

Lesson Plan 1:

Tulips and Magic Carpets:

Drawings inspired by Turkish Decorative Arts

Age: 4th Grade

Class Sessions: 3 classes

Focus: To explore traditional Islamic arts and fine crafts and to then create drawings/paintings utilizing Turkish inspired decorative patterns, symbols, and designs.

Objectives:

- S4.5 The student will use symmetrical and asymmetrical shapes and forms in a work of art
- D4.6 The student will show a conscious effort to plan a work of art using their individual creativity (ideas).
- D4.11 The student will continue to identify cultural symbols that represent ideas.

Instructional Materials:

- Slide presentation of Turkey: their textiles, ceramics, fine crafts, and art.
- Color Xerox (laminated) posters, cards, and templates of Turkish Carpets, Tiles, and symbols and of floral designs.
- Books on Turkish arts and botany.

Art Materials:

- Paper
- Pencils
- Colored pencils
 - High quality (soft) pencils
 - Watercolor pencils
- Rulers
- Paper tape/masking tape
- Eraser
- Pencil sharpeners
- Stencils
 - Cut out stencils
 - Student made is best

- Premade by teacher
- Premade purchased
- Watercolor brushes
 - Watercolor brush tool
- Markers
- Tracing paper
- Water cups/ water

Others: (Misc. materials)

- Turkish rug, or reproduction carpet if available
- Traditional Turkish Music and playing device
- World map
- Poster of all things Turkish
- Overhead projector

Introduction: This is a study of Turkish rugs, or carpets known as “Kilims”. Carpets have been a part of life in Turkey since around 7000b.c., when rug weaving first began with the nomads in eastern Turkey as a way to cover the ground in their tent as they moved around. “Rugs have been used the home as floor coverings, blankets, tablecloths and decorations. They acquire value as they are used, whereas most objects decrease in value over time” (Anquetil 1). Today many of these Kilims are used as prayer rugs in mosques as well as in peoples’ homes.

Turkish carpets have two kinds of motifs: Geometrical and Stylized motifs, or Naturalistic and Floral motifs. The designs on the carpets are not created randomly, but are very thought out and meaningful layouts. Each rug can represent many things and shows things important to the rug’s creator, and their civilization. Some of the most common motifs on rugs are the Tree of Life: symbolizing long life and re-birth; the Horns of Animals: which symbolizes power; Hands on Hips: symbolizing female fertility and the mother of god; and the Hanging Candle, symbolizing the holy (eternal) light. The rugs also show symmetry or a balance to their design to be kept in mind when making your own.

Procedure:

Class 1: Present a slide show, show maps and posters as well as books on Turkey and its art; discussion on Turkish carpets (art history). Analysis of art form in terms of design qualities: balance and symmetry shown in work, geometric forms present, stylized botanical forms, and the imaginative use of shapes within shapes (art criticism). Islamic aesthetic of all over surface qualities of plant and geometric forms, as well as choice of color (aesthetics). Demonstrations of the art process of stylizing animal and plant, such as the tulips, carnations, and scorpions, into imaginary design and demonstrate the arabesque (studio). Choose and study postcards and posters closely for inspiration.

Have child carefully block off a border with tape to create a frame, or border around the edge of the paper. (instructor may want to have this done before class arrives). Then allow the students to use rulers, templates, stencils, and their imaginations to create the basic shapes, such as the medallion, field areas, and borders of the carpets with pencil. Allow the students to gain ideas from presented media to fill in the space. They should try to stay with Turkish motifs, organic shapes, swirling forms, geometric shapes and symbols. Continue to fill the composition with interlacing patterns and bold colors. Work towards visual harmony and innovative designs inspired by the Turkish examples.

Class 2: Continue with pencil work, and when student feels they are ready, allow beginning with either the colored pencils or the watercolor pencils. Begin adding water with watercolor brush or like tool if student is ready. Students should try and have color done by end of class time or early into class three.

Class 3: Add final color. Add final painting touches. When dry outline with permanent marker: blue or black work best (optional). Clean up and have a critique of the works (assessment). Written statements or poems by the children could be placed near the works to add emphasis and reflection of the Turkish inspired work.

Assessment: Class critique and discussion of the works (informal assessment). Ask yourself: Did the child meet the objectives? Write a simple rubric with the objectives and evaluate the works (formal assessment).

DBAE (Discipline Based Art Education) checklist:

Art History: Turkish Carpets

Art Criticism: discussion on Islamic design and critique of student artworks

Aesthetics: discussion on the Islamic aesthetic of surface pattern

Art Production: drawing/painting inspired by Turkish decorative arts

Rubric Sample

Childs Name: _____

Class: _____

○ Design Qualities: Did the child integrate these qualities into their drawings?

• Arabesque _____

• Interlacing
Patterns _____

• Imaginative use of organic
shapes _____

• Symmetry _____

○ Did the student use the media
appropriately? _____

○ Quality of the Final
Presentation _____

Vocabulary

Allah: Arabic for “God”

Anatolia: a vast plateau between the Black and the Mediterranean seas: in ancient usage, synonymous with the peninsula of Asia Minor; the Asian, or eastern part of Turkey (Anatolia Dictionary 1). Ancient name of Asia Minor, from the M.L. *Anatolia*, Greek *Anatole* “the east”, originally “sunrise” (which happens in the east), lit. “a rising above (the horizon)”, from *anatellein* “to rise”, from *ana* “up” + *tellein* “to accomplish, perform”(Anatolia Etymology 1).

Arabesque: (*Rumi* in Arabic) is a type of flowing linear decoration based on plant forms, representing the rhythms of nature.

Biomorphic shapes: organic shapes inspired by plant forms

Byzantine:

1. Of or pertaining to the Byzantine Empire, or Byzantium, later Constantinople and then Istanbul in modern day Turkey. Also dealings with Eastern Orthodox Church.
2. Noting or pertaining to the architecture of the Byzantine Empire; characterized by: masonry construction, round arches, impost blocks, low domes on pendentives, the presence of fine, spiky frescoes, mosaics, and revetment of fine stone to cover whole interiors.
3. *Fine Arts.* Pertaining to or designating the style of the fine or decorative arts developed and elaborated in the Byzantine Empire and its provinces; characterized by: chiefly by and ecclesiastically prescribed iconography, highly formal structure, severe confinement of pictorial space to a shallow depth, and the use of rich, often sumptuous color (byzantine 1).

Hatayi: Chinese like

Interlacing Patterns: a design that repeats itself while overlapping, connecting, and interweaving .

Islam: Arabic word for “surrender to the Will of God” and is the third major world religion. Islam is the principle religion and way of life into eh Middle East, North Africa and much of Asia.

Kilim: Turkish flat woven carpet. “Kilim geometry consists of the expressive balance between color and form and evokes perfection and immortality” (Anquetil 55).

Mosque: An Islamic (Muslim) house of worship of two main types: the *masjid*, used for daily prayer by individuals or small groups; and the *jāmi*, used for large-scale congregational prayer on the Friday Sabbath and holidays.

Muslim: A follower of Islam. Arabic for “one who submits to God”.

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