

Curriculum Resource Unit

Reading the World of Art



Produced by the Education Department
Samuel P. Harn Museum of Art

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Preface and Acknowledgements

The Harn Museum of Art is proud to present *Reading the World of Art*. Through the work of exceptional artists, cross-cultural connections throughout time, media and theme are presented, featuring treasures from the museum's permanent collection. This curriculum resource unit is the fourth in an on-going series, following the highly successful *ExploreASIA*, *Exploring African Arts: A Discovery of African Cultures* and *Imagine That! Stories in Art*.

All four projects represent the on-going, productive collaboration between the School Board of Alachua County and the Harn Museum of Art, supported by an Arts in Education grant from the State of Florida, Division of Cultural Affairs.

Many individual efforts went into creating this outstanding resource. Very special thanks to Co-authors Vicki Johnson, language arts teacher, and art teacher Valarie Pothier, both from Mebane Middle School. Their collaborative effort and commitment to meaningful, high quality educational opportunities for students resulted in this interdisciplinary unit reflective of much hard work.

Thank you to the Harn Museum docents, a group of highly talented and generous individuals, for their ongoing service to the museum as they provide tours for thousands of school children each year. Special thanks go to Janet Tucci and Shelley Waters for sharing their educational expertise in the creation of this curriculum.

Thank you to Christina Shaw, Fine Arts Supervisor for the School Board of Alachua County, for her continual support in all of the Harn Museum's school and educator programming. Rachel Gibas, the Education Coordinator for School and Family Programs at the Harn Museum of Art, is to be congratulated for bringing the project to completion through many ups and downs and for applying her professional experience as an art educator to this project.

Finally, thank you to the many Samuel P. Harn Museum of Art contributors who have so generously provided the time, energy and financial support that enables us to make educational opportunities like this possible.

Bonnie Bernau, Director of Education

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Museum & School Partnership

The Curriculum Department of the School Board of Alachua County is very proud to continue the long and fruitful partnership with the Samuel P. Harn Museum of Art at the University of Florida through the development and implementation of the *Reading the World of Art* Curriculum Resource Unit.

The *Reading the World of Art* curriculum is designed to correlate visual arts and language arts goals and standards and to prepare students to tour the correlated collections at the Harn Museum of Art at the University of Florida. Drawing on the strengths and unique characteristics of both institutions ensures the successful development of this unit, the fourth in a series of units for elementary and secondary students.

The creation and implementation of the *Reading the World of Art* curriculum is a yearlong process that begins with the awarding of a generous grant to the School Board of Alachua County by the Florida Department of State, Department of Cultural Affairs. A team of School Board and Harn Museum staff writes the *Reading the World of Art* resource unit and then presents it to secondary teacher teams in a hands-on workshop. The workshop includes a tour of selected collections at the Harn Museum. After receiving instruction, the students tour the museum and produce art at their schools related to the museum collections. The year culminates with a student art exhibition at the Harn Museum of Art that includes a reception and awards ceremony.

The activities and lesson plans link the *Reading the World of Art* curriculum to visual arts and language arts and meet the FCAT and Sunshine State Standards for grades 6-12. Supplemental materials include lending modules and CDs.

A number of people contributed their expertise to the development and implementation of the *Reading the World of Art* curriculum. The school and museum partnership is evidenced in the writing team which includes two outstanding teachers from Mebane Middle School, Valarie Pothier, visual arts teacher, and Vickie Johnson, language arts teacher, and the resourceful education team from the Harn Museum, Bonnie Bernau, Director of Education, and Rachel Gibas, Education Coordinator for School and Family Programs.

I sincerely thank the art teachers of Alachua County for their complete support of the partnership since the opening of the Harn Museum of Art in 1990. They have worked diligently to design and implement curricula based on numerous exhibitions at the museum. I also thank the administrators, curators, and docents of the Harn Museum of Art for their many years of hard work and devotion to teaching and learning.

Finally, I thank the administrators of the School Board of Alachua County for their on-going support of this partnership and project. They include Dr. Mary Chambers, Superintendent of Schools; Ms. Sandy Hollinger, Deputy Superintendent; Dr. Sandi Anusavice, Director of K-12 Education; Dr. Donna Omer, Director of Project Development; and Dr. Chet Sanders, Principal, Mebane Middle School.

Christiana F. Shaw
Curriculum Supervisor, Fine Arts
School Board of Alachua County
Gainesville, Florida

Educational Rationale

This curriculum was designed to assist teachers in creating meaningful art experiences for their students. The Harn Museum of Art is an incredible resource with a level of authenticity unmatched by innumerable reproductions. Because there is nothing like seeing the real art objects, it is very important that every child gets the chance to come to the art museum and see them personally. That is why we offer this Curriculum Resource Unit. It is meant as a guide to enrich and expand upon the museum-going experience.

Thanks in part to the kind funding of the Florida Department of State, Division of Cultural Affairs, the Harn Museum of Art and the Curriculum Department of the School Board of Alachua County are able to offer this generous guide to teachers and students statewide. The grant process also helps pay for the transportation and substitute teachers under the School Board of Alachua County. Without this funding, a generation of children could pointlessly grow up without ever seeing a real painting by Monet; a resource the Harn Museum of Art provides.

Today, busy teachers need all the help they can find, and this unit aims to give teachers what they need in order to do their jobs more efficiently. Including lessons students can access directly on computers saves a step for teachers. Including professional photographs via computer screen, allows teachers and students versatility not found in slides, posters or transparencies. Additionally, portions of this unit may be printed as needed. You may use these printed versions with the entire class if computers are not readily available.

Teachers are encouraged to view this unit as a complement to their regular classroom resources. We promote the use of this guide, not to give hardworking professionals another task, but to bring depth of understanding to the concepts teachers are already using. Perhaps, by using this resource unit, teachers may even broaden their personal interests and thereby enrich their students' interests along the way.

In creating this fuller picture, we hope that students will gain a greater understanding of the many treasures of the past, present and future contained in the fine arts. It could change a kid's life.

Rachel Gibas

Education Coordinator for School and Family Programs

Harn Museum of Art

Samuel P. Harn Museum of Art Facts

The Samuel P. Harn Museum of Art, Florida's first major art museum in a state university setting, is dedicated to collecting, preserving, presenting and interpreting original and exemplary works of visual art. Through its exhibitions and educational programs, the museum enhances the teaching and research activities of the university and serves the academic community and a culturally diverse regional and national audience.

History

The Harn Museum of Art opened to the public in September 1990, providing up-to-date facilities for the exhibition, study and preservation of works of art. Funding for the museum comes from both state and private sources.

Facility

One of the largest visual arts institutions in Florida, the Harn Museum's state-of-the-art facility (68,800 square feet) includes 26,273 square feet of exhibition space, a 200-seat auditorium, a museum study center with interactive computer and video technology, spacious areas for art storage and handling, a gift shop and staff offices for work and research. The Harn Museum is one of the largest university art museums in the southeastern United States and ranks among the top art museums nationwide in numerous categories including attendance and membership.

Staff

49 staff members, 43 volunteer docents and 25 museum volunteers

Budget

Annual operating budget of \$2.1 million, including state and federal grants and gifts of private support

Exhibits and Public Education Outreach

- More than 850,000 people have visited the Harn Museum since it opened, with an average of 70,000 visitors per year.
- The Harn Museum serves North Central Florida K-12 students with educational museum tours.
- The Harn Museum offers programs and services to more than 43,000 UF students from 50 states and more than 100 foreign countries.
- The Harn Museum serves more than 204,000 residents of Alachua County and beyond.
- The Harn Museum features a study center with interactive computers and video technology.

- The Harn Museum houses two active, staff-supervised object study rooms where students, faculty and visiting scholars may study collections not currently on view.
- The Harn Museum programming and exhibitions continue to be impressive on a national level; since the museum's opening, world-class exhibitions have included works by Rubens, Rembrandt, Rodin and Hopper.
- The Harn Museum offers a full range of educational programs; students have research, work and study opportunities, while visitors of all ages benefit from the museum's films, lectures, tours and workshops.
- The Harn Museum averages 15 changing exhibitions per year.
- Traveling exhibitions brought to the Harn Museum occupy as many as five of the museum's seven galleries at any given time.
- Time-related arts performances occur year-round with a focus on the academic year to enhance the visits of students and faculty to the Harn Museum.
- Film/video series include programs by internationally recognized curators and filmmakers.
- Approximately 16 scholarly and general interest lectures are presented throughout the year.
- The Harn Museum has originated and toured numerous traveling exhibitions to many prestigious venues, reaching more than 400,000 visitors.

Collections

- The Harn Museum of Art is charged with the responsibility of consolidating and caring for the diverse collections of art assembled at the University of Florida over the past several decades and is committed to the expansion of its collections and the development of strong holdings in other areas.
- Present strengths include works of art from the varied cultures of the Americas, Asia, Africa, Melanesia and Europe.
- The Chandler Collection of American Paintings, the core of the American collection, contains examples by major early 20th century artists providing a glimpse of the styles and subjects of art produced during this period.
- The contemporary holdings comprise works in all media by established and emerging artists.
- The Spring Collection comprises almost 150 examples of the art of Papua New Guinea.
- Ancient American cultures are represented by an important group of sculpture and vessels ranging from Mesoamerica to the Andean region of South America.
- Far Eastern holdings include sculptures, paintings and ceramics from India, China, Korea, Thailand and Vietnam.
- The McGalliard Collection of the tribal art of many cultures of sub-Saharan West Africa is an important segment of the permanent collections.

Faculty Scholarship

The museum's Harn Eminent Scholar Program in Art History gives students the opportunity to work with world-class art historians on exhibitions and subsequent exhibition catalogs. The program also produces a series of lectures by leading scholars.

Reading The World Of Art

Function, Symbolism and Identity

An Introduction

How do people communicate ideas, show what is valued and believed or share thoughts with each other? Do we limit ourselves to the written or spoken word? If someone says the word “tree”, what do you ‘see’ in your mind? Although there may be many types of trees, you will no doubt picture of some kind of vertical, green and brown object with leaves and branches rather than alphabet letters. With this information you share a common, basic understanding with the person who said the word.

A majority of our information comes to us visually. This visual information can be decoded and “read” quickly, and in many cases, very clearly. Think of how fast information from a billboard or 60-second television advertisement comes to us. Art can be “read” in the same way, if you consider the *function*, *symbolism* and *identity* of each object to discover the personal and cultural information it contains.

All art comes from life, and art has as many meanings as there have been cultures and people. So, it is important to realize that the way we encounter objects can also affect our ability and desire to know more. Museums may choose to display art works in ways that help observers understand the original functions.

Function

Throughout history, each society has defined unique purposes for creating art. Researchers believe that cave paintings were used for storytelling, with the animals appearing magically by the hand of a spiritual leader. The art of the ancient Romans celebrated the power of state in the monumental buildings and sculptures of powerful leaders. Medieval churches used magnificent stained glass windows to communicate religious history and concepts to make believers of illiterate people. Northwest Indians pass along information about social rank while telling family histories on totem poles. Modern artists make art for a variety of purposes, including the function of dramatically communicating experiences.

Are practical pieces only functional? Adornment objects are often used to add decoration and beauty to the wearer. Belly aprons, like those in the Harn Museum’s African collection, often use leather pieces decorated with beadwork for this purpose. These objects are the palettes on which artists create their works. By reading the symbols from these cultures we can learn about their lives, their beliefs and their shared customs.

Symbolism

Visual symbols are everywhere. The “stop” road sign speaks to us more strongly by its shape and color than by its letters. We know that a sign with a knife and fork on it means food is available at the next interstate highway exit. A symbol even tells us which restroom to enter. Throughout time and cultures, symbols have been used to inform, to teach family and community lessons, to remind people of important cultural stories, as well as to celebrate and convey traditions.

One philosopher today believes that art contributes to survival because cultures that have no symbols to pass along beliefs and values to the next generation will eventually die out or be consumed by another more strongly defined culture. During times of political upheaval, one culture’s symbols are the first to be torn down or destroyed by the conquering group.

Identity

What is identity? How do we communicate our individuality, uniqueness, character and personality? How do body language, facial expressions and physical movement relate one’s identity? Does the listener slump in his or her chair or lean toward the speaker enthusiastically? What do clothing, hair and jewelry have to do with identity? Consider what these things tell you about a person.

In much the same way, we can learn about a culture’s identity by studying its art. Becoming aware of the traditions, ideas and beliefs of the people who originally created the art can inform those from another culture. Belonging to a specific group sometimes has meant survival, so being able to quickly and accurately “read” vital information about who was friend or foe was very important. At many points in history, knowing how to read the identity through symbols in masks, robes, armor or banners could make the difference between life and death.

Artists communicate ideas and beliefs using a variety of techniques such as pottery, paintings, photography or carvings. The materials they choose and the way the artwork is used in the society are all important, because they help the observer know the *cultural context*. Removing artwork from its cultural context means we have to work harder to know the original significance of the object to the society in which it was created. Many museums now see the need to provide wall text, printed resources, pictures and even music or special programs to help visitors understand the cultural context for the artwork.

A culture’s art may illustrate identity through gender roles. The production of practical or utilitarian pieces is often exclusive of one gender or the other. For example, the mud-dyed textile, called *bogolanfini*, from the Bamana people of Mali, is a combined effort by both men and women. Women cultivate the cotton and spin the thread. Men weave the threads and sew them together to create long, wrapper-sized cloth. Women then paint the cloth. Once completed, an elder woman may present the piece to a young woman to keep and wear it throughout

her life. If worn during the transitional times of her life from young adulthood to adulthood to motherhood, etc. it is believed that the cloth holds a controlling force called *nyama*. The Bamana believe this force helps move women smoothly through momentous times. Upon the elder's death, the cloth is returned for use as a burial shroud. When worn by the men of Mali, it is believed that the cloth protects them as they hunt in the bush. Knowing this cultural context adds to our understanding of the cloth's significance to those who create and use it.

Summation

Function, symbolism and identity are inherent in many everyday items and from cultures throughout history. Artwork from both historical and contemporary times is filled with messages, both obvious and subtle, conveyed by artists. These messages may connect observers to the natural world or they may depict important historical events. Artwork may communicate ideas or teach lessons. We can learn to read the world of art with a knowledgeable, discriminating eye by gathering information about the original function, symbolism and identity to unlock messages that provide us with deeper understandings of cultures, both our own and others'.

Tang Horses



Artist unknown,
China, Tang Dynasty (618-907 C.E.)
Horses, 8th century
Earthenware with three-color glaze (*sancai*)
11 $\frac{3}{4}$ x $\frac{3}{4}$ x 12 $\frac{1}{2}$ inches each
Museum purchase, gift of Dr. and Mrs. Davis A. Cofrin

Evidence found on Asia's Kazakhstan Steppes suggests horses were domesticated as early as 3,000 B.C.E. Horses were used for transportation by 2,000 B.C.E.

During the Tang Dynasty (618-907 C.E.), the Chinese court encouraged cultural contact with other peoples and lands far and near. This was a golden age for the arts, and during this period the emperor raised educational standards, encouraged the publication of literature and extended China's borders. This was the heyday of the famous Silk Road, a series of land and sea trade routes that connected the Far East with the West, extending as far as Rome. Horses were a sign of status and power during this dynasty, and only upper class or imperial people were allowed to ride them.

These sculptures show the spirit of mobility and multi-culturalism that characterized the Tang Dynasty. Horses and camels were essential for travel and the transportation of goods. In fact, the breed of horse represented in these

models is one that was imported into China from the territory that bordered it to the northwest.

Ceramic horses like these were made specifically for use in tombs to protect the dead and unite them with the spiritual realm and are known in Chinese as mingqi. In addition to horses, popular forms of mingqi included camels, court ladies, grooms and guardian figures.

Potters made figures, like the Tang Horses, in large quantities. *Kilns* were located all over China, and the two leading kilns for imperial production were the yue kilns of Zhejiang and the ding kilns of Hebei. Each part of the horses' body was made in a separate mold and then combined. Small areas like the facial features were modeled by hand.

The favorite glazing technique combined three colors—green, brown and straw—known as sancai. Chinese art is known for its acute sense of nature, shown by the realistic and naturalistic figures of this period. For instance, some horses have heads tilting left, because horses are mounted from the left.

Tang Horses

Visual Arts Activity

Goals

You will be able to:

- Research, on the Internet, animal symbolism from various cultures.
- Incorporate learned information, symbols and ideas into your works of art.
- Create a new form of animal symbolism that is specific to you.
- Create a two-dimensional work of art that reflects competency and craftsmanship.
- Communicate your intended symbolism to viewers.

Activity

1. On the Internet, research an animal that has special symbolism to you. Find another culture that uses that animal as a symbol, but in a different way. For example, think about the representation of the horse to Native Americans. How is this similar or different to Asian symbolism of the horse?
2. Now, reflect upon what that animal symbolizes to you in our current society. Is it like the Asian symbolism, the other culture you researched or something completely different? How do social, cultural, ecological, economic, religious or political conditions influence the symbolism of this animal?
3. Using the information that you have learned and considered, create a detailed and finished color drawing of your version of this animal. Make sure to give it individualized characteristics with special significance. These characteristics may include exaggerated body parts, interesting color combinations, or combined animal features.

Assessment

Were you able to:

- Research animal symbolism from various cultures on the Internet?
- Incorporate learned information, symbols and ideas into your works of art?
- Create a new form of animal symbolism that is specific to you?
- Create a two-dimensional work of art that reflects competency and craftsmanship?
- Communicate your intended symbolism to viewers?

Selected Sunshine State Standards: Visual Arts

VA. A.1.4.1

Uses two-dimensional and three-dimensional media, techniques, tools, and processes to communicate an idea or concept based on research, environment, personal experience, observation, or imagination.

VA. B. 1.3.1

Knows how different subjects, themes, and symbols (through context, value, and aesthetics) convey intended meanings or ideas in works of art.

VA. C.1.4.1

Understands how social, cultural, ecological, economic, religious, and political conditions influence the function, meaning, and execution of works of art.

VA. D.1.4.2

Understands critical and aesthetic statements in terms of historical reference while researching works of art.

Tang Horses

Language Arts Activity

Goals

You will be able to:

- Effectively read the curatorial art object information for this section
- Collect information relevant to your writing assignment
- Write a creative story or legend illustrating the traits of your animal you created in the visual arts activity.

Activity

1. Use a journal to record your thoughts about the creation of your chosen animal. Why did you choose this animal? Does it represent special personality traits that you admire? Does it have a certain status among the other animals?
2. Write a story or legend to accompany your animal. Be sure to include any special powers that your creature may possess that are not physically visible.

Assessment

Were you able to:

- Read and understand the given text?
- Compile relevant information that was useful in your journaling?
- Write a creative story?

Selected Sunshine State Standards: Language Arts

LA.B.2.3.1

Writes text, notes, outlines, comments, and observations that demonstrate comprehension of content and experiences from a variety of media.

LA.B.2.4.3

Writes fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

The Ten Avatars of Vishnu



Artist unknown,
India, Early 20th Century
*The Ten Avatars of Vishnu (Dashavatara
Ganjifa)*
Paintings, pigment on cloth
Diameter, 4 7/8 x 4 7/8 inches each
Gift of Mr. and Mrs. Thomas J. Needham

Within the Hindu pantheon (the gods of a people), Vishnu and Shiva are of the highest rank. Shiva is the god of destruction. Vishnu is the god of preservation. He is frequently depicted as accompanied by Lakshmi, the goddess of good fortune.

Ancient sacred texts of the Hindu tradition say that Vishnu has incarnated himself to the earth many times. He is said to come down to earth time after time in animal and human form to rid earth of evil and establish *dharma* or righteousness.

Many texts speak of Vishnu as having ten incarnations, also referred to as *avatars*. Nine of these are said to have already occurred. Followers of Vishnu expect him to return to earth a final time in this eon.

The ten *avatars* of Vishnu are represented in these small folk paintings. They are, in order of descent, Matsya (fish), Kurma (tortoise), Varaha (boar), Narasimha (man-lion), Vamana (dwarf), Parasu Rama (Rama with an axe), Rama Chandra (Rama, the bowman), Krishna (the cowherd), Shakyamuni (the historical Buddha) and Kalki (the

warrior on a white horse who ends time). These small paintings are thought to be from a set of modern playing cards.

This set of paintings was created in the 20th century.



The Ten Avatars of Vishnu (Detail)

The Ten Avatars of Vishnu

Visual Arts Activity

Overview

Think of the ways in which the identities of the Vishnu changed from incarnation to incarnation. Recall the symbolism of the animals previously discussed and how it is believed each avatar of Vishnu served to help rid the world of evil and fill the earth with righteousness.

Now consider yourself, and how you have changed from a child. What sorts of identities have you experienced as you've grown to your current age? What are some of the major changes in your life? Would it be starting to walk, learning to swim or ride a bicycle, living in another state, starting school, or becoming the member of a team?

Think of how others, such as grandparents, distant relatives, teachers or coaches have perceived you. Does anyone have a pet name for you? What identities do you think they would ascribe to you? Would it be an animal, an angel or other being?

Goals

You will be able to:

- Create cards with a consistency in their design
- Adequately communicate a phase or "incarnation" of your life

Activity

Create a set of cards relating to these various identities.

1. How many cards would it take to describe the stages of your life?
2. How could you illustrate some of the major experiences in your life with a series of cards?
3. What are
4. What shape would your cards be?
5. Start with a series of sketches with various shapes and border treatments.
6. Sketch a series of personal avatars, representing various phases of your life and personas of yourself.
7. Use a consistent design element such as a background or border.
8. Draw your best choices onto cardstock for your final set of cards.

Assessment

Were you able to:

- Create cards with a consistency in their design?
- Adequately communicate a phase or "incarnation" of your life?

Selected Sunshine State Standards: Visual Arts

VA.A.1.4.1

Uses two-dimensional and three-dimensional media, techniques, tools, and processes to communicate an idea or concept based on research, environment, personal experience, observation, or imagination.

VA.A.1.3.3

Understands what makes various organizational elements and principles of design effective and ineffective in the communication of ideas.

VA.C.1.4.1

Understands how social, cultural, ecological, economic, religious, and political conditions influence the function, meaning, and execution of works of art.

VA.E.1.3.1

Understands how knowledge, skills, and attitudes gained from the visual arts can enhance and deepen understanding of life.

The Ten Avatars of Vishnu

Language Arts Activity

Goals

You will be able to:

- Collect and analyze a selection of describing words that give information to your audience about your own special qualities
- Use the given format to effectively communicate your ideas
- Produce a final draft of your Diamante

Activity

1. Brainstorm descriptors that illustrate your identity from your set of cards
2. Using these descriptors, create a Diamante
3. On line one of the Diamante, include a word that indicates where you began your identity cards
4. On line two, select two words that describe you in your infancy
5. Line three: include three words describing your toddler years, ages 2 - 5
6. On line four, include four words describing yourself as a student
7. Line five should include three words describing yourself as a young adult
8. Line six should include two words describing how you imagine yourself during the next ten years
9. Line seven: use a single word that describes who you will be as an adult
10. Share the Diamante and cards with the class as an oral presentation

An example of the layout is as follows:

Assessment

Were you able to:

- Collect and utilize describing words that give information to your audience about your special qualities?
- Use the given format to effectively communicate your ideas?
- Produce a final draft of your Diamante?

Selected Sunshine State Standards: Language Arts

LA.A. 1.4.2

Selects and uses strategies to understand words and text, and to make and confirm inferences from what is read, including interpreting diagrams, graphs, and statistical illustrations.

LA.A 1.3.3

Demonstrates consistent and effective use of interpersonal and academic vocabularies in reading, writing, listening, and speaking.

LA.A.2.4.4

Locates, gathers, analyzes, and evaluates written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.

LA.B.1.3.3

Produces final documents that have been edited for: correct spelling; correct punctuation, including commas, colons, and semicolons; correct capitalization; effective sentence structure; correct common usage, including subject/verb agreement, common noun/pronoun agreement, common possessive forms, and with a variety of sentence structure, including parallel structure; and correct formatting.

Alusi Shrine Figures – Guardian Symbols



Attributed to Ubah of Isufoia
Nigerian, active 1920 - 1940
Female shrine figure (Alusi)
Wood, patina
49 ¼ x 12 ¼ x 8 ½ inches
Gift of Rod McGalliard



Attributed to Ubah of Isufoia
Nigerian, active 1920 - 1940
Male shrine figure (Alusi)
Wood, fabric, patina
52 ½ x 12 1/8 x 8 ¾ inches
Gift of Rod McGalliard

Igbo peoples inhabit a large area of southeastern Nigeria. They are known for their independent spirit and entrepreneurial skills as well as their spectacular and diverse art forms.

Alusi are carved wooden guardian spirit figures that serve entire villages. Sometimes they are named for spirits associated with the market days. On market days the village is the hub of activity and everyone is concerned with prosperity and abundance of food and goods.

The spirits are represented as both small and large figures and are thought of as family members. The priest, who maintains and renews their shrines, brings the figures out each year. They are washed, re-painted and given clothing and ornaments, such as the leopard teeth necklace on the male figure.

In addition to these adornments, *alusi* figures have elaborate hairdos, facial or abdominal scarification, and tattoo patterns, which are the marks of beauty and high rank in *Igbo* society. These *alusi* figures were created between the 1920s and 1940s.



The tutelary deity, *alusi* Eke with his family and entourage, and attendant priest in front of their shrine. They are brought outside Eke's shrine to be washed, re-clothed and re-painted during an annual festival to honor them in Oreri, Nigeria. Eke is the figure wearing an old military helmet. The family of *alusi* may live elsewhere, but are brought together for this annual ritual. Photograph by Herbert M. Cole, 1966.

Alusi Shrine Figures – Guardian Symbols

Visual Arts Activity

Overview

The Igbo peoples of southeast Nigeria carved wooden guardian figures that serve the entire village and are named for the spirits that represent market days. When carved, the figures are ornamented with facial and abdominal scarification, tattoo patterns, and elaborate hairdos. These figures reappear during ceremonies every year and are repainted, clothed in gender specific garments, and adorned with a variety of beadwork, jewelry, belly aprons and even woven fabrics. These decorations and adornments represent identifying marks of culture and class.

Goals

You will be able to:

- Create a figure with adornments appropriate to the identity you have chosen
- Use body marks which identify the figure to its group

Activity

1. Think about the types of specific adornments that would identify your own personal guardian figure. Would it be a special hairdo, a specific type of necklace or perhaps a kind of jacket?
2. Draw this figure with clothing and other adornments that would identify your particular group, i.e. skateboarders, surfers, dance troupe, league or school teams.
3. Be sure to include specific identifying marks for your particular culture.

Assessment

Were you able to:

- Create your figure with adornments appropriate to the identity you have chosen?
- Make your figure have identifying body marks?

Selected Sunshine State Standards: Visual Arts

VA.B.1.3.1

Knows how different subjects, themes, and symbols (through context, value, and aesthetics) convey intended meanings or ideas in works of art.

VA.B.1.4.3

Understands some of the implications of intentions and purposes in particular works of art.

VA.C.1.3.2

Understands the role of the artist and the function of art in different periods of time and in different cultures.

VA.E.1.3.1

Understands how knowledge, skills, and attitudes gained from the visual arts can enhance and deepen understanding of life.

Alusi Shrine Figures – Guardian Symbols

Language Arts Activity

Goals

You will be able to:

- Write and clearly describe details of your figure
- Use language that is expressive and provides explicit detail
- Read fluently your paragraph to a partner

Activity

1. After you have completed the art activity, write an essay describing your figure. Provide exact details on the hairdo, personal adornment pieces such as necklaces, clothing and all other defining characteristics of your figure.
2. Pair up with another student. One of you will be the reader and the other one will be the sketcher.
3. The reader will read his or her essay while the partner sketches the figure based entirely upon what the reader has written in the essay.
4. Then, the reader and the sketcher will switch roles and do the process again.

Assessment

Were you able to:

- Describe distinctly all the physical and personal attributes of your figure?
- Select vocabulary that is meaningful to the assignment?
- Read and be clearly understood?

Selected Sunshine State Standards: Language Arts

LA.B.2.4.3

Writes fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

LA.C.1.4.1

Selects and uses appropriate listening strategies according to the intended purpose, such as solving problems, interpreting and evaluating the techniques and intent of a presentation, and taking action in career-related situations.

LA.D.2.3.2

Uses literary devices and techniques in the comprehension and creation of written, oral, and visual communications.

Sowei Helmet Mask



Mende People, Southern Sierra Leone
Sowei Helmet Mask
Wood
15 1/16 x 8 7/16 x 9 5/8 inches
Gift of Rod McGalliard

The *Mende* people live in 3 West African countries: Sierra Leone, Liberia and Côte d'Ivoire (Ivory Coast). In their culture, leadership is divided between men and women's societies, called *Poro* and *Sande* respectively. Each has its own rules and codes of behavior that are taught to its initiates.

The girls are initiated into *Sande* when they are between age 12 and 16. They must undergo a long series of rituals and training while secluded in special camps. At certain times, the women leaders of *Sande* perform masquerades using a type of helmet masks called *sowei*.

The carved wooden helmet-style mask represents an ideal: a beautiful, dignified young woman, who is newly initiated as a member of *Sande*. Her skin and clothing are black and glossy; her hairdo is elaborate; her forehead is high; and her eyes, nose and mouth are small and symmetrical. She has downcast eyes to show she is modest and is thinking about her inner self. She must act properly to be a good member of society as wife and mother. The heavy rings on her neck may be one of three things: fat to show she is healthy and can have many healthy children (also a sign of beauty in *Mende* culture), the ridges on a chrysalis, or the ripples in water when she emerges purified from a sacred pool at the end of the *Sande* rituals. This mask is from the 20th century.

This mask represents ideals of female beauty within the African culture. The rolls of flesh around the neck may represent prosperity, and the elaborate hairstyle is a sign of rank and beauty. The large forehead indicates wisdom and the small

mouth indicates balance and tranquility. What are some other ways people decorate themselves with jewelry, tattoos or clothing?



Soweï mask with her Sande society attendants pauses during a ritual procession. Photograph by Frederick Lamp.

Sowei Helmet Mask

Visual Arts Activity

Overview

- The Mende people of Sierra Leone have very specific ideas about the marks of physical beauty in a young woman. In the Mende culture, beauty is represented by:
 - A high forehead
 - Small eyes, nose and mouth
 - An elaborate hairdo
 - Rings on the neck
- During certain rites of initiation, the female leaders of the Sande society perform masquerades using a helmet mask like the *Sowei Helmet Mask* in the Harn Museum's African collection.

Goals

You will be able to:

- Identify ideals of beauty in your culture
- Compare these ideals with another culture

Activity

1. Think about the ideals of beauty in American culture.
2. What would these special characteristics be?
3. How would they be evident in the face?
4. What distinguishing marks of physical beauty would be depicted?
5. Create a drawing that would reflect this ideal face.
6. Be sure to represent these physical attributes in your creation.

Assessment

Were you able to:

- Identify ideals of beauty in your culture?
- Compare these ideals with another culture?

Selected Sunshine State Standards: Visual Arts

VA.A.1.3.3

Understands what makes various organizational elements and principles of design effective and ineffective in the communication of ideas.

VA.B.1.4.3

Understands some of the implications of intentions and purposes in particular works of art.

VA.C.1.3.1

Understands and uses information from historical and cultural themes, trends, styles, periods of art, and artists.

Sowei – Helmet Mask

Language Arts Activity

Goals

You will be able to:

- Comprehend the meaning in the Sowei – Helmet Mask curatorial art information reading selection
- Determine similarities and differences
- Devise a diagram to illustrate your comprehension

Activity

1. “Read” the Sowei mask by observing its symbolism.
2. Create a Venn diagram comparing and contrasting the symbols of ideal beauty between the Sowei and that of western culture (See Venn diagram template in Resource Section)
3. You may use a current photograph from an advertisement or article in a popular magazine to help you.

Assessment

Were you able to:

- Understand the reading selection?
- Determine how this mask illustrates ideals of beauty in contrast to your society’s ideals of beauty?
- Design a Venn Diagram to illustrate your findings

Selected Sunshine State Standards: Language Arts

LA.A.1.4.1

Selects and uses pre-reading strategies that are appropriate to the text, such as discussion, making predictions, brainstorming, generating questions, and previewing, to anticipate content, purpose, and organization of a reading selection.

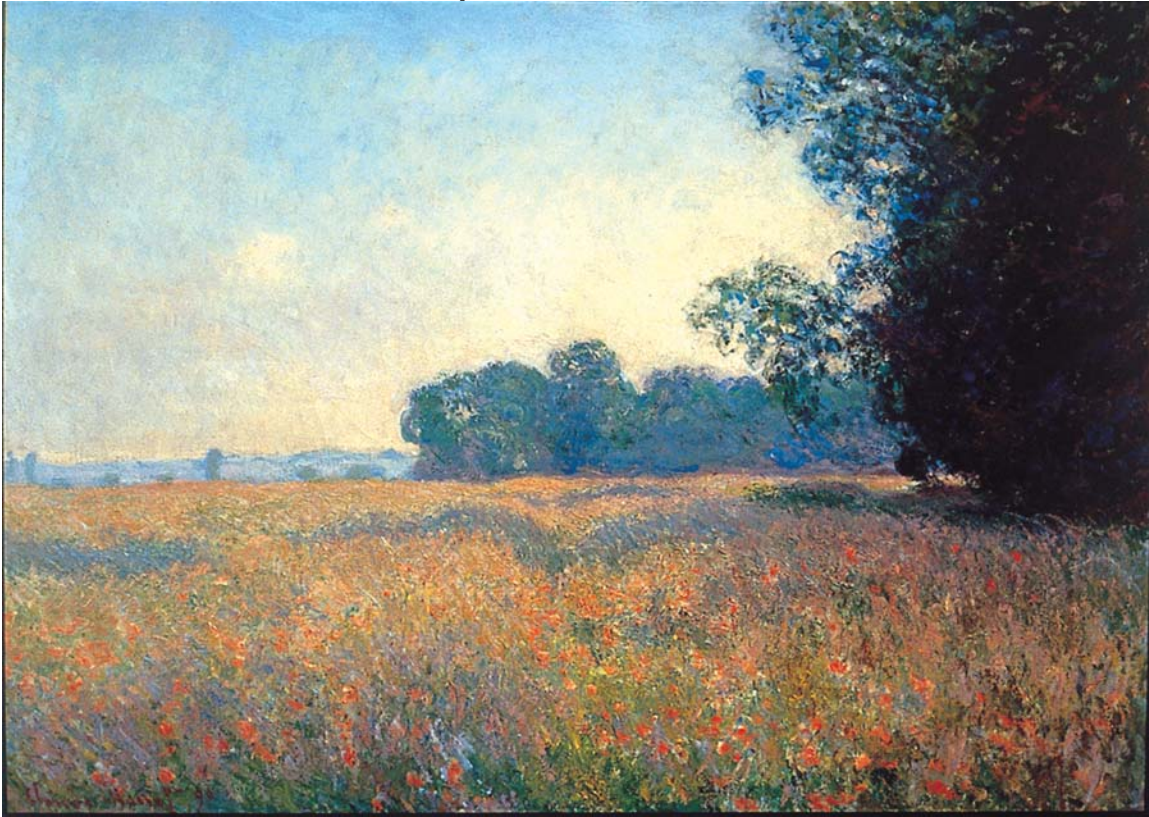
LA.B.2.4.1

Writes text, notes, outlines, comments, and observations that demonstrate comprehension and synthesis of content, processes, and experiences from a variety of media.

LA.C.2.4.1

Determines main concept and supporting details in order to analyze and evaluate non-print media messages.

Claude Monet and Impressionism



Claude Monet, French (1840-1926)
Champ d'Avoine (Oat Field), 1890
Oil on canvas, 26 x 36 7/16 inches

Claude Monet was born in Paris on November 14, 1840. He took drawing lessons in school and began making and selling caricatures at age seventeen. Artist Eugene Boudin introduced him to painting *en plein air* or out of doors. The invention of oil paints in portable tubes enabled artists to paint *en plein air*. The palette also changed with the introduction of paints made with chemical dyes, making a wider range of colors available.

In Paris, Monet met painters like Gustave Courbet and Pierre August Renoir. In 1874 he exhibited with the *Société anonyme*, where his painting *Impression: Sunrise* earned the group the title, "Impressionists," as critics thought their paintings were unfinished impressions.

In 1883, Monet moved to Giverny. There, he began his paintings of the French countryside, and many of his paintings depict his property at Giverny. In many of these paintings, one subject was painted several times, so that different effects of light and atmosphere were shown. *Champ d'Avoine* is one painting in a series of three. Although in his earlier career, he focused on industrialization, people and popular leisure spots, he eventually focused on the landscape, emphasizing the beauty of light and the lushness of nature.

Claude Monet and Impressionism

Visual Arts Activity

Overview

Light and its effects on color and the innovation of photography, with its ability to capture the fleeting moment, fascinated the Impressionist painters. Inspired by that freeze-frame in time, they realized the potential for painting these effects in color. Working out of doors (en plein air), their hues became more vivid with their renderings of sunlight and its interplay with nature.

Observe the painting *Champ d'Avoine* (Oat Field). How has the artist painted an asymmetrical composition? Where is the horizon line? What percentage of the painting is sky? What techniques has the artist employed to create depth? Discuss the lighting and shadows. What time of day do you think it is and why? What time of year? What is the weather like?

How do the colors and brushstrokes change as you move from the foreground, to the middle ground to the background of the painting? How do the colors change? How do the brushstrokes describe different textures in the field and trees and sky? How did Monet use complementary colors? Discuss the relationship of the warm and cool colors.

What does the subject of the painting suggest about the identity of the painter?

Goals

You will be able to:

- Create a landscape painting, using color theory and complementary color schemes, which uses a foreground, middle ground and background to indicate depth.
- Use differing colors, values, sizes and textures to show depth.

Activity

1. Create a landscape painting that has depth.
2. Use color theory to help achieve this effect.
3. Refer to the color wheel for assistance.
4. Be sure to use complementary colors when deciding your palette. You may either work en plein air, or work from sources such as photographs.
5. To further indicate depth, divide your composition into foreground, middle ground and background.
6. Make your foreground objects larger and use predominantly warm colors. Make your background objects smaller with cool colors, mixing white with your paints.
7. The textures of your brushstrokes should be bold in the foreground and diminish as you move toward the back of your painting.

Assessment

Were you able to:

- Create a landscape painting?
- Work with the color wheel and complementary color schemes?
- Clearly show a foreground, middle ground and background?
- Use color to convey a sense of depth?
- Use various brushstrokes help to show depth?

Selected Sunshine State Standards: Visual Arts

VA. A. 1.4.1

Uses two-dimensional and three-dimensional media, techniques, tools, and processes to communicate an idea or concept based on research, environment, personal experience, observation, or imagination.

VA. A. 1.4.3

Knows how the elements of art and the principles of design can be used to solve specific art problems.

VA. C. 1.4.2

Understands how recognized artists recorded, affected, or influenced change in a historical, cultural, or religious context.

Claude Monet and Impressionism

Language Arts Activity

Goals

You will be able to:

- Listen and respond effectively to questions
- Write fluently and with appropriate language for the assignment
- Use language that is figurative and generates images

Activity

View the painting *Champ d' Avoine (Oatfield)* by Monet. Allow a few minutes to reflect. Write answers to the following questions as you continue to view the painting.

1. What time of year is depicted in the painting? Where is this scene? Is it in the United States? Could it be another country? Is this a garden area or just a wildflower field? Is it in the country or a secluded park in a large city?
2. What are the weather conditions? What time of year is depicted in the painting? What is the time of day?
3. Describe the scene. What types of plants do you think they are? Are they flowering or shrub-like?
4. Put yourself in the painting. Where would you be? What perspective would be presented to the viewer? Profile? Front? Back? Silhouette? What are you wearing? Be very complete in your description. Are you alone? If yes, why? If no, who or what is with you? A pet? A friend? A relative? Completely describe all the other people or animals who are with you. Make sure we can visualize all the aspects of these additional characters as well as of you.
5. What are you doing while in the painting? How does this painting make you feel? What about the painting gives you that feeling? The colors? The scene itself? The paint stroke techniques?
6. Now, take a moment to reflect on how you have answered each of these questions. Again, look at the painting. Make sure you have included details to all the questions that were asked.
7. Using your answers, write a creative story telling us about you and this painting. Add any information you feel is needed to complete your story.

Assessment

Were you able to:

- Complete the questions and answer according to directions?
- Write a detailed story that effectively communicates your ideas to your audience?
- Use language that evokes images and connections in your reader?

Selected Sunshine State Standards: Language Arts

LA.B.1.4.3

Produces final documents that have been edited for: correct spelling; correct punctuation, including commas, colons, and common use of semicolons; correct capitalization; correct sentence formation; correct instances of possessives, subject/verb agreement, instances of noun/pronoun agreement, and the intentional use of fragments for effect; and correct formatting that appeals to readers, including appropriate use of a variety of graphics, tables, charts, and illustrations in both standard and innovative forms.

LA.C.1.4.1

Selects and uses appropriate listening strategies according to the intended purpose, such as solving problems, interpreting and evaluating the techniques and intent of a presentation, and taking action in career-related situations.

LA.C.1.3.4

Uses responsive listening skills, including paraphrasing, summarizing, and asking questions for elaboration and clarification.

LA.D.2.4.1

Understands specific ways in which language has shaped the reactions, perceptions, and beliefs of the local, national, and global communities.

Butterfield



Deborah Butterfield, American, born 1949
Rory, 1992, Painted steel, 79 x 137 x 28 inches
Museum Purchase, funds provided by the Caroline Julier and James G. Richardson Acquisition Fund and gift of S.F.I. Foundation

“You know, horses actually changed the history of the world.” – Deborah Butterfield

Deborah Butterfield, born in 1949, grew up in San Diego, California. She considered becoming a veterinarian but chose to be an artist instead. She began sculpting horses in the 1970's while working on her Master of Fine Arts degree at the University of California at Davis. Today Butterfield sculpts horses at her studios in Montana and Hawaii.

Butterfield's abstract style is evident in all her sculptures. She uses materials, such as wire, wood, bronze, plaster, steel, found metals and even mud, to help capture the personality, emotions and mood of the horse.

The horse has been a major theme in art, whether we are referring to prehistoric cave paintings, Chinese Tang horses, or the horse of the American West, cultures around the world have revered the horse as a symbol of adventure and status. The Spanish introduced horses to the Americas where the horse greatly expanded transportation. The exploration of the US western territories was dependent on the horse, and the horse was essential to farmers and ranchers. Throughout this history, the horse has remained a status symbol and a mark of identity for its owner.

Discussion Themes

- How is Rory both abstract and realistic?
- What qualities make it abstract, and what seems most realistic?
- What sort of geometric shapes are there?
- What parts of the horse seem most organic?
- What materials are used to create Rory?
- How many discarded objects can you identify?
- What opinions could the artist be trying to express in her choice of materials?
- Do you think there is a parallel between the elements of this sculpture and the role of the horse in our society?
- Think of how the role of the horse has changed since the inventions of the tractor, the train and the car. How do you think this has affected our society?

Butterfield Websites

<http://www.gregkucera.com/butterfield.htm>

<http://www.varoregistry.com/butterfield/>

Butterfield

Visual Arts

Overview

Deborah Butterfield has sculpted the horse for her entire career. Just as the role of the horse in society has changed, her sculpting methods and materials have altered. Changing the media can have a strong effect on how the subject is perceived in terms of mood, feeling and/or function.

Goals

You will be able to:

- Verbally explain your choices and what they represent to you.
- Successfully make your animals express contrasting moods.
- Use good craftsmanship so that your animals stand or sit alone.
- Identify the most difficult part of construction.

Activity

1. After thinking about the curatorial information passage, sculpt two animals using contrasting media.
2. Consider the differences in various materials such as wire, clay, branches, wood scraps or papier-mâché'.
3. Using good craftsmanship, make the animals about the same size, but vary their gestures and positions of their heads, legs and tails to achieve contrasting moods.

Assessment

Were you able to:

- Verbally explain your choices and what they represent to you?
- Successfully make your animals express contrasting moods?
- Use good craftsmanship so that your animals stand or sit alone?
- Identify the most difficult part of construction?

Selected Sunshine State Standards: Visual Arts

VA. A. 1.4.4

Uses effective control of media, techniques, and tools when communicating an idea in both two-dimensional and three-dimensional works of art.

VA. B. 1.4.2

Understands that works of art can communicate an idea and elicit a variety of responses through the use of selected media, techniques, and processes.

VA. C. 1.4.1

Understands how social, cultural, ecological, economic, religious, and political conditions influence the function, meaning, and execution of works of art.

Butterfield

Language Arts

Vocabulary Activity

Goals

You will be able to:

- Identify five unfamiliar words.
- Identify the parts of speech and definitions of those words within their correct contexts.
- Write new sentences using those vocabulary words in the same context.

Activity

1. Read the curatorial information passage and visual arts assignment and find five unfamiliar words.
2. Identify the part of speech and definition of the word in the correct context.
3. Write a new sentence using that vocabulary word in the same context.

Assessment

Were you will be able to:

- Identify five unfamiliar words?
- Identify the parts of speech and definitions of those words within their correct contexts?
- Write new sentences using those vocabulary words in the same context?

Selected Sunshine State Standards: Language Arts

LA.A 1.3.2

Uses a variety of strategies to analyze words and text, draw conclusions, use context and word structure clues, and recognize organizational patterns.

LA.A 1.4.1

Selects and uses pre-reading strategies that are appropriate to the text, such as discussion, making predictions, brainstorming, generating questions, and previewing, to anticipate content, purpose, and organization of a reading selection.

LA.A 1.4.4

Applies a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.

LA.B 1.3.2

Drafts and revises writing that: is focused, purposeful, and reflects insight into the writing situation; conveys a sense of completeness and wholeness with adherence to the main idea; has an organizational pattern that provides for a

logical progression of ideas; has support that is substantial, specific, relevant, concrete, and/or illustrative; demonstrates a commitment to and an involvement with the subject; has clarity in presentation of ideas; uses creative writing strategies appropriate to the purpose of the paper; demonstrates a command of language (word choice) with freshness of expression; has varied sentence structure and sentences that are complete except when fragments are used purposefully; and has few, if any, convention errors in mechanics, usage, and punctuation.

LA.B 2.4.3

Writes fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

Glossary

Adornments- ornaments used to decorate the body or garments of a person

Asymmetrical– another name for informal balance, in which unlike objects have equal visual weights or eye attraction

Attributes- natural characteristics or qualities

Background– the part of the picture or view farthest from the viewer

Cast- to give shape to by pouring in liquid or plastic form into a mold or form and letting harden without pressure

Characteristic- something that marks a distinctive feature or quality

Color theory – the study of colors and their relationships and reactions with other colors, a phase of art that is also a science

Color wheel– a means of arranging the primary and secondary colors in a sequential order

Complementary color– Colors across from each other on the color wheel. Each primary color is opposite a secondary color.

Composition– the combinations of elements in a painting or other works of art and the way they are arranged

Concept- an abstract idea generalized from particular instances

Consistent- marked by harmony, regularity, or continuity

Contemporary- existing in the present or at the same time historically

Continuity- an uninterrupted connection, succession, or union, persisting without change

Cool color– a color that suggests sensations of coolness, such as blue or its associated hues, blue-green, and blue-violet

Critique- to act of examining, judging or evaluating

Deconstruct- to take something apart

Depict- to represent by a picture or words

Elaborate- to add detail or distinction to something

Enhance- to make greater or heighten in desirability or value

Equestrian- one who rides on horseback, representing a person on horseback

Foreground– the part of the picture or view depicted as nearest to the viewer

Glaze- a transparent or translucent substance used as a coating

Horizon line– in linear perspective, the line where earth and sky seem to meet

Impressionism – The theory or practice of utilizing the study of the effect of light on objects using broken strokes of unmixed pigment blended together and then viewed from a distance

Incarnation- the embodiment of a deity or spirit in an earthly form

Incise- to cut into; engrave

Initiation- the act of, or ceremony of admission into a certain membership or group

Juxtaposition- a placing or being placed side-by-side

Media- materials such as paint, glass, paper, clay, or, fabrics

Middle ground– the part of the picture or view depicted as the middle part to the viewer

Organic- shapes or forms visually more derived from nature

Overlap- to extend over and cover part of

Perspective- the appearance of the true relationship of objects or events to each other

(En) plein air– painted out of doors

Porcelain- a hard, fine-grained, non-porous, usually translucent white ceramic ware that consists of a variety of minerals

Proportion- the relation of one part to another or to the whole

Scarification- to make scratches or small cuts in the skin; used for identity purposes

Status- a position or rank in relation to others

Symbolism- the use of something concrete that represents or suggests another thing

Textile- a woven or knit cloth

Texture- the way something feels or looks like it feels

Thumbnail- concise, brief

Underglaze- a preliminary coating that usually adds color to a ceramic piece, which is added before the glaze

Warm color- a color that suggests sensations of warmth such as yellow or red

Survey, Question, Read, Recite, Review (SQ3R)*

Use the following steps to work through any reading passage.

Step One:

Pair up with another student.

Step Two:

With your partner, preview the assigned article by looking at the title, subtitles, bold-print text or words, pictures and graphics included in the article. Read any captions that are included under the pictures or graphics.

Step Three:

Skim the questions at the end of the article.

Step Four:

Review the definitions for any bold-faced print text or vocabulary words.

Step Five:

Circle the punctuation at the end of each paragraph in the article.

Step Six:

Decide who will be the first reader and who will be the listener. The first reader reads the first paragraph aloud stopping at the circled ending punctuation.

Step Seven:

The listener asks a question to identify the main idea.

Step Eight:

The reader answers the question.

Step Nine:

Switch roles. The reader becomes the listener, and the listener becomes the reader.

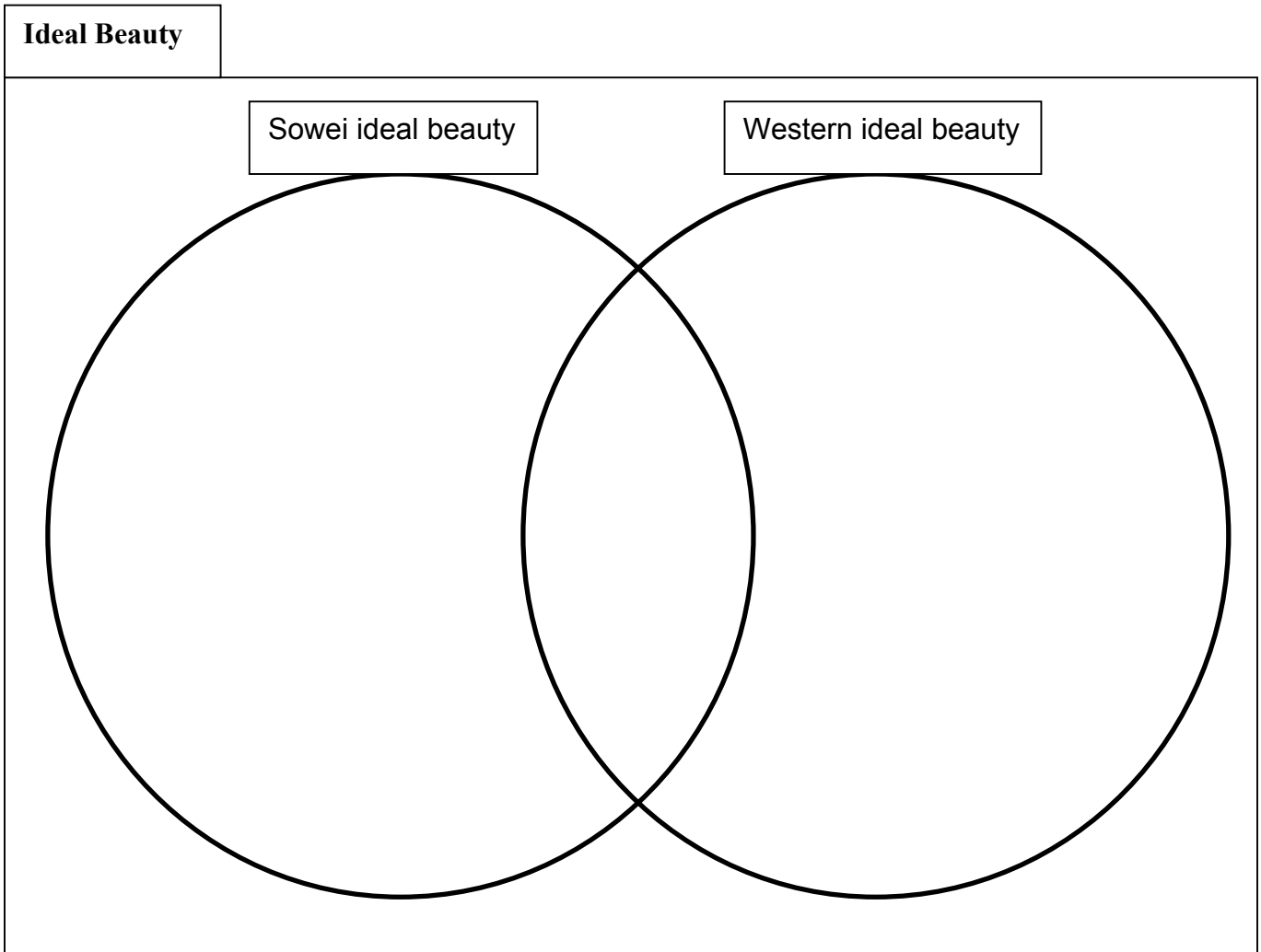
Step Ten:

Repeat switching reading and questioning roles for the entire reading assignment.

*Adapted from Linda Tilton's *The Teacher's Toolbox for Differentiating Instruction*.

Venn Diagram Template

Use the template below to create a Venn diagram comparing and contrasting the symbols of ideal beauty between the Sowei and that of Western culture.



Art Criticism As A Four Step Process

Based on the work of Dr. Edmund Feldman, from *Varieties of Visual Experience*.

Go beyond initial judgments of “I like it” or “I don’t like it” with these four steps to unwrap a work of art and discover meaning. These questions flow forward and back as the viewer is guided to find meaning based on clues from the work.

- 1. Description = “What do you see?”**
- 2. Analysis = “How is it arranged?”**
- 3. Interpretation = “What does it mean?”**
- 4. Judgment = “Is it significant?”**

1. Description

Describe the work in terms of what can be seen. Include sensory elements of color, line, texture, shape and space. Take into account the title, artist, date created, size, subject matter, materials used and presentation.

Prompts:

- “What do you see?”
- “Are there things in the art work that you recognize?”
- “Discover as much as you can about the art work.”
- “Think like a detective.”

Good questions to ask:

- Can you identify any objects? Describe them. Where are they in the image?
- Are there open and closed spaces in the work? What takes up the most space in the picture?
- Are people shown to you? What are they doing?
- Is a time, place or event shown?
- What kind of colors, shapes, lines and textures has the artist used? Describe them. Where do you see them?
- What is the first thing you notice when you look at the artwork?

2. Analysis

Analyze how the parts you see and have described are arranged and work together. The formal principles of art including balance, movement, proportion, rhythm, unity and contrast relate to the organizational properties in a work of art.

Prompts:

- “How is it arranged?”
- “How has the artist used the elements together?”

Good questions to ask:

- Is this picture balanced? Is it symmetrical or asymmetrical? Has the artist used color, shape or space to influence the sense of balance?
- Do you see pattern or repetition? What has the artist used to create that effect? How does your eye move around the picture? Has something else created movement?
- Unity is the feeling of the image holding together. Is this picture unified? What elements has the artist used to create unity?
- Where is the focus? How does the artist make this area stand out? Does another color, shape, space or texture make it stand out?
- Is there distance created in this picture? Is there a foreground, a middleground and a background? What visual tricks has the artist used to create the feeling of distance?

3. Interpretation

Interpret the meaning based on the description and analysis. Return to what you know about the artwork to support the interpretation. Multiple meanings are appropriate if they make sense based on the evidence. Convincing interpretations explain all obvious parts.

Prompts:

- “What does it mean?”
- “What is the artwork about?”
- “Have we covered all the possible meanings?”

Good questions to ask:

- What mood or feeling seems to be expressed in this artwork?
- Does it seem quiet? Happy? Powerful? Dreamy?
- What in the work makes you think this?
- What are the main ideas, meanings and concepts? How are they presented?
- Are any of the following devices used?
 - Allegory: a representation that illustrates a deeper meaning
 - Symbol: a representation of something else
 - Sign: a thing that stands for something else
 - Iconography: an identifying subject matter
- What insights do you have about this work now that you have looked at it in depth? Have you changed your idea of what it means?

4. Judgment

Decide if the artwork is good, important, worthwhile, bad, trivial or not worth examining. Judgments require reasons. Reasons are found in criteria and standards of art theories. This is a way to find value and significance in artwork.

Prompts:

- “Is it significant?”
- “Give careful reasons for your opinion.”

Good questions to ask:

- What do you see in the artwork to help you judge it?
- Is the artwork important because of what it means? Why?
- Is the artwork important because of what it does? Why?
- How well does the art meet the interpretation?
- What standards are you using to judge this artwork? Some standards from traditional theories of art are:
 - Mimetic: art is an imitation of the world
 - Expressionistic: art is an expression of an emotion
 - Pragmatic: art works toward some practical end
 - Formal: art is a significant arrangement of sensory elements

Art Criticism As A Four Step Process

Based on the work of Dr. Edmund Feldman, *Varieties of Visual Experience*

- 1. Description = “What do you see?”**
2. Analysis = “How is it arranged?”
- 3. Interpretation = “What does it mean?”**
- 4. Judgment = “Is it significant?”**

1. Description

Describe the work in terms of what can be seen. Include sensory elements of color, line, texture, shape and space. Take into account the title, artist, date created, size, subject matter, materials used and presentation.

Prompts:

- “What do you see?”
- “Are there things in the art work that you recognize?”
- “Try to discover as much as you can about the art work.”
- “Think like a detective.”

Good questions to ask:

1. Can you identify any objects? Describe them. Where are they in the image?
2. Are there open and closed spaces in the work? What takes up the most space in the picture?
3. Are people shown to you? What are they doing?
4. Is a time, place or event shown?
5. What kind of colors, shapes, lines and textures has the artist used? Describe them. Where do you see them?
6. What is the first thing you notice when you look at the artwork?

2. Analysis

Analyze how the parts you see and have described are arranged and work together. The formal principles of art including balance, movement, proportion, rhythm, unity and contrast relate to the organizational properties in a work of art.

Prompts:

- “How is it arranged?”
- “How has the artist used the elements together?”

Good questions to ask:

1. Is this picture balanced? Is it symmetrical or asymmetrical? Has the artist used color, shape or space to influence the sense of balance?
2. Do you see pattern or repetition? What has the artist used to create that effect? How does your eye move around the picture? Has something else created movement?
3. Unity is the feeling of the image holding together. Is this picture unified? What elements has the artist used to create unity?
4. Where is the focus? How does the artist make this area stand out? Does another color, shape, space or texture make it stand out?
5. Is there distance created in this picture? Is there a foreground, a middleground and a background? What visual tricks has the artist used to create the feeling of balance?

Web Links

African

African Symbols

<http://www.lam.mus.ca.us/africa/teacher/bowers/058.htm>

Objects of Identity

<http://www.dia.org/collections/aonwc/africanart/symbolsofroyalpower.html>

Cloth Symbols-Akan

http://www.marshall.edu/akanart/fr_intro.htm

Asian

Animal symbols for kids from the Metropolitan Museum of Art

http://www.metmuseum.org/explore/newegypt/htm/ls_ani.htm

Animals and Their Symbolic Meanings

<http://www.symbolart.com/symbols.html>

Avatars of Vishnu

South Asian and Himalayan Art

<http://www.asia.si.edu/collections/himalayanHome.htm>

Deborah Butterfield

Greg Kucera Gallery

<http://www.gregkucera.com/butterfield.htm>

The Varo Registry of Women Artists

<http://www.varoregistry.com/butterfield/>

Monet and Impressionism

Impressionism: Paintings Collected by European Museums

<http://www.impressionism.org/teachimpress/>

Miscellaneous

State of Florida Sunshine State Standards

<http://www.firn.edu/doe/curric/prek12/frame2.htm>

The Samuel P. Harn Museum of Art

<http://www.harnmuseum.org>

Bishop Study Center Resources

Photography

Educator Resource Program Videos

- Ansel Adams
- American Photography: A Century of Images
- Henri Cartier-Bresson
- Photography 101: The Successful Guide to Making Great Photographs (Landscape)
- Photography: Still Frame Format
- Portrait of Imogen: Photographer Imogen Cunningham
- Sebastio Salgado: Looking Back at You

Educator Resource Program Books

- Take A Look Around: Photography Activities

Reference Books in the Bishop Study Center

- The History of Photography by Beumont Newhall
- Susan Sontag on Photography
- Dialogue with Photography by Paul Hill and Thomas Cooper
- Bystander: A History of Street Photography by Colin Westerbeck & Jeol Meyerowitz
- Watkins to Weston: 101 Years of California Photography 1849-1950
- An American Century of Photography: From Dry-Plate to Digital
- A World History of Photography by Naomi Rosenblum
- The Art of Photography 1839-1989

Claude Monet & Impressionism

Educator Resource Program Videos

- Monet: Legacy of Light
- Monet's Garden at Giverny
- Monet: Shadow & Light
- The Life & Works of Claude Monet (including Art Lessons)

Educator Resource Program Books

- Monet and Impressionism
- Impressionism: The essential visual guide to the Impressionist painters, and to the influences that shaped their work

- Monet: Explore Claude Monet's life and art, and the influences that shaped his work
- Claude Monet

The Ten Avatars of Vishnu

Educator Resource Program Videos

- Puja: Expressions of Hindu Devotion
- India: The Empire of the Spirit

Educator Resource Program Books

- India: Discover the people and traditions of one of the most dynamic countries in the world

Educator Resource Program Curriculum Binders

- Telling Stories in Art Images

Reference Books in the Bishop Study Center

- Myths and Symbols in Indian Art and Civilization by Heinrich Zimmer
- Hindu Art by T. Richard Blurton

Reading the World of Art

Educator Resource Program Books

- Signs and Symbols: An Illustrated Guide to Their Meaning and Origins

Reference Books in the Bishop Study Center

- The Secret Language of Symbols: A visual Guide to Symbols and Their Meanings

Rubric for Evaluating Studio Art Projects

Assignment: _____

Student: _____ Class: _____

Creativity

- 5 Demonstrates exciting, original and complex ideas, shows evidence of deliberate experimentation and problem solving.
- 4 Use of new ideas and creative problem solving, work is original.
- 3 Work is adequate but lacks originality, no new ideas.
- 2 Minimal creative thought or student originated ideas.
- 1 No evidence of creative thought.

Craftsmanship

- 5 Superbly planned and executed with careful attention to details and overall quality.
- 4 Very good overall quality and use of details--careful work.
- 3 Acceptable quality of work with some sloppiness and minimal attention to detail.
- 2 Low work quality, sloppy technique and not careful work.
- 1 Unacceptable work quality, lacks evidence of skill or attention.

Concept

- 5 Sophisticated comprehension of assignment concepts, connected to pre-existing or multi-disciplinary knowledge and raises meaningful questions.
- 4 Full understanding and application of assignment concepts.
- 3 Responds to assignment concepts adequately.
- 2 Minimal attention to assignment concepts.
- 1 Does not address assignment concepts.

Effort

- 5 Effort beyond the expectations of the assignment.
- 4 Concentrated, consistent effort.
- 3 Adequate effort with some distraction or carelessness.
- 2 Minimal effort, work is barely complete.
- 1 No effort or work was never completed.

5 - Excellent

4 - Above Average

3 - Average

2 - Below Average

1 - Needs Improvement

Studio Art Rubric for Student Self-Evaluation

Assignment: _____

Name: _____ Class: _____

5 - Excellent

I understood the big ideas of this project and used these ideas in my artwork. I thought carefully about my work and used original ideas, good skills and added a lot of details. I worked very hard on this project and feel proud that it is my very best work.

4 - Above Average

My artwork is detailed and complete. I put good effort into my artwork and used my skills. The artwork shows that I understood the ideas in the lesson. I feel good about my art even though it isn't my best work.

3 - Average

I put some effort into my artwork. I added a few details. I finished my artwork but it does not show new ideas. I feel okay about my art but want to do better next time.

2 - Below Average

My artwork looks sloppy. I did not put in good effort to show that I learned new ideas. I did not work very hard and could do better than this.

1 - Needs improvement

The artwork looks unfinished and very sloppy. I did not use a lot of skill or care. I did not use any new ideas. I should do this project again.

My artwork fits bests in number _____.

What I like best about my artwork:

What would I do differently next time?

Teacher Comment:

Parent Signature: _____ **Date:** _____

FCAT Writing Assessment Rubric

Assignment: _____

Student: _____ *Class:* _____

6

The writing is focused on the topic, has a logical organizational pattern (including a beginning, middle, conclusion and transitional devices), and has ample development of the supporting ideas. The paper demonstrates a sense of completeness or wholeness. The writing demonstrates a mature command of language including precision in word choice. Subject/verb agreement and verb and noun forms are generally correct. With few exceptions, the sentences are complete, except when fragments are purposefully used. Various sentence structures are used.

5

The writing is focused on the topic with adequate development of the supporting ideas. There is an organizational pattern, although a few lapses may occur. The paper demonstrates a sense of completeness or wholeness. Word choice is adequate but may lack precision. Most sentences are complete, although a few fragments may occur. There may be occasional errors in subject/verb agreement and in standard forms of verbs and nouns but not enough to impede communication. The conventions of punctuation, capitalization and spelling are generally followed. Various sentence structures are used.

4

The writing is generally focused on the topic, although it may contain some extraneous or loosely related information. An organizational pattern is evident, although lapses may occur. The paper demonstrates a sense of completeness or wholeness. In some areas of the response, the supporting ideas may contain specifics and details, while in other areas the supporting ideas may not be developed. Word choice is generally adequate. Knowledge of the conventions of punctuation and capitalization is demonstrated, and commonly used words are usually spelled correctly. There has been an attempt to use a variety of sentence structures, although most are simple constructions.

3

The writing is generally focused on the topic, although it may contain some extraneous or loosely related information. Although an organizational pattern has been attempted and some transitional devices have been used, lapses may occur. The paper may lack a sense of completeness or wholeness. Some of the supporting ideas may not be developed with specifics and details. Word choice is adequate but limited, predictable and occasionally vague. Knowledge of the

conventions of punctuation and capitalization is demonstrated, and commonly used words are usually spelled correctly. There has been an attempt to use a variety of sentence structures, although most are simple constructions.

2

The writing may be slightly related to the topic or may offer little relevant information and few supporting ideas or examples. The writing that is relevant to the topic exhibits little evidence of an organizational pattern or use of transitional devices. Development of the supporting ideas may be inadequate or illogical. Word choice may be limited or immature. Frequent errors may occur in basic punctuation and capitalization, and commonly used words may frequently be misspelled. The sentence structure may be limited to simple constructions.

1

The writing may only minimally address the topic because there is little, if any, development of supporting ideas, and unrelated information may be included. The writing that is relevant to the topic does not exhibit an organizational pattern; few, if any, transitional devices are used to signal movement in the text. Supporting ideas may be sparse, and they are usually provided through lists, clichés, and limited or immature word choice. Frequent errors in spelling, capitalization, punctuation and sentence structure may impede communication. The sentence structure may be limited to simple constructions.

Unscorable

The paper is unscorable because

- The response is not related to what the prompt requested the student to do,
- The response is simply a rewording of the prompt,
- The responses is a copy of published work,
- The student refused to write,
- The response is written in a foreign language,
- The response is illegible,
- The response is incomprehensible (words arranged in such a way that no meaning is conveyed),
- The response contains insufficient amount of writing to determine if the student was attempting to address the prompt, or
- The writing folder is blank.

Curriculum Resource Unit Evaluation Form

Samuel P. Harn Museum of Art
Reading the World of Art

We need your assistance in evaluating this curriculum resource unit. Your opinions and comments are important to us as we continue to develop and secure grant funding for our school programming. Please complete the following questionnaire.

- I am an art teacher.
- I am a classroom teacher for ___ grade.
- Other _____

strongly disagree
disagree
undecided
agree
strongly agree

- | | | | | | |
|--|---|---|---|---|---|
| 1. The lesson plans in the curriculum were useful for my classes. | 1 | 2 | 3 | 4 | 5 |
| 2. The selected art objects were appropriate, engaging and meaningful for my students. | 1 | 2 | 3 | 4 | 5 |
| 3. The visual resources in this curriculum were useful and motivating for my students. | 1 | 2 | 3 | 4 | 5 |
| 4. The curriculum resources were effective in preparing my students for their visit to the Harn Museum of Art. | 1 | 2 | 3 | 4 | 5 |
| 5. The curriculum resources were effective for extending my students' learning after our visit to the Harn Museum. | 1 | 2 | 3 | 4 | 5 |
| 6. The curriculum aligned well with the Sunshine State Standards in Visual Arts. | 1 | 2 | 3 | 4 | 5 |
| 7. The curriculum helped support the Sunshine State Standards in other curriculum areas. | 1 | 2 | 3 | 4 | 5 |
| 8. The curriculum resources were effective in making multi-disciplinary connections. | 1 | 2 | 3 | 4 | 5 |
| 9. These curriculum activities prepared my students for the Florida Comprehensive Assessment Test (FCAT) . | 1 | 2 | 3 | 4 | 5 |

Comments:

1. What parts of the curriculum did you find to be the most effective?
2. What parts of the curriculum did you find to be the least effective?
3. What changes or improvements would you suggest in content, format, etc.?
4. Did you utilize the Harn Museum's Educator Resources Program to support your use of this curriculum?
5. What art and/or instructional resources would you like to have available through this program?

Any additional comments you have would be appreciated.

Thank you for taking the time to respond.
Please return this evaluation by mail or fax to:

Samuel P. Harn Museum of Art

Education Department

PO Box 112700

Gainesville, FL 32611-2700

Fax (352) 392 - 3892

