

# **Lesson Title: Principles of Design Identified in Turkish Tapestry**

## **OVERVIEW:**

Students will analyze designs used in Turkish Tapestry also exploring different cultures through the study of visual media and reading informational texts.

### **Essential Question:**

How can we understand Turkish Art History and our own art appreciation through research and original artistic creations?

### **TIME FRAME:**

- Three-four 80 minute sessions

### **Common Core State Standards for English/ Language Arts**

#### **Domain – Reading - Integration of Knowledge and Ideas**

##### **Strand: Literacy – Reading for Information**

Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

#### **Domain – Writing - Research to Build and Present Knowledge**

##### **Strand: Literacy - Writing**

Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### **Domain – Comprehension and Collaboration**

## **Strand: Literacy – Speaking and Listening**

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

### **PERFORMANCE STANDARD/OBJECTIVE:**

Students will create original watercolor designs based on Turkish Tapestry and an original design of their choice, sharing the design aspects verbally and in writing. Students will integrate information from three research texts on Turkish art into their final write-ups about their design.

### **MATERIALS:**

- Folder paper
- Typing paper
- Construction paper
- Watercolor paint sets
- Pencils
- Personal pictures of a variety of Turkish Motif Designs

### **VOCABULARY:**

- Repetition
- Balance
- Symmetry/Asymmetry
- Rhythm

### **BACKGROUND INFORMATION/INTRODUCTION:**

Teacher will show Turkey images of Kilim school. Then say:

“The Kilims, or tapestry woven carpets, are a remarkable tradition maintained by women of Anatolia for hundreds of generations, dating back nine thousand years. Turkish mothers and daughters maintained this mysterious tradition for the last thousand years as Turkish tribes settled in Anatolia and intermingled with the local population. The majority of these designs are geometric and stylized. In their carpet designs, they reflected their own lives as influenced by the climatic and geographic conditions to which they were subjected. They also added influences from their new living conditions and the impact of local cultures, and continued

their tradition, albeit with modified colors and designs.

Awareness of the elements and principles is the first step in creating successful visual compositions.”

### **FOCUSING STUDENT ATTENTION OR “WARM-UP” and CLOSURE “EXIT PASS”:**

The student will:

- Add new vocabulary words and definitions in their notebooks.
- Answer and discuss the question: What do I know about Turkish rug designs? Where is Turkey? How can studying other cultures help me understand my own?
- Answer as Exit Pass 8/29 and 8/30: What are your experiences with art from different cultures (including your culture)? Describe what makes art beautiful or interesting.

### **DEVELOPMENTAL ACTIVITIES:**

This lesson encourages the use of small student groups to promote and develop problem solving techniques, foster student verbal and written expressions of concept based opinions and judgments while meeting the needs of diverse learners.

The teacher will:

- Select pictures, which illustrate movement, rhythm, balance, repetition, and contrast in Turkish carpets.

Design Principles (rules for organizing and arranging design elements)

- Principle of Repetition: Order can be created through the repetition of spaces or forms, colors or textures-
- Principle of Rhythm: it is the repetitive use of a group of visual elements, at least three times, to establish a recognizable “pattern.”
- Principle of Balance: Symmetrical – In a symmetrical composition, the largest mass is typically placed at the center, with perfect balance on each side. This creates a strong sense of unity among the elements. The eye is drawn to the center of the symmetry as the most important point. A symmetrical composition suggests formality.
- Asymmetrical -- A balanced asymmetrical composition (no mirror images) is more difficult to achieve than a symmetrical composition. It creates a more dynamic feeling, and is often seen as less formal.



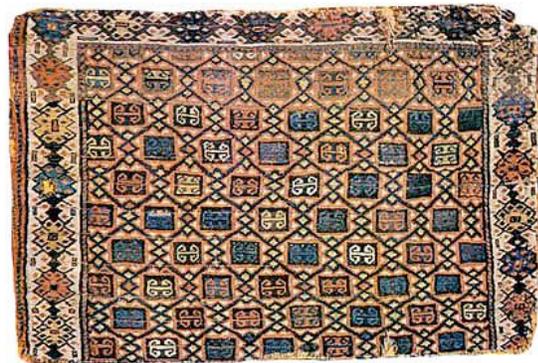
Kars pure wool Karyola carpet.



Milas pure wool Ceyrek.



Turkish Kilim (horizontal)



Seljuk Carpet, detail, Konya, 13th century.



Turkish Kilim

Students will get a copy of the designs above. Working in small groups they will fill in spaces on charts with appropriate information on the chart below.

Period of Style Above	Description and

## **GUIDED PRACTICE ACTIVITIES**

The teacher will:

- Select samples of a variety of styles according to historical periods.
- Analyze designs- discuss use of principles in examples presented.
- Identify ways rhythm is used in the repeated patterns presented.
- Provide research article excerpts and writing prompts on Turkish art.
- Drafting Stage: Teacher will show a design draft showing principles of design of my choice. Sharing verbally what design features I chose and how they are similar or different from the Turkish Kilims.
- Final Stage:  
Demonstrate procedure for painting a final version onto construction paper.

## **INDEPENDENT ACTIVITIES:**

The student will:

- Fill in spaces on the chart. Use appropriate information from the images and captions above.
- Discuss the design features and ideas for their own designs.
- Read research article excerpts and respond to writing prompts.
- Sketch several ideas for their motif (decorative design pattern) designs
- Enlarge best ideas from draft sketches to finalize drawing

- Use water-color paints
- Write a half-page description of the influences, design patterns, or cultural aspects of their painting.
- Share and critique each other's art work and write-ups on their selected designs
- Will write a final one-page reflection on the art, research, and group sharing process.

## **ASSESSMENT:**

The teacher will:

Assess student work using a variety of assessment strategies to measure student's understanding of the concept and skills being presented.

- Interacting with students, assessing progress and making suggestions as students move forward with the assignment.
- Present completed assignment for critique and grading.

## **CLOSURE:**

The teacher will:

- Lead the students in a group critique of the works having students compare similarities and differences in the designs each student selected.
- Collect all paintings and mount selected pieces on a hard surface as a wall display.

## **DIFFERENTIATION:**

The Expository Writing II course in high school is a course with a very diverse student population with different learning styles. The teacher's aim is to create a learning environment that encourages students to engage their abilities to the greatest extent possible. Through process modification, the student will engage in group interaction, variable pacing and group strategies to facilitate opportunities for students to produce a product that reflects their potential.

## **RESOURCES:**

[www.turkishculturalfoundation.org](http://www.turkishculturalfoundation.org)

Common Core State Standards Initiative:

<http://www.corestandards.org/ELA-Literacy/W/11-12>

<http://www.corestandards.org/ELA-Literacy/RI/11-12>

<http://www.corestandards.org/ELA-Literacy/SL/11-12>

ABC Gallery:

<http://www.abcgallery.com/P/picasso/picasso258.html>

**Personal resources from TCF Teacher Study Tour 2013**