



MUSEUM OF RUSSIAN ICONS

Illustrating Icons

Grades 8 to 12

by Madeline Karp

About the Museum

The Museum of Russian Icons was founded in 2006 as a non-profit educational institution by Massachusetts industrialist Gordon B. Lankton. The collection includes more than 500 Russian icons, the largest collection of its kind in North America, and one of the largest private collections outside Russia. The collection spans six centuries, and includes important historical paintings dating from the earliest periods of icon painting to the present.

The Museum is a fascinating place for teachers and students to explore. It offers discussion-based tours that engage students of all ages. The study of icons and Russian culture yields rich connections to a wide variety of curriculum areas, including history and social studies, art and art history, and English Language Arts. We can customize your classroom visit to meet your instructional goals and curriculum needs.

About This Lesson

This lesson is one of a series developed by graduate students in Tufts University's Museum Studies program as assignments for the course Curriculum Development for K-12/Museum Collaborations. Special thanks to the students who created them. These lessons are works in progress intended to show educators the scope of educational opportunities that the Museum can create for students.

Some lessons are designed to take place at the Museum, while others were created for teachers to use in the classroom. They can be printed out and used as is, or they can serve as a starting point for other lessons. The Museum looks forward to working with educators to tailor the experience for their students.

If you have written or developed a lesson plan about icons, the Byzantine Empire, Russian history or culture, or any other relevant subject and you'd like us to post it on this website as a community resource, please send it to the email address below and we will be in touch to follow up.

If you have questions or feedback about these lessons, or if you'd like to make arrangements for your students to visit the Museum, please contact Tara Young at tyoung@museumofrussianicons.org or call (978) 598-5000 x 13.

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I. In-Gallery Lesson

Iconic Literature: Working with Symbols, Themes and Motifs in Icons and Fiction

Age Group: Grades 8 to 12

Length of Lesson: 1 hour, 10 minutes

Subjects: English/Language Arts

Lesson Overview

This lesson is designed to help late middle and high school students identify and recognize patterns of storytelling and literary devices in various works of fiction. Working with educators at the Museum of Russian Icons, students will work to identify key themes, motifs and symbols of storytelling across several genres. Using icons as illustrations, students will begin by looking at a Biblical – or apocryphal Biblical – story, and move on to work with other genres including fairy tales, myths, legends, and popular fiction. The trip is designed to accommodate between ten and twenty-five individual students, and may include students from different English/Language Arts class periods.

Learning Objectives

Students will:

- Read and analyze a text with literary devices in mind.
- Participate in a formal group discussion and collaborative brainstorming.
- Work together to identify major themes, motifs and symbols in several related genres including myth, legend, fairy tale and Biblical story.
- Begin to generate an original work of mythic fiction, using qualities identified in earlier discussion and brainstorming sessions.

Materials

- “Miracle of Archangel Michael in Colossae” from Orthodox Saints, Volume 3 broken down into short, numbered paragraphs.
- White board or large piece of bulletin board paper divided into four sections:
 1. Saint Michael
 2. Fairy Tale
 3. Myth/Legend
 4. Popular Fiction
- Different colored white board or magic markers
- Set of three different colored index cards or scrap paper
- Bucket, hat or container for index cards

Introduction for Lesson Facilitator

A good facilitator will steer the discussion, record students’ ideas and give factual information about literary themes and Russian icons when appropriate. The lesson below uses The Archangel Michael at Chonae; however, if the teacher prefers to use another icon, the lesson can be modified to use other story-based icons like Saint George and the Dragon, Elijah, or Saint John of the Ladder. Text passages for other possible icons can be found in the “Suggested Reading” section. This lesson is tightly scheduled, so facilitators should be extremely conscious of time.

Procedure

1. Lead the students to The Archangel Michael at Chonae. The educator should briefly introduce herself, and confirm with the students that they are studying myths, legends, fairy tales and/or the Bible. Confirm that students understand the difference between a theme and motif, and understand what symbols, metaphors and literary allusions are.
(5-10 Minutes)

2. Introduce the students to the Archangel Michael. Give some basic facts about him (i.e. he is a warrior angel and the leader of Heaven’s army). **(2-3 minutes)**

See appendix, “The Archangel Michael” in *Icons and Saints of the Eastern Orthodox Church*.

3. Using the chapter “Miracle of Archangel Michael in Colossae” from George Poulos’ *Orthodox Saints, Volume 3*, retell the story of the Miracle at Chonae (aka: Colossae). Make sure to use the icon as an illustration of the story. **(15-20 minutes)**

The educator should request student volunteers to read one paragraph each.

4. **(Steps 4-7 should take about 15 minutes total)** Using the white board, tell the students that they will begin a brainstorming session about the important themes, symbols and images found in the story of Saint Michael. Have students contribute words or phrases that have to do with the story, and record them in the “Saint Michael” column of the white board.

Students could throw out words like snake, sword, prayer, etc.

The educator can steer the discussion by asking questions or adding phrases to round out the list. The educator could ask What about...? or Could we add...?

5. Ask students to choose a favorite fairy tale. Write the title of the fairy tale on the white board. Repeat the brainstorming exercise, recording ideas in the fairy tale column.

Ask, Is everyone familiar with this story? If the answer is no, have a student who knows the story give a two or three sentence synopsis before beginning the brainstorm.

6. Ask students to choose a myth or legend. Write the title of the myth on the white board. Repeat the brainstorming exercise, recording ideas in the myth/legend column.

Ask, Is everyone familiar with this myth/legend? If the answer is no, have a student who knows the myth give a two or three sentence synopsis before beginning the brainstorm.

7. Ask students to choose a work of popular fiction. Write the title of the novel or short story on the white board. Repeat the brainstorming exercise, recording ideas in the popular fiction column.

Ask, Is everyone familiar with this novel? If the answer is no, have a student who knows the story give a two or three sentence synopsis before beginning the brainstorm.

If the novel doesn’t work, too many students are unfamiliar with the plot or the students are taking too long to choose a work, suggest part of a popular fantasy series like Harry Potter, The Lord of the Rings, The Hobbit, or Eragon.

At the end of the brainstorm, your white board should look like this:

Saint Michael	Sleeping Beauty	The Judgment of Paris	Harry Potter, Year One
Michael angel saint wings sword snake Chonae daughter mute church spring water healing faith conversion 3 disciples	princess 3 good fairies unpopular witch spinning wheel magic sleep/curse thorn forest kiss castle prince “true love conquers all”	Troy Prince Paris Golden Apple Helen 3 goddesses choice reward judgment “For the fairest” war Sparta banquet Mount Olympus discord	Harry orphan magic Voldemort broomstick Hogwarts potions wand Sorcerer’s Stone Muggles lightning bolt scar wizard/witch three-headed dog “The Boy Who Lived”

8. Have students look at the white board. Ask if they see any similarities among the stories. Students could look for recurring images, heroes, villains, morals, themes, motifs, etc. Using different colored markers, highlight the students' observations. **(5-7 minutes)**

For example, all things deemed "important objects" could be circled in blue. All villains or plot problems could be circled in red. Heroes or characteristics of heroes could be underlined.

After Step 8, your white board should look like this:

Saint Michael	Sleeping Beauty	The Judgment of Paris	Harry Potter, Year One
<p>Michael angel saint</p> <p>wings sword</p> <p>snake Chonae daughter</p> <p>mute church</p> <p>spring water healing faith</p> <p>conversion 3 disciples</p>	<p>princess 3 good fairies</p> <p>unpopular witch</p> <p>spinning wheel</p> <p>magic sleep/curse</p> <p>thorn forest kiss castle</p> <p>prince</p> <p>"true love conquers all"</p>	<p>Troy Prince Paris</p> <p>Golden Apple Helen</p> <p>3 goddesses choice</p> <p>reward judgment</p> <p>"For the fairest" war</p> <p>Sparta banquet</p> <p>Mount Olympus discord</p>	<p>Harry orphan magic</p> <p>Voldemort broomstick</p> <p>Hogwarts potions wand</p> <p>Sorcerer's Stone Muggles</p> <p>lightning bolt scar</p> <p>wizard/witch three-headed dog</p> <p>"The Boy Who Lived"</p>

Yellow = recurring numbers; Blue = important objects; Red = villains or problems; Green = heroes, heroic characteristics

9. Give student time to walk the galleries and digest what they've just seen. Distribute three colored index cards to each student to take with him/her as he/she goes, to start creating a new myth. Ask students to look for some of the highlighted terms or themes in other icons. Are the symbols/themes/characters obvious? Students should use these themes as jumping off points. **(10 minutes)**

Each card must be a different color. Remind students that they will be exchanging cards with their classmates! (For the purposes of demonstration, we'll use red, yellow and blue cards.)

On the blue card, ask students to write down an object they see in an icon. It can be a food, an animal, a weapon – anything.

On the red card, ask students to write down some kind of problem, or situation they see in an icon. It can be as mundane as "the saint is climbing up a ladder" or as epic as "a dragon is attacking the church."

On the yellow card, ask students to write down a personal characteristic they see in one of the icons. It can be positive (bravery), negative (selfishness) or supernatural (super strength).

Encourage students to visit at least three different icons and make sure that students only write down ONE word or phrase per card. See Appendix 2, page 22 for example.

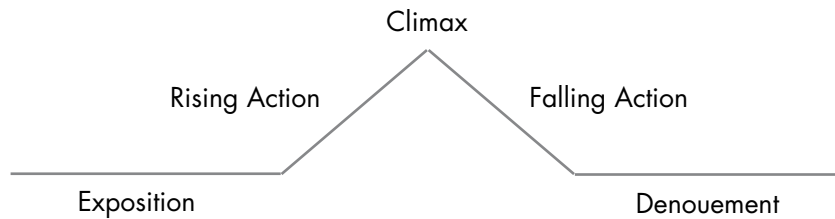
10. Students come back together as a group and place the cards into a bucket. Have students draw out one of each color. These are the major details that will go into their myth. Give students a few minutes to think about what kind of story they could write, and if they want to, have them share their ideas. **(5 minutes)**

If there is time, discuss how their myths are like, or unlike, those discussed and the icons on exhibit.

11. Wrap up. Answer final questions. Distribute educator contact information and/or information about volunteer opportunities for teens. **(3 minutes)**

Extensions

Using the rough character or plot students created with their index cards, have the students begin to construct a complete work of mythic fiction using the dramatic structure.



Have the students illustrate their myth in the style of a Russian icon.

Massachusetts Curriculum Frameworks

GRADES 7-8

Language Strand

Standard 3: Oral Presentation

- 3.10 Present an organized interpretation of a literary work, film, or dramatic production.
- 3.11 Use appropriate techniques for oral persuasion.

Standard 4: Vocabulary and Concept Development

- 4.20 Determine the meaning of unfamiliar words using context clues
- 4.21 Determine the meaning of unfamiliar words by using knowledge of common Greek and Latin roots, suffixes, and prefixes.

Reading and Literature Strand

Standard 8: Understanding a Text

- 8.23 Use knowledge of genre characteristics to analyze a text.
- 8.24 Interpret mood and tone, and give supporting evidence in a text.
- 8.25 Interpret a character's traits, emotions, or motivation and give supporting evidence from a text.

Standard 9: Making Connections

- 9.5 Relate a literary work to artifacts, artistic creations, or historical sites of the period of its setting.

Standard 10: Genre

- 10.4 Identify and analyze the characteristics of various genres (poetry, fiction, nonfiction, short story, dramatic literature) as forms chosen by an author to accomplish a purpose.

Standard 11: Theme

- 11.4 Analyze and evaluate similar themes across a variety of selections, distinguishing theme from topic.

Standard 12: Fiction

- 12.4 Locate and analyze elements of plot and characterization and then use an understanding of these elements to determine how qualities of the central characters influence the resolution of the conflict.

Standard 15: Style and Language

- 15.5 Identify and analyze imagery and figurative language.

Standard 16: Myth, Traditional Narrative and Classical Literature

- 16.9 Identify conventions in epic tales (extended simile, the quest, the hero's tasks, special weapons or clothing, helpers).*
- 16.10 Identify and analyze similarities and differences in mythologies from different cultures (ideas of the afterlife, roles and characteristics of deities, types and purposes of myths)*

Composition Strand (Present only during extension activity)

Standard 19: Writing

- 19.19 Write stories or scripts with well-developed characters, setting, dialogue, clear conflict and resolution, and sufficient descriptive detail.*

Standard 23: Organizing Ideas in Writing

- 23.9 Integrate the use of organizing techniques that break up strict chronological order in a story (starting in the middle of the action, then filling in background information using flashbacks).*

GRADES 9-12

*Language Strand (**Present only during extension activity)*

Standard 2: Questioning, Listening and Contributing

- 2.5: Summarize in a coherent and organized way information and ideas learned from a focused discussion.*
- 2.6: Analyze differences in responses to focused group discussion in an organized and systematic way.*

Standard 3: Oral Presentation

- 3.14 Give formal and informal talks to various audiences and for various purposes using*
- 3.15 appropriate level of formality and rhetorical devices.*

Standard 4: Vocabulary and Concept Development

- 4.24 Use knowledge of Greek, Latin, and Norse mythology, the Bible, and other works often alluded to in British and American literature to understand the meanings of new words.*
- 4.26 Identify and use correctly new words acquired through study of their different relationships to other words.*

Reading and Literature Strand

Standard 8: Understanding a Text

- 8.29 Identify and analyze patterns of imagery or symbolism.*
- 8.30 Identify and interpret themes and give supporting evidence from a text.*
- 8.32 Identify and analyze the point(s) of view in a literary work.*
- 8.33 Analyze patterns of imagery or symbolism and connect them to themes and/or tone and mood.*

Standard 10: Genre

- 10.5 Compare and contrast the presentation of a theme or topic across genres to explain how the selection of genre shapes the message.*
- 10.6 Identify and analyze characteristics of genres (satire, parody, allegory, pastoral) that overlap or cut across the lines of genre classifications such as poetry, prose, drama, short story, essay, and editorial.*

Standard 11: Theme

- 11.5 Apply knowledge of the concept that the theme or meaning of a selection represents a view or comment on life, and provide support from the text for the identified themes.
- 11.6 Apply knowledge of the concept that a text can contain more than one theme.
- 11.7 Analyze and compare texts that express a universal theme, and locate support in the text for the identified theme.

Standard 12: Fiction

12.5 Locate and analyze such elements in fiction as point of view, foreshadowing, and irony.

Standard 16: Myth, Traditional Narrative and Classical Literature

16.11: Analyze the characters, structure and themes of classical Greek drama and epic poetry.

Composition Strand

Standard 19: Writing

- 19.24 Write well-organized stories or scripts with an explicit or implicit theme and details that contribute to a definite mood or tone.
- 19.28 Write well-organized stories or scripts with an explicit or implicit theme, using a variety of literary techniques.

Standard 23: Organizing Ideas in Writing

23.12 Integrate all elements of fiction to emphasize the theme and tone of the story.

Vocabulary

Allusion	(n.) an indirect or subtle reference to a theme, concept or idea.
Fairy Tale	(n.) a children's story, often incorporating magical lands and imaginary beings with a moral grounded in reality. Ex: Hansel and Gretel. Variations: fable, fairy story
Icon	(n.) 1. somebody or something widely and uncritically admired. 2. a holy picture, carving or statue of Jesus, Mary or a saint used in worship in Eastern Orthodox churches. Variations: iconic, iconography, iconoclasm
Legend	(n.) a non-historical or unverifiable story about a person or place, handed down by tradition and often popularly accepted as historical. Ex: The Legend of Sleepy Hollow, or the Headless Horseman. Variations: legendary, tall tale
Metaphor	(n.) a word or phrase applied to somebody or something that is not meant to be taken literally, but rather to make a comparison.
Motif	(n.) a recurring literary device, image, symbol or structure within a work. Motifs can support the theme through physical or symbolic representation of an idea.
Myth	(n.) a traditional story about superhuman beings of an earlier age taken to be a true account, usually explaining how natural phenomena, social customs, etc, came into existence Ex: The Twelve Trials of Hercules. Variations: mythology, mythic

Symbol: (n.) an object or idea used to subtly represent something else.

Theme: (n.) a unifying, fundamental or universal idea found in a literary work. An implied message an author is trying to get across about society, life, human nature, etc.

Suggested Reading for Students and Teachers

1. Museum of Russian Icons. *Icon History*. Available from: <http://www.museumofrussianicons.org/icons.html>
2. Museum of Russian Icons. *Technique of Icon Painting*. Available from: <http://www.museumofrussianicons.org/icons.html>
3. Museum of Russian Icons. *What Makes an Icon an Icon?* Available from: <http://www.museumofrussianicons.org/icons.html>
4. Selected chapters from George Poulos' *Orthodox Saints*.

From *Volume 1*:

"John the Baptist" pp. 37-39

"Saint Anastasia" pp. 328-330

"Saint John of the Ladder (Klimakos)" pp.415-417

From *Volume 3*:

"Elijah" pp.67-69

"Miracle of the Archangel Michael at Colossae" pp.261-263

From *Volume 4*:

"Archangels" pp.148-150

"Saint Nicholas" pp.256-258

References

1. Poulos, George. *Orthodox Saints*, Volumes 1-4. 2nd ed. Brookline, MA: Holy Cross Orthodox Press, 2005.
2. Tradigo, Alfredo. *Icons and Saints of the Eastern Orthodox Church*. Translated by Stephen Sartarelli. Los Angeles: Getty Publications, 2006.

Supplemental Materials

Colored Index Card Example (Appendix 1, page 22)

Student Assessment (Appendix 2, page 23)



II. Post-Visit Lesson 1

Mapping the Narrative Structure of Icons

Age Group: Grades 8 to 12

Length of Lesson: 50 minutes

Subjects: English/Language Arts

Lesson Overview

This lesson acts as an extension to the Museum of Russian Icons' in-gallery lesson about patterns of storytelling and literary devices. Students will be asked to use their character and story development cards from the Museum to map out a complete story, following the principles of narrative structure. The story can mirror a myth, legend, fairy tale or religious fable.

The class will work together to map the story "Saint Michael at Chonae" on a narrative structure chart, and discuss whether it is an example of linear structure or non-linear structure. The group work should also include discussions of suspense, narrative tone and semiotics.

Learning Objectives

Students will:

- Read and analyze a text with the intention of mapping out narrative structure
- Work as a group to map the narrative of the story "Saint Michael at Chonae"
- Begin to write an original narrative using elements of story discussed in the Museum of Russian Icons
- Discuss major narrative elements like suspense and conflict

Materials

- "Miracle of Archangel Michael in Colossae" from *Orthodox Saints*, Volume 3
- Character and story cards from the Museum of Russian Icons
- Blank narrative structure charts

Introduction for Lesson Facilitator

This lesson is designed to introduce students to narrative structure. Using the story The Archangel Michael at Chonae students will work with the instructor to practice mapping parts of a narrative, and to identify semiotics and suspense. Students will then be asked to create the structure of their own narratives, using the story cards taken from the Museum of Russian Icons and are then prepared to write a rich and detailed summary if time allows (See extension) . If the facilitator prefers to use an icon with which students may be more familiar, the lesson can be modified to use other story-based icons like Saint George and the Dragon or Saint John of the Ladder. Text passages for other possible icons can be found in the "Suggested Reading" section.

Procedure

*If your students do not have their cards from the in-gallery lesson, or you did not visit the Museum of Russian Icons as a class, please refer to Appendix 3, page 24 for pre-lesson instructions.

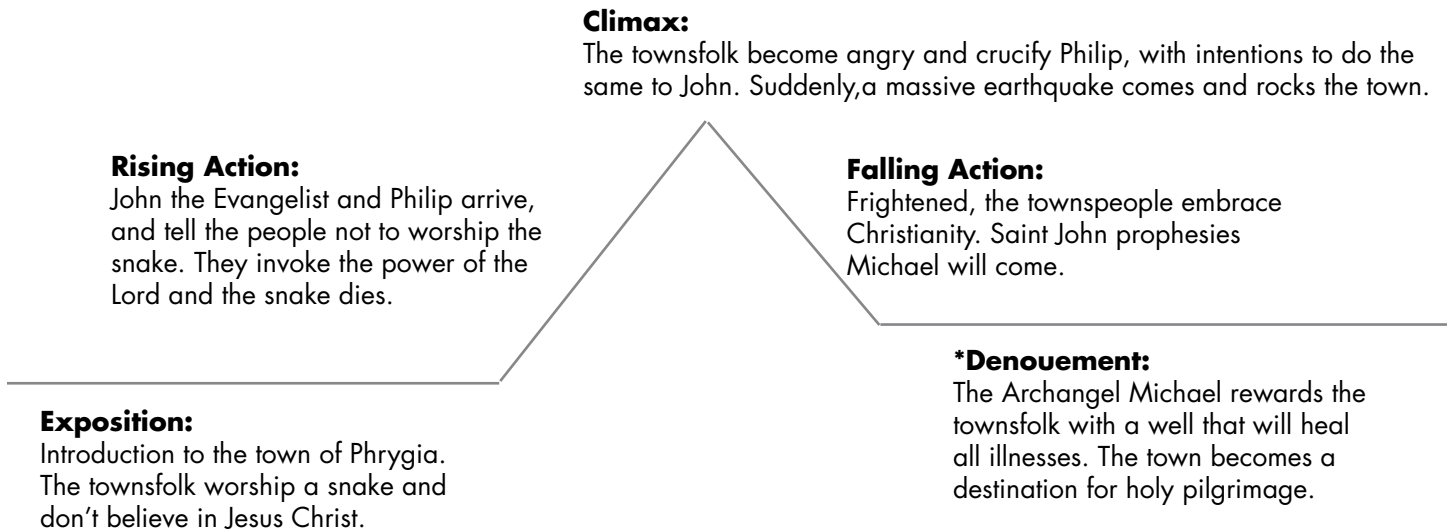
1. Have your students review the story of Saint Michael at Chonae. Work together as a group to recall the details of the story in order. **(5 minutes)**
2. Introduce your students to the idea that a well-written story should have a complete plot structure. **(5-7 minutes)**

For Honors high school and AP students: Introduce the concepts of exposition, rising action, climax, falling action and denouement.

For middle school and general Language Arts high school students: Introduce the idea that all stories have three parts: narrative setup, introduction of a conflict, and a resolution. In this sense, all stories are similar to a three-act play.

- Using the story of Saint Michael at Chonae, work as a group to map the narrative onto a narrative structure. **(10 minutes)**
- If time allows or for homework, students could work on the extension portion of the lesson that asks them to write a summary of their story. This could also be an opportunity for peer review or to practice editing skills.

For Honors high school and AP students, your map could look like this:



*The denouement line is higher than the exposition line, because characters should always come out of a story with new knowledge. They have changed since the exposition. A character or story that ends in the same place it begins does not have good structure.

**The story has many subplots including the Laodicean ruler and his daughter, and the story of Archippos and the diversion of the river. These too could be mapped on the chart.

For middle school and general English high school students, your map could look like this:

Act One (Set up)	Act Two (Conflict)	Act Three (Resolution)
People in the town of Phrygia in Asia Minor don't believe in the tenets of Christianity and instead worship a giant snake.	The disciples pray and the snake dies. The townspeople still don't believe in Jesus Christ, so they crucify Philip and plan to do the same to John. An earthquake comes and rocks the town.	The townspeople convert and Saint Michael comes and bestows them with a magic well that can cure all illnesses.
OR	OR	OR
The daughter of a Greek noble was born deaf.	The Green man takes his daughter to the well, but is worried that it will not cure her.	The daughter takes a drink from the well. She is cured. Overjoyed, the father builds a church to honor Michael the Archangel.

- Discuss whether the story is linear or non-linear. (5-7 minutes) Ask your students:

Does the narrative run smoothly, and in chronological order?
 Is it a collection of short stories that link together? Are those short stories in chronological order?
 Does the story make sense if you tell it in a different order?

Depending on how you analyze the story, "Saint Michael at Chonae" is both linear and non-linear. You could look at a single story (John and Philip kill the snake) for its linear structure, or use a multitude of stories (John and Philip kill the

snake, and the Greek man's daughter is cured at the well) to discuss non-linear structure in the creation of a Biblical myth.

6. (Steps 6 and 7 should take 15-20 minutes) Discuss the use of suspense to writing a good story. Ask your students:

Are all the loose ends tied up at the end of the story?
If they are, this is an example of resolved suspense.
If they aren't, this is an example of unresolved suspense.
What do you think suspense adds to the story?

7. Give your students a blank narrative structure chart, and have them begin to map out their own story, using the details from the story cards created in the Museum.

See Appendix 4, page 25 and Appendix 5, page 26 for sample charts.

8. Let your students spend the remainder of class working on their narrative structures.

Students can either work alone or in groups

If you are giving your students one class period to complete the chart, you can ask them to turn it in at the end of the period.

If you are continuing with the extensions, make sure your students keep their charts.

Extensions

- Have students finish writing out their stories for homework, or over the next few class periods.
- Have students form writing workshop groups (3-4 students) and spend time peer critiquing and revising their stories.

Massachusetts Curriculum Frameworks

GRADE 8

English/Language Arts

Language Strand

Standard 2: Questioning, Listening and Contributing.

2.4 Integrate relevant information gathered from group discussions and interviews for reports.

Standard 4: Vocabulary and Concept Development

4.20 Determine the meaning of unfamiliar words using context clues.

4.21 Determine the meaning of unfamiliar words by using knowledge of common Greek and Latin roots, suffixes and prefixes.

Standard 5: Structure and Origins of Modern English

5.22 Describe the origins and meanings of common words, as well as of foreign words or phrases used frequently in written English.

Reading and Literature Strand

Standard 8: Understanding a Text

8.21 Recognize organizational structures.

8.22 Identify and analyze main idea, supporting ideas and supporting details.

8.23 Use knowledge of genre characteristics to analyze a text.

Standard 9: Making Connections

9.5 *Relate a literary work to artifacts, artistic creations, or historical sites of the period of its setting.*

Standard 10: Genre

10.4 *Identify and analyze the characteristics of various genres as forms chosen by an author to accomplish a purpose.*

Standard 12: Fiction

12.4 *Locate and analyze elements of plot and characterization and then use an understanding of these elements to determine how qualities of the central characters influence the resolution of the conflict.*

Standard 15: Style and Language

15.5 *Identify and analyze imagery and figurative language.*

15.6 *Identify and analyze how an author's use of words creates tone and mood.*

Standard 17: Dramatic Literature

17.6 *Identify and analyze the similarities and differences in the presentation of setting, character and plot in texts, plays and films.*

*Composition Strand (** Present during extension activity only)*

Standard 19: Writing

19.19 *Write stories or scripts with well-developed characters, setting, dialogue, clear conflict and resolution, and sufficient descriptive detail.*

Standard 21: Revising

21.6 *Revise writing to improve organization and diction after checking the logic underlying the order of ideas, the precision of vocabulary used, and the economy of writing.*

21.7 *Improve word choice by using a variety of references.*

Standard 23: Organizing Ideas in Writing

23.9 *Integrate the use of organizing techniques that break up strict chronological order in a story.*

Standard 25: Evaluating Writing and Presentations

25.4 *As a group, develop and use scoring guides or rubrics to improve organization and presentation of written and oral projects.*

GRADES 9-12

English/Language Arts

Language Strand

Standard 2: Questioning, Listening and Contributing

2.5 *Summarize in a coherent and organized way information and ideas learned from a focused discussion.*

Standard 4: Vocabulary and Concept Development

4.24 *Use knowledge of Greek, Latin and Norse mythology, the Bible and other works alluded to in British and American literature to understand the meanings of new words.*

4.26 *Identify and use correctly new words acquired through study of their different relationships to other words.*

Standard 5: Structure and Origins of Modern English

5.29 *Describe the origins and meanings of common words and foreign words or phrases used frequently in written English, and show their relationship to historical events or developments.*

5.33 *Analyze and explain how the English language has developed and been influenced by other languages.*

Reading and Literature Strand

Standard 8: Understanding a Text

8.29 *Identify and analyze patterns of imagery or symbolism.*

8.30 *Identify and interpret themes and give supporting evidence from a text.*

8.32 *Identify and analyze the point(s) of view in a literary work.*

8.33 *Analyze patterns of imagery or symbolism and connect them to themes and/or tone and mood.*

Standard 9: Making Connections

9.7 *Relate a literary work to the seminal ideas of its time.*

Standard 10: Genre

10.5 *Compare and contrast the presentation of a theme or topic across genres to explain how the selection of genre shapes the message.*

Standard 11: Theme

11.6 *Apply knowledge that the concept that a text can contain more than one theme.*

11.7 *Analyze and compare texts that express a universal theme, and locate support in the text for the identified theme.*

Standard 12: Fiction

12.5 *Locate and analyze such elements in fiction as point of view, foreshadowing and irony.*

Standard 15: Style and Language

15.7 *Evaluate how an author's choice of words advances the theme or purpose of a work.*

15.10 *Analyze and compare style across significant cross-cultural literary works.*

Standard 16: Myth, Traditional Narrative and Classical Literature

16.12 *Analyze the influence of mythic, traditional or classical literature on later literature and film.*

Composition Strand

Standard 19: Writing

19.24 *Write well-organized stories or scripts with an explicit or implicit theme and details that contribute to a definite mood or tone.*

19.28 *Write well-organized stories or scripts with an explicit or implicit theme, using a variety of literary techniques.*

Standard 21: Revising

21.8 *Revise writing by attending to topic/idea development, organization, level of detail, language/style, sentence structure, grammar and usage, and mechanics.*

21.9 *Revise writing to improve style, word choice, sentence variety and subtlety of meaning after rethinking how well questions of purpose, audience and genre have been addressed.*

Standard 23: Organizing Ideas in Writing

23.12 Integrate all elements of fiction to emphasize the theme and tone of the story.

23.14 Organize ideas for emphasis in a way that suits the purpose of the writer.

Standard 25: Evaluating Writing and Presentations

25.5 Use group-generated criteria for evaluating different forms of writing and explain why these are important before applying them.

Glossary/Vocabulary

Climax	The most important or exciting point in a narrative.
Conflict	A struggle between opposing forces. There are five basic literary or narrative conflicts including <ol style="list-style-type: none">1. person v. person (Lord of the Flies)2. person v. self (The Catcher in the Rye)3. person v. nature (Hatchet)
Denouement	The final part of a literary or dramatic work in which everything is made clear and no questions or surprises remain.
Deus ex machina	Literally “god from a machine.” A plot device where a seemingly unsolvable problem is suddenly and abruptly resolved through the intervention of a new character or detail. <ol style="list-style-type: none">4. person v. society (Death of a Salesman)5. person v. God or deity (The Book of Job) <i>Extension for AP students:</i> Discuss the difference between internal conflict and external conflict
Exposition	The part of a literary or dramatic work in which the basic facts of setting and character are laid out.
Falling action	The part of a literary or dramatic work that occurs after the climax has been reached, when conflicts are resolved and the author begins to tie up loose ends
Resolution	The final part of a literary or dramatic work where all problems are solved and no questions or surprises remain.
Resolved suspense	A type of suspense associated with thrillers, detective stories, tales of mystery and the supernatural. This type of suspense relies on the revelation of a secret or hidden agenda. All loose ends are tied up, and sub plots are resolved. Example: At the end of story Sherlock Holmes reveals that the butler killed the milkmaid. <i>Extension for AP students:</i> Discussion of hermeneutic suspense as a means of raising questions throughout the story all leading to a conclusion.
Rising action	The part of a literary or dramatic work where a related series of events or incidents occur that build suspense and lead towards the point of greatest interest.
Unresolved suspense	A type of suspense in which there is no revelation. Secrets are not necessarily revealed at the conclusion of the story. Example: At the conclusion of the first season of LOST, we are left wondering if the passengers of Oceanic Flight 815 have died and the island is a type of purgatory, or if they really are stranded on a deserted island. <i>Extension for AP students:</i> Discussion of proairetic suspense as actions leading to other suspenseful actions with no conclusion in mind.

Suggested Reading for Students and Teachers

1. Barthes, Roland. *S/Z: An Essay*. New York: Macmillan, 1974. *For the teacher. Barthes systematically analyzes Honore de Balzac's *Sarrasine* looking for plot structure and key literary devices.
2. Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. 6th ed. New York: Alfred A. Knopf, 1984.
3. Poulos, George. *Orthodox Saints*, Volumes 1-4. 2nd ed. Brookline, MA: Holy Cross Orthodox Press, 2005.
4. Selected chapters:

From Volume 1:

"John the Baptist" pp. 37-39

"Saint Anastasia" pp. 328-330

"Saint John of the Ladder (Klimakos)" pp. 415-417

From Volume 3:

"Elijah" pp. 67-69

"Miracle of the Archangel Michael at Colossae" pp. 261-263

From Volume 4:

"Archangels" pp. 148-150

"Saint Nicholas" pp. 256-258

References

1. Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. 6th ed. New York: Alfred A. Knopf, 1984.
2. Poulos, George. "Miracle of the Archangel Michael at Colossae," in *Orthodox Saints*, Volume 3. (261-263) 2nd ed. Brookline, MA; Holy Cross Orthodox Press, 2005.

Supplemental Materials

If Your Students Don't Have Story Cards... (Appendix 3, page 24)

Sample Narrative Cards (Appendix 4-5, page 25-26)

Student Assessment (Appendix 6, page 27)



III. Post-Visit Lesson 2

Illustrating Icons

Age Group: Grades 8 to 12

Time Required: 50 minutes

Subject: Visual Arts, English/Language Arts and Mathematics (Optional with lesson extension)

Lesson Overview

The following lesson aims to teach the basics of how to create a piece of visual art in the style of a traditional Russian icon. Students will learn about the subject matter, ratios and proportions, colors and materials used to design an icon. Using pre-written stories, students will add icon-inspired art to their narratives.

Learning Objectives

Students will:

- Participate in a group discussion about illustration and narrative.
- Look at examples of Russian icons to learn how icon painters used ratio, proportion, color and materials to illustrate a specific story or narrative.
- Utilize the principles of Russian icon design and creation to illustrate an original work of short fiction.

Materials

- Short mythic or pseudo-Biblical story written by students
- Images of various Russian icons including "Saint Michael at Chonae"
- Art materials – sketch paper, colored pencils, glitter glue, glitter
- Tracing paper
- Measurement tools – rulers, protractors, etc.

Introduction for Lesson Facilitator

This lesson is meant to act as a follow-up to Museum of Russian Icons Post-Visit Lesson #1: Mapping the Narrative Structure of Icons. Students should already have used their story cards from the museum to map a workable narrative structure and write a short story. If your students have not yet done this, please refer back to Lesson #1 before continuing with this lesson. As the students have been working primarily with the icon "Saint Michael at Chonae" you should use this image to demonstrate properties of icon painting; however other images could be included like "Saint Anastasia," "Saint John the Baptist," "Elijah" or "Saint George and the Dragon."

Procedure

1. Show your students images of various Russian icons and ask what they see. (15 minutes) This can be similar to a Visual Thinking Strategies (VTS) session where you ask students "What do you see?" and "What more can we find?" or it can be more guided with structured questions like "What do you notice about the people in the background?" This can be a brief discussion of the visual elements of the icon that asks students to list and analyze what they see. (See Appendix 7, page 28 for further VTS instructions)
2. Once students have discussed the icons shown, explain that Russian icons had to be made in a very specific way. Teacher can explain that icons had an important function within the Orthodox tradition and that they were venerated and the saints depicted are believed to act as intermediaries between the secular and the sacred world. All of the artistic decisions come from this. **(15 minutes)**

Colors and pigments were made from organic material. Master painters had special contacts to buy minerals and dyes

Icons were often painted on wood. Pre-drawings, or templates, would be done on parchment, and would contain all the important aspects of the image. Painters would then etch the design into the wood. Blueprints were saved to make copies of the icons in the future.

Before the picture was painted, the board would be covered in gesso, a layer of plaster made with gypsum powder to even out the wood surface and act as a base for the paint.

Orthodox painters believed “real” icons could only be painted in egg tempera.

Colors would be added from darkest to lightest. Painters would sometimes use gold leaf and jewels to add embellishment to the image.

Icons use reverse perspective, an artistic technique used to highlight the important figure (usually the saint)

Figures are usually removed from their surroundings and the background, floating in an open foreground.

The source of light in an icon is not necessarily natural, as the saint is supposed to have an “inner light.”

Figures are usually out of proportion and out of scale with their surroundings. Patrons or minor characters are often proportionally smaller than the saint or main figure.

If the image is of a single person, that person is often shown holding items or with features representative of their personal characteristics or narrative story.

If the icon had story panels, each box would represent an important moment in the saint’s life. The panels were read chronologically from left to right, top to bottom.

3. Ask the students to make a list of the ten most important aspects in their story. It should include the protagonist, but can also include significant objects, major plot points, minor characters, important settings or special animals. **(5 minutes)**.

Using their new list and the handout “Guidelines for Making a Russian Icon” (see Appendix 8a and 8b, page 29-30), have your students use the rest of class time to illustrate their short story. **(15 minutes)**

If students don’t finish their image or if class runs over time, this can be assigned for homework, or as a long-term project.

Extensions

- If your students peer-critiqued their short stories, have them exchange their work within their group. Group members can make lists of important items for their partners, or even illustrate another group member’s short story.

If you do this extension: Please make sure that everyone’s story has an image. Students cannot all choose to illustrate the same short story.

- If your students have a portfolio, have them add this image and story to it.
- If your students do paneled story icons, have them calculate the area and perimeter of each panel, and give the mathematical ratios of figures drawn in their icon.
- Have the students create an in-classroom gallery exhibition to display their illustrations. The labels for each image could be a 100-word synopsis of their story.

Massachusetts Curriculum Frameworks

GRADE 8

Visual Arts

Standard 1: Methods, Materials and Techniques

- 1.5 *Expand the repertoire of 2D...art processes, techniques, and materials with a focus on the range of effects possible within each medium, such as: 2D – transparent and opaque media, wet, dry, stippled, blended, wash effects; relief printmaking effects.*
- 1.6 *Create artwork that demonstrates an awareness of the range and purpose of tools such as pens, brushes, markers, cameras, tools and equipment for printmaking and sculpture, and computers.*

1.7 Use the appropriate vocabulary related to the methods, materials, and techniques students have learned and used in grades PreK–8.

1.8 Maintain the workspace, materials, and tools responsibly and safely.

Standard 2: Elements and Principles of Design

2.7 For color, use and be able to identify hues, values, intermediate shades, tints, tones, complementary, analogous and monochromatic colors. Demonstrate awareness of color by painting objective studies from life and free form abstractions that employ relative properties of color.

2.10 For shape, form and pattern, use and be able to identify an expanding and increasingly sophisticated array of shapes and forms, such as organic, geometric, positive and negative or varieties of symmetry.

2.11 For space and composition, create unified 2D and 3D compositions that demonstrate understanding of balance, repetition, rhythm, scale, proportion, unity, harmony and emphasis. Create 2D compositions that give the illusion of 3D space and volume.

Standard 3: Observation, Abstraction, Invention and Expression

3.5 Create symbolic artwork by substituting symbols for objects, relationships or ideas.

3.6 Create artwork that employs the use of free form symbolic imagery that demonstrates personal invention, and/or conveys ideas and emotions.

3.7 Create artwork that shows knowledge of the ways in which architects, craftsmen and designers develop abstract symbols by simplifying elements of the environment.

Standard 4: Drafting, Revising and Exhibiting

4.4 Produce work that shows an understanding of the concept of craftsmanship.

4.5 Demonstrate the ability to describe preliminary concepts verbally; to visualize concepts in clear schematic layouts; and to organize and complete projects.

4.7 Maintain a portfolio of sketches and finished work.

4.8 Create and prepare artwork for group or individual public exhibitions.

Standard 5: Critical Response

5.5 Demonstrate the ability to recognize and describe the visual, spatial, and tactile characteristics of their own work and that of others.

5.6 Demonstrate the ability to describe the kinds of imagery used to represent subject matter and ideas, for example, literal representation, simplification, abstraction, or symbolism.

English/Language Arts–Media Strand

Standard 27: Media Production

27.4 Create media presentations and written reports on the same subject and compare the differences in effects of each medium.

27.5 Use criteria to assess the effectiveness of media presentations.

Mathematics (**Present during extension activity only)

Number Sense and Operations Strand

8.N.3: Use ratios and proportions in the solution of problems, in particular, problems involving unit rates, scale factors, and rate of change.

8.N.10 Estimate and compute with fractions (including simplification of fractions), integers, decimals, and percents (including those greater than 100 and less than 1).

Geometry Strand

8.G.5 Use a straight-edge, compass, or other tools to formulate and test conjectures, and to draw geometric figures.

Measurement Strand

8.M.1 Select, convert (within the same system of measurement), and use appropriate units of measurement or scale.

8.M.3 Demonstrate an understanding of the concepts and apply formulas and procedures for determining measures, including those of area and perimeter/circumference of parallelograms, trapezoids, and circles. Given the formulas, determine the surface area and volume of rectangular prisms, cylinders, and spheres. Use technology as appropriate.

8.M.4 Use ratio and proportion (including scale factors) in the solution of problems, including problems involving similar plane figures and indirect measurement.

GRADES 9-12

Visual Arts

Standard 1: Methods, Materials and Techniques

1.11 Explore a single subject through a series of works, varying the medium or technique.

1.12 Describe and apply procedures to ensure safety and proper maintenance of the workspace, materials, and tools.

Standard 2: Elements and Principles of Design

2.13 Use color, line, texture, shape and form in 2D and 3D work and identify the use of these elements in the compositions of others.

2.14 Review systems of visualizing information and depicting space and volume.

2.15 Create artwork that demonstrates understanding of the elements and principles of design in establishing a point of view, a sense of space or a mood.

Standard 3: Observation, Abstraction, Invention and Expression

3.9 Create 2D and 3D artwork that explores the abstraction of ideas and representations.

3.10 Create 2D and 3D images that are original, convey a distinct point of view and communicate ideas.

Standard 4: Drafting, Revising and Exhibiting

4.10 Demonstrate the ability to develop an idea through multiple stages, responding to criticism and self-assessment.

4.11 Maintain a portfolio of artwork that demonstrates a progression of ideas and skills over time.

4.12 Choose and prepare artwork for exhibition, and be able to discuss their choices.

Standard 5: Critical Response

5.10 Critique their own work, the work of peers, and the work of professional artists, and demonstrate an understanding of the formal, cultural, and historical contexts of the work.

English/Language Arts-Media Strand

Standard 27: Media Production

27.6 Create media presentations that effectively use graphics, images, and/or sound to present a distinctive point of view on a topic.

Mathematics

Number Sense and Operations Strand

10.N.4 Use estimation to judge the reasonableness of results of computations and of solutions to problems involving real numbers.

Geometry Strand

10.G.2 Draw congruent and similar figures using a compass, straightedge, protractor, and other tools such as computer software. Make conjectures about methods of construction. Justify the conjectures by logical argument.

10.G.10 Demonstrate the ability to visualize solid objects and recognize their projections and cross sections.

Measurement Strand

10.M.1 Calculate perimeter, circumference, and area of common geometric figures such as parallelograms, trapezoids, circles, and triangles.

10.M.4: Describe the effects of approximate error in measurement and rounding on measurements and on computed values from measurements.

Glossary/Vocabulary

Alchemy	An early and unscientific form of chemistry in which base metals (like copper) were “transformed” into gold. It was believed that alchemists could make a life-prolonging elixir and a universal cure for diseases.
Burnishing	The process of giving an icon a glossy finish by rubbing it with a tooth (usually a canine incisor from a dog) on a stick. Burnishing made gold look reflective and dark-shiny.
Chrysography	The art of drawing fine gold lines and gold inscriptions on a work of art. Icon painters would mix powdered gold with paint and use it to add decoration indicating holiness or spiritual light.
Egg tempera	A type of organic paint made from egg yolks and vinegar. Minerals and powdered pigments were added for color. Icon painters believe that icons are “real” only if they are painted with egg.
Gesso	(jess-o) Layers of sanded plaster put on a wooden panel to make the surface smooth and workable. The plaster is made with gypsum powder, and is mixed until there are no lumps or bubbles. Once dry, the gesso is sanded in preparation for the painting.
Icon	A holy picture of Jesus Christ, the Virgin Mary or a saint, usually painted on a wooden panel and used in worship in the Eastern and Russian Orthodox Churches. Icons are seen as windows to heaven, rather than as simply depictions of religious figures.
Iconoclasm	The destruction or banning of religious images used in worship. The Age of Iconoclasm lasted from about 726AD until 843AD, during the reign of the Byzantine Emperor Leo III.
Linear perspective	A form of perspective in art where the further objects are from the viewer, the smaller they appear. The vanishing point is somewhere in the work of art.
Pattern book	An icon craftsman’s personal collection of designs for icon painting. Pattern books included copies of a master’s work, or drawings of the craftsman’s own designs, and were copied for drawing practice.
Reverse (Byzantine) perspective	A form of perspective in art where the further objects are from the viewer, the larger they appear. The vanishing point is technically outside of the artwork, and should be where the viewer is standing.

Vanishing point The point in a work of art at which parallel lines seem to meet, or at which the view shown in the painting seems to disappear. The vanishing point is technically outside of the artwork, and should be where the viewer is standing.

Suggested Reading for Students and Teachers

1. Martin, Linette. *Sacred Doorways: A Beginner's Guide to Icons*. Brewster, Massachusetts: Paraclette Press, 2002.
2. Museum of Russian Icons. *Technique of Icon Painting*. Accessed 29 April 2011, available from: <http://www.museumofrussianicons.org/icons.html>
3. Visual Thinking Strategies. *What Is VTS?* Copyright 2011, accessed 29 April 2011, available from <http://www.vtshome.org/>

References

1. Martin, Linette. *Sacred Doorways: A Beginner's Guide to Icons*. Brewster, Massachusetts: Paraclette Press, 2002.

Supplemental Materials

Instructions of Visual Thinking Strategies (Appendix 7, page 28)

Guidelines for Making a Russian Icon (Appendix 8a and 8b, page 29-30)

Student Assessment (Appendix 9, page 31)

Appendix 1. In-Gallery Lesson: Iconic Literature: Working with Symbols, Themes and Motifs in Icons and Fiction: Colored Index Card Example. Example of colored index cards.

AN OBJECT

A ladder

PROBLEM/SITUATION

A dragon is demanding
human sacrifices

PERSONAL
CHARACTERISTIC

Piety



Appendix 3. Post-Visit Lesson 1: Mapping the Narrative Structure of Icons: If Your Students Don't Have Story Cards.... Instructions for the educator.

1. Show your students some examples of Russian icons.
2. Distribute three different colored index cards to each student.

Remind students that they will be exchanging cards with their classmates. (For the purposes of demonstration, we'll use red, yellow and blue cards.)

On the blue card, ask students to write down an object that might appear in an icon as an object of importance. It can be a food, an animal, a weapon – anything.


On the red card, ask students to write down some kind of problem, or situation that might appear in an icon. It can be as mundane as “the saint is climbing up a ladder” or as epic as “a dragon is attacking the church.”

On the yellow card, ask students to write down a personal characteristic they see in one of the icons. It can be positive (bravery), negative (selfishness) or supernatural (super strength).

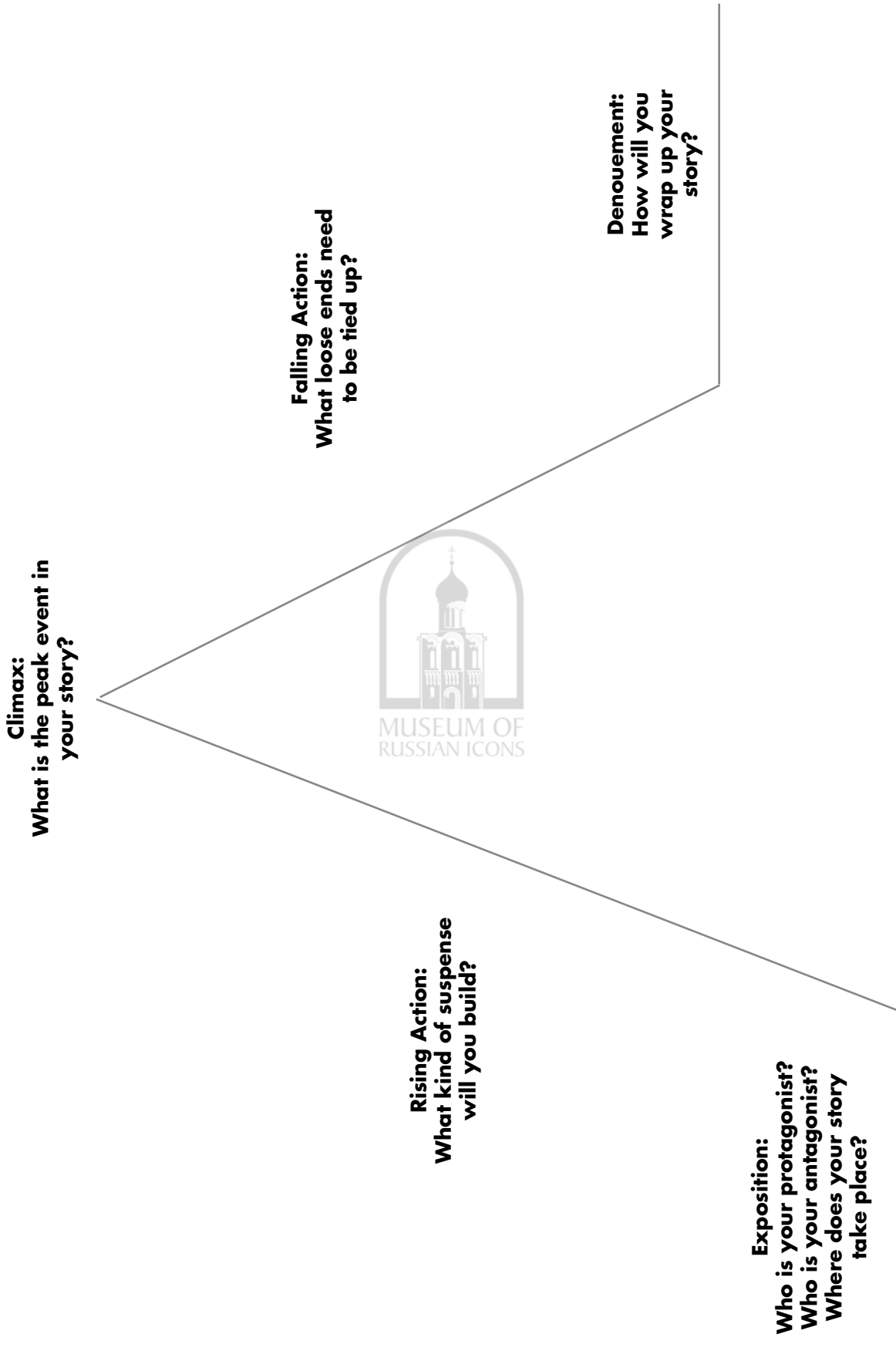
3. Students place the cards into a bucket. One by one, have students draw out three cards, one of each color. These are the major details that will go into their narrative. Give students a few minutes to think about what kind of story they could write, and if they want to, have them share their ideas.



Appendix 4. Post-Visit Lesson 1: Mapping the Narrative Structure of Icons: Sample Narrative Charts.

<p>Act 3 (Resolution)</p> <p>Wrap up your story. How is your problem solved? What happens to your protagonist?</p>	
<p>Act 2 (Conflict)</p> <p>Describe a problem situation that puts your protagonist at odds</p>	 The logo for the Museum of Russian Icons features a stylized illustration of a Russian Orthodox church with a central dome and a cross on top, enclosed within a simple arch. Below the illustration, the text "MUSEUM OF RUSSIAN ICONS" is written in a clean, sans-serif font.
<p>Act 1 (Set Up)</p> <p>Introduce your characters, setting and plot</p>	

Appendix 5. Post-Visit Lesson 1: Mapping the Narrative Structure of Icons: Sample Narrative Charts.



Appendix 7. Post-Visit Lesson 2: Illustrating Icons: Instructions of Visual Thinking Strategies (VTS)

Instructions for the instructor.

Visual Thinking Strategies, or VTS, is a discussion method used to introduce audiences to the practice of analyzing a work of art. Using a series of basic questions, students are asked to look at the work of art and tell what they see. Working as a group, the students should come to a general consensus about what the work is about, and have an open discussion about art. The facilitator does not initially offer information about the work, so as not to give students an “official” interpretation.

How to facilitate VTS

Begin by showing your students an artwork. It can be a photograph, a painting, a pen and ink drawing, etc.

- Do not give them any information about the image, the artist, or the way the image was made.

Ask your students, **“What’s going on in this picture?”**

- If a student replies with a specific detail (for example, “Saint Michael is killing a snake”), reply with, **“What do you see that makes you say that?”**

When a student gives a complete answer, reiterate what he or she says to the class to make sure everyone is on the same page. Use general terms so as not to favor a specific interpretation of the work.

- For example, you could say, “So you’re telling me that you see a male figure that looks like an angel, and you think he could be Saint Michael.” If the student affirms this reiteration, move on.

Ask your students, **“What more can we find?”**

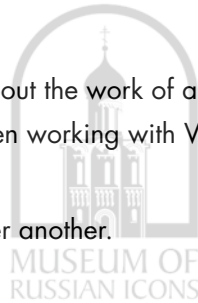
Repeat this process until students have come to some sort of consensus about what the painting is about.

Notes for a classroom teacher

- If necessary, you can give factual information about the work of art at the end of the VTS discussion.
- There is no “right” or “wrong” interpretation when working with VTS. All contributions from discussion participants are equally valid interpretations.

*Try not to praise one student’s contributions over another.

For more information on VTS, see www.vtshome.org.



Appendix 8a. Post-Visit Lesson 2: Illustrating Icons: Guidelines for Making a Russian Icon. Copy and distribute one to each student.

Russian icon painters use a very specific process to make holy icons. Every step must happen in the correct order; otherwise the image produced is not a "real" icon. Icons used inverse or Byzantine perspective, meaning the vanishing point is outside of the painting.

** Make sure that your secondary figures are proportionally smaller than your main figure. This means that if your main figure is 6 inches tall, a secondary figure should be one- or two-thirds its size. Therefore, your secondary character would be 2 or 3 inches tall, depending on how important s/he is.

Normally, an icon would be painted on wood with egg tempera, but today we're going to use colored pencils and paper.

If your icon is a single image:

1. Begin by lightly drawing a rough version of your image on the tracing paper.

Remember: Your main figure or character should be the largest and central object in your image. He or she should be removed from the background to create inverse perspective. Try to include symbolic images that represent your story. If your character is very wise, what animal or physical feature could you include to represent his or her wisdom?

2. When you like your image, and you think you're ready to transpose it, get a sharp pencil and "etch" the image on to your paper.

Iconographers would make "blueprints" of their images on tracing paper to make sure it looked just right before etching it into the wood.

**Normally, an icon painter would cover their painting surface with gesso (a plaster made with gypsum powder) to smooth and lighten the wood. But, since we're using paper, our surface is already smooth and light.

3. Begin coloring your image, starting with the darkest colors and finishing with the lightest ones.

Icon painters had to mix their own paints from natural minerals and plants. Try to use colors that are commonly found in nature, like blues, reds, greens and browns rather than neon and glow-in-the-dark colors.

4. If you want to, you can use a gold pencil, glitter, or glue-on rhinestones to embellish your image.

Icon painters would add gold leaf to give saints haloes, and to make images look like they were radiating light. Gemstones were added to make the image more valuable.

If your icon is telling a story:

Some icons were like comic books, and told a story through a series of paneled images.

1. Figure out how many panels you need to tell your story.
2. Leaving a large space in the middle for a portrait of your main character, divide your paper into the appropriate number of boxes. Your boxes should be equal in area, and should almost look like a picture frame around the portrait of your character.

Icon painters would tell the story in order from left to right, top to bottom. So, your icon could look like the figure shown at right.

3. Follow instructions 2 through 4 on the Icon Worksheet (Appendix 8b, page 30) to draw and color your icon.

1		2
3		4
5		6

Congratulations! You are a modern icon maker!

Appendix 8b. Post-Visit Lesson 2: Illustrating Icons: Guidelines for Making a Russian Icon. Copy and distribute one to each student. NOTE: Template may be used horizontally or vertically.



