

NAME:	DATE: 10-13-17
CLASS: POTTERY	LESSON: CUNEIFORM CLAY TABLET

OBJECTIVES: TO LEARN AND EMULATE HOW SCRIBES WROTE USING ONE OF THE FIRST WRITTEN LANGUAGES, BABYLONIAN CUNEIFORM.	AGENDA: <ul style="list-style-type: none"> • DO NOW: VIDEO QUESTIONS • DEMONSTRATION OF MASK MAKING • DISTRIBUTE SUPPLIES • CREATE • CLEAN UP
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DO NOW: [VIDEO](#)

WHERE DID WRITING BEGIN?

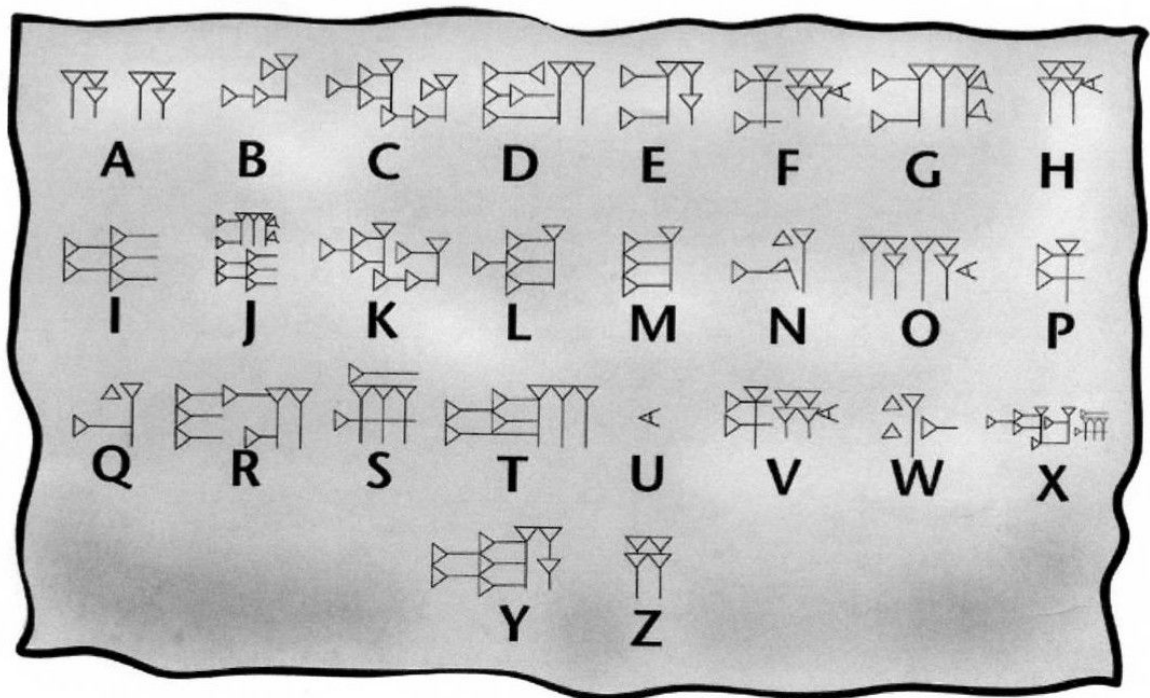
HOW DO TEMPLES AND SUPPLIES RELATE TO THE DEVELOPMENT OF WRITING?

HOW DID DRAWINGS ON CLAY TABLETS BECOME SYMBOLS OVER TIME?

WHY DID SCRIBES START TO WRITE FROM LEFT TO RIGHT?

STEPS:
PRETEND YOU ARE A SCRIBE FROM ANCIENT MESOPOTAMIA

1. CREATE A FLAT TABLET OF CLAY BY MAKING A BALL AND FLATTENING IT BETWEEN YOUR SHEET OF CANVAS.
2. YOUR TABLET SHOULD BE AT LEAST FIVE INCHES, LARGER IF YOU WANT TO INCLUDE YOUR FIRST AND LAST NAME, AND ABOUT ½ INCH THICK.
3. LOOK AT THE ATTACHED REFERENCE TABLE AND FIND THE CUNEIFORM SYMBOLS THAT REPRESENT YOUR NAME.
4. USE THE TRIANGLE TOOL AND A PENCIL TO CAREFULLY PRESS YOUR NAME IN CUNEIFORM INTO YOUR CLAY TABLET.
5. GET RID OF ALL CRACKS, MAKE YOUR TABLET SMOOTH AND EVEN.
6. CARVE YOUR INITIALS ON THE BACK OF TABLET. SET ON DRYING SHELF
7. CLEAN YOUR AREA



REQUIREMENTS:

1. CREATE A CLAY TABLET
2. WRITE YOUR NAME BE CLEARLY AND NEATLY IN CUNEIFORM USING THE TECHNIQUE WE TALKED ABOUT IN CLASS.
3. THE ELEMENTS OF ART WE WILL FOCUS ON ARE **SHAPE/FORM**
4. WRITE YOUR INITIALS ON THE BOTTOM OF YOUR TABLET

SAMPLE CUNEIFORM TABLET: 8000-2000 BC. ACCOUNT OF BARLEY DISTRIBUTION



CUNEIFORM TABLET					
	CRITERIA				PTS
	4	3	2	1	
ELEMENTS AND PRINCIPLES OF ART FOCUSED ON IN THIS PROJECT: 1-SHAPE/FORM	PLANNED CAREFULLY, COMPLETED PREPARATORY SKETCH. SHOWED ADVANCED AWARENESS OF THE ELEMENTS AND PRINCIPLES OF ART. STUDENT WENT ABOVE AND BEYOND EXPECTATIONS.	THE ARTWORK SHOWS THAT THE STUDENTS APPLIED THE ELEMENTS AND PRINCIPLES OF ART AND STUDENT MET EXPECTATIONS.	THE STUDENTS DID THE ASSIGNMENT ADEQUATELY, YET SHOWS A LACK OF PLANNING AND LITTLE EVIDENCE THAT THE ELEMENTS AND PRINCIPLES OF ART WERE CONSIDERED.	THE ASSIGNMENT WAS TURNED IN, BUT SHOWED LITTLE EVIDENCE OF ANY UNDERSTANDING OF THE ELEMENTS AND PRINCIPLES OF ART. NO EVIDENCE OF PLANNING. STUDENT DID THE MINIMUM AMOUNT OF WORK REQUIRED.	
CRAFTSMANSHIP & NEATNESS	ALL ASPECT OF THE ARTWORK WERE CONSIDERED AND PATIENTLY COMPLETED. THE FINISHED PRODUCT IS THE RESULT OF CAREFUL METICULOUS PLANNING. THE CRAFTSMANSHIP IS OUTSTANDING. PROJECT IS PRISTINE AND WELL KEPT.	WITH LITTLE MORE EFFORT IN FINISHING TECHNIQUES, THE ARTWORK COULD BE OUTSTANDING. OVERALL, THE PROJECT IS CLEAN AND WITHOUT MAJOR DEFECTS LIKE FOLDS/RIPS	THE STUDENT SHOWED AVERAGE CRAFTSMANSHIP; ADEQUATE, OR NOT AS GOOD AS THE STUDENT'S PREVIOUS ABILITIES, A BIT CARELESS. MINOR DEFECTS MAY BE PRESENT.	BELOW AVERAGE CRAFTSMANSHIP, LACK OF PRIDE IN FINISHED ARTWORK. SHOWED LITTLE EVIDENCE OF EFFORT AND/OR A LACK OF UNDERSTANDING. INCLUDES OBVIOUS DEFECTS LIKE FOLDS, RIPS, STRAY MARKS, AND/OR BREAKS.	
TIME & MANAGEMENT	CLASS TIME WAS USED WISELY. MUCH TIME WENT INTO THE PLANNING AND DESIGN OF THE ARTWORK. THE STUDENT WAS SELF-MOTIVATED THE WHOLE TIME SEEKING ASSISTANCE AS NEEDED.	CLASS TIME WAS USED WISELY. SOME TIME WENT INTO THE PLANNING AND DESIGN OF THE ARTWORK. THE STUDENT NEEDED SOME REFOCUSING BUT MANAGED TIME WELL.	CLASS TIME WAS NOT FULLY UTILIZED. LITTLE TIME WENT INTO THE PLANNING AND DESIGN OF THE ARTWORK. THE STUDENT WAS SOMETIMES DISTRACTED OR OFF TASK.	CLASS TIME WAS NOT USED WISELY. LITTLE TIME WENT INTO THE ARTWORK. STUDENT WAS OFTEN OFF TASK AND NOT FOCUSED ON THE PROJECT.	
EXECUTION, ORIGINALITY & UNIQUENESS.	THE ARTWORK WAS SUCCESSFULLY EXECUTED FROM CONCEPT TO COMPLETION, WITH A NOVEL AND ORIGINAL APPROACH.	THE ARTWORK WAS SUCCESSFULLY EXECUTED FROM CONCEPT TO COMPLETION. UNIQUE AND ORIGINAL WITH SOME EVIDENCE FROM SAMPLES.	THE ARTWORK WAS PARTIALLY SUCCESSFULLY EXECUTED, WITH A FEW UNIQUE ASPECTS.	THE ARTWORK WAS BEGUN, BUT NEVER FULLY COMPLETED. WHAT WORK WAS DONE WAS HIGHLY DERIVATIVE OF THE SAMPLES OR OTHER STUDENT'S WORK.	
REQUIREMENTS	ALL REQUIREMENTS ARE MET AND EXCEEDED.	ALL REQUIREMENTS ARE MET.	ONE REQUIREMENT WAS NOT MET COMPLETELY.	MORE THAN ONE REQUIREMENT WAS NOT MET.	

ELEMENTS & PRINCIPLES OF ART

LINE

Line is the path of a point moving through space.



PATTERN

Pattern refers to the repetition or reoccurrence of a design element, exact or varied, which establishes a visual beat.



SHAPE / FORM



Shape implies spatial form and is usually perceived as two-dimensional. Form has depth, length, and width and resides in space. It is perceived as three-dimensional.

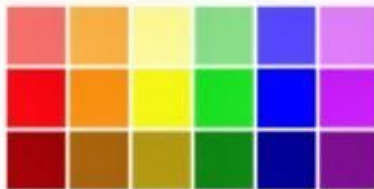
RHYTHM / MOVEMENT

Rhythm or movement refers to the suggestion of motion through the use of various elements.



COLOR

Colors all come from the three primaries and black and white. They have three properties – hue, value, and intensity.



PROPORTION / SCALE

Proportion is the size relationship of parts to a whole and to one another. Scale refers to relating size to a constant, such as a human body.



VALUE

Value refers to relative lightness and darkness and is perceived in terms of varying levels of contrast.



BALANCE

Balance is the impression of equilibrium in a pictorial or sculptural composition. Balance is often referred to as symmetrical, asymmetrical, or radial.



TEXTURE

Texture refers to the tactile qualities of a surface (actual) or to the visual representation of such surface qualities (implied).



UNITY

Unity is achieved when the components of a work of art are perceived as harmonious, giving the work a sense of completion.



SPACE / PERSPECTIVE

Space refers to the area in which art is organized. Perspective is representing a volume of space or a 3-dimensional object on a flat surface.



EMPHASIS

Emphasis refers to the created center of interest, the place in an artwork where your eye first lands.



Grant Information, Teaching lessons & Resources: www.projectarticulate.com
More Alaska Art Resources: www.akarted.org • www.akart.org