



## MUSEUM OF RUSSIAN ICONS

# How Icons Are Made

## Grades 6 to 8

### 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 400 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: Tricia Augustine, Christina Ashton, Jennifer Cohen, Sarah Fitzpatrick, Jodi Larson, Juan (Klara) Zhang, Katelyn McLaughlin, Victoria Myers, Karen Riley, and Jennifer Zanolli. 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](mailto:tyoung@museumofrussianicons.org) or call (978) 598-5000 x 13.

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## I. In-Gallery or Outreach Lesson

### How Icons Are Made

**Target Audience:** 6th-8th grade, 11-14 years old

**Subjects:** Visual Art, History, Social Studies

**Time Required:** 50 Minutes

### Lesson Overview

This lesson begins with a brief introduction to what an icon is, and a brief history of the tradition. Details about how an icon is made and the techniques used are discussed. Students will participate in a guided demonstration of how to make their own egg tempera paint, and will have the opportunity to create a piece of art using this technique. This lesson meets learning standards for Visual Arts, and History and Social Studies.

### Learning Objectives and Criteria

By the end of this lesson student will:

- Be aware of what an icon is, and where and when the tradition originated.
- Understand how an icon is made, and some of the techniques used.
- Students will gain an understanding of the process of making egg tempera paint, and will have the opportunity to experiment with the medium.

### Materials and Preparation

- Eggs (one per student, plus extra in case of breaks)
- Egg separators (optional)
- Powdered tempera pigments\*
- Small mixing bowls (two per student)
- Paper towels
- Toothpicks (one per student)
- Mixing spoons or Popsicle sticks (one per student)
- Watercolor paper (8" x 10", one per student) or Bristol board (note: Bristol board more accurately mimics the wooden surfaces on which icons are traditionally painted)
- Water
- Paintbrushes (one per student)

\*Student powdered tempera or cakes that can be ground will work nicely for this lesson, or use artists' pigments available from art supply stores.

### Educational Introduction

Russian icons are representations of holy people (such as saints) or events in the Orthodox Christian religion. The icons are used in believers' homes or in churches, where they are paid respect or venerated. The icons display a visual language called iconography. Icons must always be made in a certain way in order for them to be defined as icons. There are rules and standards set by the Church that must be followed. Icons are meant to be instantly recognizable, so specific figures are always represented the same way. However, each icon is an original. Icons tell a meaningful story to those who practice the Orthodox religion. Some people believe that an icon is a door between the subject in the painting and person viewing it. People of Orthodox faith use icons to help themselves focus on being more spiritual and better Christians.

### Steps for the Educator

#### Introduction (20 minutes)

The lesson will take place in a classroom or workshop space. Welcome students and give a brief discussion of the importance of the Museum and icons themselves. Present students with examples of both old and new icons. The art

and method of icon-making is an old and important tradition and today, students will be given the opportunity to learn how icons are made, and the techniques that are used to make them. In this lesson, they will experiment with mixing egg tempera as icon painters might have done. This lesson may be paired with the Pattern Book lesson found in this packet (page 6). Students can dedicate a page of their pattern books to practicing and experimenting with the colors they have mixed.

Ask students where they have seen icons, are there any other art forms similar to icons that remind them of icons? What other questions do they want answered during their time here today?

Inform students they will get to make their own egg tempera paint and experiment with it.

1. Introduce what an icon is and the history of the tradition.
  - Encourage conversation and discussion by asking students what their personal responses are to the icons. What are some things they notice?
2. Introduce how an icon is made, and what techniques are used **(15 minutes)**

Some of older icons on display with peripheral damage are ideal for showing the layers that are usually not visible beneath the painted surface: the wood, gesso, and linen.

  - Present multiple examples of icons within the collection for students to view varied ways of application
3. Demonstrate how to make egg tempera and let students make their own **(30 minutes)**

The video about egg tempera technique that is on view at the Museum can be used as part of the demonstration. Each student can make a different paint color.

  - Crack eggs over a bowl and show how to separate the yolk from the white by pouring the yolk from one half of the shell to the other, allowing the white to fall into the bowl below. Alternatively, use an egg separator (a simple kitchen tool) to make this process easier.
  - After all of the egg white is gone, gently pour the intact egg yolk into the palms of your hand. Carefully roll the egg yolk from one hand to the other, each time wiping your free hand on paper towels to remove excess egg white. Another technique is to roll the egg yolk very gently across a paper towel to dry it.
  - Gently pinch the yolk and hold it up as a mother cat picks up her kittens. Over a clean bowl, puncture the yolk with a toothpick or other sharp tool so the contents of the yolk sac run into the bowl, leaving the yolk sac behind. Discard the yolk sac.
  - Add powdered pigment and mix until the powder is incorporated. Next, add water sparingly until the paint is fluid and can be used with a brush. Tempera that is too thin or too thick will crack when it dries. Caution students to add water just a little at a time until the consistency is like thin gravy.
  - Paint a swatch of egg tempera paint onto watercolor paper or Bristol board [NOTE: You may choose to complete the Pattern Book Before Pigment lesson (page 7) before this lesson and use a page from the pattern book to experiment with the colors students have mixed.] Encourage students to notice how long it takes the paint to dry and to compare the results of their paint mixing with that of other students. Ask them to try layering colors from dark to light, as icon painters would have done, and to include white highlights on top.
  - As students are working on their projects, remind them how all of the supplies and materials for icon-making had to be made from scratch by medieval craftsmen, mostly apprentices and assistants. Oyster shells were used to hold the yolk instead of their bare hands. Egg tempera is quick-drying, so artists needed to work fast and know exactly what they were doing. Artists used short strokes and indicated shadows or highlights by making hatch or cross-hatch marks.
  - Ask students to reflect on this lesson through class discussion. How is this medium different from other painting media you may have used before (watercolors, oils, acrylics). Did you find it easy to use or was it difficult? What aspects of the paint were unique? What would an artist have to consider if he was painting an entire icon using this medium?

### Student Assessment

- Does the student demonstrate an awareness or understanding of what an icon is, and its historical tradition?
- Does the student demonstrate an awareness or understanding of the process of icon-making?
- Did the student actively participate in making his/her own egg tempera paint?

## Massachusetts Standards Addressed

### Visual Arts

#### Learning Standard 1: Methods, Materials and Techniques.

- 1.1 Use a variety of materials and media, for example, crayons, chalk, paint, clay, various kinds of papers, textiles, and yards, and understand how to use them to produce different visual effects.
- 1.2 Create artwork in a variety of two-dimensional and three-dimensional media.
- 1.3 Learn and use appropriate vocabulary related to methods, materials, and techniques.

#### Learning Standard 3: Observation, Abstraction, Invention, and Expression.

- 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.

#### Learning Standard 4: Drafting, Revising, Exhibiting.

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

#### Learning Standard 5: Critical Response.

- 5.3 Describe similarities and differences in works and present personal responses to the subject matter, materials, techniques, and use of design elements in artworks.

#### Learning Standard 6: Purposes and Meanings in the Arts.

- 6.1 When viewing or listening to examples of visual arts, architecture, music, dance, storytelling, and theater, ask and answer questions such as “What is the artist trying to say?” “Who made this, and why?” “How does this work make me feel?”
- 6.3 Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history.
- 6.4 Describe how artistic production can shape and be influenced by the aesthetic preferences of a society.

#### Learning Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change.

- 8.2 Perform or create works inspired by historical or cultural styles.
- 8.8 Identify the stylistic features of a given work and explain how they relate to aesthetic tradition and historical or cultural contexts.

#### Learning Standard 9: Inventions, Technologies, and the Arts.

- 9.8 Evaluate the effectiveness of the use of a particular technology to achieve an artistic effect.

### History and Social Studies

#### Learning Standard WHI.6 Describe the rise and achievements of the Byzantine Empire

The influence of Constantine, including the establishment of Christianity as an officially sanctioned religion.

#### Learning Standard WHI.7 Describe the major economic, social and political developments that took place in medieval Europe.

The growing influence of Christianity and the Catholic Church

## Further information and Citations

1. Internet Public Library, overview of Russian Icons: <http://www.ipl.org/div/pf/entry/48525>
2. Program 1 (*The Face on Firewood*) of the PBS Documentary Series: *Face of Russia*: <http://www.pbs.org/weta/faceofrussia/series-index.html>
3. School of Russian and Asian Studies: [http://www.sras.org/russian\\_icons\\_in\\_detail](http://www.sras.org/russian_icons_in_detail)
4. Solomon R. Guggenheim Museum Arts Curriculum: [http://artscurriculum.guggenheim.org/lessons/russian\\_L1.php](http://artscurriculum.guggenheim.org/lessons/russian_L1.php)
5. *Icon History*. Museum of Russian Icons. Web. 29 Mar. 2010. <<http://www.museumofrussianicons.org/icon-history.html>>.
6. Martin, Linette. *Sacred Doorways: a Beginner's Guide to Icons*. Brewster, Mass.: Paraclete, 2002.
7. *Technique of Icon Writing*. Museum of Russian Icons. Web. 29 Mar. 2010. <<http://www.museumofrussianicons.org/technique-of-icon-painting.html>>.
8. *The Renaissance Connection: Lesson Plans: Egg Tempera Painting in the Renaissance*. The Renaissance Connection, from the Allentown Art Museum. Web. 29 Mar. 2010. <[http://www.renaissanceconnection.org/lesson\\_science\\_egg.html](http://www.renaissanceconnection.org/lesson_science_egg.html)>.
9. Ziagos, Dr. Anthony G. *What Makes an Icon an Icon?* Museum of Russian Icons. 2009. Web. 30 Mar. 2010. <<http://www.museumofrussianicons.org/icons.html>>.

## Supplemental Materials

Student Assessment Worksheet (Appendix 1, page 15)

Teacher Information (see below)

### *Teacher Information*

#### **The Art and History of Icon Making**

- An icon is a painting with a specific spiritual function. Icons can be huge paintings in churches, or small enough to fit in your pocket. They are pictures of religious people and events in the Orthodox tradition. Icons are not just works of art; they are meant to be venerated, or revered, as part of worship in the Russian Orthodox Church. Icons tell a certain story that the viewer should instantly recognize because each figure will look generally the same. For example, Saint Nicholas is often seen with a big forehead, a beard, and a book or sword.
- Icons have been made and used for many centuries. They played an important role in Orthodox worship during the Byzantine Empire, which was ruled by the Roman Emperor Constantine from 324 to 1453. He converted to Christianity and made Constantinople the capitol city, where many artists and icon-makers came to live.
- Russia had Christian influences as early as 989, and in Russian towns, icon painting grew as an industry. Many new churches were built and each one included icons. The tradition of icon-making flourished in Moscow after Constantinople was taken over by the Turks in 1453. The golden age of icons came in the fifteenth and sixteenth centuries, when the Western styles of the Renaissance influenced the Russian icons.

#### **The Process and Technique of Icon-making**

- Icons are painted on pieces of wood such as birch or oak. The front of the icon is cut out leaving a raised frame. The front of the wood is painted with liquid sizing and must dry for 24 hours. This acts like a primer. Then a piece of woven linen is glued onto the wood. This is then covered with many layers of gesso. After this dries, the artist can begin working on the outline of the icon figure with a brush or pencil. The artist uses a stylus to scratch in the form of the icon. Next the gold leaf is added to the background of the composition, often to create a halo around an icon's head. To add color, egg tempera paint is made using egg yolk, water, and pigments. Dark colors are painted first, and then lighter hues are added. Highlights called "enliveners" are painted to call attention to certain portions of the figure.



MUSEUM OF  
RUSSIAN ICONS

## II. Art Workshop

### Pattern Book

**Target Audience:** 6th-8th grade, 11-14 year olds

**Subjects:** Visual Arts

**Time Required:** 60 minutes

### Lesson Overview

This lesson serves as an extension of the first “How Icons are Made” lesson in which students experiment with making egg tempera. Here, they will be creating “pattern books,” inspired by the books that icon painters would have consulted as part of their working process. Students may then use these books for sketching in the Museum’s galleries. This lesson meets learning standards for Visual Arts.

### Learning Objectives and Criteria

By the end of this lesson, students will:

- Gain an awareness or understanding of the process of making a pattern book.
- Gain an awareness or understanding of why egg tempera and pattern books were important to icon-making.

### Materials and Preparation

- 11”x17” white paper
- Markers
- Colored pencils
- Scraps of fabric
- Stick-on jewels and gems
- Feathers
- Patterned paper
- String or yarn
- Beads
- Stencils
- Hole-punch
- Glue sticks
- Scissors

### Educational Introduction

Pattern books held the craftsman’s personal collection of designs: drawings of heads and hands in various positions, patterns to stamp on gold haloes, faces of various saints, patterns for borders and trees and tiled floors, sheep in different poses, angel’s wings, gold vessels, scrolls etc. The pattern book was used to show the patron the craftsman’s skills. It was important because it gave the patrons a chance to see what the options were for creating the specific icon they wanted, since the patron and master craftsman worked closely together in the design process.

### For the Educator

1. Create pattern book (**40 minutes**)
  - Have students each take 2 sheets of white paper and fold them in half.
  - The booklets can be hole-punched along the side and tied with string or yarn.
  - Students can decorate the cover of their pattern book with any of the supplies provided. Tell them to imagine they are craftsmen and that they are trying to create a pattern book that will attract and impress potential patrons.

Inside the booklet, students can practice drawing details from icons. Have each student select a category of

images: animals; architecture/buildings; natural elements like mountains, trees, water; heads and hands in various positions; patterns to stamp on gold haloes; faces of various people; angel's wings. Students can then walk through the galleries looking for these elements and copying them into their books. Students can divide each page into sections and include several sketches on each page.

## Massachusetts Standards Addressed

### Visual Arts

#### Learning Standard 1: Methods, Materials and Techniques.

- 1.1 Use a variety of materials and media, for example, crayons, chalk, paint, clay, various kinds of papers, textiles, and yarns, and understand how to use them to produce different visual effects.
- 1.2 Create artwork in a variety of two-dimensional and three-dimensional media.
- 1.5 Expand the repertoire of 2D and 3D art processes, techniques, and materials with a focus on the range of effects possible within each medium.
- 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, computers.

#### Learning Standard 3: Observation, Abstraction, Invention, and Expression.

- 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.

#### Learning Standard 4: Drafting, Revising, Exhibiting

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

#### Learning Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change.

- 8.2 Perform or create works inspired by historical or cultural styles.

#### Learning Standard 9: Inventions, Technologies, and the Arts:

- 9.8 Evaluate the effectiveness of the use of a particular technology to achieve an artistic effect.

## Student Assessment

Score each student based on how well they met the learning objectives. Possible scores: 1=didn't meet; 2=somewhat met; 3=successfully met.

- Did the student actively participate in making his/her own egg tempera paint?
- Did the student actively participate in making his/her own pattern book?
- When asked, does the student demonstrate an awareness or understanding of why egg tempera and pattern books were important to icon-making?

## Further Information and Citations

1. Program 1 ("*The Face on Firewood*") of the PBS Documentary Series: "*Face of Russia*": <http://www.pbs.org/weta/faceofrussia/series-index.html>
2. Internet Public Library, overview of Russian Icons: <http://www.ipl.org/div/pf/entry/48525>
3. School of Russian and Asian Studies: [http://www.sras.org/russian\\_icons\\_in\\_detail](http://www.sras.org/russian_icons_in_detail)
4. Solomon R. Guggenheim Museum Arts Curriculum: [http://artscurriculum.guggenheim.org/lessons/russian\\_L1.php](http://artscurriculum.guggenheim.org/lessons/russian_L1.php)
5. Martin, Linette. *Sacred Doorways: a Beginner's Guide to Icons*. Brewster, Mass.: Paraclete, 2002.
6. "Massachusetts Arts Curriculum Frameworks." Massachusetts Department of Elementary and Secondary Education. Web. 02 May 2010. <<http://www.doe.mass.edu/frameworks/arts/1099.doc>>.
7. "*Technique of Icon Writing*." Museum of Russian Icons. Web. 29 Mar. 2010. <<http://www.museumofrussianicons.org/technique-of-icon-painting.html>>.
8. "The Renaissance Connection: Lesson Plans: Egg Tempera Painting in the Renaissance." *The Renaissance Connection, from the Allentown Art Museum*. Web. 29 Mar. 2010. <[http://www.renaissanceconnection.org/lesson\\_science\\_egg.html](http://www.renaissanceconnection.org/lesson_science_egg.html)>.



### III. Cross-Curricular Lesson

#### People Involved in Icon-Making

**Target Audience:** 6th-8th grade, 11-14 years old

**Subjects:** Visual Arts, Language Arts, Theatre

**Time Required:** 50 minutes total

#### Lesson Overview

This lesson is designed as a follow-up to students' visit to the Museum of Russian Icons, and is meant to take place in the classroom. It focuses on the people involved in making icons during medieval times. Students will learn about the different roles of each of the important characters in the process, and then prepare their own skits using prompts or coming up with their own scenarios. They students will work together to write a script, decide who plays which character and what props are needed, rehearse their skit, and perform it for their classmates. This lesson meets learning standards for Theater, Visual Arts and English Language Arts.

#### Learning Objectives and Criteria

By the end of this lesson, students should be able to:

- Gain an awareness or understanding of the roles of the different people involved in the process of making icons.
- Gain awareness or understanding of terminology relating to Russian Icons.
- Gain hands-on theater experience in an informal setting.

#### Materials and Preparation

- Lined paper
- Pencils
- Props found within the classroom
- Pattern books (the ones students made at the Museum)
- Scavenger hunts (the ones students completed at the Museum)

#### Educational Instruction

Orthodox Christians will tell you that a holy icon is a picture made by a believing craftsman or iconographer. There have been thousands of craftsmen working in and beyond the Byzantine Empire since the fourth century. Icon craftsmen knew that making their pictures conform to the teaching of the Church was important. The icon maker was involved in a spiritual activity when he took raw materials and turned them into a bridge between the saint in the picture and the worshipper who prayed before it. Making an icon was an awesome responsibility: It was important to get it right. Icon makers, who were mostly male, worked in a team. They were seen as artisans but their social status wasn't high. An icon painter prepared himself for his work by praying. Aspiring artists in the Middle Ages didn't go to art school. They learned hands-on experience within the workplace.

#### Steps for the Educator

1. Introduction: Introduce the different people involved in icon-making and their roles. (5 minutes)  
See Appendix 4, page 15.
2. Go over any vocabulary terms that students might not know. **(5 minutes)**  
The teacher can informally go down the list and ask the class if they know what the terms mean (see Vocabulary), then explain the terms. Students should be thinking about these concepts when creating their skit.
3. Have students create their skits. **(30 minutes)**  
Divide students into groups of 5-7. Each group will get a different scenario which will be a jumping off point to inspire them to be creative. Students can use the scenes as they are, or add or change things to their liking. At least **three** vocabulary terms about Russian icons or the people who made them must be included in each skit. Students can refer to the gallery guides they completed at the Museum, or to the list of the different people involved in

making icons. Content must be school appropriate. Each student must play some kind of role, onstage or off (writing down the ideas and lines, gathering props, directing the “actors”, acting out the skit etc.). Props can be anything students find in the classroom, as well as the pattern books they made at the Museum. Students can adapt ideas as they choose. Students perform their skits in front of their peers in the classroom. (10 minutes)

## **Massachusetts Standards Addressed**

### *Visual Arts*

#### **Learning Standard 5: Critical Response**

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.

#### **Learning Standard 6: Purposes of the Arts**

6.3 Interpret the meanings of artistic works by explaining how the subject matter and/or form reflect the events, ideas, religions, and customs of people living at a particular time in history.

#### **Learning Standard 7: Roles of Artists in Communities**

7.2 Describe the roles of artists in specific cultures and periods, and compare similarities and differences in these roles, considering aspects such as:

- The conditions under which artists created, performed, and/or exhibited work and the status of artists;
- The sources of support for the arts; and
- The ways, such as apprenticeship or training, in which students learned the skills and knowledge that qualified them to produce or perform artistic work.

#### **Learning Standard 8: Concepts of Style, Stylistic Influence, and Stylistic Change**

8.2 Perform or create works inspired by historical or cultural styles.

### *Language Arts*

#### **Standard 1: Questioning, Listening, and Contributing**

Students will pose questions, listen to the ideas of others, and contribute their own information or ideas in group discussions or interviews in order to acquire new knowledge.

### *Theater*

#### **Standard 1: Acting**

1.3 Pretend to be someone else, creating a character based on stories or through improvisation, using properties (props), costumes, and imagery

1.4 Create characters through physical movement, gesture, sound and/or speech, and facial expression

1.5 Learn lines, observe, listen, and respond in character to other actors

1.6 Demonstrate the ability to work effectively alone and cooperatively with a partner or in an ensemble

1.7 Create and sustain a believable character throughout a scripted or improvised scene

1.8 Make and justify choices on the selection and use of properties and costumes to support character dimensions

1.13 In rehearsal and performance situations, perform as a productive and responsible member of an acting ensemble (i.e., demonstrate personal responsibility and commitment to a collaborative process)

#### **Standard 2: Reading and Writing Scripts**

2.4 Create a scene or play with a beginning, middle, and end based on an original idea, a story, or other forms of literature (fiction, nonfiction, poetry)

2.5 Plan, improvise, and write or record simple dramas that include the “five w’s”: who, what, where, when, and why

2.8 Improvise characters, dialogue, and actions that focus on the development and resolution of dramatic conflicts

#### **Standard 3: Directing**

3.1 In creating and rehearsing informal classroom dramatizations, experiment with and make decisions about the visual configuration of the acting space (e.g., actors’ exits, entrances, placement of set pieces, and the location of the audience)

3.3 Recognize and describe the distinct roles and responsibilities of the director, actors, stage manager, set and costume designers, and others involved in presenting a theatrical performance

3.6 Rehearse and perform a variety of dramatic works

### Student Assessment

Score each student based on how well they met the learning objectives. Possible scores: 1=didn't meet; 2=somewhat met; 3=successfully met.

- Did the skit include the appropriate characters, and were their corresponding roles correctly portrayed?
- Did the skit include at least three vocabulary terms about Russian icons?
- Did the student actively participate in the skit process (either on-stage or off-stage), as well as in the informal performance for peers or invited audiences?

### Theater Vocabulary

Acting ensemble	The harmonious blending of the efforts of the many artists involved in a dramatic activity or - theatrical production.
Antagonist	The main opponent of the protagonist
Character	A person, animal, or entity in a story, scene, or play with specific distinguishing physical, mental, and attitudinal attributes.
Characterization	The process of creating a believable "person" by exploring the physical, social, and psychological dimensions of a role.
Comedy	A drama of light and amusing character, typically with a happy ending.
Conflict	Tension between two or more characters or between action and ideas; the fundamental struggle that leads to crisis and climax of a scene or play.
Drama	A composition in verse or prose intended to portray a character, or tell a story through action and dialogue, and designed for theatrical performance.
Dramatic elements	Six major elements of drama according to Aristotle: plot, character, theme, dialogue, music, and spectacle.
Five Ws	<b>Who</b> refers to roles and characterizations; <b>What</b> refers to dramatic action; <b>Where</b> refers to setting, locale, environment; <b>When</b> refers to time of day, year; <b>Why</b> refers to motivation.
Genre	A method of categorizing play scripts. The major genres include tragedy, comedy, melodrama, and farce.
Gesture	The movement of a body part or combination of parts, with the emphasis on the expressive aspects of the move.
Improvisation	The spontaneous use of movement and speech to create a character or object in a particular situation. An intuitive and immediate response rather than behavior that is rehearsed.
Informal production	The exploration of all aspects of a dramatic work (such as visual, oral, and aural) in a setting where experimentation is emphasized — similar to classroom dramatizations with classmates and teachers as the usual audience.
Performance	The imitation of life in front of at least one other person. In a broad sense, performance refers to the presentation of any kind of entertainment, from play to rock concert, solo presentation to ensemble collaboration.
Playmaking/Playwriting	Playmaking is a term used to describe dramatic activities that lead to improvised drama with a beginning, middle, and end, and that employ the general form and some elements of theatre. Playwriting is the act of creating the plot, theme, characters, dialogue, spectacle, and structure of a play and organizing it into a play script form. It involves the ability to imagine

	the entire production scene and to put it into written form so that others may interpret it for the stage.
Properties (Props)	Objects used on stage such as furniture, utensils, ornaments, and personal possessions.
Protagonist	The principal character who carries the main thought of the play.
Rehearsal	Repeated practice in preparation for a public performance.
Resolution	The final unfolding of the solution to the complications in the plot of a play.
Role	The characteristic and expected social behavior of an individual in a given position (e.g., mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.
Script	The written dialogue, description, and directions provided by the playwright.
Setting	The time and place of a scene or play.

### Further information and Citations

1. Program 1 ("*The Face on Firewood*") of the PBS Documentary Series: "*Face of Russia*": <http://www.pbs.org/weta/faceofrussia/series-index.html>
2. Internet Public Library, overview of Russian Icons: <http://www.ipl.org/div/pf/entry/48525>
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4. Solomon R. Guggenheim Museum Arts Curriculum: [http://artscurriculum.guggenheim.org/lessons/russian\\_L1.php](http://artscurriculum.guggenheim.org/lessons/russian_L1.php)
5. "Massachusetts Arts Curriculum Frameworks." Massachusetts Department of Elementary and Secondary Education. Web. 02 May 2010. <<http://www.doe.mass.edu/frameworks/arts/1099.doc>>.
6. "*Icon History*." Museum of Russian Icons. Web. 29 Mar. 2010. <<http://www.museumofrussianicons.org/icon-history.html>>.
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### Supplementary Materials

- Student Assessment Worksheet (Appendix 3, page 14)
- People Involved in the Creation of Icons (Appendix 4, page 15)
- Scenarios (Appendix 5, page 16)







## **Appendix 4. Cross-Curricular Lesson: How Icons are Made.** People involved in the creation of icons.

### **People Involved in the Creation of Icons**

#### **Master**

As head of the workshop, the master dealt with patrons, made designs, oversaw the whole process of production of the artwork and controlled the artistic process. He was “The Boss.”

#### **Apprentice/Assistant**

New workers had to work their way up the ladder, starting by preparing the boards, making gesso, grinding and mixing colors, and then learning to paint—first the basics, then the details. Apprentices learned by watching other, more skilled craftsmen.

#### **Patron/Donor**

A man or woman who paid for an icon to be made. Sometimes a portrait of the donor can be found in the icon he or she commissioned. (The saint was always depicted wearing classical robes while the donor was shown wearing contemporary clothes.) Donors might be aristocrats, small landowners or merchants, bishops, abbots or monastic communities. Donors specified the size, medium and subject of the icon, worked with the craftsman and looked at his pattern book for ideas. Donors consulted with the painter and master throughout the process.

#### **Religious advisor**

When an average patron (not someone related to the Church) wanted an icon made, he or she had to consult with a religious advisor because some religious topics could be very complicated.

#### **Emperor, Emperor’s Wife and Family**

Royal family members were the most sought-after patrons for a craftsman’s workshop.

#### **Craft guild**

Craft guilds were needed to ensure that icons conformed to the norms fixed by Church authority. If a craftsman failed to keep guild rules, he was guilty of something akin to blasphemy, and it was considered perfectly reasonable to flog him or confiscate his workshop equipment. The Orthodox Church laid down the rules for iconography—the art of making an icon—and the guild enforced those rules. The guild was responsible for making sure icons were made the right way.

#### **Goldsmith**

A goldsmith cooperated with an icon painter; they worked together on the icons that were gilded.

#### **Silversmith**

A silversmith cooperated with an icon painter for making an icon cover or silver frame.

#### **Manuals**

Manuals listed the rules for painting

#### **Pattern book**

A pattern book held a craftsman’s personal collection of designs, drawings of heads and hands in various positions, patterns to stamp on gold haloes, faces of saints, patterns for borders and trees and tiled floors, sheep in different poses, angels’ wings, gold vessels and scrolls. The book was used to show a craftsman’s skills to the patron.



**Appendix 5. Cross-Curricular Lesson: How Icons are Made.** Create a skit from one of these scenarios.

1. A craftsman from a local guild has broken the rules about painting icons. He thought he would be creative and add his own artistic touch, so he added a \_\_\_\_\_ to a picture of \_\_\_\_\_. Then he painted a \_\_\_\_\_ on \_\_\_\_\_'s body! The leader of the guild was not happy! The leader threatened to take away all of the craftsman's equipment. The craftsman needs to come up with a way to fix this before his shop is shut down....
2. It's an apprentice's first day on the job. The master shows him how to prepare the boards and make gesso, but the new guy is pretty clumsy. He keeps dropping everything and the other craftsmen laugh at him. One friendly craftsman decides to help out the new apprentice and \_\_\_\_\_.
3. A group of rich women come into a craftsman's workshop to commission some icons for their new organization. These patrons know they like \_\_\_\_\_. But they definitely don't like \_\_\_\_\_. Other than that, they don't know what the icons should be about. Luckily, one lady's brother is a religious advisor and comes to help them figure it out. The craftsman takes out his pattern book and shows the ladies some of his drawings. The pattern book has pictures of \_\_\_\_\_. The girls get into a catty argument about which styles to use and start wrestling! Not very lady-like! (Use specific vocabulary: gilding, metalwork, burnishing, icon cover, jewels and gems, highlighting, halo, spear, scroll, book, chariot, angel, sword, dragon.)
4. The Emperor and his wife show up unexpectedly at a local craftsman's workshop. All of the craftsmen are so excited and hope the Emperor picks one of their designs. The master welcomes the Emperor and his wife in and they get down to business. Just then the silversmith and goldsmith burst in through the door arguing about which is better – silver or gold. They're so caught up in their argument that they don't see the Emperor and his wife and they trip right over them! The wife gets knocked over, paints go flying, and eggs from the egg tempera land on the Emperor's head! Now what?
5. Today is the Master's birthday. The craftsmen decide they want to surprise him with \_\_\_\_\_. They plan on doing this by \_\_\_\_\_. They want to invite \_\_\_\_\_, but \_\_\_\_\_ and \_\_\_\_\_ aren't getting along these days. The craftsmen come up with an idea to try and reunite \_\_\_\_\_ and \_\_\_\_\_ AND surprise the Master!  
(Use specific vocabulary: manual, pattern book, goldsmith, silversmith, religious advisor, patron, apprentice, Emperor, guild)

