts. By studying the artifacts these cultures left behind, children learn to value and appreciate the beauty and intelligence of diverse people groups that are otherwise far removed from them, both by time and geography. By imitating their art and handicrafts, while also contributing their own ideas and imagination to a piece, children learn about design and function and creativity. They also learn to compare and contrast and reflect critically on their own work. Most importantly, however, children learn about the transfer of culture and the preservation of heritage through art and handicraft. Maybe one day a child in your family,

or in your class, will be a great artist whose work is highly valued for its beauty and will transcend time and place and be studied and imitated by others. Wouldn't that be amazing?

HOW TO APPROACH THE INVICTUS ANCIENT ART PROJECTS

Each art project begins with the title and its corresponding Invictus Classical Press Memory Guide week(s). While the Invictus Guide is not necessary to complete the project, it is beneficial to have because the curriculum was written as a whole, and everything complements each other. However, again, children will enjoy and benefit from the projects regardless. The time frame to complete each project is approximately 60 minutes, though some may require drying time after completion.

The next thing you will see is a quote that pertains to the project in some way that has been chosen for its timelessness or beauty or importance to the subject. The quotes can be read aloud to the students and talked about if desired. Following the quote is a description of the project, a materials list (with picture), and a vocabulary list of words that are covered in the lesson.

The lesson is comprehensive and unless further detail is desired should be more than enough to set the stage for the project. Depending on the age and interest of the children you are teaching, you can decide what to teach and what not to. After the lesson, you will find detailed directions alongside pictures to accomplish the project. **All necessary templates are provided in the lesson and can be copied as needed.**

We recommend playing appropriate music or reading aloud during the student's quiet work time. Integrated music listening suggestions, as well as read aloud and narration suggestions, can be found in the corresponding Invictus Classical Press Memory Guide.

LESSON 2 PHARAOH'S HEADDRESS

(CORRELATES WITH ICP MW= WEEK 4, 8, 13, 14)

Uneasy lies the head that wears the crown.

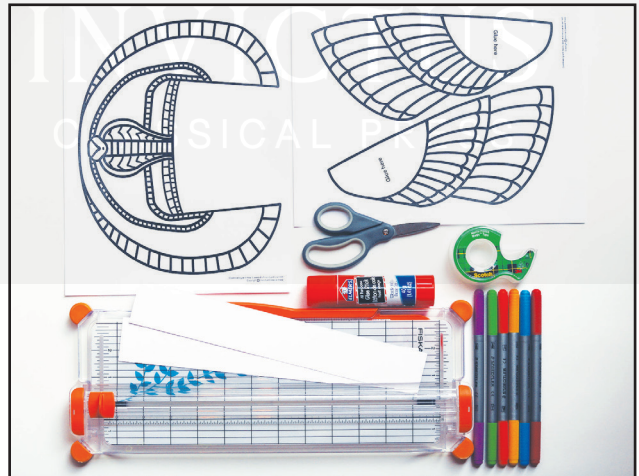
~ William Shakespeare, (Henry IV)

DESCRIPTION:

Students will make a wearable, cardstock paper *Nemes* headdress to take home, while reviewing what they have learned about the Egyptian civilization.

MATERIALS:

- Template printed on white cardstock
- crayons/pencil crayons/markers
- Scissors
- Glue
- Tape



VOCABULARY: COMMON PHARAOH'S CROWNS

Red Crown

Blue Crown

White Crown

Ateph Headdress

Double Crown

Nemes Headdress

INSTRUCT:

Throughout the millennia of Egypt's existence, crowns and headdresses were worn to symbolize both power and the Pharaoh's relationship to the gods. They began wearing crowns during ceremonies, such as the ceremony to become king or queen, and during battles. The crowns symbolized their position of power above the people and reminded their subjects of their closeness to the gods. Some pharaohs would combine different crowns to be unique or show that some ceremonies were more important than others. Interestingly, the death god, **Osiris**, is the only god who had his own crown, called the "Atef Crown" or "White Crown of Osiris." Here are some of the most common crowns and headdresses of Ancient Egypt:

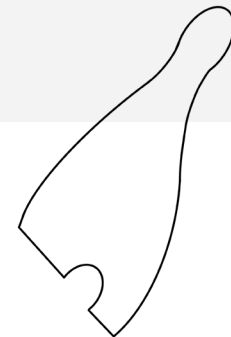
THE DESHRET, OR RED CROWN:

Worn by the Pharaoh of Lower Egypt on occasions involving Lower Egypt only. It is possible that the red curl symbolizes the proboscis of the honeybee.



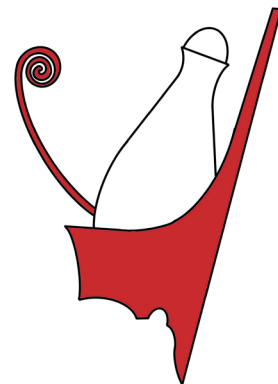
THE HEDJET, OR WHITE CROWN:

Worn by the Pharaoh of Upper Egypt on occasions involving Upper Egypt only. There is a vulture component on it, but it is difficult to see.



THE PSCHENT, OR DOUBLE CROWN:

The white and red crowns worn together symbolised the unification of Lower and Upper Egypt.



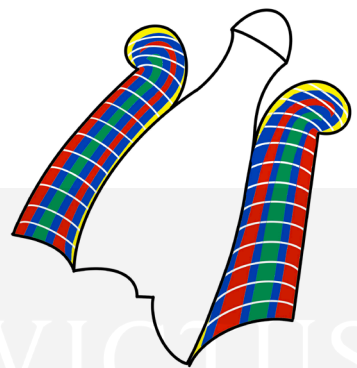
THE KHEPRESH, OR BLUE CROWN:

This headdress is also called the War Crown. It was worn in battle and ceremonies by the rulers of the New Kingdom of Egypt. Note the *uraeus*, or rearing cobra, on the forehead.



ATEF HEADDRESS, OR THE CROWN OF OSIRIS:

The Atef Crown was a white headdress decorated with colorful ostrich feathers, which some scholars believe symbolized truth, justice, morality, and balance. It was worn during some religious rituals.



NEMES HEADDRESS:

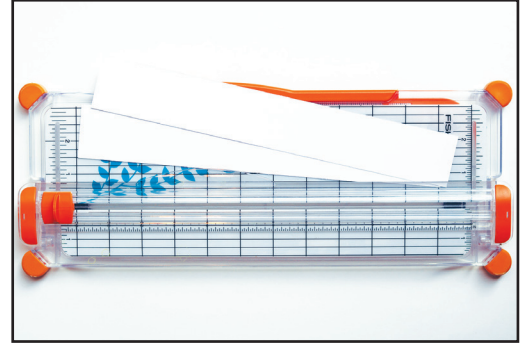
The Nemes Headdress was a blue and gold striped head cloth. It covered the crown of the forehead, back of the head, and base of the neck. Each side had two large flaps which hung down behind the ears and in front of both shoulders. It is not a crown in the true sense of the word, but still symbolized Pharaoh's power. It was sometimes worn with the double crown on top.



The Mask of Tutankhamun; c. 1327 BC

DIRECTIONS

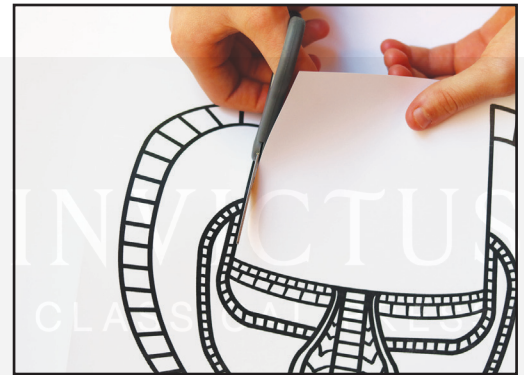
1. Before class, cut 2"x 8 1/2" strips of white paper out to use as head bands. You will probably need to use two strips for each student.



2. Print out the headdress template for each student.

3. Have students write their name lightly on the back of the main headdress.

4. Cut out the three pieces.

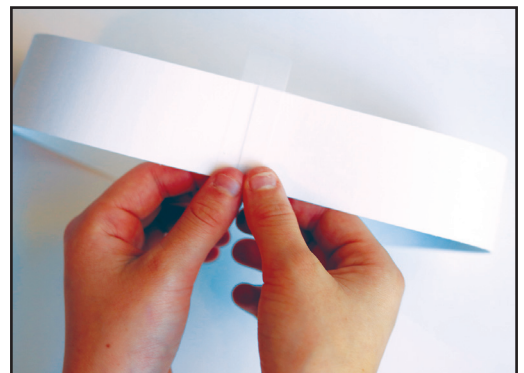


5. Apply glue to the designated areas above the dotted lines of the side pieces.

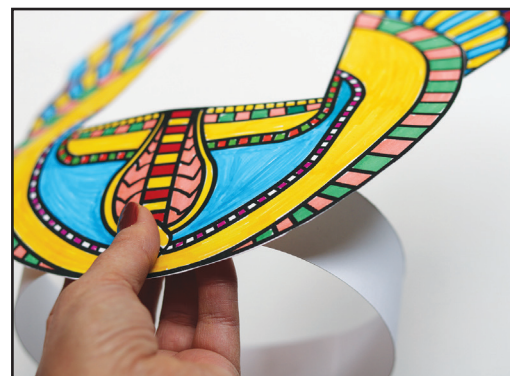


6. Color the template as desired.

7. Tape the white cardstock strips that you cut out before class together, then glue them to the back of the *uraeus*.



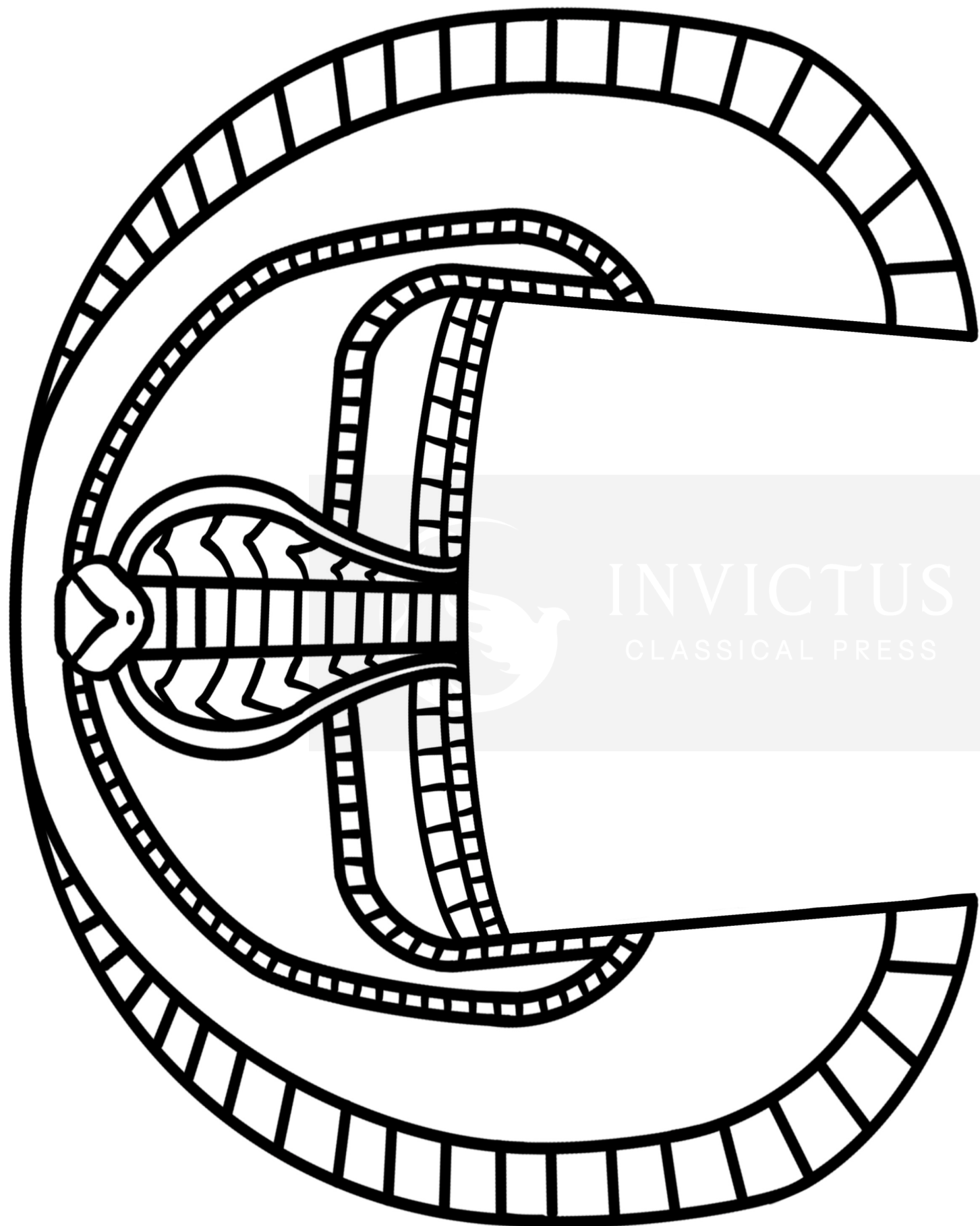
8. Wrap the headdress around each student's head and cut the strips, then tape together where needed.



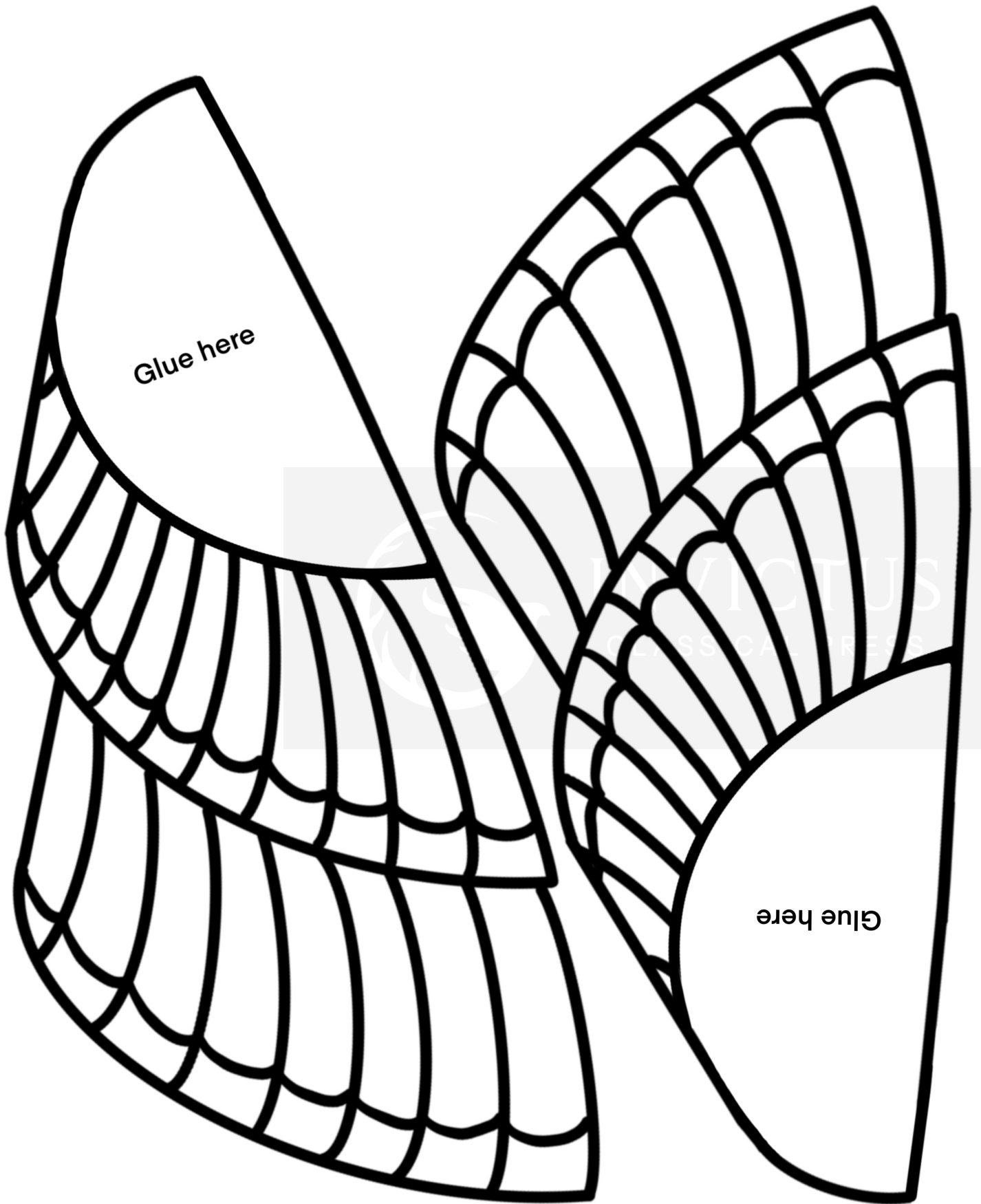
9. Take a picture of each student, and then the class, in their new *Nemes* headdresses!



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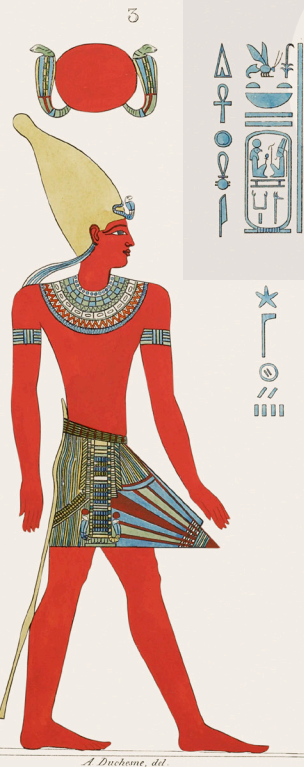
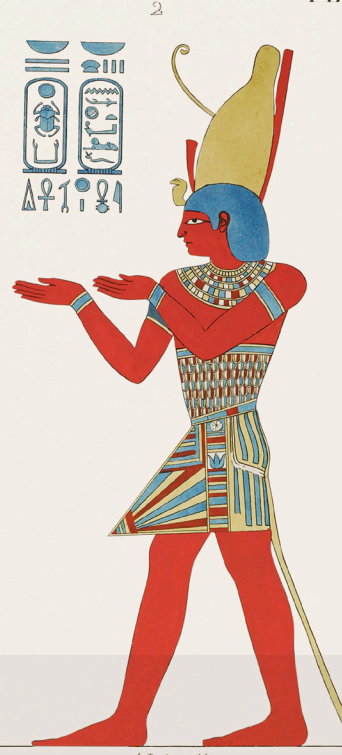
Glue here

Glue here

T.I.

ILE DE PHILÉE.

PL. LXXX.



1 TEMPLE D'HATHOR (DÉVERGÈTE II), PRONAOS.—2, PETIT TEMPLE D'HATHOR, PROPYLON.—3, MÊME ÉDIFICE, SANCTUAIRE.—4, GRAND TEMPLE DISIS, AU FOND DU SANCTUAIRE.

Grand Temple from *Monuments de l'Égypte et de la Nubie*,
by Jean François Champollion (1835–1845)



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