

Caves of Wonder

Art Era: 30,000-8,000BCE

Examples of Possible Academic Standards to Incorporate:

The following are samples of what kinds of standards you might choose with an Arts and writing focus in your lesson.

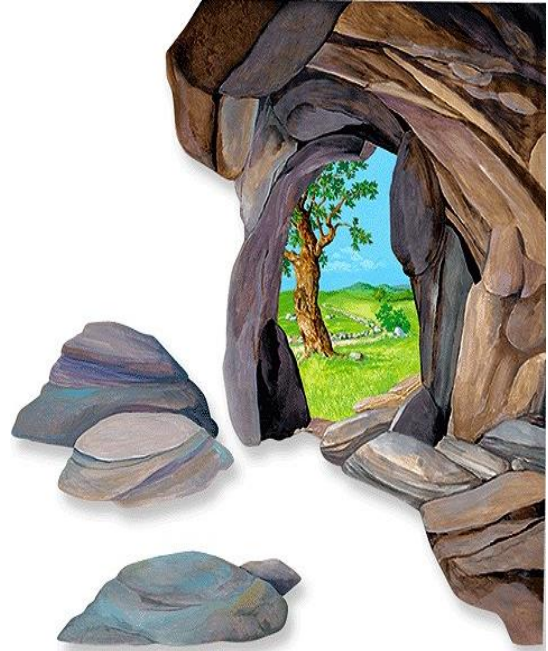
Go to the TN Curriculum site

(<http://www.state.tn.us/education/ci/arts/index.shtml>) and

choose the standards and vocabulary for each grade level

that you are going to focus on. As with any art lesson, part of your planning time will be spent making your own

sample of the included project so that you are aware of how much time and effort the project will take as well as how you will want to modify it. Parents and everyone in the home is to be involved in this lesson and make their own project as well.



Visual Arts:

Kindergarten Visual Arts Standard:

- 4.1 Recognize that art comes from different cultures, times, and places.

1st Grade Visual Arts Standard:

- 4.1 Understand that art comes from different cultures, times, and places.

2nd Grade Visual Arts Standard:

- 4.1 Understand that art comes from different cultures, times, and places.

3rd Grade Visual Arts Standard:

- 4.1 Understand and demonstrate that art comes from different cultures, times, and places.

4th Grade Visual Arts Standard:

- 4.1 Explore the relationship of art from different cultures, times, and places.

5th Grade Visual Arts Standard:

- 4.1 Explore the relationship of art from different cultures, time, and places.

6-8th Grade Visual Arts Standards:

- 4.0 Historical and Cultural Relationships: Students will understand the visual arts in relation to history and cultures
- 4.1 Demonstrate an understanding of the historical and cultural contexts of artwork.
- 4.2 Demonstrate an understanding of the role of artists throughout history and cultures.

9-12th Grade Art History Standards:

- 3.3 Identify the repetitive use of subject, themes, and/or symbols by a culture, time period, or individual artist/architect. [Infer, from given works of an artist, culture or time period, the importance, and shared meaning in the use of themes, symbols, or ideas.]
- 4.0 Historical and Cultural Relationships: Students will understand the visual arts in relationship to history and cultures.
- 4.1.2 Speculate on how factors of time and place (e.g., climate, resources, ideas, technology) give meaning to art and architecture.

English/Language Arts:

Kindergarten English/Lang Arts Standard:

- 1.3.3 Compose simple stories with teacher assistance.

1st Grade English/Lang Arts Standard:

- 1.3.1 Compose simple stories with a clear beginning, middle, and end.

2nd Grade English/Lang Arts Standard:

- 1.3.4 Revise first drafts for clearer meaning, correct capitalization, and punctuation.

3rd Grade English/Lang Arts Standard:

- 1.3.8 Use all steps in the writing process: brainstorm and organize ideas, create a first draft, revise and proofread draft, share completed work.

4th Grade English/Lang Arts Standard:

- 1.3.8 Use all steps in the writing process: brainstorm and organize ideas, create a first draft, revise and proofread draft, share completed work.

5th Grade English/Lang Arts Standard:

- 1.3.13 Compose clear, coherent, well-organized multi-paragraphed works.

6th Grade English/Lang Arts Standard:

- 1.3.3 Organize ideas into an essay with an introduction, developing paragraphs, conclusion, and appropriate transitions.

7th Grade English/Lang Arts Standard:

- 1.3.3 Organize ideas into an essay with an introduction, developing paragraphs, conclusion, and appropriate transitions.

8th Grade English/Lang Arts Standard:

- 1.3.3 Organize ideas into an essay with an introduction, developing paragraphs, conclusion, and appropriate transitions.

9th-12th Grade English Course Standards:

- 1.3.3 Organize ideas into an essay with a thesis statement in the introduction, well-constructed, paragraphs, a conclusion, and transition sentences that connect paragraphs into a coherent whole.
- 1.3.4 Revise documents to develop or support ideas clearly, address potential objections, ensure effective transitions between paragraphs, and correct errors in logic.
- 1.3.6 Include relevant, specific, and compelling details.
- 1.3.18 Practice writing to a prompt within a specified time limit.

9th-12th Grade Creative Writing Course Standards:

Content Standard:

The student will be given the opportunity to develop this creative outlet through additional writing experiences.

Goal Statement:

Students often have the opportunity to experience expository writing in the classroom but have little time to develop imaginative writing. Creative Writing allows them to promote self-expression, to explore various writing styles, and to strive for variety in diction, sentence structure, and format.

Learning Expectations:

- Develop fluency, logic, clarity, and creativity.
- Write for a variety of audiences.
- Explore diverse modes and genres of writing.
- Utilize evaluation and revision skills.
- Focus on the steps of the process writing.
- Use available technology in the creative process.

Examples of Possible Visual Arts Vocabulary to Incorporate:

The following are a few samples of what kinds of vocabulary words from the K-12 Visual Arts Vocabulary Glossary you might choose to incorporate naturally with your lesson. To see and choose additional vocabulary go to: http://www.state.tn.us/education/ci/arts/doc/ART_VA_Glossary.pdf.

- **Abstract art:** Artwork in which the subject is often simplified, distorted, deconstructed, or obscured.
- **Art Criticism:** Describing and evaluating the media, processes, and meanings of works of visual art and making comparative judgments. Its four stages are description, analysis, interpretation, and judgment.
- **Art History:** A record of the visual arts, incorporating information, interpretations, and judgments about art objects, artists, and conceptual influences on developments in the visual arts.
- **Artifact:** An object from a particular culture or stage of technological development.
- **Carving:** A subtractive form of sculpture, in which the material is cut, chipped, or drilled away from a solid material to create a sculpture.
- **Content:** Meaning, significance, and information in a work of art.
- **Context:** The interrelated conditions (cultural, political, social, economic) in which something exists or occurs.
- **Culture:** The sum of attitudes, customs, and beliefs that distinguishes one group of people from another. Culture is transmitted from one generation to the next through language, material objects, ritual, institutions, and art.
- **Drawing:** Mark making using pencil, pen, brush, charcoal, crayon, pastel, or stylus.
- **Function/Functional:** Purpose of an art work; utilitarian or decorative.

Examples of Possible Academic Vocabulary to Incorporate:

The following are a few samples of what kinds of vocabulary words from the TN Academic Vocabulary Manual you might choose to incorporate naturally with your lesson. The following are Social Studies Vocabulary words, which go with a historical emphasis, to see and choose from additional vocabulary go to: <http://www.state.tn.us/education/ci/doc/VOCABULARY.pdf>.

Kindergarten:

- | | |
|----------|-------------|
| • Family | • Community |
| • Human | • Job |
| • Leader | |

1st Grade:

- | | |
|-----------|-------------|
| • Past | • Country |
| • Present | • Continent |
| • Future | • Culture |
| • History | • Values |

2nd Grade:

- | | |
|-----------|----------|
| • History | • Events |
|-----------|----------|

- Timeline
- Symbol

3rd Grade:

- Artifact
- Geography
- Global
- Ancestor

4th Grade:

- Ancient Civilizations
- Exploration

5th Grade:

- Bias
- Historian
- Oral History

6th Grade:

- Ancient
- Civilizations
- Technological

7th Grade:

- Impact
- Physical Processes
- Demographics

8th Grade:

- Human impact
- Relative
- Vernacular

- Custom

- Population
- Landforms
- Tools
- Weapons

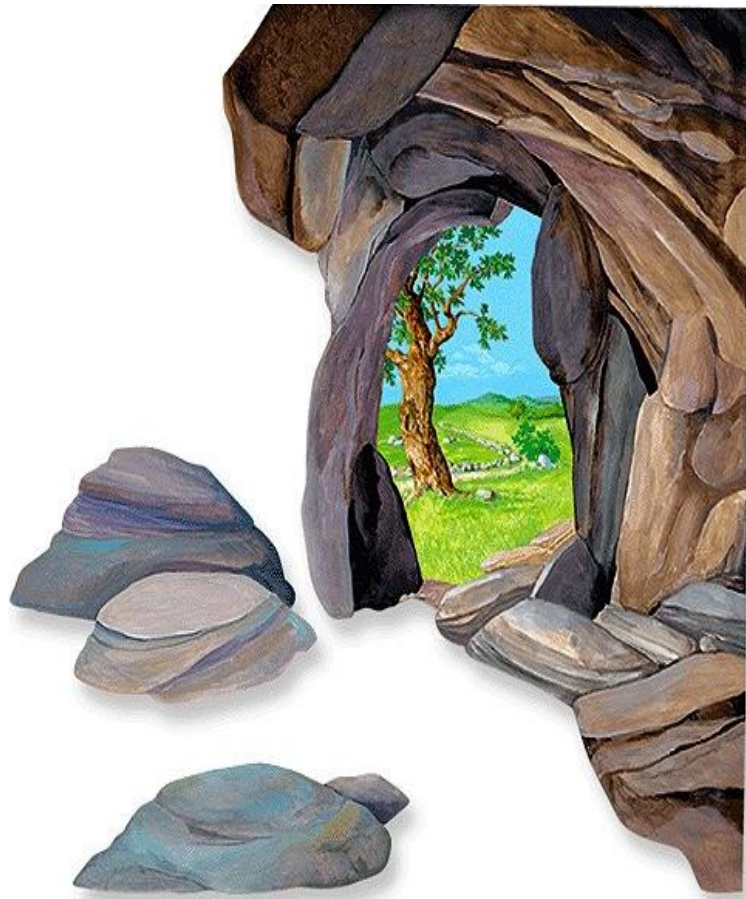
- Population
- Religion

- Anthropology
- Archeologists
- Geologist

Caves of Wonder

Art Era: 30,000-8,000BCE

Humans make art. We do this for many reasons and with whatever tools are available to us. Humans have made art as long as they have existed. Extremely old jewelry has been found across Africa. The oldest firmly-dated example is a collection of 82,000 year old snail shells found in Morocco that are pierced and covered with red ochre, that may have been used as strung beads for a necklace. Snail shell beads found in Israel may be more than 100,000 years old and in the Blombos cave in South Africa, pierced shells and small pieces of ochre (red Haematite) etched with simple geometric patterns have been found in a 75,000-year-old layer of dirt.



Archeological discoveries across a big swipe of Europe (especially Southern France, Northern Spain, and Swabia, in Germany) include over two hundred caves with spectacular paintings, drawings and sculpture that are among the earliest known examples of human art. The oldest of

these is a 2.4-inch tall female figure carved out of mammoth ivory that was found in six different pieces in the Hohle Fels cave near Schelklingen in southern



Germany. It dates to 35,000 B.C.E, meaning it was made over 37,000 years ago. (*The Venus of Hohle Fels. Foto: H. Jensen. Copyright: Universität Tübingen. All rights reserved.*)

The very first cave paintings were discovered in 1896 in the Altamira Cave in Santander, Spain. These paintings dated back to 14,000 BC and showed bison over 8' long!

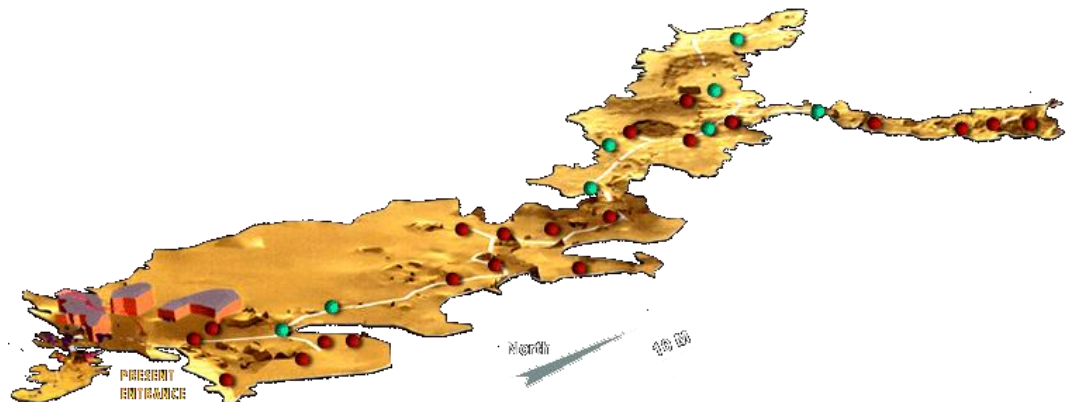
When you think of a cave, you might think of a big place, with high ceilings. Not so. In order to reach the places where cave paintings have been found, the people who made the art had to crawl on their bellies, through mazes of narrow, dark tunnels, by the light of a flicking torch or a hand carved spoon-like oil lamp (which had to be hand carried and balanced carefully to hold the burning oil in the rounded part of the spoon - while crawling along on your belly), and carrying the paints they had carefully prepared. As they crawled in with no idea if they might run into, oh, a cave lion, snakes, or a bear, on the way.



Today, if you want to make art you have many things you can use. There is paint, crayons, markers, pencils, pens and a lot of other supplies you can buy at the store. Since the Ice Age, when the cave painters lived, was thousands of years ago, they had no paint or art supplies and couldn't go anywhere to buy them. They had to make them all themselves. Instead of ink or paint, cavemen used , red ochre and black manganese to write with or charcoal. The inks and dyes they used came from plants, animal blood, sap from trees and plants, and many other things found in nature and painted on with their fingers, sticks,

leaves, and animal hair. Certainly they weren't just decorating their homes, as these marvelous paintings were hidden deep within the darkest portions of the cave.

The caves at Chauvet-Pont-d'Arc, Lascaux, Pech Merle, and Altamira contain the best known examples of pre-historic painting and drawing. The Chauvet cave, which has the oldest cave paintings ever found, was first explored in 1994 and apparently no humans had been anywhere near the Chauvet cave for thousands of years. These were the oldest cave paintings ever discovered. These paintings could



have been created up to 32,000 years ago, but they look as though they were just painted yesterday. And not only do these paintings have animals on them, the Chauvet cave also has a whole wall full of hand prints. This cave is probably one of the best examples of cave painting ever discovered. (After its discovery, the French government decided to close Chauvet Cave to the public, to protect it, giving a professional research team the only access.) There are amazing images of animals and some humans that were created using a complicated mix of naturalism (making things look real) and abstraction (not realistic). Most of the humans are made as stick figures, while many of the animals are amazingly realistic. Some people wonder why, if these Ice Age Europeans could make such amazingly realistic images of the beasts around them, why didn't they draw themselves? The small amount of drawings of humans must have been a choice on their part, but we don't know why they made that choice.

Some subjects, such as insects and rodents, were completely ignored by Paleolithic artists. Birds, snakes, and fish are rare, as are owls, hyenas, and panthers (which appear in Chauvet). Paleolithic artists also chose to ignore their surroundings: pictures of clouds, rain, the sun, trees, rivers, or mountains have yet to be found. There are also no drawings of huts, tents, or campfires.

Kids made one of the greatest discoveries of these hidden art galleries.

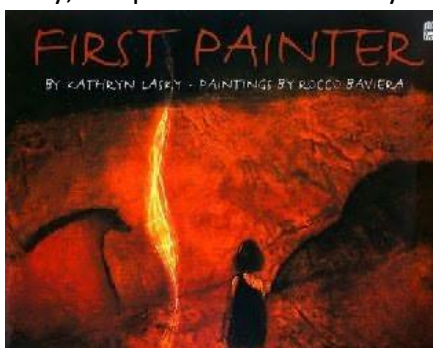
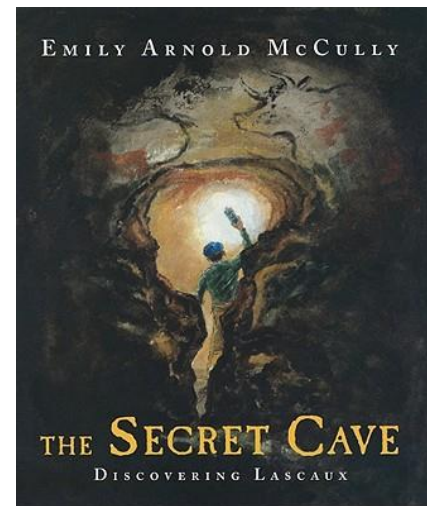


In 1940, a group of schoolboys in the south of France were searching for a treasure of fabled gold when they stumbled across treasure of another kind, the entrance to a cave that had been hidden by the roots of a tree. Some versions of the story say that the boys' dog went down the hole and they found it when

they heard him barking. Going down the tunnel they found underground caverns decorated in a dazzling array of 17,000-year-old paintings and engravings. Uncertain about what they'd really seen, the boys brought in a teacher and then experts to confirm the cave art's authenticity. Eventually, the French teens grew up to become caretakers of their incredible find. Interestingly, during the war, the Resistance used the cave "as a secret storehouse for munitions" The

cave was reopened for visitors in 1948 and two of the discoverers "guided the first visitors and were appointed official guardians and guides. One remarkable fact about this cave is that because it was sealed for over 17,000 years, the artwork was vibrantly colorful. As time went by, the presence of so many visitors began a process of deterioration and the colors began to

fade and disappear. Subsequently, the original cave was carefully copied and then closed to all but scholars. Once people knew these paintings existed, people went looking for

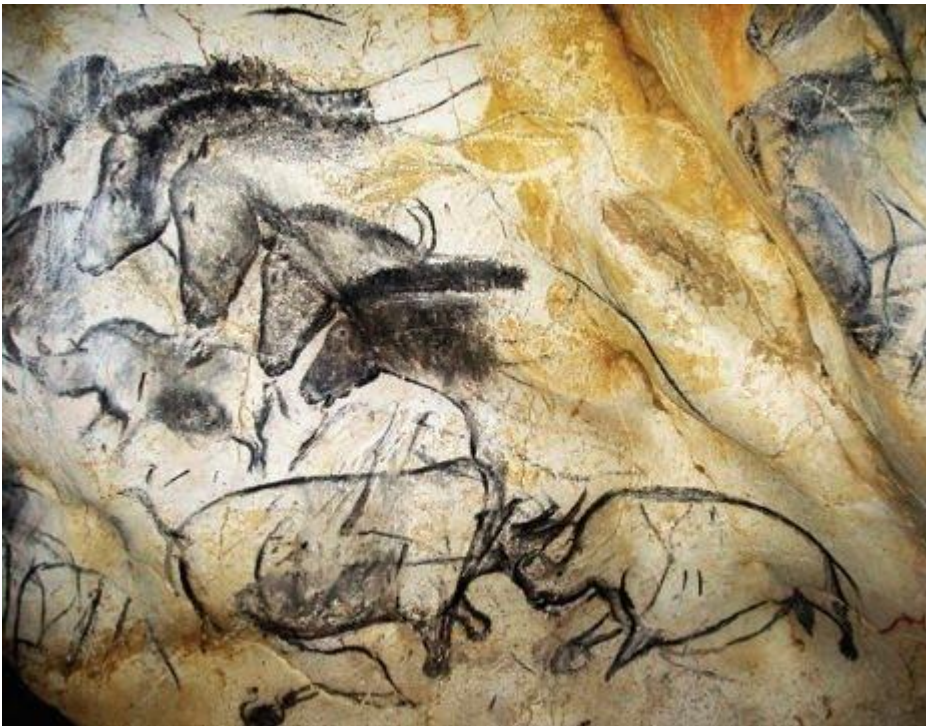


more such caves, and found them! There are probably more caves with cave paintings yet to be found!

(Read *The Secret Cave: Discovering Lascaux* by Emily Arnold McCully for a beautiful introduction to cave paintings and this particular story. Another good book related to this topic is *First Painter* by Dawn Sirett.

What was so interesting about this find, the cave at Lascaux, was that it showed many different kinds of animals. Why do you think this is so? One idea is that they were painted at different times. Now, why do you think there are so many different animals? That's right! They are from different times. Each group of animals likely represents a hunt or a story that was performed at a different time. It would seem as though they used this cave over and over again for artwork, with many different artists taking turns and telling stories.

Archeologists that study Paleolithic (Old Stone Age) era humans, believe that the paintings discovered in 1994, in the cave at Chauvet-Pont-d'Arc in the Ardèche valley in France, are more than 30,000 years old. The images found at Lascaux and Altamira are more recent, dating to approximately 15,000 B.C.E. The paintings at Pech Merle date to both 25,000 and 15,000 B.C.E.



The cave at Chauvet-Pont-d'Arc is over 1,000 feet in length with two large chambers. When it was tested the charcoal used to draw the two head-to-head Rhinoceroses (see the picture) was found to have been used between 30,340 and 32,410 years before 1995 when the samples were taken. The cave's

drawings depict other large animals including horses, mammoths, musk ox, ibex, reindeer, aurochs, megaceros deer, panther, and owl (these animals were not then a normal part of people's diet, why do you think they drew them?)

What is even more interesting is that a very long time ago, when cave men were alive, it is believed that only a few very special people were allowed to create art. They were called Shaman or hunter-magicians. It is thought that early cave men believed that if they drew an animal on a wall, they would capture its spirit and the Shaman would be able to control the success of the hunt.

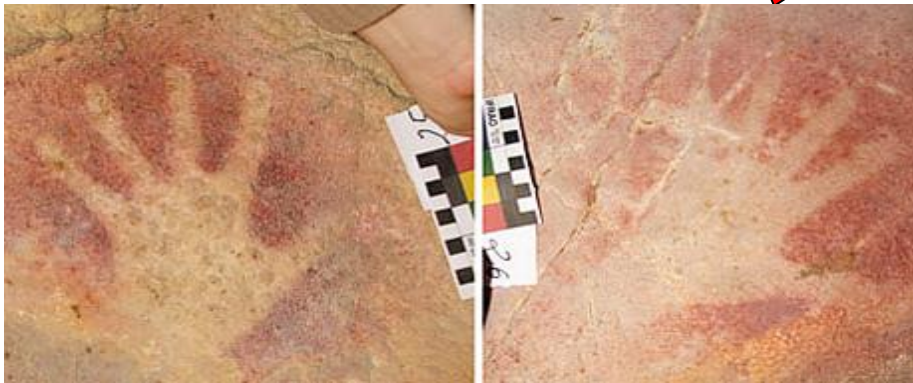
So, if they drew bison on a wall, what animal do you think the Shaman might have been trying to control with their art? That's right! In the Altamira Cave from Spain, they were trying to control bison. But, in the cave paintings from the Hall of the Bulls, what animal do you think they were trying to control? I'll give you a hint: the name of the Cave is Hall of the Bulls. That's right! They were probably trying to control bulls and ensure the hunters a good hunt.

Who did it?



They even signed their work! For about as long as humans have created works of art, they've also left behind handprints. People began stenciling, painting, or chipping imprints of their hands onto rock walls at least 30,000 years ago. An illustrative example concerns the Cosquer Cave (Marseille, France), where 55 handprints have been found. Hand stencils were created by blowing pigments onto a hand placed against the wall.

In the past most scientists have assumed that prehistoric handprints on cave walls were male, but Professor of Archaeological Anthropology Dean Snow says: "The very long ring finger on the left is a dead giveaway for male hands. The one on the right has a long index



Girl's Hand

Boy's Hand

finger and a short pinky – thus very feminine.”

It's All in Your Perspective

Why did the cavemen draw or paint on their walls? Some people believe that the people who lived in caves just wanted to decorate their walls, as we do today. Some scientists think that because cavemen had no written language they communicated their stories by using pictures instead. For example, if the people had a really successful hunt, they would tell the story of that in their paintings. Other people believe that the cave people thought that painting animals on their walls would make animal spirits come to them and bring good fortune. Others believe that the cave paintings sometimes sent messages to other people passing through or living in the cave in the future. We have not determined if any of the symbols on the cave walls mean anything, and if they do mean something, researchers aren't sure what the meanings are. We may never know for sure.

Photographs of the cave at Chauvet-Pont-d'Arc show that the drawings were very carefully created but what we see may be misleading. We see a group of horses, rhinos and bison and we see them all at the same time, as a group, overlapping, some bigger than normal, some smaller than they would really be in comparison to the other animals. But the photograph changes the way these animal figures would have been originally seen. The bright electric lights we use let us see everything at the same time; it would have looked very different to the people who lived then, seeing each animal under the flickering light cast by a flame.

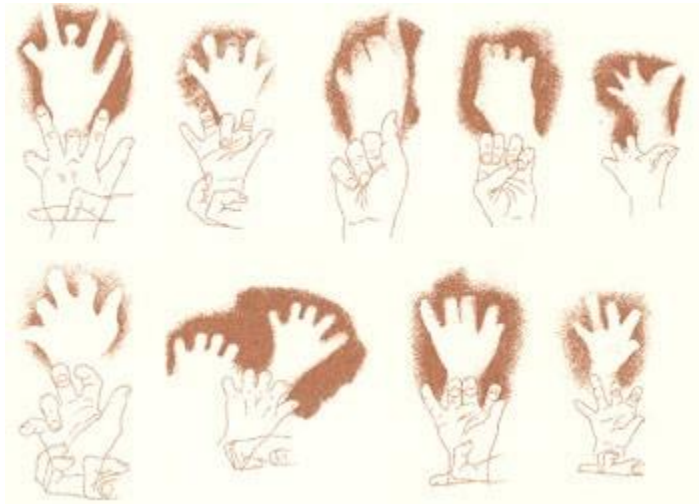
What can we really know about the creators of these paintings and what the images and arts originally meant? These are questions that are difficult enough when we study art made only 500 years ago. How much more risky, to decide what the art means of people who were human, like us, but who lived in a different time, a different world, and led completely different lives from us. Do the tools of art history even apply? We can find common ground in the pictures, a visual language that collapses the more than 1,000 generations that separate us, but we must be careful when we decide we know what they meant by it. Especially so if we want understand the people that made this art as a way to understand ourselves. The desire to guess and form ideas based on what we see and the physical evidence of their artwork is very tempting, but we must realize that we could be very wrong. Perhaps these are far more sophisticated artworks than we have imagined, or perhaps they are far more simple, and fun.

Missing Fingers in Art: Ritual, Disease, Frostbite, or Kids Playing?

In his book, *The Nature of Paleolithic Art*, Dale Guthrie overturns many of the standard interpretations of the ancient cave paintings. Among other things, Guthrie argues that many of

the cave paintings were not just done by old men or women, but were done by children and have similarities with present-day graffiti on building walls.

Many hand images in the French Gargas-Tibran cave complex and Cosquer and in Maltravieso Cave in Spain appear to have missing fingers or other malformations. These "disfigured" handprints have fueled discussions for the last 100 years since they were found.



The central issue, of course, is that virtually all apparent mutilations, amputations, or diseased hands are also replicable by simply twisting the fingers in the stenciled hand (as one does in shadow art) to make different shapes. But many people still insist that these represent real ritual amputations where the people cut off their own, or each others fingers, or are the results of a disease where the fingers fell off, or were because of frostbite.

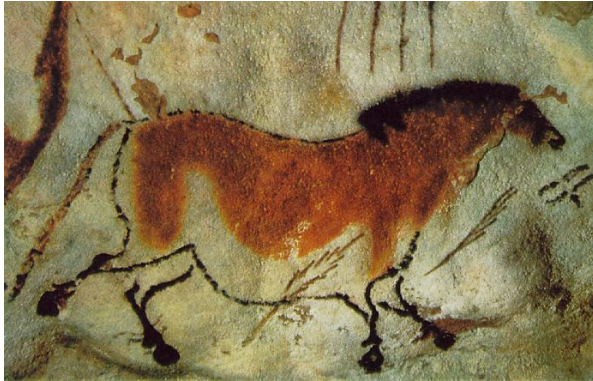
These strange handprints will, no doubt, continue to puzzle and prompt discussion on what might really be the answer, but Dale Guthrie says, "Having played with making spatter stencils of my own hands, I find the ease with which one can replicate the "maimed-hand look" has left me very convinced that all, or virtually all, were done in fun, especially when we recall that these are largely young people's hands and appreciate the quick, almost careless, casualness with which they were made. This phenomenon of altering the hand stencil patterns by finger contortion is also well documented from a number of other cultures."

So you decide, do you think those strange looking handprints were made by maimed broken hands due to disease or amputation, or a bunch of ancient teenagers having fun?

Cave Painting Art

Inspired by and adapted from the Buffalo Art Lesson by Patty at Deep Space Sparkle.

<http://www.deepspaceparkle.com/2010/06/buffalo-painting-art-project/>



- scissors and glue

Cave Animals...

- 12" x 18" black drawing paper
- White oil pastel
- Small sponge
- Brown tempera paint (if you don't have, or don't want to use paint, this project can be done with chalk pastels and oil pastels)

For the Background...

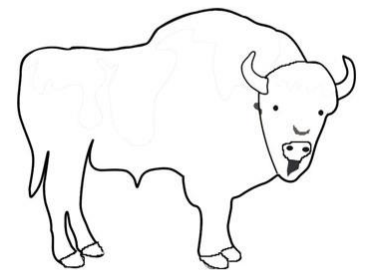
- 12" x 18" white drawing paper (or brown)
- Earth colored tempera paints (or pastels)
- Brushes



make a few preliminary sketches of the animals he would like to

Step One: Drawing the Animals, ex: Bison

Demonstrate a simple drawing of an animal, ex. bison. Remember to point out the very big head and rather small legs! See the picture for a good example. Using a pencil and scratch paper, your child can



include in his painting. He may want to follow in the steps of the cave artists, or he may prefer to depict animals he is familiar with, such as cats arching their backs, dogs barking or birds flying in flocks. Whichever subjects he chooses, remind him that he need not include every detail but can make his creatures from simple shapes, such as circles, triangles and rectangles. He should not worry if his animals don't look exactly like those in photographs--after all, neither do the original cave paintings.

Using a white oil pastel, have students begin at one end of the black paper and draw the eye. Then, draw one tusk, the big forehead and then the back. Make sure the shoulder goes up and up (think hunchback) and curve downwards for a small butt. Add legs and other details. Using a small sponge and some brown tempera paint (or pastels), dab the paint around the shoulder and head area to fill in the hair.

Step Two: Cutting out the Animals, ex. Bison



After the paint dries, or once you've filled in with pastels, cut along the white line of the bison. Some kids made smaller bison and had extra room on their black paper for another animal. Option: They can draw and paint as many as they would like in different sizes and layer them, as was done in the caves.

Step Three: Painting the Background

Using a palette of earth colors (encourage mixing here), have students create their cave walls. Option, they can make a line across the length of the page as a horizon. The sky will be above this line and the earth will be below, then students can make their own landscape. Some may use browns, oranges and yellows (cave wall colors) while others may use traditional blues and greens. Whatever choice they make is fine. After the paint dries, glue on the bison.

Have students "sign" their work by cutting out a small handprint on cardstock, see sample sheet, and using a sponge dab paint around it, or rub chalk around the outer edges, just like an ancient artist would.



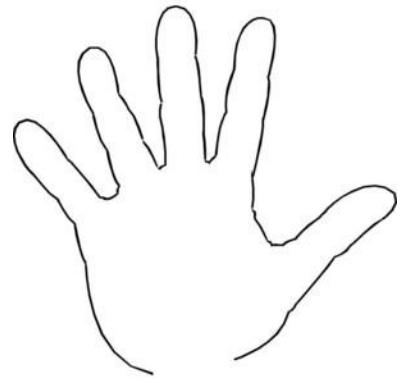
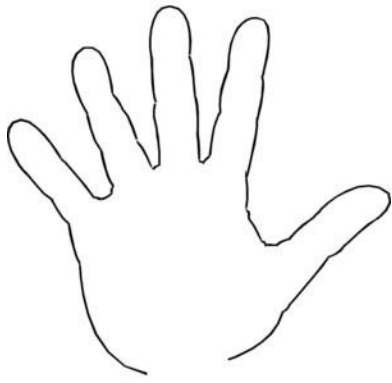
Variations:

- If you don't have time for students to paint or color a whole sheet for their background, use brown drawing/construction paper and have students use pastels in earth tones to shade it so it looks like a cave wall.
- Or, help your students prepare the surface of a paper bag or a sheet of brown paper so that it has a rough and worn appearance, like that of a cave wall. He should crinkle the paper, spray it with water in the sink (don't soak), then let it dry completely (you can help him use a hair dryer to speed the drying time). To frame the finished drawing, mount it on a piece of black construction paper using glue or rubber cement.



- If your students really take to this project, they may want to try creating an even more authentic cave painting, using another sheet or a large flat stone for his canvas and, with your help, natural materials (soil, leaves, dandelions, a charred stick) for drawing.





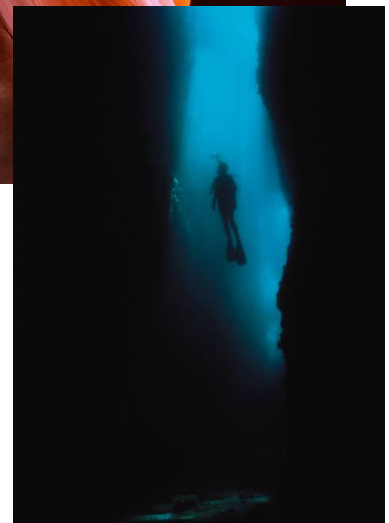
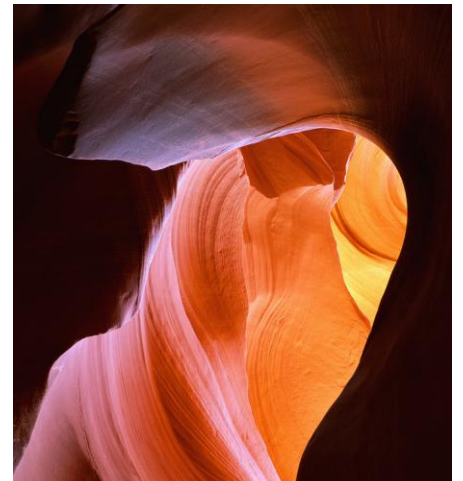
Two Perspectives



Once they've completed their cave art have students use the following journal pages to write and tell the story of their Paleolithic discovery. Then have them use the parchment to write their own story of their drawings, as though they were an ancient cave painter.

For the Modern Perspective [Discovery Journal] discuss the following: The world will want to read your tale of your adventures in discovering these ancient artworks, just like the world wanted to know the story of the French boy's discovery of the cave at Lascaux. How did you find the cave? Was it on purpose, or by accident? What was it like inside? Was it underwater or on dry land? What led to your discovery of the artworks? What do you think they mean? How old might they be? Etc. Have them think of the story, *The Secret Cave*, what kinds of details were given in that story?

For the Paleolithic Perspective discuss the following: Have students think of the reasons the child painted in the story *First Painter* by Dawn Sirett, then think about their own drawings and create a story, as though they were an ancient cave painter. Get them thinking by asking questions like the following: What led them to the cave? Why did they draw what they did? Who are they? A child, an adult, a very old person? What is happening in their life that made them draw those pictures? Was the cave easy to get to?



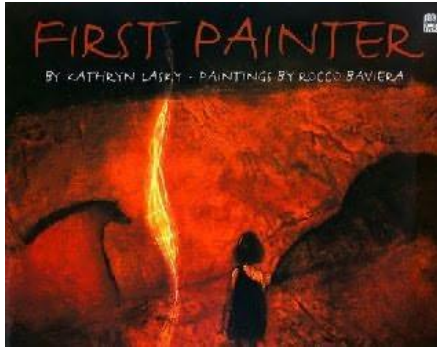
Journal of

[redacted]

in the year 1872.







Hidden Meanings

Have students try and interpret the meaning of the following images of cave art as if they are archeologists or cave explorers who discovered the hidden cave. Have students write and present their ideas to the group and allow the group to vote on what they think is the best interpretation of the meaning of the

artwork and what might have prompted the creativity of the artists. As they work, have students think of the reasons the child painted in the story *First Painter* by Dawn Sirett, what other reasons can they think of?



