Generations
May 10th - July 12, 2013

Education Packet

The Florida State University
Museum of Fine Arts
www.MOFA.fsu.edu
# Generations Education Packet

## Table of Contents

<table>
<thead>
<tr>
<th>Introduction</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Suggested Arts Activities</strong></td>
<td></td>
</tr>
<tr>
<td>General Elementary Rubric for Art Lesson</td>
<td>3</td>
</tr>
<tr>
<td>Ancestor Quilts: Focus on Faith Ringgold, Grace Mathews, &amp; Linda Freeman</td>
<td>4</td>
</tr>
<tr>
<td>The Legacy of Teachers: Focus on Samella Lewis, Hodges and Rogers Glenn, &amp; Eluster Richardson</td>
<td>8</td>
</tr>
<tr>
<td>Heritage Through Pottery: Focus on Lucy Martinez</td>
<td>11</td>
</tr>
<tr>
<td>Portraits: Focus on Maria Balingit &amp; Ananda Balingit-LeFils</td>
<td>14</td>
</tr>
<tr>
<td>Ancestor Figures: Focus on Faith Ringgold, Grace Mathews, &amp; Linda Freeman</td>
<td>17</td>
</tr>
<tr>
<td>Couplets of Generations: Focus on Mark Fletcher, Hans Fuchs, &amp; Margarete Lalak</td>
<td>20</td>
</tr>
<tr>
<td>Cherished Destination Maps: Focus on Valerie S. Goodwin</td>
<td>23</td>
</tr>
<tr>
<td>The Story of Art: Focus on Carrie Ann Baade &amp; Jim Graham</td>
<td>26</td>
</tr>
<tr>
<td>What Makes a Home: Focus on Kathy Wilcox</td>
<td>29</td>
</tr>
<tr>
<td>Clay Pins: Focus on John Cogswell &amp; Tom McCarthy</td>
<td>31</td>
</tr>
<tr>
<td>The American Melting Pot: Focus on Aminah Brenda Lynn Robinson</td>
<td>34</td>
</tr>
<tr>
<td>Generational/Cultural Heritage: Focus on Maya Lin &amp; Henry Lin</td>
<td>37</td>
</tr>
<tr>
<td>Family Heritage and Ourselves: Focus on Nancy Youdelman</td>
<td>43</td>
</tr>
<tr>
<td>Generations of Art: Focus on James Gibson &amp; Aletha Butler</td>
<td>46</td>
</tr>
<tr>
<td>Non-Objective Art: Focus on Mariann Kearsley</td>
<td>49</td>
</tr>
<tr>
<td>Art Between Mentor and Student: Focus on Trevor Bell &amp; John Hathorn</td>
<td>52</td>
</tr>
<tr>
<td>Blacksmith Art: Focus on Brent Kington &amp; Jim Wallace</td>
<td>55</td>
</tr>
<tr>
<td>African American Quilting: Cultural Heritage: Focus on Laura Austin</td>
<td>61</td>
</tr>
<tr>
<td>Two Artists From Haiti: Focus on Préfète Duffaut and Dufo</td>
<td>64</td>
</tr>
<tr>
<td>North Georgia Decorated Pottery: Cultural Heritage: Focus on Whelchel &amp; Arie Meaders</td>
<td>69</td>
</tr>
<tr>
<td>Create a Lace Bookmark: Focus on Robin Lewis-Wild</td>
<td>73</td>
</tr>
<tr>
<td>Cloisonné Collage: Focus on William Harper &amp; Peggy Simmons</td>
<td>75</td>
</tr>
</tbody>
</table>

*All images in this packet are for one time educational use only.
Edited by Alexandra Mumford, Angela Manesca, Ashlyn Eldridge, and Margaret Swain.
For exhibition tours contact Viki D. Thompson Wylder at 850-644-1299.
**Cover Image:** Jim Graham, The Romantic Trout, 2012, diptych, oil on canvas, 59” x 72”.*
Introduction:
Three Types of Legacy

All works in the Generations exhibition will indicate legacy in some way. Artworks and artists were chosen to represent three types of legacy— from one family member to another, from a teacher to a student, from a specific culture to the culture-at-large. This exhibition is one means to encourage a deep and lasting engagement with the arts for people of all ages. Through the study of artists and their work today we can teach and inspire knowledge to pass on to future generations.

Art historically there are many artists who have passed their skills to other family members. For instance, Tuscan painter Orazio Gentileschi taught his eldest daughter Artemisia Gentileschi to draw and paint. Artemisia later went on to be one of the best female painters of the Baroque period. Generations provides a number of examples of this personal legacy, such as Maria Balingit passing down her fascination with art and portraiture to her daughter Ananda Balingit-LeFils.

Likewise art history documents an abundance of notable teachers and students. As a student Giovanni Angelo Montorsoli studied the art and painting of master Michelangelo from whom he gained inspiration for his critically revered work S. Cosmas. Montorsoli was considered by Michelangelo to be one of his most successful students. Brent Kington, a Generations artist, pursued exploratory work using blacksmithing processes and materials within contemporary sculpture. As an inspired student of Kington’s, metalworker Jim Wallace would develop his own blacksmith oeuvre creating and developing patterned steel.

In the diverse and multi-cultural society of the 21st century, materials, forms, and techniques from specific cultures and traditions now pass their legacy into the mainstream. Native American artist, Maria Martinez, examined the once lost Pueblo black-on-black pottery tradition to reestablish it as an available artistic form. She reintroduced this legacy of the San Ildefonso Pueblo to the culture-at-large. Generations artist Valerie Goodwin uses, preserves, and further a traditional technique of women, quilting, further adapting it to western artistic practices by using it to indicate her love of architecture and cultural spaces.

Ashlyn Eldridge  Angela Manescale
Alexandra Mumford  Margaret Swain

Using the Lesson Plans to Form Units of Instruction

“Generations” as a concept for a museum/public school collaboration began one afternoon as two art teachers shared painting tips after a morning of plein aire painting. In the spirit of collaboration a team of teachers working together and individually with the museum education director became the curatorial team. They have chosen a wide variety of artists and artisans for inclusion in this show with the goal of helping students understand the way artists impact current and future generations in order to preserve and perpetuate culture, skills and techniques.

It is the curatorial team’s hope that as teachers you will be able to use the lesson plans in this booklet to form a cohesive, meaningful unit of instruction. With that in mind we have included the big ideas, enduring understandings and benchmarks from the New Generations Sunshine State Standards (NGSS) for visual arts. To facilitate creating a unit every lesson plan has a common enduring idea: “There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.” This enduring idea, the three approaches to legacy, or the enduring understanding from the NGSS, either separately or combined, can be rewritten into a unit goal or question depending on your preferred format. From there we encourage you to take the lesson plans provided and fine-tune them to enhance your program.

For Leon county teachers the new I-observation system requires that we work at multiple levels, not just the lesson level. Goals written that include both what the student will know and do often fit art lessons well. What do we want our students to know and understand and what will they be able to do by the end of the unit or at the end of each lesson? We are adding a layer on top of what we have often done in the past. The unit goal is a broader understanding of what we want students to know/do/understand and each of the lessons helps build that knowledge.

The unit rubric then tells what students will know and do after finishing all the lessons in the unit. The lesson rubric is often used for grading, for summative assessment, as well as for formative assessments as the students work on their projects. The lesson rubric is specific to that particular lesson and each level of the rubric describes specifically what is expected.

The curatorial team is excited and looking forward to the exhibition of both the professional artists and our own student artists.

Marcia Meale, PhD, J. Michael Conley Elementary
# General Elementary Rubric for Art Lessons

<table>
<thead>
<tr>
<th>Art Lesson</th>
<th>Work shows strong use of all skills and concepts</th>
<th>Making good use of skills and concepts</th>
<th>Work shows some need to improve use of skills and concepts</th>
<th>Work shows a very little use of skills and/or concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Understanding</strong> - Lesson objectives &amp; goals - Applications to life - Cultural &amp; historical Connections</td>
<td>4 The artwork is planned carefully; understanding of most concepts and procedures is shown.</td>
<td>3 The artwork is planned adequately; understanding of some concepts and procedures is shown.</td>
<td>2 The artwork shows little evidence of understanding the concepts and/or procedures.</td>
<td>1 The artwork shows no evidence of understanding the concepts and/or procedures.</td>
</tr>
<tr>
<td><strong>B. Skills &amp; Techniques</strong> - Craftsmanship - Use and care of tools and materials</td>
<td>4 Students applied all of the skills required and paid close attention to detail.</td>
<td>3 Students showed most of the skills required and the artwork shows average attention to detail.</td>
<td>2 The student applied some of the skills required and paid little attention to detail.</td>
<td>1 The student applied few of the skills required and no attention to detail.</td>
</tr>
<tr>
<td><strong>C. Creations &amp; Communication</strong> - Application of Elements of Art and Principles of Design - Creativity - Originality</td>
<td>4 The artwork demonstrates some personal expression, logical problem solving skills and application of Art Elements and Principles of Design.</td>
<td>3 The artwork demonstrates an average amount of personal expression, problem solving &amp; application of Art Elements and Principles of Design.</td>
<td>2 The artwork demonstrates little personal expression, problem solving &amp; application of Art Elements and Principles of Design.</td>
<td>1 The artwork lacks evidence of personal expression and little or no evidence of problem solving &amp; application of Art Elements and Principles of Design.</td>
</tr>
<tr>
<td><strong>D. Effort</strong> - Performance - Time management - Behavior</td>
<td>4 The student put forth the effort required to complete the project well; used class time well, worked independently.</td>
<td>3 The student put forth the effort required to finish the project; used class time adequately</td>
<td>2 The student put forth the effort required to finish the project; used class time adequately; required some redirection or support from the teacher.</td>
<td>1 The student put forth no effort or the project was not completed; class time was not used well; required consistent redirection or support from the teacher.</td>
</tr>
</tbody>
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Ancestors Quilts

With a concentration on the works of Faith Ringgold, Grace Mathews, & Linda Freeman
By Margaret Swain

Florida Sunshine State Standard

Big Idea: Historical and global connections
Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.
Benchmark: VA.1.C.1.2 Gather clues to help interpret and reflect on works of art.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.
Essential Question: How does history impact the world of today?

Session Activity: Based on the Ancestors Quilt project done by Faith Ringgold, Grace Matthews, and Linda Freeman, students will create their own paper figures to be placed on a paper quilt they have created as a class. Additionally each student will interview one or more of his/her family members about their ancestry in order to create paper figures. Students can also select public historical figures that have had an influence on their families. Each student will be given a precut figure and paper square and asked to draw details on the figure and square. Students will design these figures using markers, colored pencils, glitter pens, yarn, and scraps of paper. In addition, each student will write a brief description on a worksheet about his/her figure, person and the story behind the person chosen. After the students have finished their pieces, they will be hung with the other students’ quilt squares to make one giant quilt.

Grade Level: K-4

Time Needed: Seven class sessions
Objectives:
1. Students will be able to make connections between their ancestors and those of their peers.
2. Through adding individual illustrations to a quilt of many images students will realize that everyone has a unique story that makes him/her who he/she is today and that everyone relates to one another.
3. Through the inclusion of public historical figures students will realize the impact of history upon their lives and the world.
4. Students will become familiar with multiple media and the way art can showcase history and legacy.

Materials: Precut paper in assorted colors of equal-sized squares, precut figures out of paper, paper scraps in assorted colors, markers, crayons, colored pencils, glitter pens, scissors, glue, yarn, and images of Ancestors Quilts

Activity Procedures:
1. As a class examine the Ancestors Quilts created by Faith Ringgold, Grace Matthews, and Linda Freeman. Discuss the meaning of ancestors and the reasons they are important.
2. Each student will be assigned to go home and interview at least one family member of whom he/she wishes to make a paper figure to represent his/her ancestry. Students will also do research on historical figures who have influenced their families. Students will use the attached worksheet on which to base ideas of the questions they can ask.
3. Students will make their paper figures and glue them to their quilt square papers.
4. The students will present their figures and the reasons they chose the figures using both of the attached worksheet questions.

Evaluation: Did the students learn about their ancestry as well as that of their peers? Did they realize that the story of their ancestors has influenced both the world and their lives today? Did students discover the uniqueness of their ancestors’ contributions to their lives? Did students realize the impact of legacy both personal and more general? Did they learn that art can tell history?
# Rubric for Ancestors Quilts

<table>
<thead>
<tr>
<th>Art Lesson</th>
<th>Making good use of skills and concepts</th>
<th>Work shows some need to improve use of skills and concepts</th>
<th>Work shows a very little use of skills and/or concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Understanding</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Lesson objectives &amp; goals</td>
<td>- Connection between ancestors of peers and own ancestors</td>
<td>- Cultural &amp; historical connections, the way ancestors have influenced each person as well as the world and life today</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The artwork is planned carefully; understanding of most concepts and procedures is shown.</td>
<td>2</td>
<td>The artwork shows little evidence of understanding the concepts and/or procedures.</td>
</tr>
<tr>
<td>3</td>
<td>The artwork is planned adequately; understanding of some concepts and procedures is shown.</td>
<td>1</td>
<td>The artwork shows no evidence of understanding the concepts and/or procedures.</td>
</tr>
<tr>
<td>2</td>
<td>The artwork demonstrates the personal reasons the ancestor was chosen and shows the ancestor’s impact upon the world or the individual.</td>
<td>1</td>
<td>The artwork lacks evidence of personal expression and little or no evidence of personal connection &amp; no historical connection.</td>
</tr>
<tr>
<td>1</td>
<td>The artwork demonstrates little personal connection, and showcases little sense of legacy or connection with history.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| **B. Skills & Techniques** | | | |
| - Craftsmanship | - Use and care of tools and materials | | |
| 4 | Students applied all of the skills required and paid close attention to detail. | 1 | The student applied few of the skills required and no attention to detail. |
| 3 | Students showed most of the skills required and the artwork shows average attention to detail. | 2 | The student applied some of the skills required and paid little attention to detail. |
| 2 | The student applied some of the skills required and paid little attention to detail. | 1 | The student applied few of the skills required and no attention to detail. |
| 1 | The student applied little of the skills required and no attention to detail. | | |

| **C. Creations & Communication** | | | |
| - Students had detailed interviews with family members or research | - Presentation to class showed reasons ancestor(s) was/were chosen | - Each student was able to show a sense of history or legacy through his/her artwork | |
| 4 | The artwork demonstrates the personal reasons the ancestor was chosen and shows the ancestor’s impact upon the world or the individual. | 1 | The artwork lacks evidence of personal expression and little or no evidence of personal connection & no historical connection. |
| 3 | The artwork demonstrates an average amount of personal connection, & application of the project to history and the world at large. | 2 | The artwork demonstrates little personal connection, and showcases little sense of legacy or connection with history. |
| 2 | The artwork demonstrates little personal connection, and showcases little sense of legacy or connection with history. | 1 | The artwork shows no evidence of understanding the concepts and/or procedures. |
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| **D. Effort** | | | |
| - Performance | - Time management | - Behavior | |
| 4 | The student put forth the effort required to complete the project well; used class time well, worked independently. | 1 | The student put forth no effort or the project was not completed; class time was not used well; required consistent redirection or support from the teacher. |
| 3 | The student put forth the effort required to finish the project; used class time adequately | 2 | The student put forth the effort required to finish the project; used class time adequately; required some redirection or support from the teacher. |
| 2 | The student put forth the effort required to finish the project; used class time adequately; required some redirection or support from the teacher. | 1 | The student put forth no effort or the project was not completed; class time was not used well; required consistent redirection or support from the teacher. |
**Worksheet I Sample Questions:**

Description of family member chosen?

Reason for choosing?

Story behind person chosen?

**Worksheet II Sample Questions:**

What is your full name?

Why did your parents select this name for you?

Did you have a nickname?

When and where were you born?

How did your family come to live there?

Were there other family members in the area? Who?

What was the house (apartment, farm, etc.) like? How many rooms? Bathrooms?

Did it have electricity? Indoor plumbing? Telephones?

Were there any special items in the house that you remember?

What is your earliest childhood memory?

Describe the personalities of your family members. What kind of games did you play growing up?

What was your favorite toy and why?
The Legacy of Teachers

With a concentration on the works of Samella Lewis, Hodges and Rogers Glenn, and Eluster Richardson

By Donald Sheppard

Florida Sunshine State Standard

Big Idea: Historical and Global Connections: Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

Benchmark: VA.68.H.1.4 Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist’s own history.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Question: How may a teacher inspire students to impact current and future generations?

Session Activity: Each student will make a print of a teacher he/she knows and or admires.

Grade Level: 6 –12

Time Needed: Three class sessions

Objectives: Students will note that teachers inspire students to fulfill their potentials and be of help to others. Student will identify a teacher, administrator or faculty/staff member that has been helpful. Students will understand the process of linoleum or Styrofoam printing and produce at least three prints of their created images.

Materials: Pre-cut 3”x5” paper for ideas, pre-cut 3”x5” Styrofoam or linoleum for each student, linoleum tools, printing ink, 8 ½ x 5 ½ newsprint paper or print paper

Resources:
http://www.idvl.org/thehistorymakers/Bio571.html
http://www.elusterart.com/
African American Art for Young People by Samella Lewis

Activity Procedures:

1. (Day 1) As a warm-up activity, each student will be asked to name a teacher who has made an impression on him/her. What is remembered most about that teacher? How will the student possibly be of help to others because of the help received from that teacher?

2. Students will be led in a critique on Cleo by Samella Lewis. They will describe, analyze, interpret and evaluate the image. During the interpretations, students will note the girl’s personality and answer questions such as “What do you think this girl’s personality is like?” “How has the artist captured the personality of the girl?” “What does...
what she holds in her hand say about her?” Students will fill out a “Critique a Work of Art” worksheet (developed by Donald Sheppard based on Tom Anderson’s Four Steps to Critique a Work of Art).

3. (Day 2) As a warm-up activity, students will compare and contrast Cleo with Double Dutch. After discussing the warm-up, students will learn that Samella Lewis is an influential educator as well as an artist. They will learn that while she was the Chair of the Art Department at Florida Agricultural and Mechanical University from 1953 to 1958, she met students Hodges and Rogers Glenn. These identical twins became teachers too and taught art at two different high schools in the same city. Eluster Richardson, the creator of Double Dutch was a student of Hodges Glenn. Now Eluster Richardson teaches people about art too. Ask students “What kinds of things could be passed down from teacher to teacher. Is “doing art” the only thing one can learn from an art teacher? What other types of things can a teacher pass along to a student besides the content of the subject?” Students will identify teachers they remember. “What other things did you learn from that teacher?”

4. Students will be told that they will capture the likenesses of teachers/administrators/faculty members they admire. “What is that person like? What shapes or characteristics can be used to capture this person’s personality? What could the person be holding in his/her hand?”

5. Students will sketch ideas for their portraits on pre-cut papers.

6. (Day 3) Students will transfer their designs to their final materials. If using Styrofoam, students will trace over their paper designs onto the Styrofoam lightly. They will then remove the papers and make the impressions a little deeper by going over the lines again. If using linoleum, students will shade the backs of their paper ideas, then trace over them to transfer the images onto the pre-cut linoleum. They will proceed to cut out their images with linoleum tools.

7. After the teacher has demonstrated the printing process, students will make at least three prints of their block designs and label them. Students may write reflective paragraphs about the process of doing their art.

**Evaluation:** Formative assessment will be used throughout this lesson to monitor student progress and understanding. If students demonstrate difficulty with the lesson, adjustments will be made to make the lesson more comprehensible. Quality of discussion and overall effort displayed in addition to the detail of the image and written explanation will influence summative assessment.

From Top Left: Dr. Samella Lewis, Eluster Richardson, Hodges Glenn, Rogers Glenn, and Rogers Glenn at his desk
A WRITTEN CRITIQUE OF A WORK OF ART

Write four brief paragraphs to complete a critique for a work of art of choice from the book.

Name of art/artist ________________________________

Page/figure number ________________

DESCRIPTION (Describe the subject matter of the artwork, or if there isn’t a subject, describe the design elements like color, line, texture, shape, value and space.)

______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

ANALYSIS (Look at the composition of the artwork and list ways that design elements and principles are organized. Principles of design include balance, contrast, emphasis, movement, pattern, rhythm, repetition, variety, scale/proportion, and unity.)

______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

INTERPRETATION (List any ideas, moods, or feelings you get from looking at the work of art.)

______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________

EVALUATION (Make a decision about the work of art: is it good or not? Support your opinion with your statements from the other three steps.)

______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________
______________________________________________________________________________________
Heritage Through Pottery
With a concentration on the works of Lucy Martinez
By Marcia Meale and Amber Jones

Sunshine State Standards
Big Idea(s): HISTORICAL and GLOBAL CONNECTIONS: Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.
SKILLS, TECHNIQUES, and PROCESSES: Through dance, music, theatre and visual art, students learn that beginners, amateurs, and professionals benefit from working to improve and maintain skills over time.
Enduring Understanding(s) VA.4.&.5 H.1.: Through study in the arts, we learn about and honor others and the worlds in which they live(d).
VA.4&5 S.1.: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.
Bench Mark(s): VA.4.&.5 H.1.1: Examine historical and cultural influences that inspire artists and their work.
VA.4&5 S.1.3. Create artworks to depict personal, cultural and/or historical themes.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.
Essential Question(s): In what ways did Lucy Martinez contribute to the continuation of (perpetuate) her cultural heritage? Who influenced her pottery making? What do you think this means for future generations? What have you learned from your parents/family members?

Historical Information:
1. Maria Martinez began working with black-on-black ceramics because she was attempting to recreate objects of the past. Maria was asked to replicate some pre-historic pottery styles that had been discovered in an archaeological excavation of an ancient pueblo site near San Ildefonso. These excavations of 1908 and 1909, led by Dr. Edgar Lee Hewett (who was also the director of the Museum of New Mexico), produced examples of many pre-historic pottery techniques. Dr. Hewett asked Maria, who already had a reputation in the pueblo for being an excellent pottery-maker, if she could make full-scale examples for the museum of Lucy Martinez Black Vessel 20th century Ceramic 3 ¾” high x 11. 3/4”
the polychrome ware.

In this way, Maria learned from the past and attempted to replicate past masters, much in the way that Renaissance artists attempted to replicate ancient Greek and Roman works. Students can “replicate” an idea of the past in someway. Or perhaps brainstorm other examples of the use of replication or copying the past.

2. Maria Martinez not only revived black-on-black pottery but also reinvented the method. She figured out a way to create both a shiny and matte finish. In this way, she preserved the past San Ildefonso style of pottery as well as perpetuated a new form for current and future generations. Her peers, such as Lucy Martinez, continued the tradition, passing it among generations. Lucy’s daughter, Alice Martinez, along with Alice’s son continues the tradition to this day.

- Students can discuss the idea of family legacy. What have you learned from your parents/family members?
- As Maria and Lucy Martinez preserved and perpetuated San Ildefonso culture of the past, ask students in which ways they preserve and perpetuate their various cultures’ pasts, whether a larger culture with which they are involved, or a personal family culture. Have they learned any skills, traditions or rituals from family members? This can range from a family gathering, at a holiday or birthday for example, that occurs every year or a cultural celebration or ritual that every family member has experienced, such as bat mitzvah. Students will be forced to think deeply as many aspects of culture may not be immediately evident or obvious.

3. Collaboration – Lucy Martinez, as well as Maria Martinez, most often worked in collaboration with family members when creating an object. In most cases, women created the ceramics while men painted the objects. In the case of Lucy Martinez, Lucy created and fired the ceramics and her husband Richard Martinez painted the objects. Richard was actually a painter by trade. This influenced his designs on the ceramics, as he was known for his recreations of traditional San Ildefonso symbols and motifs. Maria worked in a similar manner, having several family members paint her objects throughout the years.

- Students can work together to create a single piece of work, whether in pairs or larger groups. Each creator’s culture/personal perspective will influence the end result. Students can discuss this collaboration and the effect on the final work. They will discuss the object they made, the shapes they used and the designs created and the reasons they did this. The value of introspective analysis will vary depending on age of artists (students).
**Grade Level:** 4th and 5th

**Objectives:**
1. Students will examine the cultural and historical significance and influences that inspired the pottery of Lucy Martinez.
2. Students will share verbally or in writing skills, rituals or traditions they have learned from their families.
3. Each student will create a hand built pot based on Native American pottery.
   a. If you are brave, students can pair and share; one student builds then they switch pots and glaze each other’s pottery.

**Resources:** Websites: Maria Martinez, Lucy Martinez and current San Ildefonso potters.

**Materials:** Clay, clay tools, cloth for tables, water or clay slip, black underglaze, clear transparent gloss glaze.

**Activity Procedures:**
1. Examine, question and explore pottery by Lucy Martinez, Maria Martinez and modern San Ildefonso potters.
2. In small groups create Venn diagrams of skills or traditions students have learned from members of their families.
3. Sketch design ideas for the pottery decoration based either on historical Native American motifs or personal designs or symbols.
4. Create either clay plates or clay pots. For the clay pots use a pinch pot or coil or combination of both methods. For the clay plate use a small Chinet paper plate and a slab technique.
5. Press lines (do not draw/drag tool to make lines) lightly into the clay to create the borders for the design motifs sketched earlier.
7. Glaze whole pots/plates with black underglaze, let dry.
8. Apply clear/transparent gloss glaze to some areas of the designs to achieve the black on black style of the San Ildefonso pottery.

**Evaluation:**
   Objective 1: Informal assessment, teacher observation, student pair and/or share, individual short answer.
   Objective 2: Whole group chart/list or individual/small group notes.
   Objective 3: Art Making Rubric and student self-evaluations.
**Portraits**

*Concentrated on the works of Maria Balingit and Anada Balingit-LeFils*

*By Margaret Swain and Angela Manescala*

---

**Big Idea: Historical and Global Connections:** Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

**Enduring Understanding H. 1:** Through study in the arts, we learn about and honor others and the worlds in which they live(d).

**Benchmark: VA. 3.H.1.3** Identify and be respectful of ideas important to individuals, groups, or cultures that are reflected in their artworks.

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**Enduring Idea:** There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

**Essential Question:** How do we see others through art?

**Session Activity:** Based on the works of Maria Balingit and Ananda Balingit-LeFils students will create portraits from a selection of five influential individuals: Martin Luther King Jr., George Washington, Christopher Columbus, Queen Elizabeth I, and Sacagawea. Students will participate in a class discussion on these five individuals. They will discuss the impact they have had on society and the world today. Each student will randomly select one individual and also be given a worksheet to complete on the person chosen. Students will be given construction paper and be asked to draw these individuals and are to include characteristics and examples of the impact they had on society. Once complete students will give presentations on their artwork and the individuals.

**Grade Level:** K-5

**Time Needed:** 1-2 class session

**Objectives:** Students will be introduced to the portraiture of Maria Balingit and her daughter, Ananda. Students will be able to understand the impact of the five individuals both in the past and today. Students will be able to take what they learned about the individuals and incorporate this into their art. Students will be able to understand and appreciate others’ visual interpretations.

**Materials:** Construction paper, colored pencils, crayons, markers, miscellaneous stickers

**Activity Procedures:**

1. The teacher will introduce the portraiture of Maria Balingit and her daughter, Ananda. Discuss details of the portraiture that give messages to the viewers about these individuals’ characteristics, personalities, and actions. Ask each student to select one portrait each and write a paragraph giving details of the person’s life. Ask students to call upon their imaginations but base details on what they see in the images.
2. Students will draw from a hat one of the individuals and be placed in a group according to the selection. Each group will be given a worksheet to complete on their individual. Sample worksheet questions: When and where was this person born? What is he/she known for doing? Write 2-3 sentences on what you think it would be like to be this person? This is important because students will need to include this in their portraits.

3. Students will be given paper on which to draw their individuals that will include for each: characteristics of the individual, objects that represent the individual’s accomplishments, and the student’s interpretations of this individual.

4. Students will then present their work to the class. Each student will explain each individual’s contribution to society, and the reasons selected to showcase the individual in a specific way.

**Evaluation:** Did the students learn about each individual and his/her impact on society in the past and present? Were the students able to incorporate learned information about individuals in portraits of those individuals, as did the Balngits? Did students listen to each other’s portrait presentations and show understanding and appreciation in some way, for example through insightful comments.
Rubric for Portraits

<table>
<thead>
<tr>
<th>Portraits Art Lesson</th>
<th>Work shows strong use of all skills and concepts</th>
<th>Making good use of skills and concepts</th>
<th>Work shows some need to improve use of skills and concepts</th>
<th>Work shows a very little use of skills and/or concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Understanding</strong></td>
<td>4 The artwork and worksheets are excellently completed; understanding of concepts and procedures shown.</td>
<td>3 The artwork and worksheets are completed well; understanding of some concepts and procedures is shown.</td>
<td>2 The artwork and worksheets are fairly completed; shows little evidence of understanding the concepts and/or procedures.</td>
<td>1 The artwork and worksheets are poorly completed; shows no evidence of understanding the concepts and/or procedures.</td>
</tr>
<tr>
<td>- Understand each individual and his/her impact on society</td>
<td>- Understand that people can be represented in many ways through art</td>
<td></td>
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<tr>
<td><strong>B. Skills &amp; Techniques</strong></td>
<td>4 Students excellently utilized inspiration from assigned figures.</td>
<td>3 Students utilized inspiration from assigned figures well.</td>
<td>2 Students fairly utilized inspiration from assigned figures.</td>
<td>1 Students poorly utilized inspiration from assigned figures.</td>
</tr>
<tr>
<td>- Applications of inspiration in interpreting assigned figures</td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>C. Creations &amp; Communication</strong></td>
<td>4 The artwork excellently demonstrates an exemplary appreciation and understanding of the artistic interpretation shown.</td>
<td>3 The artwork demonstrates a good interpretation, appreciation, and understanding of the individuals.</td>
<td>2 The artwork fairly demonstrates a fair appreciation and interpretation of the individuals.</td>
<td>1 The artwork poorly demonstrates an interpretation of the individual and minimal appreciation.</td>
</tr>
<tr>
<td>- Ability to show, appreciate, and understand connections between art and the interpretation of the individual</td>
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<tr>
<td><strong>D. Effort</strong></td>
<td>4 The student put forth the effort required completing the project well; used class time well, worked independently.</td>
<td>3 The student put forth the effort required to finish the project; used class time adequately</td>
<td>2 The student put forth the effort required to finish the project; used class time adequately; required some redirection or support from the teacher.</td>
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<td>- Performance</td>
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<td>- Time management</td>
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<tr>
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</tbody>
</table>
Ancestor Figures

With a concentration on the works of Faith Ringgold, Grace Mathews, & Linda Freeman
By: Margaret Swain

Florida Sunshine State Standard
Big Idea: Historical and global connections
Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live (d).
Benchmark: VA.K.H.11 Describe art from selected cultures and places.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.
Essential Question: How do ancestors influence us today?

Session Activity: Students will be read the fictitious situation that Faith Ringgold, Linda Freeman, and Grace Mathews used to inspire the creation of the Ancestors Quilts. Once read, the students will then discuss what they would do in the situation and who they would choose out of their ancestors to help the children. If the students do not know the stories of their ancestors each will be assigned to interview a family member about the family’s ancestry. After the interviews the students will then lay on the ground to have their outlines traced onto large paper. Once this is done each student will design the figure to look like the ancestor described in the family interview and during the class discussion. For the border each student will write the story of his/her ancestor. At the end of the project student’s artworks will be hung around the classroom so they can see that each ancestor can contribute something to the world.

Grade Level: K-5

Time Needed: Five class sessions
Objectives:
1. Students will learn about their personal ancestries.
2. Students will realize that each individual has a cultural story and that everyone can add something to solving a problem.
3. Students will become familiar with multiple media and the way art can showcase history and legacy.

Materials:

Vocabulary: ancestor

Activity Procedures:
1. As a class examine the Ancestors’ Quilts created by Faith Ringgold, Grace Matthews, and Linda Freeman and discuss the fictional situation. Discuss the meaning of ancestors and the reasons they are important.
2. Each student will be assigned to go home and interview at least one family member to learn about an ancestor. This information will be used to make a paper figure to represent his/her ancestry. Students can also choose historical figures to represent ancestry as well. Students will use the attached worksheet as a basis for the questions they can ask. For worksheet see Ancestors’ Quilts lesson plan.
3. Students will trace their outlines onto large paper and design the figures to look like their chosen ancestors. They will create borders around the figures where they will write stories of the ancestors.
4. The students will present their figures and the reasons they chose these figures using both of the attached worksheets. Students will be encouraged to verbally explain solutions of their ancestors to the fictional problem.

Evaluation: Did students learn about their ancestors? Did students realize the solutions their ancestors might voice to the problem stated? See attached rubric for evaluation.
## Rubric for Ancestor Figures

<table>
<thead>
<tr>
<th>Art Lesson</th>
<th>Work shows strong use of all skills and concepts</th>
<th>Making good use of skills and concepts</th>
<th>Work shows some need to improve use of skills and concepts</th>
<th>Work shows a very little use of skills and/or concepts</th>
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<tr>
<td><strong>A. Understanding</strong>&lt;br&gt;- Lesson objectives &amp; goals&lt;br&gt;- Connections between ancestors of peers and own ancestors&lt;br&gt;- Cultural &amp; historical connections, the way ancestors have influenced world and life today</td>
<td>4 The artwork is planned carefully; understanding of most concepts and procedures is shown.</td>
<td>3 The artwork is planned adequately; understanding of some concepts and procedures is shown.</td>
<td>2 The artwork shows little evidence of understanding the concepts and/or procedures.</td>
<td>1 The artwork shows no evidence of understanding the concepts and/or procedures.</td>
</tr>
<tr>
<td><strong>B. Skills &amp; Techniques</strong>&lt;br&gt;- Craftsmanship&lt;br&gt;- Use and care of tools and materials</td>
<td>4 Students applied all of the skills required and paid close attention to detail.</td>
<td>3 Students showed most of the skills required and the artwork shows average attention to detail.</td>
<td>2 The student applied some of the skills required and paid little attention to detail.</td>
<td>1 The student applied few of the skills required and no attention to detail.</td>
</tr>
<tr>
<td><strong>C. Creations &amp; Communication</strong>&lt;br&gt;- Students had detailed interviews with family members or research&lt;br&gt;- Visual and verbal presentation to class showed a personalized history/legacy</td>
<td>4 The artwork demonstrates some personal expression, logical problem solving skills.</td>
<td>3 The artwork demonstrates an average amount of personal expression, problem solving.</td>
<td>2 The artwork demonstrates little personal expression, problem solving.</td>
<td>1 The artwork lacks evidence of personal expression and little or no evidence of problem solving.</td>
</tr>
<tr>
<td><strong>D. Effort</strong>&lt;br&gt;- Performance&lt;br&gt;- Time management&lt;br&gt;- Behavior</td>
<td>4 The student put forth the effort required to complete the project well; used class time well, worked independently.</td>
<td>3 The student put forth the effort required to finish the project; used class time adequately</td>
<td>2 The student put forth the effort required to finish the project; used class time adequately; required some redirection or support from the teacher.</td>
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Couplets of Generations

With a concentration on the works of Mark Fletcher, Hans Fuchs, and Margarete Lalak

By Sara Chang

Big Idea: HISTORICAL AND GLOBAL CONNECTIONS
Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

Benchmarks:
VA.2.H.1.1 Identify examples in which artists have created works based on cultural and life experiences.
RL.2.4. Describe how words and phrases (e.g., regular beats, alliteration, rhymes, repeated lines) supply rhythm and meaning in a story, poem, or song.
RL.2.7. Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.
W.2.3. Write narratives in which they recount a well-elaborated event or short sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.
W.2.5. With guidance and support from adults and peers, focus on a topic and strengthen writing as needed by revising and editing.
SL.2.5. Create audio recordings of stories or poems; add drawings or other visual displays to stories or recounts of experiences when appropriate to clarify ideas, thoughts, and feelings.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Question: How is the artist's work influenced by his grandparents' work?

Grade Level: 2nd—5th

Time Needed: minimum 4 class sessions
**Materials:** portraits of Mark Fletcher, Margarete Lalak and Hans Fuchs, images of Mark Fletcher’s artwork: *Swamp Music* and *Maid in the Shade*, images of Margarete Lalak’s artwork: *Princess Sunshine* and *Bee Maja*, Hans Fuchs’ poem: *Helmut*, samples of couplet poems, writing papers, drawing papers, pencils, crayons, markers

**Objectives:**

1. **VA.2.H.1.1/ RL.2.4/ RL.2.7:** Students will view, read and comprehend the artwork and poems of Mark Fletcher, Margarete Lalak and Hans Fuchs. They will understand the connection between Mark Fletcher’s work and his grandparents’ work by comparing their images and poems.

2. **W.2.3/ W.2.5:** Students will study the poem format: couplet. They will compose their own poems using multiple couplets about their grandparents or elder relatives. They will also revise, edit and publish their poems.

3. **SL.2.5:** Students will illustrate their poems and present their poems orally in front of their classmates.

**Activity Procedures:**

1. Teacher will present brief biographical information about the artist Mark Fletcher and his maternal grandparents, Margarete Lalak and Hans Fuchs.

2. Teacher and students will examine and compare Mark Fletcher’s artwork and Margarete Lalak’s artwork. They will notice Mark Fletcher created artwork based on his grandmother’s theme, e.g. frog at the pond with lily pads and insects dancing in nature.

3. Teacher and students will read, analyze and compare Mark Fletcher’s poems and Hans Fuchs’ poem. They will notice the theme of family connection since the poem is about Mark’s uncle, *Helmut*. Teacher and students will also discuss the rhyming words and rhythm in Mark Fletcher’s poem.

4. Teacher will explain the couplet poem format to students. Teacher will guide students to brainstorm ideas or details about their own grandparents or elder relatives. Students will jot down their ideas on paper.

5. Teacher will also guide students to brainstorm rhyming words. Students will also jot down rhyming words.

6. Students will compose couplets about their grandparents or elder relatives.

7. Teacher will guide students to revise, edit and publish students’ poems.

8. Students will illustrate their published poems.

9. Students will present their poems in front of the class.

**Evaluation:**
Teacher will score students’ poems based on a 3-point rubric: capable—developing—beginning

For information about Mark Fletcher:
www.markfletcher.embarqspace.com
www.turtlehill.blogspot.com

Biographical information about Margarete Lalak and Hans Fuchs:
Margarete Lalak and Hans Fuchs were Mark Fletcher’s maternal grandparents. They lived in Austria. Margarete was an artist. Hans was an office clerk. During World War II, Margarete and Hans, along with their two children (Eva and Helmut, mother and uncle of Mark) were forced to flee Austria. Unfortunately, Hans was killed in a concentration camp and Margarete died after the war ended. Since Eva and Helmut were orphaned, they had to move to the U.S. and settled in Ohio. That is where Mark was born in 1963.

HELMUT
by Hans Ernst Fuchs

May you be of bright courage,
You bright child
who entered the circle of the sun’s beaming rays,
and drink the spring of your new world
so full of love, as it was presented to you.

May you be of bright courage,
you child of deepest love,
and be strong and handsome
as at that moment when youth married strength.
It goes forth
to create the worth of eternity,
and you, our child.

Be of bright courage
You son of fortune,
live clear and bright,
true to your name,
which will guide you through life,
you who are the desire of our love.
Cherished Destination
Map

With a concentration on the works of Valerie S. Goodwin
By Shannon Takacs

**Florida Sunshine State Standards**

**Big Idea:** Historical and global connections

**Enduring Understanding:** Through study in the arts, we learn about and honor others and the worlds in which they lived.

**Benchmark:** VA.912.H.1.4 Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.

**Big Idea:** Skills, Techniques, and Processes

**Enduring Understanding:** Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

**Benchmark:** VA.912.S.2.5 Demonstrate use of perceptual, observational, and compositional skills to produce representational, figurative, or abstract imagery.

**Enduring Idea:** There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

**Essential Questions:** What is the key to unfolding works of art that preserve a sense of place? What is perception? How does an artist imply a three-dimensional object on a two-dimensional surface? How does an artist use observational drawing to create both a realistic and abstract image? How does the use of media, techniques, and processes communicate ideas and sense of place in artworks?

**Session Activity:** Based on Valerie Goodwin’s quilts *Lake Ella* and *Pyramids*, students will create their own map-based works of art using places on Earth that are special to them. Each student will pick a place on Earth, provide a printed map of
the place, and printed image(s) of a landmark located in that special place. Students will be given a variety of material options to create their works of art. Once students have finished their works they will complete self-reflections of their artwork. Students will be encouraged to view this lesson as the way observation and perception can impact a work of art and communicate an idea.

**Grade Level:** 9-12

**Time Needed:** Two Weeks

**Objectives:**
1. The students will be able to use the elements and principles of design to communicate an idea.
2. The students will be able to apply mixed media and/or collage skills to create a complex work of art.
3. The students will be able to apply knowledge of one-point or two-point perspective drawing.
4. The students will be able to create a work of art inspired by the ideas of Valerie Goodwin.

**Materials:** Image examples of Valerie Goodwin’s *Maps of Real Places*, maps, images of historical spaces, historical architectural spaces and others that represent social and spatial history, landmarks, rulers, drawing pencils, pens, markers, colored pencils, charcoal, oil pastels, chalk pastels, watercolor paints, acrylic paints, cardboard scraps, tracing paper, drawing paper, newsprint, construction paper scraps, tissue paper, newspaper scraps, magazine scraps, glue, scissors, needles, string, and fabric scraps.

**Activity Procedures:**
1. Students will participate in a class discussion about maps: When did you last use a map? What are some examples of different kinds of maps? What do maps tell us? How is a map different from real life?
2. The class will look at digital images of Valerie Goodwin’s *Maps of Real Places* (and other spaces as indicated in the “Materials” section above) and read her artist statement.

![Valerie S. Goodwin](image)
*Lake Ella, 2009 mixed media quilt 8.5” x 7’*
3. Each student will choose a special place on Earth as the inspiration for his or her Cherished Destination Map work of art.
4. For homework, students will print out maps of their places and print out images of landmarks or other historical spaces located in their places.
5. Students will review and practice drawing buildings using one-point and two-point perspective drawing.
6. Students will sketch observational drawings of their landmark or architectural spaces in their sketchbooks.
7. Students will use tracing paper to create abstract line/shape drawings of their places.
8. Students will use their knowledge of composition and balance to crop their abstract line/shape drawings.
9. Students will enlarge their cropped abstract line/shape drawings when they re-draw them on larger sheets of drawing paper.
10. Students will plan where their landmark/architectural image(s) will be added to their large drawings (students may have more than one landmark or several different views of their landmark).
11. Students will decide on color schemes for their artwork.
12. Students will collect scraps of paper and fabric in the colors of their color schemes.
13. Students will draw their landmarks using one-point or two-point perspective drawings.
14. Students will cut out their perspective landmark drawings.
15. Students will use a variety of materials and layers using the cropped enlarged map drawings as the base and will focus on line, shape, and color to create abstract works of art.
16. Students will glue their cut out perspective landmark/architectural drawings on top of their abstract works of art in the area(s) they planned.
17. Students will complete formal self-reflections of the artwork.

**Evaluation:** Formative assessment will be used throughout this lesson to monitor student progress and understanding. If students demonstrate difficulty with the lesson, adjustments will be made to make the lesson more comprehensible. Summative assessment will be applied based upon overall effort, completion of the artwork’s requirements, and formal self-critical reflection of the artwork.
Florida Sunshine State Standard

Big Idea: Historical and Global Connections: Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.
Enduring Understanding H. 3: Connections among the arts and other disciplines strengthen learning and the ability to transfer knowledge and skills to and from other fields.
Benchmark: VA.68.H.3.3 Create imaginative works to include background knowledge or information from other subjects.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Question: How do the arts influence and interact with other disciplines?

Session Activity: The students will begin their activity with a lesson on both Jim Graham’s and Carrie Ann Baade’s work. Both will be displayed individually as teacher (Baade) and student (Graham). Carrie Ann Baade’s artwork is influenced by traditional methods of western painting through which she documents history. Baade finds her inspiration through the ability to pass on these methods to others by teaching. Different literary works inspire Jim Graham’s artwork. By creating artwork based on literary works he feels their universal themes allow artists to explore their individualism. Students will discuss one of the following artworks and a related literary piece: Candide by Voltaire and Butterfly Lovers by Carrie Ann Baade, The Hour of Coming by Asibaara Belaa and Three-Headed Tiger Appealing to Heaven by Carrie Ann Baade, and Revenge of the Lawn by Richard Brautigan and Blank by Jim Graham. After discussion, students will be assigned to create their own artworks based on their interpretations of the literary works. Students will choose from a variety of media to create their work. Once completed each student will present his/her work to the class and explain the relationship to the literary work on which it is based.

Grade Level: 6-12

Time Needed: 2-3 class sessions

Objectives: Students will be able to make connections between art and literature. Students will also be able to understand the approaches of Carrie Ann Baade and Jim Graham.

Materials: Assorted paper, paint, paintbrushes, pencils, colored pencils, markers, scissors, and glue.
Activity Procedures:

1. The class will discuss the works and the influences of Baade and Graham and the literary pieces associated with these works. Each student will select an artist and related piece of literature. The student will be tasked to read the literature. Students will be grouped together—those who choose the same artists and literature. Hold group discussions in which the artwork is related to the literature. Sample discussion questions: What specific part of the literature relates to the artwork and how? Is the relationship in the form of a broad idea or from a specific quotation? What do you think the message of the literature is?

2. Students will be introduced to Baade and her use of historical techniques in painting. They will also discuss the ways teaching has inspired her work. References to Baade’s works can be found at www.carrieannbaade.com. Students will discuss Graham and his inspirations drawn from literature and the way he makes personal connections to written works. Graham's influences can be found by going to Google Books and typing in Revenge of the Lawn, clicking the first link and reading the first story entitled Revenge of the Lawn.

3. Students will extract what they learned from their reading of the literature, the work of the artists, and the discussion, and use these to create their own works of art based on the literature provided.

4. Students will present their artwork individually to the class and answer the following questions: What specific part of the literature inspired your piece? Why did this influence your work? How did you interpret the literature in your artwork?

Evaluation: Did students make a connection between literature and art? Did they make connections between the literature discussed and the artwork by Baade and Graham? Did students learn new ways of viewing other disciplines through the activity?
### Rubric for Story of Art Lesson

<table>
<thead>
<tr>
<th><strong>Story of Art Lesson</strong></th>
<th>Work shows strong use of all skills and concepts</th>
<th>Making good use of skills and concepts</th>
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</tr>
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<tbody>
<tr>
<td><strong>A. Understanding</strong></td>
<td>4 The artwork makes a direct connection to the literature. Students participate actively in the discussion.</td>
<td>3 The artwork makes a connection to the literature. Students participate in the discussion.</td>
<td>2 The artwork makes a vague connection to the literature. Students participate poorly in the discussion.</td>
<td>1 The artwork makes no connection to the literature. Students do not participate in the discussion.</td>
</tr>
<tr>
<td>- Understand the connection between art and literature</td>
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<tr>
<td>- Understand the process artists use to create their works</td>
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<tr>
<td><strong>B. Skills &amp; Techniques</strong></td>
<td>4 Student excellently utilized inspiration from the literature and applied that to the artwork.</td>
<td>3 Student utilized inspiration from the literature and applied that to the artwork well.</td>
<td>2 Student fairly utilized inspiration from the literature and applied that to the artwork.</td>
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<td>- Applications of inspiration from the literature to the art</td>
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<tr>
<td>- Use of media</td>
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<td><strong>C. Creations &amp; Communication</strong></td>
<td>4 The artwork excellently demonstrates the interpretation. Student communicated effectively.</td>
<td>3 The artwork demonstrates the interpretation well. Student communicated well.</td>
<td>2 The artwork fairly demonstrates the interpretation. Student communicated fairly.</td>
<td>1 The artwork poorly demonstrates the interpretation. Student communicated poorly.</td>
</tr>
<tr>
<td>- Ability to show connections between the art and the literary concepts</td>
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<td>- Student communicates the interpretation of the literature during the presentation</td>
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What Makes a Home?

With a concentration on the works of Kathy Wilcox
By Julie McBride

Florida Sunshine State Standard
Big Idea: Historical and Global Connections: Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.  
Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.  
Benchmark: VA.3.H.2.2 Examine artworks and utilitarian objects, and describe their significance in the school and/or community.

Big Idea: C. Critical Thinking and Reflection: Self expression, and communication with others are central to the arts.
Enduring Understanding C. 1: Cognition and reflection are required to appreciate, interpret and create with artist intent.  
Benchmark: VA.3.C.1.1 Use the art making process to develop ideas for self-expression.

Enduring Idea: There is a desire in the human heart to impact future generations in order to preserve and perpetuate culture.  
Essential Question: What makes a home? How does the image of a home relate to art?

Session Activity: After exploring the enamel “sun homes” of Kathy Wilcox, and discussing a variety of homes, natural and human made, students will create their own relief homes using the symbolic square/triangle roof shape. Students will discuss what makes a home. Discuss Florida animal homes (turtles, bears, eagles, etc.); how do they differ? Where are they found? Kathy Wilcox’s sun homes show Florida animals in their natural habitat/environment. What is your ideal home environment? What symbols, ideas, words, or patterns would be included as details in your home? Who or what would be in the home? What words would be used to describe the idea of home? Each student will create a two-dimensional relief home from mat board or clay. Each student will write a brief description of his/her home and its meaning. Students will describe the environment or location of the homes they designed.

Grade levels: K-5  
Time needed: 3-5 sessions (45 min)  
Materials: (Two options; ceramic or mat board)
• Clay relief houses: Clay: self hardening or ceramic (preferred), plastic knives, a template of a symbolic house □, rollers and shims or a slab roller, found objects for textures (marker caps, peach pits, Legos, seashell edges, chop sticks, Mardis Gras necklaces cut in 2” lengths, alphabet pasta letters, glazes, under glazes, and/or watercolors on white clay
• Paper relief houses: Mat board pieces cut into squares, rectangles, and triangles (4 inches or smaller) with several smaller rectangles and triangles for doors, windows, roof insets, etc., glue, permanent markers, embellish with: beads, stars, stick on “gems,” Envirotex (quick drying varnish like medium – adult supervision required). Use press on magnets,

Kathy Wilcox
Sun Heron House
2012
enamel glass fused to copper with silver and gold foil, cherry wood frame
13” x 7” x 3½”
press on pin backs, hairclips, or long rectangles of felt to turn the mat board house into a magnet, pin, hairclip, or bookmark.

Reference Books for Lesson:
A House is a House for Me by Mary Ann Hoberman
A House for a Hermit Crab by Eric Carle
How to Hide an Octopus and Other Sea Creatures by Ruth Heller

Objectives: Through discussion and observation, students will make connections between human made and natural homes. Students will be able to discuss and describe their definitions of home. Students will explore and examine natural homes made by Florida animals. Each student will complete a mat board or relief ceramic house inspired by the works of Kathy Wilcox.

Activity Procedure:
Mat board houses
1. Students will be able to identify Kathy Wilcox’s enamel sun houses and describe the elements used in her pieces.
2. Using permanent markers on mat board squares and triangles each student will draw images and patterns onto the triangle “roof” and square/rectangle “house.” Write name and class on the back.
3. Glue roof and house together.
4. Embellish by gluing add ons, sequins, beads, etc.
5. Mix a small amount of Envirotex (adult supervision required) in a cup with a popsicle stick. Spread across the finished house. Let dry 24 hours.

Optional finishes:
6. Mount on larger mat board “frame” using glue or an adhesive Velcro dot.
7. Use press-on magnets, press-on pin backs, hairclips, or long rectangles of felt to turn the mat board house into a magnet, pin, hairclip, or book mark.
8. Students will write brief descriptions of their homes and the symbolic meanings. Students will describe the environment or location of the homes they designed.

Relief ceramic houses
1. Students will be able to identify Kathy Wilcox’s enamel sun houses and describe the elements used in her pieces.
2. Using rolled out ceramic clay and plastic knives students will cut out their house templates. Students will press into their clay with texture tools or build up with extra pieces of clay. Students can use alphabet pasta letters to create describing words and press them into their houses.
3. When slightly dry write name and class on the back of each. Poke two holes near the top of each for hanging purposes.
4. Fire dried clay pieces in a kiln.
5. Glaze or paint on under glazes. Use a damp cloth and wipe glazes off of the embedded pasta words. Or use watercolors to paint.
6. Fire glazed pieces.
7. Students will write brief descriptions of their homes and the symbolic meanings. Students will describe the environment or location of the homes they designed.

Evaluation: Student will complete an individual assessment of the artwork and description. Quality of group and class discussion as well as student progress will influence the individual assessment.
Clay Pins

With a concentration on the works of John Cogswell and Tom McCarthy

By Angela Manescala

Florida State Sunshine Standard
Big Idea: Historical and Global Connections: Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.
Enduring Understanding H. 3: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
Benchmark: VA.3.H.2.2 Examine artworks and utilitarian objects, and describe their significance in the school and/or community.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.
Essential Question: How are everyday objects relatable to art?

Session Activity: Students will begin with an introduction to John Cogswell’s and Tom McCarthy’s artwork and background. Both will be displayed individually as teacher (Cogwell) and student (McCarthy). John Cogswell’s artwork is focused on silver and creative stone settings. He is the son of a welder and sheet metal worker. Cogswell’s father worked on construction projects such as repairing planes. Tom McCarthy’s artwork utilizes more outside-the-box thinking and is created with a wide range of materials. McCarthy uses concrete, brass, copper, and found objects he finds equally reputable, and utilizes interesting techniques to create abstract designs. For Cogswell, students will be introduced to the old art of forging, and the subliminal influence of his father’s work on his own. For McCarthy, students will be introduced to the new innovations he brought into his art, his use of new techniques and materials. Combining ideas from both artists’ principal techniques, students will interact with clay to design and shape their own clay pins. Students will go, as a class, outside to select objects found everyday in nature to utilize when making their pieces of jewelry, (i.e. use a rock or stick to make a design/texture). After firing students will use glazes to add designs to their pins. After the second round of firing students can attach any other objects to complete their designs. Safety pins will be attached to the back.

Grade Level: K-5

Time Needed: Several class sessions

Objectives: Students will be able to make connections between Cogswell’s and McCarthy’s works and common objects. Through Cogswell and the study of his father’s work they will be able to see that jobs like construction and manufacture are not only occupations, but also the contexts for making art. The students will be able to make connections between their own artworks and the everyday objects they use.

John Cogswell
Reticulation/Pearl Pin
2012
Reticulation silver, sterling silver, pearl, 2.125” dia.
Materials: Clay, glazes, everyday objects that the students collect (sticks, rocks, shells, etc.), adhesive bar safety pins, images of John Cogswell’s and Tom McCarthy’s work.

Vocabulary:
1. **Forging**: make or shape (a metal object) by heating it in a fire or furnace and beating or hammering it.

Activity Procedures:
1. The class will be given a lesson on both John Cogswell’s and Tom McCarthy’s work. For Cogswell, students will be introduced to the old art of forging, and the subliminal influence of his father’s work on his own. Students will be shown Cogswell’s Pierced Server and talk about both the function and the artistry. Information on John Cogswell can be accessed at [http://www.gemsbyjohn.com/HomePage.php](http://www.gemsbyjohn.com/HomePage.php). For McCarthy, students will be introduced to the new innovation he brought into his art, his use of new techniques and materials. They will be shown McCarthy’s Sidewalk I and talk about the influence of the everyday in this work of art. McCarthy’s work can be accessed at [http://tommccarthyjewelry.com/index.html](http://tommccarthyjewelry.com/index.html). Texture will be discussed in both artist’s works, and be related to the clay pins project. Using both examples, students will participate in a class discussion. Questions to ask students: What kinds of functions do these objects serve? In what ways is this art?
2. Students, as a class, will go outside on the school campus to find objects to aid in their art making (i.e. sticks, rocks, shells, etc.). They can create textures, patterns and molds, etc.
3. Each student will be given a sectioned clay piece to manipulate into the shape he/she wants. The depiction of everyday objects and use of texture will be encouraged as in McCarthy’s and Cogswell’s works.
4. After the pins have been fired students will be provided with glazes and then the pins will be fired again.
5. Students will be given adhesive bar safety pins to be added to the backs of the clay pins.
6. Students will be given worksheets to complete individually and then discuss as a class. This worksheet will include the following questions: What everyday objects inspired the creation of your pin? What natural objects did you use to create texture or patterns? What are some everyday objects you observed others using for inspiration that you found interesting and why? List two places or jobs in which people make art, even if the works they make are not normally called art.

Evaluation: Are the students able to use what they learned from both Cogswell’s and McCarthy’s artwork? Can the students recognize where their artwork overlaps with the everyday objects they used? Can the students list places or jobs talked about in the lesson that relate to art?
### Rubric for Clay Pins Art Lesson

<table>
<thead>
<tr>
<th>Clay Pins Art Lesson</th>
<th>Work shows strong use of all skills and concepts</th>
<th>Making good use of skills and concepts</th>
<th>Work shows some need to improve use of skills and concepts</th>
<th>Work shows a very little use of skills and/or concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Understanding</strong></td>
<td>- Understand the connection between art and the everyday - Understand the occupations in which art can be found</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The artwork and worksheets are excellently completed; understanding of concepts and procedures shown.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The artwork and worksheets are completed well; understanding of some concepts and procedures is shown.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The artwork and worksheets are fairly completed; shows little evidence of understanding the concepts and/or procedures.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The artwork and worksheets are poorly completed; shows no evidence of understanding the concepts and/or procedures.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>B. Skills &amp; Techniques</strong></td>
<td>- Applications of inspiration from the forging techniques as used by Cogswell - Applications of inspiration from everyday objects in work as used by McCarthy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Students excellently utilized inspiration from the skills of both Cogswell and McCarthy.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Students utilized inspiration from the skills of both Cogswell and McCarthy well.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Students fairly utilized inspiration from the skills of both Cogswell and McCarthy.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Students poorly utilized inspiration from the skills of both Cogswell and McCarthy.</td>
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</tr>
<tr>
<td><strong>C. Creations &amp; Communication</strong></td>
<td>- Ability to show connections between their art and the concepts and techniques of Cogswell and McCarthy</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The artwork excellently demonstrates concepts and techniques.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>3</td>
<td>The artwork demonstrates concepts and techniques well.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>2</td>
<td>The artwork fairly demonstrates concepts and techniques.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The artwork poorly demonstrates concepts and techniques.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>D. Effort</strong></td>
<td>- Performance - Time management - Behavior</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The student put forth the effort required completing the project well; used class time well, worked independently.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The student put forth the effort required to finish the project; used class time adequately.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The student put forth the effort required to finish the project; used class time adequately; required some redirection or support from the teacher.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>The student put forth no effort or the project was not completed; class time was not used well; required consistent redirection or support from the teacher.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The American Melting Pot

With a concentration on the works of Aminah Brenda Lynn Robinson
By Angela Manescala

Florida Sunshine State Standard

**Big Idea: Historical and Global Connections:** Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

**Enduring Understanding 1:** Through study in the arts we learn about and honor others and the worlds in which they live(d).

**Benchmark: VA.68.H.1.4** Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist’s own history.

**Enduring Idea:** There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

**Essential Question:** Where do we come from? How does our heritage not only tell us apart, but also link us together?

**Session Activity:** The activity will begin with a lesson on the reasons America is deemed the “melting pot” and a lesson on Aminah Brenda Lynn Robinson’s artwork. The lesson will be about the ways Robinson’s work reflects her cultural background as an African-American artist. Her father introduced her to art and taught her how to make **hogmawg**. A lot of her work is based on the African idea of **Sankofa**, learning from the past in order to move forward. Based on Robinson’s artwork students will create their own mixed media collages to reflect their cultural heritages. Students will be asked to bring in photos of their family members to use as inspiration for their pieces. Students also have the option to use the photos in their collages. Students will be given pieces of construction paper to create images (either drawn or collaged) based on their heritages and families. They will be provided with many 3D objects to use for collaging, and will bring their own materials as well. Students will be given creative freedom in the design of their collages, but asked to use their heritages and Robinson’s work as inspiration. After students have finished their works they will be asked to recall the lesson of the melting pot when presenting their collages and looking at the students’ works as a class.

**Grade Level:** 6-12

**Time Needed:** 2-3 class sessions

**Objectives:** Students will be able to make connections to the artwork of their peers, and to Robinson’s artwork. They will be able to consider and appreciate not only their cultures and heritages, but also the
cultures and heritages of their classmates. They will also better understand the cultural “melting pot” of America.

**Materials:** Pre-cut paper of equal size, paper and fabric scraps in assorted colors, markers, crayons, colored pencils, buttons, yarn, glue, miscellaneous items for collage, and images of Robinson’s work. The students will need to bring in photos of their families.

**Vocabulary:**
1. **hogmawg:** a mixture of mud, pigs grease, sticks, glue, and lime that Robinson uses in her artwork.

**Activity Procedures:**
1. Students will be given a lesson on the reasons America is deemed the “melting pot” and given an introduction to Aminah Robinson’s work. The lesson will include the ways that Robinson’s African heritage and father’s influence come across in her work. Information about Aminah Robinson and her work can be found at [http://aminahsworld.org/](http://aminahsworld.org/).
2. After the lesson students will each be tasked to bring in photos of their families and be tasked to go home to ask questions about their ethnic backgrounds. They will be given worksheets with the following questions: Where does your family's history originate? How did they get where they are today? Are you a mix of two or more ethnicities? If so list all. What customs did they practice (i.e. clothes, food, etc.), and what traditions does your family still practice today? Students may also bring in materials for their collages as they please.
3. Each student will access a map or maps of countries of origin, identify their places geographically on the globe, and print a copy or copies of these map(s).
4. Students will be given a variety of materials to be used for their collages (see materials). They can draw, paint, and design freely, but each collage must include a photo, a map of countries of origin and at least one example of customs that represent heritage. Encourage utilization of all information acquired during interviews.
5. Students will individually present their work to the class. Each student will be asked to answer the following questions in their presentations: Where does your family's history originate? Describe your work and what you did. Name one thing that inspired you from Robinson’s work. What did you learn about your family that you didn’t know before? During the presentations students will also be required to complete worksheets with the following questions: What surprised you about your peers’ collages? Were the majority of the cultures and heritages represented different from one another? Were they sometimes alike? Discuss these similarities and differences while naming at least four cultures/ethnicities presented. They should also be displayed as a whole so the students can see the diversity of everyone’s culture to reinforce the idea of the “melting pot.”

**Evaluation:** Do the students better understand where they come from? Do the students agree with the idea of the “melting pot”? Or would they describe the confluence and overlap of cultures in some other way? Can the students make connections to Robinson’s work, the works of their own, and the work of their peers? When displayed can the students clearly observe the diversity of cultures?

Aminah Brenda Lynn Robinson
Erie Village, Founded by Afrikans
mixed media on paper
21” x 55”
# Rubric for Cultural Collage Art Lesson

<table>
<thead>
<tr>
<th>Cultural Collage</th>
<th>Work shows strong use of all skills and concepts</th>
<th>Making good use of skills and concepts</th>
<th>Work shows some need to improve use of skills and concepts</th>
<th>Work shows a very little use of skills and/or concepts</th>
</tr>
</thead>
</table>
| **A. Understanding**  
- Of term “melting pot”  
- Of the relationship of the term melting pot to the classroom and then to the melting pot of the country | 4 Students excellently applied the corresponding lessons to their artwork. Students thoroughly completed the corresponding worksheets. | 3 Students applied the corresponding lessons to their artwork well. Students completed the corresponding worksheets well. | 2 Students fairly applied the corresponding lessons to their artwork. Students fairly completed the corresponding worksheets. | 1 Students poorly applied the corresponding lessons to their artwork. Students poorly completed the corresponding worksheets. |
| **B. Skills & Techniques**  
- Craftsmanship  
- Use and care of tools and materials  
- Application of inspiration from Robinson’s work | 4 Students applied all of the skills required and paid close attention to detail. Clearly shows inspiration from Robinson’s work. | 3 Students showed most of the skills required and the artwork shows average attention to detail. Shows inspiration from Robinson’s work well. | 2 The student applied some of the skills required and paid little attention to detail. Fairly shows inspiration from Robinson’s work. | 1 The student applied few of the skills required and no attention to detail. Poorly shows inspiration from Robinson’s work. |
| **C. Creations & Communication**  
- Able to show heritage through the production of the artwork | 4 Students’ presentations of own artwork excellently follow required guidelines. Students correctly complete the corresponding worksheets. | 3 Students’ presentations of own artwork follow required guidelines well. Students completed the corresponding worksheets well. | 2 Students’ presentations of own artwork fairly follow required guidelines. Students fairly completed the corresponding worksheets. | 1 Students’ presentations of own artwork poorly follow required guidelines. Students poorly completed the corresponding worksheets. |
| **D. Effort**  
- Performance  
- Time management  
- Behavior | 4 The student put forth the effort required to complete the project well; used class time well, worked independently. | 3 The student put forth the effort required to finish the project; used class time adequately. | 2 The student put forth the effort required to finish the project; used class time adequately; required some redirection or support from the teacher. | 1 The student put forth no effort or the project was not completed; class time was not used well; required consistent redirection or support from the teacher. |
Generational and Cultural Heritage
With a concentration on Maya Lin and Henry Lin
By Teresa Coates

Florida Sunshine State Standards
Big Idea: Historical and Global Connections:
Enduring Understanding 1: Through study in the arts, we learn about and honor others and the worlds
in which they live(d).
Benchmark Code: V.68.H.1.4
Benchmark: Explain the significance of personal artwork, noting the connections between the creative
process, the artist, and the artist's own history.

Big Idea: Critical Thinking and reflection
Enduring Understanding 1: Cognition and reflection are required to appreciate, interpret, and create
with artistic intent.
Benchmark Code: VA.68.C.1.1
Benchmark: Apply a range of interests and contextual connections to influence the art-making and
self-reflection processes.

Big Idea: Skill, Techniques, and Processes
Enduring Understanding 1: The arts are inherently experimental and actively engage learners in the
processes of creating and responding to art.
Benchmark Code: VA.68.S.1.1
Benchmark: Manipulate content, media techniques, and processes to achieve communication with
artistic intent.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to
preserve and perpetuate culture.
Essential Questions:
• How do parents pass on their principles and beliefs to their children?
• What element of Maya Lin's work might be interpreted as a reflection of the work of Henry
  Huan Lin?
• Can Minimalist work

Grade Level: 7th and 8th
**Historical Information:**

**Images:** Henry Huan Lin, Moon, clay
Maya Lin, *The University Atlas*, paper

1. **Childhood:**

   Maya Lin is the world-famous architect of the Vietnam Veterans Memorial in Washington, D.C., and one of the most important public artists of this century. Her parents fled China just before the Communist takeover in 1949, eventually settling in Athens, Ohio, where both became professors at Ohio University. Her mother wrote poetry and taught literature; her father, a ceramic artist, became the Dean of Fine Arts.

   "Mine was a magical childhood," Lin said. "I grew up in southeastern Ohio, which is extremely hilly—full of hills and streams. I spent a lot of time outdoors. Growing up, I think I was very naive about fitting in. I did not participate in many school functions. Our home life was very close knit. It was my mother, my father, my brother and me. I never knew my grandparents on either side. When I was very little, we would get letters from China, in Chinese, and they'd be censored. We were a very tight knit little family. I really didn't socialize that much. I loved school. I studied like crazy. I was a Class-A nerd. My dad was dean of fine arts at the university, and when I wasn't in school studying, I was taking a lot of independent courses at the university. And if I wasn't doing that, I was casting bronzes in the school foundry. I was basically using the university as a playground."

   “Always tried to impress the older sibling. What does the older sibling do? Always try to humiliate the younger sibling. We had a very healthy sibling rivalry and fought a lot, and are best friends. We're very different and yet we're very close, in fact we collaborated on an art work of mine. He's an English professor and a poet. We did a piece for the Cleveland Public Library called Reading A Garden.

2. **Art Work**

   Lin draws inspiration for her sculpture and architecture from broad cultural sources: Japanese gardens, Hopewell Indian earthen mounds, and works by American earthworks artists of the 1960s and 1970s. Her most recognizable work, the Vietnam Veterans Memorial, allows the names of those lost in combat to speak for themselves. Lin has written, "I like to think of my work as creating a private conversation with each person, no matter how public each work is and no matter how many people are present." And in a recent interview, Lin said of her work: "I think psychologically all these pieces are requesting very quietly that you really complete the piece. The piece begins as something for me, but it ends only when a visitor has interacted with it. It is not finished as a finite object; it requires an act of participation."

   As both artist and architect, her work has long reflected a strong interest in the environment. Lin's work, while often called minimalist, reflects her lifelong reverence for the natural world.

**Objectives:**

1. Students will understand the way parents and teachers impart more than information to their children through demonstrating the principles in which they believe.
2. Students will understand the importance of family on the individual and the way art may be used to express those experiences/influences.
3. Each student will write a haiku based on the concepts covered.
4. Each student will create an artwork based on a haiku.
Materials:
Digital images of Maya and Henry Huan Lin's art work
Venn diagram
Haiku worksheet
Alternative projects:
A: 2D, paper, watercolor or colored pencils, water, brushes
B. 3D, clay, clay cloth, water, scoring tools

Activity Procedures:
1. Review the elements of art and the way they can be used to express various ideas. Use examples of artwork from various time periods/cultures in review.
2. Using a Venn diagram, compare and contrast the two Lin works with no prior knowledge.
3. After all comparisons/contrasts are listed as a class give students contextual information about each artist and the pieces. Have students discuss what they interpret the artists were trying to express/convey through their art.
4. Discuss the importance Maya Lin places on the environment and environmental conservation. Show the video, http://vimeo.com/8128504 Unchop a Tree, part of What is Missing?
5. Ask students a series of questions about Ms. Lin.
   a. How or when they feel Ms. Lin acquired her desire to conserve our environment?
   b. Was observation and concern for what is going on in our world Ms. Lin's motivation for conserving the environment?
   c. Were her concerns due to the area in which she lived as a child? Was it the influence of her parents or culture?
6. Discuss if it is best to teach by example or by forcing ideas and rules, or a combination? Discuss how powerful simplicity can be. Examples might include commercials that use one person talking a lot compared to a commercial that has few words but makes a statement.
7. Introduce the Haiku worksheet:
   a. Go over the idea of the haiku and the requirements for a haiku.
   b. Select an image, such as an image of a hot, muggy summer, and have class come up with a haiku.
   c. Select an idea, such as harsh treatment from friends and the way it makes you feel and have students create haikus in pairs.
8. Students will individually think of important concepts to them or their parents and write haikus;
   a. Example: water conservation, importance of financial stability, etc. Write haikus expressing those ideals.
   b. Remind students the haiku not only has to do with counting of syllables but eliminating unnecessary words, to include only the most important, most expressive words that communicate the essence of the idea.
9. Students will then create drawings or clay objects that best express the essence of the haikus, limiting lines and colors, just as words were limited in the haikus. Students will be directed to make wise decisions by removing what is unnecessary, honing down to the essential.

**Vocabulary:** nurture, generational, minimalism, conceptual, cultural, principles, essential, essence

**Resources:**
Images of Henry Huan Lin’s Moon piece (included in Museum packet) and Maya Lin’s Paper Landscape or Dewpoint: [http://www.mayalin.com/](http://www.mayalin.com/)
[http://www.achievement.org/autodoc/photocredit/achievers/lino-005](http://www.achievement.org/autodoc/photocredit/achievers/lino-005)
[http://www.achievement.org/autodoc/photocredit/achievers/lino-014](http://www.achievement.org/autodoc/photocredit/achievers/lino-014)

**Videos:**
[http://vimeo.com/8128504](http://vimeo.com/8128504) Unchop a Tree, part of What is Missing?
A Strong Clear Vision, Nov. 10th, 1995

**Evaluation:**
Objective 1: Informal assessment through teacher observation during discussions.
Objective 2: Degree of thoughtfulness and completion of Venn diagram. Informal assessment through teacher observation and note cards on interpretive influences on Maya Lin’s environmental activism and how adults have influenced them.
Objective 3: Formal assessment through the Haiku worksheet.
Objective 4: Formal rubric assessment of artwork.
## Maya Lin Art Project Rubric

May be used for 2D or 3D project

### Expressive Qualities

<table>
<thead>
<tr>
<th>Score</th>
<th>Work demonstrates thoughtful and careful use of line, shape, form, color, texture, space, and/or value in expressing idea(s) clearly.</th>
<th>Work demonstrates adequate use of line, shape, form, color, texture, space, and/or value in expressing idea(s).</th>
<th>Work demonstrates evidence of some thought process through selection of line, shape, form, color, texture, space, and/or value in expressing the artist’s idea(s).</th>
<th>Work demonstrates little evidence of thought process through selection of line, shape, form, color, texture, space, and/or value in expressing the artist’s idea(s).</th>
<th>No work turned in.</th>
</tr>
</thead>
<tbody>
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### Craftsmanship

<table>
<thead>
<tr>
<th>Score</th>
<th>Student showed superior attention to detail in the use of medium and skill in application of the media and required technique(s).</th>
<th>Student showed attention to detail in the use of medium and skill in application of the media and required technique(s).</th>
<th>Student showed little attention to detail in the use of medium and skill in application of the media and required technique(s).</th>
<th>Student showed no attention to detail in the use of medium and skill in application of the media and required technique(s).</th>
<th>No work turned in.</th>
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### Economy of Elements

<table>
<thead>
<tr>
<th>Score</th>
<th>Student carefully selects a limited number of art elements to clearly express a Haiku in visual form.</th>
<th>Student selects a limited number of art elements to clearly express a Haiku in visual form.</th>
<th>Student selects more than 5 or more art elements to express a Haiku in visual form.</th>
<th>Student shows little evidence of expressing a Haiku in visual format.</th>
<th>No work turned in.</th>
</tr>
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### Total

| Score | | | | | |
|-------| | | | | |

Comments:
Haiku Worksheet

Name(s)_______________________________________ Date__________
Period__________

If you can count syllables, you can write a haiku. This is one of the easiest types of poetry to learn to write. It doesn't rhyme, and it isn't supposed to have a title. The hard part is deciding which words to use!

The modern haiku was fashioned by a Japanese poet named Masaoka Shiki in the late 1800's. He created this new form of poetry to present realistic portrayals of nature and life. Tradition insists that a clue to the season be included. This poem is made up of three lines only. There are only 17 syllables altogether. The pattern of syllables goes like this:

Five Syllables
Seven Syllables
Five Syllables

Characteristics of haiku

The following are typical of haiku:

A focus on nature.

A "season word" such as "snow" which tells the reader what time of year it is.

A division somewhere in the poem, which focuses first on one thing, than on another. The relationship between these two parts is sometimes surprising.

Instead of saying how a scene makes him or her feel, the poet shows the details that caused that emotion. If the sight of an empty winter sky made the poet feel lonely, describing that sky can give the same feeling to the reader.

How to write a haiku - try it!

In your haiku, try to use details related to the senses -- sight, hearing, touch, smell, or taste.

Or look out your window, and describe what you see. Try to "zoom in" on a small detail that contains the feeling of the larger scene.

Brainstorm

Choose a topic for your haiku that you can describe and that made you feel a strong emotion. Pretend you are there again and use the brainstorm to describe what you hear, see, touch, smell, taste, and feel. Use details to make your haiku come alive.
**Topic Ideas**
Eating your favorite food
Fishing
Surfing
Looking at the stars
A noise in the dark
A pelican flying
A friend laughing
Getting in trouble
Your first school dance
A sleep over

**First Draft**

5 syllables _______________________________________
7 syllables _______________________________________
5 syllables _______________________________________

**Revision**

Choose three words to replace with more description.
1. ______________ 2. ______________ 3. ______________
   __________________ ____________________

**Suggestions from a Peer Editor**

What is working? ________________________________
   ________________________________
   ________________________________

What can be improved? __________________________
   ________________________________
   ________________________________

**Second Draft**

________________________________________________
   __________________________________________
   __________________________________________
Family Heritage and Ourselves
With a concentration on the works of Nancy Youdelman
By Ashlyn Eldridge

Florida Sunshine State Standard
Big Idea: Historical and Global Connection
Enduring Understand 1: Through study in the arts, we learn about and honor others and the worlds in which they live(d)
Benchmark: VA.4.H.1.3 – Describe artworks that honor and are reflective of particular individuals, groups, events, and/or cultures.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture

Essential Question: How does our heritage live on through ourselves?

Session Activity: Based on Nancy Youdelman’s piece, Wooden Valentine, students will create their own collages, using family photographs and found objects. Nancy Youdelman is known for using old dresses and shoes, and collaging elements to illustrate the past but using materials from the present. As a class, discuss this idea of the past and the present with relation to families and the way they live on through us now. Each student will bring in photographs from grandparents or parents and other found objects to make an overall collage of both past and present. As a class, discuss the reasoning for choosing these items. Discuss the significance of the photos they have brought in. After their work is complete, as a class the students will hang the projects around the room allowing them to see everything together. Viewing this together will show individual histories and emphasize the past affecting the future. Examples of questions will be: Why is family important to you? Do you know the origin of your family? Why do you think your parent’s and grandparent’s history is important for you? Addressing similar questions will help the student’s become aware of the past.

Grade Level: K-5

Time Needed: Over 3 class sessions

Objectives:
1. Student’s will understand more about their heritages and family backgrounds.
2. Student’s will gain an understanding of the history that came before them.

Materials: Students provide found clothing, photographs, and any found items they desire to include – buttons, paper, markers, crayons, colored pencils, glue, any string or thread. Anything found outside can be incorporated.

Activity Procedures:
Class 1:
1. As a class, discuss together the importance of family and the way family history affects us. Ask the following questions:
   a. Why is family important?
   b. What do you know about your grandparents, and their jobs?
   c. Do you know your family origin? Ex: English, Italian, African.
   d. Have you heard stories about the first immigrants in your family?
2. As the teacher, bring in photographs of yourself as a child and your family. Give examples of the way the assignment relates to you.
   a. Where is your family from?
   b. Tell a story about the first immigrants in your family, and describe any accomplishments or challenges they faced.
   c. Why is their history important for you?
3. Show examples of Nancy Youdelman’s work and explain her overall idea of giving tribute to the past and the way her art has developed from that.
4. Allow for class discussion.

**Class 2:**
1. Students will bring in photographs, at least one piece of clothing, and found objects.
2. Go outside and explore the natural elements to possibly incorporate in the project.
3. Inside – lay out each student’s items. Each student will describe his/her photos and items and the reasons they were chosen.
4. Each student will explain the potential content of his/her picture or the significance of the potential arrangement.

**Class 3:**
1. Begin the collage project. Use the idea that Nancy Youdelman suggests, using the form of the clothing to be the structure and form of the design.
2. Taking the photographs and found objects, have the students use glue to apply the items, creating designs individual to the students.
3. Be sure to copy the photographs so the students do not ruin the actual hard copies.
4. Allow for an extra class to finish and display, if needed.

**Evaluation:**

<table>
<thead>
<tr>
<th>Art Lesson</th>
<th>Work shows strong use of all skills and concepts</th>
<th>Making good use of skills and concepts</th>
<th>Work shows some need to improve use of skills and concepts</th>
<th>Work shows a very little use of skills and/or concepts</th>
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</thead>
<tbody>
<tr>
<td><strong>A. Understanding</strong> - Lesson objectives &amp; goals - Family history - Importance of the past in a personal way</td>
<td>4 The artwork is planned carefully; understanding of most concepts and procedures is shown.</td>
<td>3 The artwork is planned adequately; understanding of some concepts and procedures is shown.</td>
<td>2 The artwork shows little evidence of understanding the concepts and/or procedures.</td>
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<td><strong>B. Skills &amp; Techniques</strong> - Craftsmanship - Use and care of tools and materials - Collage</td>
<td>4 Students applied all of the skills required and paid close attention to detail.</td>
<td>3 Students showed most of the skills required and the artwork shows average attention to detail.</td>
<td>2 The student applied some of the skills required and paid little attention to detail.</td>
<td>1 The student applied few of the skills required and no attention to detail.</td>
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<tr>
<td><strong>C. Effort</strong> - Performance - Time management - Behavior</td>
<td>4 The student put forth the effort required to complete the project well; used class time well, worked independently.</td>
<td>3 The student put forth the effort required to finish the project; used class time adequately</td>
<td>2 The student put forth effort required to finish the project; used class time adequately; required some redirection or support from the teacher.</td>
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Generations of Art

With a concentration on the works of James Gibson and Aletha Butler
By Ashlyn Eldridge

Florida Sunshine State Standards
Big Idea: Historical and Global Connections
Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
Benchmark: VA.5.H.2.1- compare works of art on the basis of style, culture, or artist across time to identify visual differences.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Question: What is the importance of comparing and contrasting different artist’s work?

Session Activity: In this activity we will look at works by both James Gibson and Aletha Butler. These artists have both depicted the Florida environment in their works. James Gibson is an original member of the artist group, the Florida Highwaymen. Aletha Butler is a second generation of the Highwaymen. As a class, introduce the Highwaymen and explain their role as artists. Gibson and Butler are known for painting similar subjects. What is important to look at is the generation progression and the way Butler’s work has developed from that of the older Highwaymen like Gibson. Aletha Butler’s own father, Robert, was also a first generation of the group. The class will learn to compare and contrast different works by these artists. After picking one work by each, each student will put together a PowerPoint presentation, addressing the important points covered in this lesson.

Grade Level: K-5

Time Needed: 3 class periods

Objectives:
1. Students will learn to compare and contrast works of art.
2. Students will begin to develop knowledge of computer presentations.
3. Students will develop the ability to present in front of an audience.

Materials: Computer Lab, PowerPoint software, class projector, flash drive
Activity Procedures:
Class:

1. Introduce the story of the Highwaymen. Using a class projector, show various works from Alfred Hair, James Gibson, Robert Butler, Mary Anna Carroll, and Roy Mclendon.
   a. Specifically show a variety by James Gibson.
   b. As a class, discuss the reasons the Highwaymen are important.
      - Was their race an issue?
      - Why did they insist on making art?
      - Did their environment affect the subject of their work?
      - What obstacles did they have to overcome?

2. Introduce Aletha Butler. She is the daughter of Robert Butler, another member of the Highwaymen.
   a. Discuss her role as an artist.
      - Has her subject changed from her father’s?
      - What is similar? What is different?

3. Begin comparing and contrasting a work from Gibson and Aletha.
   a. What is the subject? How does it vary?
   b. What are the colors used? Are they similar?
   c. How do both artists use space? Line?
   d. What is the medium?
   e. Is there a similar painting technique?

Class 2 & 3:

1. As a class, visit the school computer lab and introduce the concept of Powerpoint.
2. Have a small demonstration. Be sure to show:
   a. How to add slide
   b. How to type on slide
   c. How to add color
   d. If time permits: demonstrate the way to add motion and effects to text.
3. Explain the class assignment of producing a presentation on one work of James Gibson and one work of Aletha Butler.
   a. 5 slides
      - The works chosen
      - Similarities within work
      - Differences within the work
      - Personal opinion of the two works
      - Photograph taken by student, which shows a Florida environment similar to the two artists.
b. The last slide is to be a photo taken by the student that portrays similar imagery seen throughout the two artists’ works.

4. After explaining the software and assignment – allow the class the rest of the time to play around with PowerPoint.
   a. The students will be able to ask questions during this time and gain understanding of the program.
   b. If students feel comfortable, they can begin choosing their two works and begin working on presentations.
   c. Have students save any work to flash drives.

5. Finish presentations.

Homework: prepare presentation for next class.
Class 4: Presentations: have each student give his/her presentation in front of the class. This is not a critique. Class discussion is permitted if teacher wants to have students comment on other similarities or differences not mentioned by presenter.

Evaluation:
Rubric for Generations of Art

<table>
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<tr>
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<td>A. Understanding</td>
<td>4 - Lesson objectives &amp; goals</td>
<td>3 - The artwork is planned carefully; understanding of most concepts and procedures is shown.</td>
<td>2 - The artwork shows some need to improve use of skills and concepts</td>
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<td>- Compare and Contrast similarities and differences</td>
<td>4 - The artwork is planned carefully; understanding of most concepts and procedures is shown.</td>
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<td>- Photographic presentation effectively</td>
<td>3 - Students showed most of the skills required and the artwork shows average attention to detail.</td>
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<td>- Photo taken is similar to the work studied</td>
<td>4 - Students applied all of the skills required and paid close attention to detail.</td>
<td>3 - Students showed most of the skills required and the artwork shows average attention to detail.</td>
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<td>4 - The artwork demonstrates some personal expression, logical problem solving skills and application of presenting to a class</td>
<td>3 - The artwork demonstrates an average amount of personal expression, problem solving &amp; application of presenting to a class</td>
<td>2 - The artwork demonstrates little personal expression, problem solving &amp; application of presenting to a class</td>
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<td>4 - The student put forth the effort required to complete the project well; used class time well, worked independently.</td>
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<td>4 - The effort required to complete the project well</td>
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Non-Objective Art

With a concentration on the works of Mariann Kearsley
By Ashlyn Eldridge

Florida Sunshine State Standard
Big Idea: Historical and Global Connection
Enduring Understanding 2: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.
Benchmark: VA.68.H.2.2 Explain the impact artwork and utilitarian objects have on the human experience.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Question: How can abstract art act as a communication of emotion? Can it convey such a message without being realistic?

Session Activity: In this activity we will look at Mariann Kearsley's piece, Meditation #2. The work was based on meditation and the image produced within her mind. Kearsley also uses inspiration from the Hubble Telescope images to create abstract creations. Art does not have to be a painting of an object, but can be an expressive piece. It is important for students to understand that art can come in many forms. Discuss abstract with the class. Show different examples of artists' work and have the class talk about what they see. There will be emphasis on line and color and the way they unify to complete a picture without forming an image. While showing the examples of abstract art, also conduct a discussion based on emotions. Ask the students to offer different emotions they feel when looking at the work. Keep a list for the class to see to reiterate the different feelings that come with a work. For this activity, each student will create a picture focusing on lines, color, and non-objective patterns. Have each student write a feeling at the bottom that relates to the image. After the students finish their works, have a class discussion about each individual work. What emotions are conveyed through the different imagery? Does the art remain non-objective?

Grade Level: 6-8

Time Needed: 2 class periods

Objectives:
1. Students will understand that a work of art is not always realistic.
2. Students will understand that work can transmit human emotions through the use of line, color, and non-objective patterns.

Materials:
Pens, markers, crayons, paint, and paper
Activity Procedures:
1. Introduce Mariann Kearsely’s work and ask the students to describe what they see.
   a. Ask what emotions they feel as they look at this piece.
   b. What do they think is going on?
   c. Is this art even though it is not of an image?
   d. Does it convey a message?
2. Have students research images from the Hubble Telescope.
   a. Kearsley noticed similarities between her meditation images and images from the Hubble Telescope. She decided to use Hubble Telescope photographs for additional inspiration.
   b. Have students look at other such scientific images, microscopic images for example, to suggest other inspirational imagery.
3. Display other artists who specialize in non-objective work.
   i. EX: Wasily Kandinsky: Yellow, Red, Blue
   ii. EX: Jackson Pollock: Lavender Mist
   iii. EX: Willem de Kooning: Interchange
4. Have the students participate in addressing the emotions they feel towards the art of these other artists.
   a. Keep a list on the board for the students to see.
   b. This will allow them to gain a better understanding of a variety of feelings related to one individual work.
5. Have the class choose materials and begin working. Remind them they can find non-objective forms in nature to use as inspiration.
   Emphasize:
   a. Line
   b. Color
   c. Non-objective pattern
6. After each student finishes, have him/her write an emotion felt during the process at the bottom of the project.
7. Display the works around the room. Go around and ask the students to describe their emotions and keep a list similar to the previous one written on the board. This will allow the students to relate the emotions expressed in their pieces to the ones discerned in the other artist’s works.
Evaluation Rubric for Non-Objective Art

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</table>
| **A. Understanding**  
- Lesson objectives & goals  
- Artwork can be non-realistic  
- Non-realistic artwork can communicate emotions | 4 The artwork is planned carefully; understanding of most concepts and procedures is shown. | 3 The artwork is planned adequately; understanding of some concepts and procedures is shown. | 2 The artwork shows little evidence of understanding the concepts and/or procedures. | 1 The artwork shows no evidence of understanding the concepts and/or procedures. |
| **B. Skills & Techniques**  
- Craftsmanship  
- Use and care of tools and materials | 4 Students applied all of the skills required and paid close attention to detail. | 3 Students showed most of the skills required and the artwork shows average attention to detail. | 2 The student applied some of the skills required and paid little attention to detail. | 1 The student applied few of the skills required and no attention to detail. |
| **C. Creations & Communication**  
- Application of Elements of Art and Principles of Design  
(Shape, in the form of non-objective patterns, line, and color) | 4 The artwork demonstrates some personal expression, logical problem solving skills and application of Art Elements and Principles of Design. | 3 The artwork demonstrates an average amount of personal expression, problem solving & application of Art Elements and Principles of Design. | 2 The artwork demonstrates little personal expression, problem solving & application of Art Elements and Principles of Design. | 1 The artwork lacks evidence of personal expression and little or no evidence of problem solving & application of Art Elements and Principles of Design. |
| **D. Effort**  
- Performance  
- Time management  
- Behavior | 4 The student put forth the effort required to complete the project well; used class time well, worked independently. | 3 The student put forth the effort required to finish the project; used class time adequately | 2 The student put forth the effort required to finish the project; used class time adequately; required some redirection or support from the teacher. | 1 The student put forth no effort or the project was not completed; class time was not used well; required consistent redirection or support from the teacher. |
Art Between Mentor and Student
With a concentration on Trevor Bell and John Hathorn
By Jeff Distefano and Laura Thompson

Florida Sunshine State Standard

Big Idea: Historical and Global Connections – Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

Enduring Understanding: Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

Benchmark: VA.68.C.1.1 Apply a range of interests and contextual connections to influence the art-making and self-reflection processes.
VA.68.C.1.2 Use visual experience and prior knowledge to reflect on multiple interpretations of works of art
VA.68.C.1.3 Identify qualities of exemplary artworks that are evident and transferable to the judgment of personal work

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Question: How do artists take particular ideas from their mentors and influences and adapt those ideas to their own unique visions?

Artist Bios:
Trevor Bell – is an abstract painter born in Leeds, England in 1930. He studied at the Leeds College of Art. In 1958 he exhibited in a solo show at the Waddington Galleries in London. He was awarded the Biennale de Paris International Painting Prize. After a large traveling retrospective in Scotland, Ireland, and England in 1970 and a major solo show at the Whitechapel Gallery in London in 1973, Bell established a studio in Tallahassee, Florida where he worked as Professor of Painting at Florida State University. The intense Florida light and the space program intrigued Bell. The colorful rocket launches he witnessed from Merrit Island influenced his work.

John Hathorn
The Dwarf’s Song
1994
oil on wood, metal, wire, string
25” x 21”
John Hathorn – is a nonobjective painter who lives in Lafayette, Louisiana. Hathorn has taught painting and drawing at the University of Louisiana in Lafayette for over 15 years and has exhibited his work throughout the south. His work draws on a wide range of literary and artistic influences including the poetry of Baudelaire and Rilke and the painting of Delacroix and Soutine. Reflection and journaling is an important part of his artistic process. Hathorn studied with Trevor Bell as a student in the MFA program at Florida State University and counts the professor as a major influence on his art making.

Session Activity: Students will look in depth at the work of non-objective painters Trevor Bell and John Hathorn and discuss the teacher/student relationship. Students will then look at a wide variety of painters, select a favorite, and use that painter’s work to create a unique non-objective acrylic painting on shaped cardboard, imitating the painter’s brushstroke and/or palette.

Grade Level: 6-8

Time Needed: 5 class periods

Objectives:
1. Students will learn about the way an artist teacher can share ideas with a student.
2. Students will learn the way life experiences shape the work and vision of an artist.
3. Students will learn about non-objective painting.
4. Students will be able to recognize and appreciate artists with unique palettes and/or brushstrokes.
5. Students will experiment with working on shaped surfaces of their own creation.
6. Students will work to imitate the palettes and brushstrokes of particular artists.

Materials: Scratch paper, color pencils, cardboard scraps, x-acto knives, gesso, acrylic paint, a wide array of brushes.
Activity Procedures:
1. As a class, students will look at the work of Trevor Bell and John Hathorn and discuss the way a teacher can pass ideas to a student and the way the student can take these ideas and adapt them to his/her own unique artistic visions. Have the students discuss similarities and differences in the two artists’ works.
2. Discuss the way geography and specific experiences (for example, Bell’s experience of a shuttle launch) shape an artist’s vision.
3. Emphasize the use of color, brushstroke, and the shaped canvas in the two artists’ works and in the history of non-objective painting.
4. Display and present a wide array of painters from art history and have students select one to research.
5. Students will then choose specific works from their artist “mentors.”
   a. Each student will “borrow” this artist’s palette and/or brushstroke to create a non-objective painting.
   b. Students will make several sketches of their ideas in color pencil, experimenting with composition and “canvas shape.”
6. After they select their favorite sketches, students will cut out the “canvas shapes” from cardboard scraps and gesso the canvases.
7. Begin the painting process on the cardboard using the palette and/or brushstrokes of the mentors.
8. As a class, discuss the completed paintings and the way the students borrowed certain specific ideas from their mentor artists and were able to adapt them into unique new pieces.

Evaluation:
Students will each write a paragraph evaluating his/her final work. Students will be given guidelines for this paragraph, which touch on the objectives for the lesson.
Blacksmith Art

With a concentration on the works of Brent Kington and Jim Wallace

By Linda Johnson and Fran Kantz

Florida Sunshine State Standard

Big Idea: Historical and global connections: Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

Enduring Understanding: The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged.

Benchmarks:

VA.68.H.2.1 Describe how previous cultural trends have led to the development of new art styles.

VA.68.H.2.2 Explain the impact artwork and utilitarian objects have on the human experience.

VA.68.H.2.3 Describe the rationale for creating, collecting, exhibiting, and owning works of art.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Questions: (understand teacher-student relationship).

• In what ways can artists get creative ideas from other artists through time and across cultures?

• In what ways have artistic skills been shared and taught from generation to generation?

• How have the tools, techniques, and the role of the blacksmith changed through time?

Session Activity: Students will arrange a variety of images of ironwork objects that span centuries in chronological order. To perform this activity students will engage in discussions where they attempt to answer questions about blacksmithing tools, forming techniques, and the use of the object in the image to help them place the object in time.
Grade Level: 6-8

Time Needed: 30 minutes

Objectives:
1. Students will be able to briefly describe what it means to form iron as a blacksmith.
2. Students will be able to derive clues to an iron object’s place in history from its appearance.
3. Students will understand systems for passing on a trade like blacksmithing.

Vocabulary:
chronological – arranging in the order in which things happened; date order
utilitarian – functional; designed for practical usefulness rather than for beauty or style
trade – a kind of work or business, especially one requiring skilled mechanical work
apprentice – a person learning a trade or art, often paying for instruction by working for the employer-instructor for a certain length of time with little or no pay
iron – the most common and useful metal from which tools, machinery, etc. are made; very hard and magnetic metal

Materials:
1. Brief definition of blacksmithing.
2. Image cards of objects made from iron. Print one set for each group of students. Put just the image on the front of the card, and the contextual information for each image on the back of the card

Activity Procedures:
1. Introduction Activity: Break the students up into groups. Give each group a set of image cards. Pose the following questions and have the students write their own answers. Record answers so all students can see them.
   • What material or materials do you think were used to make the objects in these images? (metal, iron)
   • How do you think they were made? (answers depend on the individual object)
• What clues would you look for to help you determine when each object was made?

2. Timeline Activity #1: Ask students what it means to put things in chronological order (*arranging in the order in which things happened; date order*). Have the students work as a group to arrange their cards in chronological order. Facilitate the process by circulating the classroom, listening to the students’ discussions, and posing questions that would help them pass roadblocks. When they have finished tell them the contextual information below.

3. Contextual Information: Give students the following definition of blacksmithing: **Blacksmithing** involves shaping iron using heat, hammers, and an anvil. When heated until it is red-hot, iron becomes soft enough to be bent, split, thinned, and formed into many different shapes by hammering. A **blacksmith** is a person who creates objects from iron or steel by forging the hot metal. The word **black** refers to the fact that iron turns black after being heated. The word **smith** is a variation of the word smite, or to hit. Put together these words to create the name of a person who hits black metal. The term **forging** means to shape metal by heating and hammering.

4. Timeline Activity #2 if needed: Ask students to make any changes to their cards, if they want, now that they know more information about blacksmithing.

5. Provide the correct order for the image cards using the information provided with each image. See Evaluation below.

6. Additional Discussion Questions (some are review) for small group or Pair & Share:
   • How old is blacksmithing?
   • What does a blacksmith do?
   • How did a person become a blacksmith in centuries past?
   • What are some of the things a blacksmith made in centuries past, before factories and machines?
   • What does a blacksmith do today?
   • Why did blacksmithing almost die out in the 20th century?

**Evaluation:**
Compare student’s cards to the actual dates for the objects.
1. Early weapons 1200 BC
2. Church of St. Nicholas, 11th century European (1000’s)
3. Ironwork, central portal, western façade of Notre-Dame, Paris, France, 1163-1250
4. Light cavalry armor, Italian 1510
5. West Africa, slave shackles, 1600
6. Handmade nails, pre-1800’s
7. Early American bed warmer, 1770-1830
8. Eiffel Tower, French, 1887
9. Brent Kington, kinetic piece, 1971
10. Jim Wallace, Mary’s Sled, 1982

Extension:
1. Image cards can be grouped into other categories:
   a. utilitarian / utilitarian & decorative / art object (not functional)
   b. art / craft (high art / low art)
2. Field Trip – Take students to a local forge to watch a blacksmith in action. Try to work out a question & answer session with the smith ahead of time. Have the students prepare questions ahead of time, in particular questions about how smiths learned their trade in historical times, and how they learn the trade today.
3. Present information on Brent Kington. Kington is a metalworker noted for introducing blacksmithing into contemporary metalsmithing as an art form. He originally worked on a small scale in silver. A visit to the Arms & Armor section of the Metropolitan Museum of Art impressed him so much that he started working on large-scale pieces, with blacksmithing being his path to achieve this goal. The lack of books with blacksmithing instruction led him to seek out the older blacksmiths in his area and learn from them. He expanded the metals studio at the university where he taught to include a forge, allowing him to share his increasing knowledge and skill in blacksmithing with others. In 1970 he organized a conference on blacksmithing, bringing together other metals professors in order to introduce blacksmithing back into the metalsmithing field. In this way, Brent Kington can be seen as being responsible for revitalizing blacksmithing, bringing about a modern appreciation for the craft, and pushing its acceptance in the world of art.

Additional Resources:
overthinkingit.com/2010/05/11/iron-man-mythology/
- Information on pre-historic blacksmiths, mythology of Vulcan, and a connection with the comic book Iron Man character.
Handmade nails, pre-1800’s

Ironwork, central portal, western façade of Notre-Dame, Paris, France, 1163-1250

Brent Kington, *Kinetic Piece*, Forged Stone and Steel, 1971

Jim Wallace, *Mary’s Sled*, Iron and wood, 1982

Church of St. Nicholas, 11th century European

West Africa, slave shackles, 1600
Early American bed warmer, 1770–1830

Eiffel Tower, French, 1887

Light cavalry armor, Italian 1510

Early weapons 1200 BC
African American Quilting: Cultural Heritage

Concentrated on the works of Laura Austin
By Qadira Davidson

Big Idea: Historical and Global Connections: Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

Skills, Techniques, and Processes: Through dance, music, theatre, and visual art, students learn that beginners, amateurs, and professionals benefit from working to improve and maintain skills over time.

Enduring Understanding: VA.5.H.1-Through study in the arts we learn about and honor others, and the worlds in which they lived(d).

VA.5.S.1-The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art

Benchmark: VA.5.H.1.1-Examine historical and cultural influences that inspire artists and their work.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Question: How do Lauren Austin’s quilts impact current and future generations? How might this impact preserve and perpetuate African American quilting? Who influenced or inspired Lauren Austin’s quilting? Why did Lauren Austin choose to use quilting as an art form? What are the differences and similarities between Lauren Austin’s quilts and traditional quilts?

Session Activity: Based on Lauren Austin’s quilts students will create their own self-portrait mixed media collages. They will choose and sketch out scenarios from their own lives that are a part of their everyday or weekly routines. Each student will be given a pre-cut rectangle of tag board as the base for their work. Students will choose the colors and/or patterns of the construction paper, wallpaper, and fabric they would like to use to create their self-portraits. They will draw and cut out their self-portraits from the construction paper using pencils and markers. Then they will use construction paper, wallpaper, fabric, and yarn to add details such as clothing, hair, and other items in their scenarios. These will be assembled on the tag board and carefully arranged to fully utilize the whole compositional space. Once the arrangements are completed, and approved by the teacher, they will be able to glue down the different components of their artwork. After students have
completed their artwork there will be a class art show. We will explore the different scenarios comparing and contrasting the different activities and renderings depicted. Students will complete self-evaluations and reflection sheets.

**Grade Level:** 5th

**Time Needed:** Five 40-minute class sessions

**Objectives:**
1. Students will view, discuss, and make connections to Lauren Austin’s quilts.
2. Students will reflect on their everyday lives and from it depict scenarios.
3. Students will gain further experience creating self-portraits.
4. Students will gain further experience working with textiles and mixed media.
5. Students will compare and contrast, following guidelines, their work and the work of their peers.

**Materials:** 9” x 12” sketch paper, 12” x 18” tag board, 12” x 18” and smaller pieces of construction paper, wallpaper scraps, fabric scraps, beads, sequins, other assorted ephemera, yarn, pencils, erasers, black permanent markers, crayons, construction paper crayons, scissors, and glue.

**Activity Procedures:**

*Day 1—Introduction:* Share Lauren Austin’s biographical information with students. Then, view and discuss Lauren Austin’s quilts, *At the Yellow Table* and *Abundance of Love*. Question students about their everyday routines and give examples. Tell students that, inspired by Lauren Austin’s quilts, they will create their own self-portrait mixed media collages that will focus upon something they do every day or possibly every week. Show and discuss the teacher example of this step. They will choose and sketch out scenarios from their own lives that are a part of their everyday or weekly routines.

*Day 2—After the teacher has viewed and discussed each student’s sketch individually, students will begin their self-portraits. Show and discuss the teacher example of this step. Students may draw a whole body or just a head and torso. The teacher will review “drawing a self-portrait” with students by providing step-by-step directions. Students will draw under teacher direction until their self-portraits are complete. When their self-portraits are complete, students will use permanent markers to go over the pencil lines, then cut out the entire portraits. Show the teacher example of this step.*

*Day 3—Each student will be given a pre-cut rectangle of tagboard as the base for his or her work. Students will choose the colors and/or patterns of the construction paper, wallpaper, and fabric they would like to use to create their self-portraits. They will draw (and cut out) their self-portraits from the*
construction paper, using pencils, and markers. Then they will use construction paper, wallpaper, fabric, crayons, and yarn to add details such as clothing, hair, and other items in their scenarios.

**Day 4**- The elements of the self-portraits will be assembled on the pieces of tagboard and carefully arranged to fully utilize each whole space. The tagboard itself should be designed with scraps of fabric, construction paper, or other items especially in areas that will be seen after the self-portrait is glued into place. Once the arrangement is completed, and approved by the teacher, students will be able to glue down their self-portraits and other items in their artwork.

**Day 5**- After students have completed their artwork there will be a class art show. We will explore the different scenarios in the students work and Lauren Austin’s work, comparing and contrasting the different activities and renderings depicted. Students will complete a self-evaluation and reflection sheet

**Evaluation:** Use the art making rubric, as well as self-evaluation, and self-reflection sheets.
Two Artists from Haiti

Concentrated on the works of Préfète Duffaut and Dufo

By Lindsay Douglas and Erick Lopez

**Big Idea: Historical and Global Connections:** Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

**Enduring Understanding:** Through study in the arts, we learn about and honor others and the worlds in which they live(d).

**Benchmark VA.68.H.1.4:** Explain the significance of personal artwork, noting the connections between the creative process, the artist, and the artist's own history.

**Enduring Idea:** There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

**Essential Question:** What are some ways that humans preserve and share their culture and/or heritage?

**Session Activity:** Using the work of Préfète Duffaut and Jean Charles Duffaut (known as Dufo), students will learn about the connections between culture, personal history, and artwork. They will create their own two-dimensional images to subtly convey something about their personal histories. After students have finished their artwork, each piece will be discussed by the class to identify influences that appear in the student’s artwork (e.g. personal history, country of origin, environment, and personal interests).

**Grade Level:** 6-8

**Time Needed:** Three 40-minute class sessions (one for introduction/discussion, one for project completion, and one for presentation/assessment)

**Objectives:**

1. Students will learn that knowledge of an artist’s personal history can enhance understanding of the artistic process and body of work.
2. Students will make connections between an artist’s personal history and his/her work.
3. Through examination of completed pieces, students will recognize influences in the work of their peers.
4. Students will create 2-D works that effectively communicate artistic intent.

**Materials:** Copies of Haiti Fact Sheet and artist work and biographies, canvas or other painting surface, acrylic paint in assorted colors, paintbrushes, paint trays.
Activity Procedures:
1. As a class, read the Haiti Fact Sheet and discuss the facts presented about Haiti and Haitian culture.
2. Read the short biographies of Préfète Duffaut and Dufo (Jean Charles). Then present Duffaut’s Ville Imaginaire and Dufo’s Memory and Mary Full of Grace to the group.
3. Ask students to identify any components of the work that might be connected to the artists’ personal histories. Influences may include relationships, environment, education, travel, etc.
4. Tell students they will each create a two-dimensional piece in which some aspect(s) of their lives will be infused. This should not be an overt representation, but rather an image with subtle indications of the artist’s influences/background.
5. Allow students time to brainstorm and plan their work. Encourage them to speak with their families and ask questions about their backgrounds.
6. Students will spend at least one class period creating their pieces. In addition to their artwork, each student should create a short autobiography.
7. Upon completion, the class will discuss each work. During the discussion, the artist should not speak about his/her piece. After initial assessment, ask the artist to read his/her autobiography aloud. Ask students questions such as:
   1. Did you correctly identify areas where personal history seeped into the work?
   2. Did the additional knowledge of the artist’s life help with understanding of the work?
   3. Is it possible for an artist to create a work that does not reference some aspect of his/her personal history?

Evaluation: Students will be evaluated based upon participation in and comprehension of group discussion. Quality of discussion and overall effort will be considered. Use the General Elementary Art Making Rubric to assess the student art project.

Haiti Fact Sheet

Haiti, officially the Republic of Haiti, is a Caribbean country located on the western and smaller portion of the island of Hispaniola. Haiti’s geography varies greatly from rugged mountains to coastal plains and river valleys.

The majority of the 9.8 million people (U.N. 2008) living in Haiti can be found in heavily urban areas in the coastal plains and valleys. On average, you will find 650 people per square mile.

About 85% of the population claim to be Roman Catholic. Like other countries in South America and the Caribbean, Haiti was colonized by Roman Catholic European powers.

Industry in Haiti:
1. Agriculture, forestry, and fishing
   1. About one-quarter of gross domestic product
   2. Employs two-thirds of the work force
2. Manufacturing: The leading manufacturers in Haiti produce beverages, butter, cement, detergent, edible oils, flour, refined sugar, soap, and textiles.

Art in Haiti:
1. Artistic activity in Haiti started centuries ago, although most Haitian art historians claim that the Centre d’Art is the birthplace of Haitian Art.
2. The Centre d’Art was founded in 1944 in Port-au-Prince by Dewitt Peters.
3. Préfète Duffaut founded the “School of Jacmel” in his home town.

Artist’s Biography: Préfète Duffaut

Préfète Duffaut was born on January 1, 1923 in the coastal city of Jacmel, Haiti. Brought up by a difficult stepmother, Duffaut escaped through drawing and painting. Prior to becoming a professional artist, he worked as a shipbuilder, which was his father’s trade. He joined the Centre d’Art in 1948. Duffaut’s works are included in the permanent collections of the Figge Art Museum in Iowa, the Waterloo Museum of Arts in Iowa, the Museum of Modern Art in New York, the New Orleans Museum of Art, the Ramapo College in New Jersey, and the Musée d’Art du Collège Saint Pierre in Port-au-Prince, Haiti. Duffaut paints in the vernacular style and his work typically consists of fantastical “imaginary cities” (villes imaginaires), that often contain coastal elements with boats.

Artist’s Biography: Jean Charles “Dufo” Duffaut

Jean Charles “Dufo” Duffaut was born in Port-au-Prince in 1970. The son of Préfète Duffaut, Dufo was exposed to art at a very young age. Often, he would fall asleep on his father’s lap as he watched him paint. He started painting as a child in 1980 in Montreal. In 1982, he returned to Haiti and worked with his father on “imaginary cities.” In 1996 he met the artist Jean-Claude Garoute (Tiga) who gave him the nickname Dufo. As Dufo evolved as an artist, he developed his own style which he calls “twisted and spontaneous creations.” In 1998 Dufo studied at the Ecole Nationale des Arts and was taught by Ralph Allen and Dieudonne’ Cedor. His favorite artist movement is Abstract Expressionism.
Our Florida Heritage: How Would You Sculpt It?

Concentrated on the works of Bradley Cooley and Bradley Cooley Jr.

By Evelyn Pender

Big Idea: Historical and Global Connections: Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures from around the world and across time.

Enduring Understanding: Through studying the arts, we learn about and honor others and the world in which they live.

Benchmark: VA.4.H.1.1: Identify Historical and cultural influences that have inspired artists to produce works of art.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Question: In which ways do sculptures record our history?

Session Activity: Based on the works of Bradley Cooley and Bradley Cooley Jr., students will learn about the traditions, dress, tools, symbols, and tribal ways of the Seminole and Miccosukee people and legends. They will create their own sculptures out of clay using the pinch, poke, and pull method. Their sculptures will show persons doing something in the daily life of the tribe and will be adorned in tribal costume with tools or accessories. Details will be added with texture and drawing in the clay. Bases can be applied if needed. After drying and bisque firing, students will glaze their sculptures to resemble bronze using a low fire bronze glaze. After students have finished their sculptures they will write short paragraphs explaining their ideas and design.

Grade Level: 4th

Time Needed: Four class sessions.

Objectives:

1. Students will learn about the Seminole and Miccosukee tribes by looking at the works by the Cooleys and researching and hearing about the Native American tribes of Florida.

2. Each student will draw an illustration about tribal life that demonstrates what it was like to be part of a community with traditions, tools, and dress.

3. Students will finalize their drawings of the persons they will model with clay using gestural drawings to plan body movements and placements.
4. Students will then model their personal sculptures using the pinch, poke, and pull method adding textures and drawing in the clay to add fine details. Details that depict the tribe's dress, tools, or accessories will be added. Edges will be smoothed and details finalized. A base can be added if the sculpture needs support.

5. After drying and bisque firing, students will use a special glaze on their sculptures so they resemble bronze sculptures like the Cooley’s work.

6. Students will then write about their work and connections to the Seminole or Miccosukee people.

Materials: Ceramic clay, texturing tools, pencils, paper, glaze.

Activity Procedures:

1. Show slides of the Cooley’s Native American sculptures by accessing their web site: [http://www.bronzebycooley.com](http://www.bronzebycooley.com)

2. Students can research the native tribes of Florida if accessible, or the teacher can share information about the tribes, their dress, tools, tribal ways, and symbols.

3. Follow the procedures outlined in the objectives above.

Evaluation: Teacher will use the General Elementary Rubric to monitor student progress and understanding. Students will use a rubric to self-assess their work.

1. Did I pre-plan my idea with a drawing?
2. Did I finalize my sculptural process with a gesture drawing?
3. Did I use the pinch, poke, and pull method in creating my sculpture?
4. Did I add details and texture to my sculpture?
5. Did I finish my sculpture with glaze?
6. Did my writing reflect connections to the Seminole and Miccosukee people?
7. Did I do my best work? Explain why or how.
North Georgia Decorated Pottery: Cultural Heritage
Concentrated on the works of Whelchel and Arie Meaders
By Walter Thorner

Florida Sunshine State Standard
Big Idea(s): HISTORICAL and GLOBAL CONNECTIONS: Experiences in the arts foster understanding, acceptance, and enrichment among individuals, groups, and cultures form around the world and across time.

SKILLS, TECHNIQUES, and PROCESSES: Through dance, music, theatre and visual art, students learn that beginners, amateurs, and professionals benefit from working to improve and maintain skills over time.

Enduring Understanding(s) VA.4.&.5 H.1.: Through study in the arts, we learn about and honor others and the worlds in which they live(d).

VA.4&5 S.1.: The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

Bench Mark(s): VA.4.&.5 H.1.1: Examine historical and cultural influences that inspire artists and their work.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

Essential Question(s): In what ways did the utilitarian use of North Georgia pottery making contribute to the continuation of (perpetuate) cultural heritage? Can mask making and face sculpting be decorative?

Historical Information:
This handmade pott'ry is going to be gone after a while. You take it plumb outta existence, nobody to make it, and in ten years people'd be wondering how that's made. "How'd them to make that? How's that piece of pott'ry made? I just don't see how it's done."

Cheever Meaders

The founding of the first Meaders pottery during the winter months of 1892-93 was hardly an auspicious occasion. If the account of C. Meaders, one of the founder's sons, is to be believed, it began as something of a whim, as a diversion from farming and as a means to gain a small supplemental income. Since the Meaders had virtually no antecedents in the field (unlike many of their potter neighbors in the hill country of White County, Georgia), it was mostly chance circumstance that brought them to pottery making at such a late date.

As production potters, the north Georgians worked with considerable dispatch and valued a man for his ability to replicate a small inventory of forms over and over again with speed and
efficiency. According to Cheever Meaders, John M.'s youngest son, a top pottery turner with an assistant to handle the grinding and clay balling could turn upwards of 300 gallons a day in medium-size ware. The average turner, on the other hand, typically produced a yield of 200 gallons in churns or 150 gallons in jugs for a day's effort. In his prime, Cheever worked as many as twelve hours at a stretch to meet his production goals: "Make a big bunch of pitchers, churns in the daytime and then after work, eat supper, then go up and put handles on 'em." In so doing, he complained that he rarely had a moment's relaxation: "No, I was thinking about that dollar."

Cheever at times lost interest in pottery. It took a remarkable event to lure Cheever back into the ware shop. Arie Meaders, Cheever's wife, explains: “Cheever had quit. It was in October, my birthday was the 25th day of October. And I decided being as he's getting out of there, it'd be a good thing for me to get in there now and try my hand at the wheel. And I went up there right after dinner, built me up a little fire, fixed me up some clay and worked it out. And got on the wheel.”

Done that for two or three days, kept doing that. And they decided to watch me and see what I's a-doing. So Cheever and Lanier both come up there and peeped into the window to see. I don't know what they thought, they didn't say nothing and I didn't say nothing. I didn't care. And from then on I just kept on working on the wheel and making little pieces and getting little bigger and little bigger and got to where I could make a pretty good piece.

Mrs. Meaders had never been much involved in the "men's work" of pottery making, having spent most of her married life tending the children and the house. As the occasion warranted, she helped out in the shop working "like a hired hand," but she had rarely turned ware nor had she been encouraged to do so. Now on her sixtieth birthday, with Cheever proclaiming his impending retirement, she felt she had little to lose: "I just got to wanting to so bad, I just tried it."

What happened next would have been difficult to anticipate. Arie's artistic abilities complemented her willingness to experiment beyond the conventions of traditional pottery making. Thus she was inspired to create her own attractive assortment of "art pottery," fancy lidded jars, platters, sugar bowls, and creamers, many of the pieces embellished with applied and painted grape clusters, morning glories and dogwood blossoms. In time, she also began to experiment with new glazes and oxide paints. Very little of the ware was reminiscent of her husband's work. "He couldn't make the things that I could vision in my mind," was Arie's explanation. In the end, Arie's vision of what she wanted contributed to ware that combined significant elements of old and new.

Prior to Mrs. Meaders's experiments, a crafts enthusiast from Atlanta named Marianne Kidd had exhorted Cheever with little success to explore new avenues, make new things. When the visitor returned in 1957, she was apparently astonished to see what Cheever's wife had accomplished. Her enthusiasm was so infectious that Arie credited Kidd with being her major
inspiration. The conclusion of the story is that, with so much attention being paid his spouse's work, Cheever simply rolled up his sleeves and resumed his own career.

**Objectives:**
1. Students will learn about the Meaders Family and the history of pottery making in North Georgia.
2. Students will share verbally or in writing a skill, ritual or tradition they have learned from their families.
3. Students will create hand built pots or masks with a face.

**Materials:** Clay, clay tools, cloth for tables, water or clay slip, glaze.

**Activity Procedures:**

**Day one:**
Students will view a brief power point on the Meaders Family's pottery. Students will be directed to view various visuals of masks that are posted in the art room. Students will work in their sketchbooks on thumbnail sketches of pottery / mask designs. Mirrors may be used for viewing facial expressions. Each student will create a lump of crumpled up newspaper that is taped into a plastic bag. This lump will act as a drape mold for the mask and should be about the size of two snowballs. Students will write their names on the outside of the bags.

**Day two:**
Students will receive lumps of clay each about the size of two snowballs. The clay lumps will be wedged and rolled into slab forms (by placing the clay mounds between two rulers and rolling the clay into slab forms). Students will drape these slabs over their drape molds and trim the slabs as per their designs. Students will create various facial features through additive and subtractive methods of hand building (using various clay tools & slip). Students will need to successfully demonstrate slip and score technique. Students will place their clay with molds intact into large plastic containers (usually two per class is enough). Wet paper towels are placed over the clay forms and the container is sealed.

**Day three:**
Students will review the rubrics and observe the pottery and mask reference visuals in the art room. Students will continue to sculpt their pottery or masks. Students will need to add holes (the diameter of a chopstick) to various parts of the mask for hair that will be added
later. Clay is set out to dry. Molds must be removed when clay is leather hard. Check for any thick areas of clay that may need to be thinned out on the inside of the masks.

Day four:
Students are encouraged to look for areas on their leather hard masks that need to be cleaned up via a knife or clay tool. Craftsmanship is part of the rubric! Finishing techniques are discussed and recorded in their sketchbooks. Again, visuals and power point are reviewed (this is also a makeup day if needed). Masks are slow fired when dry.

Day five:
Students will treat the bisque fired pottery / masks with either water colors (which is permanent when dried on bisque ware) or acrylic metallic paint or glaze. Various texturizing techniques may be utilized on the masks. Hair (wire, hemp, yarn, raffia) may be added now or in the next class.

Evaluation:
Objective 1: Informal assessment, teacher observation, student pair and/or share, individual short answer.
Objective 2: Whole group chart/list or individual/small group notes
Objective 3: Art Making Rubric and student self-evaluations

Resources: Websites: Meaders Pottery.

Meader's Pottery or Mask Rubric

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<th>RUBRIC</th>
<th>4</th>
<th>3</th>
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</thead>
<tbody>
<tr>
<td>1. That pottery or masks can be hand made by artists.</td>
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<td>2. That pottery is improved by adding decorations.</td>
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<td>3. That the design of a face can mean many things.</td>
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<td>4. That art can be both utilitarian or decoration.</td>
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<tr>
<td>1. Red or brown low fire clay.</td>
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<td>2. Clay tools, rolling pin, etc.</td>
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<tr>
<td>3. Various paints or glazes.</td>
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<tr>
<td>1. Form.</td>
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<tr>
<td>2. Shape / Space.</td>
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<tr>
<td>3. Texture.</td>
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<tr>
<td>1. Use clay slip and tools to have all stick together.</td>
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<td>2. Face or decoration is expressive or has a theme.</td>
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<td>3. Color and texture contribute to the quality.</td>
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<tr>
<td>4. Bottom is signed.</td>
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Create a Lace Bookmark
Concentrated on the works of Robin Lewis Wild
By Maria Augustyniak

**Big Idea:** Historical and global connections

**Enduring Understanding:** Through study in the arts, we learn about and honor others and the worlds in which they live(d).

**Benchmark VA.K.H.1.1:** Describe art from selected cultures and places.

**Enduring Idea:** There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.

**Essential Question:** How can students create unique art pieces while using and interpreting established creative processes?

**Session Activity:** Based on the lace piece, *Meandering*, created by Robin Lewis-Wild, each student will create a bookmark. Students will be introduced to two lace-making techniques, Bobbin Lace and Needle Lace. Bobbin lace is made by twisting and crossing threads that are wound on a bobbin. Lengths of threads are released from the bobbins as more thread is needed. Needle lace is made with a threaded needle and the lace is sown. A needle lace piece is usually done in small pieces and then sown together. Each student will choose the stitches he/she wants to use and when completed the bookmarks will be hung for exhibit. Each student will talk of his/her experience making lace, its place in history as ornamentation, as art, and as functional creative pieces.

**Grade Level:** 6-8

**Time Needed:** Several class sessions

**Objective:** Students will be able to describe the needle lace process, identify a stitch, and explain the differences and similarities between needle lace and bobbin lace.

**Materials:** Needles, colored thread, string (for contour line), black paper cut to 2 by 6 inch pieces, white fabrics and colored fabrics, examples of stitches, and examples of finished bookmarks.

**Activity Procedures:**
1. Introduce histories and techniques of needle lace and bobbin lace, pointing out similarities and differences.
2. Each student will create a bookmark using two or three needle lace stitches.
3. Introduce and demonstrate the four stitches that students will chose from. These are Plat, Point One, Mirror Stitch, and Gauge Mesh Stitch.
4. Pass out finished examples of all four stitches.
5. Each student will receive the black paper on which he/she will prick a contour line around the edge of the bookmark using a needle and leaving a small edge to which he/she will attach the fabric to the black paper. This paper is now referred to as the pricking.

6. Fold fabric to double thickness, place fabric over the pricking and using a running stitch sew the doubled fabric to the pricking along the outside edge—not inside the needle pricks.

7. Cut string to the length of the pricked line (roughly 14”). Begin attaching the string to the fabric and pricking by passing and repassing the threaded needle through the holes of the pricking. This string is now referred to as the “trace.” Starting on the back pass the needle up through one of the holes on the pricking. Coming up on one side of the “trace” pass thread over the “trace” and back down the same hole in the pricking. From the back again, move to the next hole and continue around until the “trace” is completely attached.

8. Each student will begin creating his/her first stitch and continue that stitch until finished. Students will then start the next stitch and then the third stitch and continue until the bookmark is filled with their stitches.

9. Students will remove the running stitch, which holds the fabric to the pricking and then carefully remove the pricking from the fabric.

10. Finish the edge by hemming or with a decorative stitch like the blanket stitch.

11. Class discussion will cover those points described in the objectives.

**Formative Evaluation:** Formative assessment will be used throughout this lesson to monitor student progress and understanding. If students demonstrate difficulty with the lesson, adjustments will be made to make the lesson more comprehensible. Quality of discussion and overall effort displayed in addition to the detail of the image and written explanation will influence summative assessment.

**Summative Evaluation:**

<table>
<thead>
<tr>
<th></th>
<th>Good</th>
<th>Grade level</th>
<th>Exceptional</th>
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</thead>
<tbody>
<tr>
<td>Quality of stitching-trace and pricking</td>
<td>¼” =1</td>
<td>1/8”=2</td>
<td>Less than 1/8”=3</td>
</tr>
<tr>
<td>Number of needle lace stitches used</td>
<td>1=1</td>
<td>2=2</td>
<td>3=3</td>
</tr>
<tr>
<td>Number of stitches to each row</td>
<td>5=1</td>
<td>7=2</td>
<td>9+=3</td>
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<tr>
<td>Overall Effort</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Quality of Discussion</td>
<td>1</td>
<td>2</td>
<td>3</td>
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</table>

Overall Effort 1-needs clean up; stitches at random spacing, not uniform in size
2-stitches are mostly uniform in size and spaced carefully
3-large number (9+) of stitches, spaced evenly, and uniformly sized

Quality of Discussion 1-needs prompting
2-covers his/her choices of stitches; some history
3-fluent in history and is comfortable discussing his/her work
Cloisonné Collage
Concentrated on the works of William Harper and Peggy Simmons
By Alexandra Mumford

Florida Sunshine State Standard
Big Idea: Historical and Global Connections
Enduring Understanding: Through study in the arts, we learn about and honor others and the worlds in which they live(d).
Benchmark: Describe the significance of major artists, architects, or masterworks to understanding their historical influences.

Enduring Idea: There is a desire in the human heart to impact current and future generations in order to preserve and perpetuate culture.
Essential Question: How does the art of one artist provide inspiration for another artist?

Session Activity: After discussing inspiration used in works created by artists William Harper and Peggy Simmons, each student will be asked to create his/her own work of art (collage) using a specific work of art as inspiration. Harper identifies Jasper Johns as a primary source of inspiration for his jewelry, borrowing hatching patterns, color palettes, and compositions. Each student will begin by independently researching the cloisonné process at home, a process for which both Harper and Simmons are noted. As a class, a list will be created to gather all possible information on the technique to gain a greater understanding and appreciation. William Harper’s specific process will be used as a basis for creating a work of art.

Grade Level: 6-12

Time Needed: Several class sessions

Objectives:
1. Gain knowledge and appreciation for the cloisonné process.
2. Understand the process of drawing inspiration from other artists.

Materials: Cardboard, colored paper, marbles, beads, glitter pens, string, yarn, wire, scissors, glue, pencils, markers, and small found objects.
Preliminary Activity:
1. A class discussion will be held to explore artist William Harper and Peggy Simmons inspiration.
2. Teacher and students will look at work by Jasper Johns, William Harper, and Peggy Simmons and discuss what aspects clearly show influence from one to the other.
3. Students will be introduced to William Harper’s collage/assemblage method of creating a work in which the cloisonné aspect is only one part.
4. Students will look at the catalogue for the Generations exhibition. Each student will select several works from which he/she can draw inspiration for his/her own work.
5. Each student will share one source of inspiration with the class and explain the significance. This will be used as a basis for completing a work of art.

At Home Research Activity:
1. Each student will independently research the cloisonné process.
2. Each student will write down six facts on the technique.
3. The teacher will bring a cloisonné enamel to class or show a slide of a piece.
4. A class discussion will be held and a collaborative list will be created.
5. Teacher will write each new fact on the board as suggested by student research.

Activity Procedures:
1. Using marbles, beads, colored paper, markers, pencil, glue and found objects, each student will create a collage inspired by a chosen work of art.
2. Using yarn, string and wire, or any other items available, create a collage or assemblage to simulate Harper and Simmon’s effect.
3. The class will discuss for each student’s work the way the work of art and that of the chosen Generations creation relate to one another.
## Rubric for Cloisonné Collage

<table>
<thead>
<tr>
<th>Cloisonné Collage</th>
<th>Work shows strong use of all skills and concepts</th>
<th>Making good use of skills and concepts</th>
<th>Work shows some need to improve use of skills and concepts</th>
<th>Work shows a very little use of skills and/or concepts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Understanding</strong>&lt;br&gt;- Comprehension of lesson objectives &amp; goals&lt;br&gt;- Understanding of cloisonné process&lt;br&gt;- Knowledge of inspiration used by William Harper &amp; Peggy Simmons</td>
<td>4 The artwork is planned carefully; understanding of most concepts and procedures is shown.</td>
<td>3 The artwork is planned adequately; understanding of some concepts and procedures is shown.</td>
<td>2 The artwork shows little evidence of understanding the concepts and/or procedures.</td>
<td>1 The artwork shows no evidence of understanding the concepts and/or procedures.</td>
</tr>
<tr>
<td><strong>B. Skills &amp; Techniques</strong>&lt;br&gt;- Craftsmanship&lt;br&gt;- Use and care of tools and materials&lt;br&gt;- Organization and presentation of ideas</td>
<td>4 Students applied all of the skills required and paid close attention to detail.</td>
<td>3 Students showed most of the skills required and the artwork shows average attention to detail.</td>
<td>2 The student applied some of the skills required and paid little attention to detail.</td>
<td>1 The student applied few of the skills required and no attention to detail.</td>
</tr>
<tr>
<td><strong>C. Creations &amp; Communication</strong>&lt;br&gt;- Ability to draw inspiration from other sources&lt;br&gt;- Use of organization to convey clearly to audience (class and teacher)</td>
<td>4 The artwork demonstrates some personal expression, logical problem solving skills and application of Art Elements and Principles of Design.</td>
<td>3 The artwork demonstrates an average amount of personal expression, problem solving &amp; application of Art Elements and Principles of Design.</td>
<td>2 The artwork demonstrates little personal expression, problem solving &amp; application of Art Elements and Principles of Design.</td>
<td>1 The artwork lacks evidence of personal expression and little or no evidence of problem solving &amp; application of Art Elements and Principles of Design.</td>
</tr>
<tr>
<td><strong>D. Effort</strong>&lt;br&gt;- Performance&lt;br&gt;- Time management&lt;br&gt;- Behavior</td>
<td>4 The student put forth the effort required to complete the project well; used class time well, worked independently.</td>
<td>3 The student put forth the effort required to finish the project; used class time adequately.</td>
<td>2 The student put forth the effort required to finish the project; used class time adequately; required some redirection or support from the teacher.</td>
<td>1 The student put forth no effort or the project was not completed; class time was not used well; required consistent redirection or support from the teacher.</td>
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</tbody>
</table>