

Educational Resources for the

*“I Remember...”*

Oral History Art Show



The Coastal Wetlands Planning, Protection and Restoration Act





## Coastal Wetlands Planning, Protection and Restoration Act (CWPPRA)

### ORAL HISTORY and ART LESSON PLAN PACKET

to accompany the *"I Remember"* project

We all have stories to tell about our lives. When told they help put our memories and experiences in mental order. If we do not share or communicate these experiences and observations of our lifetime in writing or by word- of- mouth, the data is forever lost. There is much to learn from these stories, much to share, and much to help humanity grow.

Louisiana wetlands are in a similar situation. If they are not protected or restored they will be lost forever. The Louisiana marshes, swamplands, barrier islands, and other coastal habitats are the fastest disappearing landmasses in the world. But, the people of Louisiana and the United States are trying to save portions of the essential habitats through the Coastal Wetlands Planning, Protection and Restoration Act (CWPPRA) efforts. This program builds new land and protects fragile coastal habitats. To date, CWPPRA has prepared nearly 150 coastal restoration projects which protect, create, or restore over 112,000 acres and enhance approximately 550,000 acres of wetland habitat. (See more at [LACoast.gov](http://LACoast.gov).) This oral history and art project was created in conjunction with the land restoration projects in an effort increase awareness and attempt to rescue Louisiana's fragile coastline.

The connection between people and the land is strong in many places around the globe. This oral history and art project is designed to be a thoughtful reflection and self-examination of the connection between people and the land that is being saved and lost. It is more than land that is at risk, it is a unique culture that is also at stake. This programming supplement is designed to

help others take a reflective and artistic view of how ecology plays an active role in our everyday lives.

As oral history is the systematic collection of the testimony of living people about their own experiences, this project asks people to reflect on collecting oral histories related to natural balance. Oral historians make an effort to verify their findings, analyze them, and place them in an accurate historical context. The CWPPRA “*I Remember*” *Oral History* project combines the importance of oral history, art, and conservationism within the southern region of Louisiana. Additionally, the project has incorporated elements of art including: environmental portrait photography that accompanies the oral histories, wetland nature photography, and paintings that tell stories.

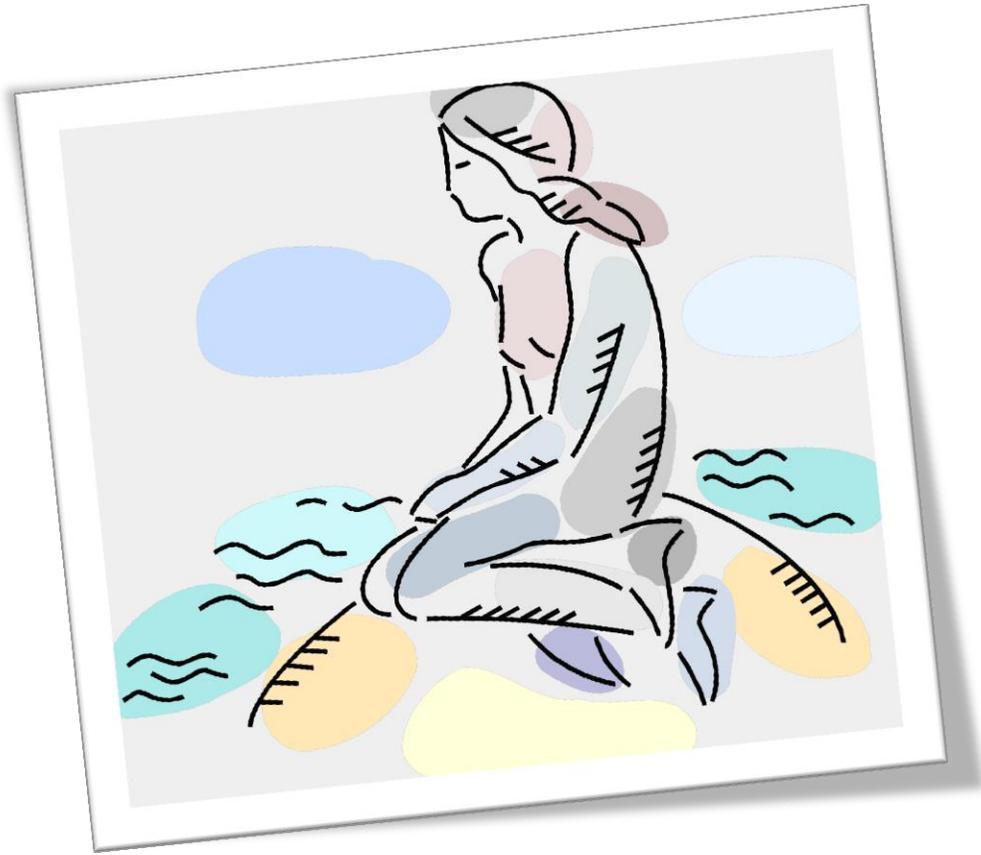
This associated CWPPRA Oral History Educational Resource companion guide is a selection of compiled materials that has a central motif: teaching the effects of oral history, art, and environmental science inside the classroom or informal education setting. The materials in this packet are for both teachers and students who are interested in using oral history and art as a productive tool in helping to raise awareness and support about ecological issues that plague the environment around us. The materials in this packet are as follows:

- Sample Oral History Interview Questions to Ask Elders
- “National Visual Arts Standards”
- 6 Selected Lesson Plans from “Spirit of the Estuary”
- Art Education Resources

We hope this supplement will be a useful tool in engaging your audiences.

*The CWPPRA program would like to thank the many contributors  
to this working educational supplement including the creators and contributors to the  
“Oral History” curriculum supplements  
and  
“Spirit of the Estuary” curriculum.*

*Special thanks to our partner at the Barataria –Terrebonne National Estuary Program (BTNEP)  
housed at Nicholls State University, Thibodaux, LA;  
and  
the T. Harry Williams Center for Oral History LSU Libraries Special Collections  
located at Louisiana State University, Baton Rouge, LA.*



*"I Remember"*

*Oral History Supplement*

*from*

*T.H. William Center for Oral History  
LSU Libraries Special Collections*

# T. Harry Williams

## Center for Oral History

LSU Libraries Special Collections



# SAMPLE INTERVIEW QUESTIONS



## General Interview Questions

### Origin

- When did you come here?
- Why?
- With whom?
- What neighborhood or community did you live at first?
- How many people lived in your home?
- Anyone besides you immediate family?

### Family Background

- What do you remember about your grandparents?
- Where did they live?
- When did you see them?
- How often did you see them?
- What would you do with them?
- Did they ever talk about their youth or share any stories with you about their lives?

### Career

- What was your first job?
- What were your wages?
- How long did you stay at this work?
- What other jobs have you held?
- For how long?
- What job did you like the best and which job did you like the least?
- Who else worked in your family?

### Community

- Define your neighborhood or community.
- What are the geographic boundaries?
- What was most important to people in that community?
- How has the community changed within your lifetime as far as physical appearance is concerned?
- What were the "bad sections" of town?
- Can you describe them?
- What were the gathering places in your neighborhood or community?
- What did you do for fun?
- Where did the men go and where did the women go?
- Were there places specifically for single people?



### **Neighborhood**

- What do you remember about your home and your neighbors' homes?
- Who were your neighbors?
- Which relatives lived nearby?
- What were the occasions for family gatherings?
- What do you remember about them?

### **Childhood**

- What are some of your earliest childhood memories?
- What was the greatest joy or sadness of your childhood?
- Who were your childhood role models?
- What were the things that you enjoyed as a child?
- How were you expected to behave in front of adults?

### **Family Life**

- How were decisions made in your family?
- Who made decisions about housekeeping, budget, etc.?
- How about other decisions like schooling, moving, occupation, approval of marriage?
- Do you ever remember any conflicts over decisions or decision-making?
- Who took the responsibility for childcare and discipline?
- Did you treat your own children the same or differently than your parents treated you?

### **Education**

- How much schooling did you get?
- Where did you go and for how long?
- Did you attend school for the entire school year?
- What did you like and dislike about school?
- How did the teachers discipline students?
- How were your parents involved in your schooling?
- What kinds of things did you learn in school?
- What were the major differences between your education and your parents' education or your children's education?

### **Religion**

- Did your family attend church?
- Where? Who made up the congregation?



- If you do not attend, why?
- If you do, what churches have you attended and why?
- Who were some of the leaders and what did they do?
- What was your church's and minister's role in civic affairs?

### **Property**

- What property (land or house) do you own today?
- How did you come to own it?
- Did your family ever rent?

### **Growing Up**

- What kinds of values do you think your parents instilled in you?
- When did you first consider yourself grown up?
- Who were the people most important to you?
- How were unmarried people viewed in your neighborhood?

### **Healthcare**

- What kind of healthcare was available to you and your family?
- Were your children born in a hospital or at home?
- Did a doctor or a midwife assist in the delivery?

### **Culture**

- Did you ever attend a tent show?
- o Did you attend the theater?
- Did you attend the movies?
- What were the different entertainment options in your neighborhood and how did you decide what you would do on any given evening?

### **Necessities**

- Where did you do your marketing?
- Where did you buy clothes?
- Where did you buy food?
- Where did you get your hair done or cut?
- Why did you patronize these businesses?

### **Travel**

- What's the furthest you traveled growing up?
- How did you travel?
- What do you remember about the trip?



### **MUSIC/DANCE**

- Where were you first exposed to music?
- What kind of songs did you sing?
- Would you describe music as part of family gatherings?
- What role did music play in your family/community?
- Did you use shape note singing?
- How familiar are you with quartet singing?
- What did your mom sing while she did housework?
- When you were little, what were your favorite songs?
- Can you still sing any of these songs? Would you?
- Where were you exposed to dance? How/Where?

### **GARDENING/FARMING**

- How many gardens did you plant a year?
- What were the types of gardens?
- When did you start planting?
- How did you learn when to plant things?
- Who worked in the garden?
- What did you do with the food?
- Who cooked it?
- Who hoed it? Who weeded it?
- How was food used in celebrations like Christmas or harvest?
- What did you have in your yard (chickens, dogs...)
- How did you preserve the food?
- What did you do about deer eating the plants? About weeds?
- How do you plant by the moon or plant by the almanac?

### **FOOD**

- What food today brings back childhood memories?
- What was your favorite food growing up?
- When did you start cooking? Who taught you to cook?
- What kind of variety did you have in food?
- What foods were cooked for celebrations or special events?
- What did your family do with extra food?
- What did you eat in a typical daily meal?
- What was a Sunday meal?
- Where did you get the ingredients?
- What was your mother's favorite dish to make?
- Do you remember your grandmother's cooking? What was her specialty?



### **LIVESTOCK**

- What livestock did you have livestock (chickens, cows, pigs, etc.)?
- If so, who took care of the livestock?
- How old were you when you started doing your first chores?
- Where did you get milk?
- What time of year was for butchering?
- Would you tell me a little about fishing and hunting?
- Who did the fishing and hunting in your family?
- Where were the good spots?
- When did you hunt and fish?

### **MEDICAL TREATMENT**

- Did you grow or gather plants for home remedies?
- Where did you get medical treatment?
- How often did you go to the doctor?
- How were babies delivered?
- How much did a midwife cost?
- Who were they?
- Did you see a midwife bag?
- Where did people learn to be midwives?
- What did you do for...
  - a. Colds?
  - b. Mosquitoes?
  - c. Broken bones?
  - d. Stomach aches?
  - e. Headaches?
  - f. Serious illnesses.
- Do you remember any special treatments or home remedies your family was known for?

### **BAPTISMS**

- Where were baptisms performed?
- What music do you remember?
- What did you wear?
- At what age were you baptized?
- What kind of gifts did you receive?
- Was there a celebration afterwards?
- Who performed the baptism?
- What time of year did it take place?
- What preceded the baptism? (Revival...?)\_How many people would be baptized at one time?



## **WEDDINGS**

- What was it like when you were “courting” or “keeping company”?
- How common was it to get married?
- Why did people get married?
- Was there a dowry?
- What food was served?
- Where and when were you married?
- Who performed the ceremony?
- What happened when there were mixed marriages?
- What music did you have at weddings?
- How would you describe the ceremony?
- Was “jumping the broom” included?
- Were you ever married? At what age? What did you wear?

## **FUNERALS**

- When someone died, how long did you keep the body?
- What about wakes?
- What were the beliefs about what happened to persons after death?
- What role did the benevolent society play in funerals and burials?
- What did a burial cost?
- Where did you bury people?
- What cemeteries around are your community?
- What did you bury people in? (clothes)
- What materials did you send with them?

## **World War Two**

- Where were you when you heard about Pearl Harbor? Describe your reaction/your friends' reactions. If you were in college when Pearl Harbor occurred, how did it affect your school/the students?
- How did you end up in the service? Did you enlist or were you drafted?
- Did you select the branch of service? If so, why?
- Where were you inducted?
- Describe training and adjusting to military life?
- What rank did you hold when you were inducted?
- Describe the training schools?
- What became your specialty?
- When did you ship overseas and where did you go?
- Tell us what no one else can: about your emotions, about the taste, touch, and smell of daily life.



### **World War Two (contin.)**

- Tell us about the people you knew, your buddies, your unit.
- Tell us about your leaves, your recreation, your promotions, about all the days you spent in transit or simply waiting at a base.
- Tell me what you thought was significant.
- Tell me about the equipment that you used.
- What was the enemies' equipment like, if you know?
- Were you married before you left?
- If applicable, What happened on your first invasion?
- When did you get fired at?
- When did you first fire in anger?
- What happened in the campaign that followed?
- What did you eat?
- Who got wounded?
- How good was your C.O.?
- And the other officers?
- When and where did you sleep?
- Charge forward?
- Receive a counter attack?
- Where and when did relief come and what did you do?
- Describe leaves and weekends -- entertainment, USO shows, dinners with local families, attending church, etc.
- Describe your reaction and the reactions of the soldiers in your unit to the end of the war in Europe (V-E Day, 8 May 1945). How did your unit celebrate the victory?
- Describe your reaction to the V-J Day. How did you feel about the use of nuclear weapons to end the war in Japan?

### **The Civil Rights Movement**

- Do you remember any particular controversy in your community/neighborhood?
- How was it settled?
- What was the role of boycotts of businesses, schools, transportation?
- When did you first vote?
- What do you remember about people organizing around voting?
- How did you get local/national news?
- Which newspapers did you read?
- Who were the most important people in your community?
- Who were the important black national figures in this time?
- What was it like being black in the South at that time?



### **The Civil Rights Movement (contin.)**

- What were the signs and symbols of the Jim Crow era?
- What were some of the differences you encountered? Schools, public places?
- Who were some of the people fighting against segregation?
- Who was fighting for segregation?
- What role did soldiers returning from WWII play in the movement?
- What role did women play in the movement?
- What role did churches play in the movement?
- How did the Civil Rights Movement affect your life?
- Was there an NAACP in your community?
- If so, who belonged?
- What were the main voluntary associations or clubs in your community?
- Who could join them?
- What did you think of the fraternal organizations and the sororities?
- Do you belong to any organizations?
- If so, how are decisions made at meetings?
- How are conflicts resolved within the organization?

### **LSU Alum**

- Why did you decide to go to college? Why did you choose to attend LSU?
- What did you hope going to college would do for you?
- Did many of your friends or relatives go to college or was this unusual?
- How did you pay for college?
- Did you work while a student at LSU?
- How did you find work? Who did you work for? What were your duties? What were you paid? Did you learn anything valuable from this work?
- Describe your first day on campus.
- Was there any hazing of freshmen? How did you and/or others respond?
- Where did you live? If not in the dorm, how did you find a place to live?
- Who were your roommates? Did you know them before or were they chosen for you? Describe them.
- Describe your dormitory room.
- What was your major and why did you choose it? Did you change it and if so to what and why?



**LSU Alum (contin.)**

- o What was your favorite class? Why?
- o What was your most memorable class? Why?
- o Who was your most memorable professor? Why?
- o [For students between 1941 and 1979] Did you have a class with T. Harry Williams? Describe Williams and the class. What did you learn in this class? If you did not take any of his classes, what if anything did you hear about his classes?
- o What rules applied to dormitory living--housekeeping, quiet hours, lights out, closing hours, visitors, etc.?
- o For women, describe the closing hours, sign out procedures, dress codes, and any other specific regulations for women.
- o Who made these rules and how were they enforced (i.e. by residence assistants, a student-run dorm council, university administrators)?
- o What were the penalties? Can you recall any specific example of someone breaking these rules? What happened to them?
- o What activities were you involved with? [Student government, honorary and professional clubs and societies, service clubs, theater/music groups, newspaper or annual, etc.] What were the major activities of this group?
- o Describe fellow members and any faculty or administrators who were involved.
- o Did you hold any offices? How did you get this position? Was it appointive, elective? Describe process.
- o What sports if any did you take part in? Who was the coach? How were teams selected? What was the most prestigious sport? Why?
- o Social Life? Dances-dress, drinking? bands-black? chaperons? sponsors, frequency.
- o Dates- activities, frequency.
- o Concerts, theater, other cultural activities sponsored by LSU? or available in BR.
- o Riding with boys? rules about this?
- o Did you belong to a sorority or fraternity? Why? Why not?
- o Describe rush. What were the criteria by which pledges were chosen? Why did you choose the sorority/fraternity you did?
- o Describe your house or meeting rooms.
- o Describe initiation. Was there any hazing involved?
- o Describe other activities, ceremonies, etc.
- o What was the role of sorority/fraternities on campus?
- o Which ones were most prestigious? Why?



**LSU Alum (contin.)**

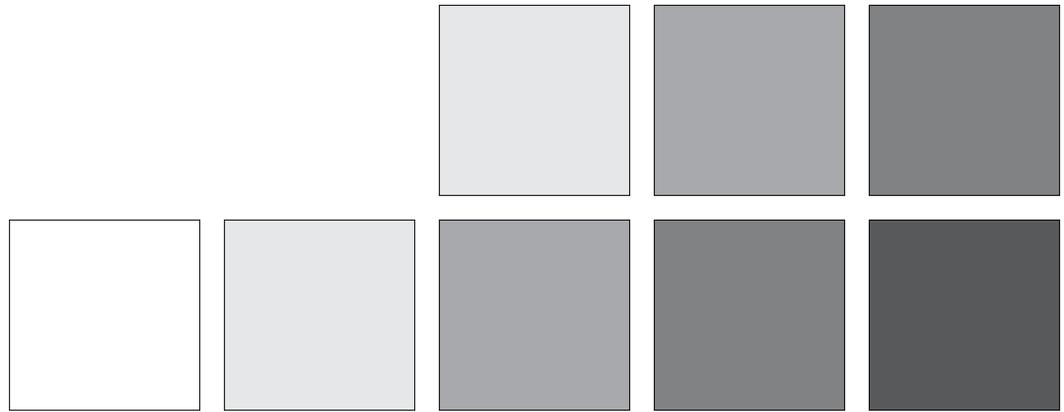
- o Did s/f affiliation affect who you dated?
- o Cadets (ROTC): What company were you in? Who were the officers? What were their duties?
- o Who was Commandant of Cadets? Describe him.
- o Was there any hazing of freshmen?
- o How did freshmen respond to this?
- o What did you especially like or dislike about military training? Why?
- o What did you learn from it?
- o Who were the sponsors of the cadet companies, members of Angle Flight, and other military auxiliaries? What was the function of these groups?
- o Student Leaders: Who were the most popular and/or influential students? What offices did they hold? What f/s did they belong to?
- o Who was Darling of LSU, homecoming queen, Sweetheart of Sigma Chi, etc and how were they chosen?
- o What was the greatest contribution of your LSU experience to your later life?
- o What do you wish LSU had given you that it didn't?

**NOTES:**

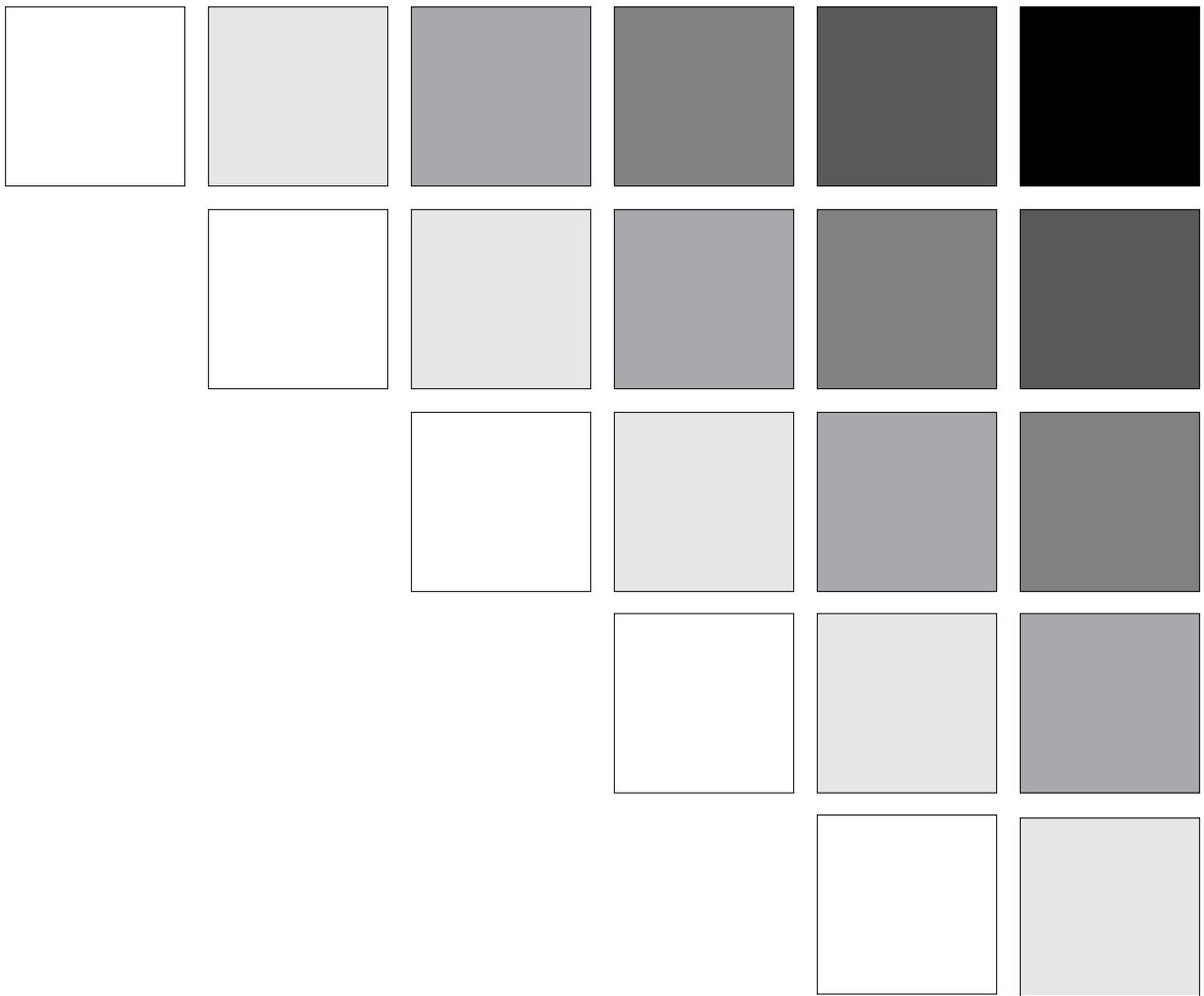
**The T. Harry Williams Center for Oral History at LSU also has additional information about collection oral histories as organized classroom activities. The LSU team has produced a curriculum development guide titled "The Talking Gumbo." To learn more about the curriculum visit the web at [http://LIB.LSU.EDU/Special/Williams/Talking\\_Gumbo.pdf](http://LIB.LSU.EDU/Special/Williams/Talking_Gumbo.pdf).**

**To learn more about the T. Harry Williams Center for Oral History: A Division of the LSU Libraries' Special Collections visit the web at <http://lib.lsu.edu/special/williams>.**

NATIONAL ART EDUCATION ASSOCIATION



# The National Visual Arts Standards



### About NAEA ...

Founded in 1947, the National Art Education Association is the largest professional art education association in the world. Membership includes elementary and secondary teachers, art administrators, museum educators, arts council staff, and university professors from throughout the United States and 66 foreign countries. NAEA's mission is to advance art education through professional development, service, advancement of knowledge, and leadership.

### Other Standards documents from NAEA . . .

*Design Standards for School Art Facilities*

*Purposes, Principles, and Standards for School Art Programs*

*Standards for Art Teacher Preparation Programs*

For a complete description and prices on the above documents and other publications from NAEA, please write for a complimentary copy of NAEA's Publication List.

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# PREFACE

The *National Visual Arts Standards* form the basis for providing depth of knowledge and achievement in art for all students throughout their education and for developing effective art programs in all schools throughout the U.S.

The Congress, the U.S. Department of Education, and other national groups are calling for high quality visual art education in the schools as part of *Goals 2000: Educate America*, which states what all students are expected to achieve in basic subjects including the arts. Through implementation of the art standards, all children and youth at all educational levels will receive a distinctive sequential visual art education, and all high school graduates will be visually literate, understanding and using sensitive and powerful visual images as part of their daily lives.

Early in 1991, the National Art Education Association, with a consortium of national educational associations for music, dance, and theatre, began to develop national voluntary standards under the America 2000 initiative. The NAEA Art Standards Committee began work on an initial draft of these standards for visual art. A Board of Examiners composed of members of the research and university communities, K-12 teachers, district and state department of education art supervisors, NAEA officers, NAEA regional and division directors, and state art association and affiliate leaders reviewed several drafts of the standards. The NAEA membership responded to several versions of drafts published in the *NAEA News*. The visual arts standards represent broad consensus-building and support from a wide range of groups and individuals, and also include the review of state and local art guides, standards from other nations, and consideration at a series of national forums regarding art content and performance—what are expected of students to achieve in art.

These standards offer one road map for competence and educational effectiveness, but without casting a mold into which all visual arts programs must fit. The standards are intended to focus on the student learning results that come from basic education, not how art is to be taught. The matter of curriculum and teaching strategies are decisions for the states, school districts, and art teachers. It is our hope to provide art education goals and not a national curriculum; we do believe the standards can improve multiple types of art instruction.

The next step is implementation. Using the standards as a voluntary resource, art educators, school administrators and school board members, parents and community leaders, and higher education faculty will need to work closely together in their local communities to design and implement school art programs at all grade levels which offer all children and youth a personally meaningful art education of depth and sensitivity. We know from research and common sense that children will work to the level of expectation that is placed before them and we believe these standards are a way of turning this into the student's advantage. However, there is a general absence of visual arts policy provisions throughout our schools, districts, and states. It is our hope that these standards will serve as a general pilot light for substantive growth in visual arts instruction, staff development, teacher preparation, assessment, scheduling, and curriculum design.

The standards are high. They are also achievable. They specify the knowledge and skills which students need in order to fulfill their personal potential, to enrich and deepen their lives, and to enable them to contribute effectively to society. But it now depends on the parents, members of the community, and the art education community to take the leading role.

I am indebted to the NAEA Board of Directors for their vision and support throughout this unprecedented task; and to each member of the writing task force for their work on the multiple versions in the developmental process. All of us are grateful for the support and insight of the Board of Examiners and the NAEA membership for their thoughtful reviews and commentaries.

Members of the NAEA Board of Examiners are: Linda Baldor, Texas; Sam Banks, Virginia; Terry Barrett, Ohio; Raquel Beechner, Texas; Lynda Black, Iowa; Vicki S. Bodenhamer, Delaware; Gerald Brommer, California; Ginny Brouch, Arizona; Noel Bunt, Illinois; Judith Burton, New York; Isabelle Bush, Georgia; Ann Cappetta, Connecticut; Tom Creamer, Kansas; Chris Davis, South Carolina; Michael Day, Utah; Marge Dickinson, Illinois; Elliot Eisner, California; Mary Erickson, Arizona; Edmund Feldman, Georgia; Donna Fitzgerald, Connecticut; Joe Gatto, California; Pearl Greenberg, New York; Karen Hamblen, Louisiana; Jerome Hausman, Illinois; Lynn Heth, Illinois; Al Hurwitz, Maryland; Eldon Katter, Pennsylvania; Louis Lankford, Ohio; Richard LaTour, Oregon; Rhonda Levy, Illinois; Peter London, Massachusetts; Ronald MacGregor, Canada; Cheryl Odneal, Missouri; Ted Oliver, Georgia; Margaret Peeno, Missouri; Karen Price, Pennsylvania; Chuck Qualley, Colorado; Rosalind Ragans, Georgia; Blanche Rubin, California; Bonnie Rushlow, South Carolina; Robin Russell, Illinois; Richard Salome, Illinois; Marilyn Schnake, Illinois; Joy Seidler, Massachusetts; Katherine Smith, Missouri; Ralph Smith, Illinois; Mary Ann Stankiewicz, Florida; Marilyn Stewart, Pennsylvania; Patty Taylor, California; James Tucker, Jr., Maryland; Leo Twiggs, South Carolina; Kathleen A. Walsh-Piper, Washington, D.C.; Barbara Weinstein, Pennsylvania; Brent Wilson, Pennsylvania; Nan Yoshida, California; Bernard Young, Arizona; Enid Zimmerman, Indiana.

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# INTRODUCTION

*NOTE: This introduction is reproduced from the Standards document submitted to the Secretary of Education. It pertains to the four arts areas: visual arts, dance, theatre, and music.*

## Discovering Who We Are

The arts have been part of us from the very beginning. Since nomadic peoples first sang and danced for their ancestors, since hunters first painted their quarry on the walls of caves, since parents first acted out the stories of heroes for their children, the arts have described, defined, and deepened human experience. All peoples, everywhere, have an abiding need for meaning—to connect time and space, experience and event, body and spirit, intellect and emotion. People create art to make these connections, to express the otherwise inexpressible. A society and a people without the arts are unimaginable, as breathing would be without air. Such a society and people could not long survive.

The arts are one of humanity's deepest rivers of continuity. They connect each new generation to those who have gone before, equipping the newcomers in their own pursuit of the abiding questions: Who am I? What must I do? Where am I going? At the same time, the arts are often an impetus for change, challenging old perspectives from fresh angles of vision, or offering original interpretations of familiar ideas. The arts disciplines provide their own ways of thinking, habits of mind as rich and different from each other as botany is different from philosophy. At another level, the arts are society's gift to itself, linking hope to memory, inspiring courage, enriching our celebrations, and making our tragedies bearable. The arts are also a unique source of enjoyment and delight, providing the "Aha!" of discovery when we see ourselves in a new way, grasp a deeper insight, or find our imaginations refreshed. The arts have been a preoccupation of every generation precisely because they bring us face to face with ourselves, and with what we sense lies beyond ourselves.

The arts are deeply embedded in our daily life, often so deeply or subtly that we are unaware of their presence. The office manager who has never studied painting, nor visited an art museum, may nevertheless select a living-room picture with great care. The mother who never performed in a choir still sings her infant to sleep. The teenager who is a stranger to drama is moved by a Saturday night film. A couple who would never think of taking in a ballet are nonetheless avid square dancers. The arts are everywhere in our lives, adding depth and dimension to the environment we live in, shaping our experience daily. The arts are a powerful economic force as well, from fashion, to the creativity and design that go into every manufactured product, to architecture, to the performance and entertainment arts that have grown into multibillion dollar industries. We could not live without the arts—nor would we want to.

For all these reasons and a thousand more, the arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term "education." We know from long experience that *no one can claim to be truly educated who lacks basic knowledge and skills in the arts.*

If our civilization is to continue to be both dynamic and nurturing, its success will ultimately depend on how well we develop the capacities of our children, not only to earn a living in a vastly complex

world, but to live a life rich in meaning. The vision this document holds out affirms that a future worth having depends on being able to construct a vital relationship with the arts, and that doing so, as with any other subject, is a matter of discipline and study.

Standards identify what our children must *know* and be able to *do*. Thus, the vision embedded in these Standards insists that a mere nodding acquaintance with the arts is not enough to sustain our children's interest or involvement in them. The Standards must usher each new generation onto the pathway of engagement, which opens in turn onto a lifetime of learning and growth through the arts. It is along this pathway that our children will find their personal directions and make their singular contributions. It is along this pathway, as well, that they will discover who they are, and even more, who they can become.

## What Benefits Does an Arts Education Provide?

These Standards are an attempt to render, in operational terms, the value and importance of the arts for the educational well-being of our young people and our country. Arts education benefits both student and society. It benefits the *student* because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. Arts education also helps students by initiating them into a variety of ways of perceiving and thinking. Because so much of a child's education in the early years is devoted to acquiring the skills of language and mathematics, children gradually learn, unconsciously, that the "normal" way to think is linear and sequential, that the pathway to understanding moves from beginning to end, from cause to effect. In this dominant early mode, students soon learn to trust mainly those symbol systems, usually in the form of words, numbers, and abstract concepts, that separate the experiencing person from what that person experiences.

But the arts teach a different lesson. They sometimes travel along a road that moves in a direction similar to the one described above, but more often they start from a different place. The arts cultivate the direct experience of the senses; they trust the unmediated flash of insight as a legitimate source of knowledge. Their goal is to connect person and experience directly, to build the bridge between verbal and nonverbal, between the strictly logical and the emotional—the better to gain an understanding of the whole. Both approaches are powerful and both are necessary; to deny students either is to disable them.

An education in the arts also benefits *society* because students of the arts disciplines gain powerful tools for:

- ▲ understanding human experiences, both past and present;
- ▲ learning to adapt to and respect others' (often very different) ways of thinking, working, and expressing themselves;
- ▲ learning artistic modes of problem solving, which bring an array of expressive, analytical, and developmental tools to every human situation (this is why we speak, for example, of the "art" of teaching or the "art" of politics);

- ▲ understanding the influences of the arts, for example, in their power to create and reflect cultures, in the impact of design on virtually all we use in daily life, and in the interdependence of work in the arts with the broader worlds of ideas and action;
- ▲ making decisions in situations where there are no standard answers;
- ▲ analyzing nonverbal communication and making informed judgments about cultural products and issues; and
- ▲ communicating their thoughts and feelings in a variety of modes, giving them a vastly more powerful repertoire of self-expression.

In a world inundated with a bewildering array of messages and meanings, an arts education also helps young people explore, understand, accept, and use ambiguity and subjectivity. In art as in life, there is often no clear or “right” answer to questions that are nonetheless worth pursuing (“Should the trees in this painting be a little darker shade of green?”). At the same time, the arts bring excitement and exhilaration to the learning process. Study and competence reinforce each other; students become increasingly interested in learning, add new dimensions to what they already know, and enhance their expectations for learning even more. The joy of learning becomes real, tangible, powerful.

Perhaps most important, the arts have *intrinsic* value. They are worth learning for their own sake, providing benefits not available through any other means. To read Schiller’s poem “Ode to Joy,” for example, is to know one kind of beauty, yet to hear it sung by a great chorus as the majestic conclusion to Beethoven’s Ninth Symphony is to experience beauty of an entirely different kind, an experience that for many is sublime. Because these experiences open up this transcending dimension of reality, there can be no substitute for an education in the arts, which provides bridges to things we can scarcely describe, but respond to deeply. In the simplest terms, no education is complete without them.

The arts also make a contribution to education that reaches beyond their intrinsic value. Because each arts discipline appeals to different senses and expresses itself through different media, each adds a special richness to the learning environment. An education in the arts helps students learn to identify, appreciate, and participate in the traditional art forms of their own communities. As students imagine, create, and reflect, they are developing both the verbal and nonverbal abilities necessary for school progress. At the same time, the intellectual demands that the arts place on students help them develop problem-solving abilities and such powerful thinking skills as analyzing, synthesizing, and evaluating. Further, numerous studies point toward a consistent and positive correlation between a substantive education in the arts and student achievement in other subjects and on standardized tests. A comprehensive, articulated arts education program also engages students in a process that helps them develop the self-esteem, self-discipline, cooperation, and self-motivation necessary for success in life.

### **An Education in the Arts Is for All Students**

*All* students deserve access to the rich education and understanding that the arts provide, regardless of their background, talents, or disabilities. In an increasingly technological environment overloaded with sensory data, the ability to perceive, interpret, understand, and evaluate such stimuli is critical. The arts help all students to develop multiple capabilities for understanding and deciphering an image- and symbol-laden world. Thus, the arts should be an integral part of a program of general education for all students. In particular, students with disabilities, who are often excluded from arts programs, can derive great benefit from them—and for the same reasons that studying the arts benefits students who

are not disabled. As many teachers can testify, the arts can be a powerful vehicle—sometimes the best vehicle—for reaching, motivating, and teaching a given student. At the same time, there is a continuing need to make sure that all students have access to the learning resources and opportunities they need to succeed. Thus, as in any area of the curriculum, providing a sound education in the arts will depend in great measure on creating access to opportunities and resources.

In this context, the idea that an education in the arts is just for “the talented,” and not for “regular students” or those with disabilities, can be a stumbling block. The argument that relegates the arts to the realm of passive experience for the majority, or that says a lack of “real talent” disqualifies most people from learning to draw, play an instrument, dance, or act, is simply wrongheaded. Clearly, students have different aptitudes and abilities in the arts, but differences are not disqualifications. An analogy may be helpful. We expect mathematical competence of all students because a knowledge of mathematics is essential to shaping and advancing our society, economy, and civilization. Yet no one ever advances the proposition that only those who are mathematically “talented” enough to earn a living as mathematicians should study long division or algebra. Neither, then, should talent be a factor in determining the place or value of the arts in an individual’s basic education.

### **The Arts Are Important to Life and Learning**

If arts education is to serve its proper function, each student must develop an understanding of such questions as these: What are the arts? How do artists work and what tools do they use? How do traditional, popular, and classical art forms influence one another? Why are the arts important to me and my society? As students seek the answers to these questions, they develop an understanding of the essence of each arts discipline, and of the knowledge and skills that enliven it. The content and the interrelatedness of the Standards, especially, go a long way toward producing such understanding. But meeting the Standards cannot—and should not—imply that every student will acquire a common set of artistic values. Ultimately, students are responsible for their own values. What the Standards *can* do is provide a positive and substantive framework for those who teach young people why and how the arts are valuable to them as persons and as participants in a shared culture.

The affirmations below describe the values that can inform what happens when the Standards, students, and their teachers come together. These expectations draw connections among the arts, the lives of students, and the world at large:

- ▲ The arts have both intrinsic and instrumental value; that is, they have worth in and of themselves and can also be used to achieve a multitude of purposes (e.g., to present issues and ideas, to teach or persuade, to entertain, to design, plan, and beautify).
- ▲ The arts play a valued role in creating cultures and building civilizations. Although each arts discipline makes its unique contributions to culture, society, and the lives of individuals, their connections to each other enable the arts disciplines to produce more than any of them could produce alone.
- ▲ The arts are a way of knowing. Students grow in their ability to apprehend their world when they learn the arts. As they create dances, music, theatrical productions, and visual artworks, they learn how to express themselves and how to communicate with others.
- ▲ The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, avocational pursuits, or leisure.

- ▲ Lifelong participation in the arts is a valuable part of a life fully lived and should be cultivated.
- ▲ Appreciating the arts means understanding the interactions among the various professions and roles involved in creating, performing, studying, teaching, presenting, and supporting the arts, and in appreciating their interdependent nature.
- ▲ Awakening to folk arts and their influence on other arts deepens respect for one’s own and for others’ communities.
- ▲ Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attitudes that enhance enjoyment and ought to be developed.
- ▲ The arts are indispensable to freedom of inquiry and expression.
- ▲ Because the arts offer the continuing challenge of situations in which there is no standard or approved answer, those who study the arts become acquainted with many perspectives on the meaning of “value.”
- ▲ The modes of thinking and methods of the arts disciplines can be used to illuminate situations in other disciplines that require creative solutions.
- ▲ Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.
- ▲ The arts provide forms of nonverbal communication that can strengthen the presentation of ideas and emotions.
- ▲ Each person has a responsibility for advancing civilization itself. The arts encourage taking this responsibility and provide skills and perspectives for doing so.

As students work at increasing their understanding of such promises and challenges presented by the arts, they are preparing to make their own contributions to the nation’s storehouse of culture. The more students live up to these high expectations, the more empowered our citizenry will become. Indeed, helping students to meet these Standards is among the best possible investments in the future of not only our children, but also of our country and civilization.

### **The Difference Standards Make**

Arts education standards can make a difference because, in the end, they speak powerfully to two fundamental issues that pervade all of education—quality and accountability. They help ensure that the study of the arts is disciplined and well focused, and that arts instruction has a point of reference for assessing its results. In addressing these issues, the Standards insist on the following:

- ▲ That an arts education is not a hit-or-miss effort but a sequenced and comprehensive enterprise of learning across four arts disciplines, thus ensuring that basic arts literacy is a consequence of education in the United States;

- ▲ That instruction in the arts takes a hands-on orientation (i.e., that students be continually involved in the work, practice, and study required for effective and creative engagement in all four arts disciplines);
- ▲ That students learn about the diverse cultural and historical heritages of the arts. The focus of these Standards is on the global and the universal, not the localized and the particular;
- ▲ That arts education can lead to interdisciplinary study; achieving standards involves authentic connections among and across the arts and other disciplines;
- ▲ That the transforming power of technology is a force not only in the economy but in the arts as well. The arts teach relationships between the use of essential technical means and the achievement of desired ends. The intellectual methods of the arts are precisely those used to transform scientific discovery into technology;
- ▲ That across the board and as a pedagogical focus, the development of the problem-solving and higher-order thinking skills necessary for success in life and work is taken seriously; and
- ▲ That taken together, these Standards offer, for the first time in American arts education, a foundation for educational assessment on a student-by-student basis.

These features of the Standards will advance both quality and accountability to the levels that students, schools, and taxpayers deserve. They will help our nation compete in a world where the ability to produce continuing streams of creative solutions has become the key to success.

One by-product of adopting these Standards may be as revolutionary as it is exciting. Having the Standards in place may mean that teachers and others will be able to spend less time defending and advocating arts education and more time educating children, turning them toward the enriching power, the intellectual excitement, and the joy of competence in the arts.

Success in achieving these Standards will mean something else. As we look ahead, it is important to keep two things in mind. To the degree that students are successful in achieving them, the Standards will have to be raised to encourage higher expectations. At the same time, even though the substance of each of the arts disciplines will remain basically constant, the changes created by technology, new cultural trends, and educational advances will necessitate changes in the Standards as well. Among the educational changes likely to affect the structure of these Standards, for example, are those that may rearrange the school day and year, or the prospect that progression by grade level may give way to mastery as the overriding goal of education.

## **Context and Issues**

### **Arts Standards Are at the Core of Education Reform**

With the passage of the *Goals 2000: Educate America Act*, the arts are written into federal law. The law acknowledges that the arts are a core subject, as important to education as English, mathematics,

history, civics and government, geography, science, and foreign language. Title II of the Act addresses the issue of education standards. It establishes a National Education Standards Improvement Council, which has, among its other responsibilities, the job of working with appropriate organizations to determine the criteria for certifying *voluntary content standards*, with three objectives in mind: (1) to ensure that the standards are internationally competitive, (2) to ensure they reflect the best knowledge about teaching and learning, and (3) to ensure they have been developed through a broad-based, open adoption process.

In 1992, in anticipation of education standards emerging as a focal point of the reform legislation, the Consortium of National Arts Education Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities, for a grant to determine what the nation's school children should know and be able to do in the arts.

This document is thus the result of an extended process of consensus-building that has included a variety of efforts designed to secure the broadest possible range of expertise and reaction. The process involved the review of state-level arts education frameworks, standards from other nations, a succession of drafts by the arts education community, as well as consideration at a series of national forums where comment and testimony were received.

## **The Standards Provide a Crucial Foundation**

The arts have emerged from the education reform movement of the last decade as a vital partner in the continuing effort to provide our children with a world-class education. The Standards are a crucial element in that enterprise.

Almost alone in the industrialized world, the United States has no national curriculum. But national standards approach the task of education from a different angle; they speak of competencies, not a predetermined course of study. The need for standards arises, in part, from the recognition that we Americans can never know how well our schools are doing without some coherent sense of results. We recognize an obligation to provide our children with the knowledge and skills that will equip them to enter society, work productively, and make their contributions as citizens. In short, we need the clarity and conviction to say, "*This is what a student should know and be able to do.*" At the same time, in spite of our disparateness, Americans understand that, at the core, we are *one* country. As the education reform movement has recognized from the beginning, we need national goals—statements of desired results—to provide a broad framework for state and local decision making.

But the most important contribution that standards-setting makes lies in the process itself. In setting them forth, we are inevitably forced to think through what we believe—and why. The process refreshes and renews our interest in and commitment to education in general, and to what we believe is important in all subjects.

Standards for arts education are important for two fundamental reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and to make use of each of the arts disciplines—including the intellectual tools to make qualitative judgments about artistic products and expression. Second, when states and school districts adopt the standards, they are taking a stand for rigor, informed by a clear intent. A set of standards for arts education says, in effect, "An education in the arts means that students should know what is spelled out here, reach specified levels of attainment, and do both at defined points in their education." Put differently, arts standards provide a vision of both competence and educational effectiveness, but without creating a mold into which all arts programs must fit. Let us be clear. These Standards are concerned with which *results*, in the form of student learning, are characteristic of a basic education in the arts, but *not with how those results ought to be delivered*. The Standards do not provide

a course of study, but they can help weak arts instruction and programs improve and help make good programs even better.

The arts Standards are deliberately broad statements, the better to encourage local curricular objectives and flexibility in classroom instruction, that is, to draw on local resources and to meet local needs. These Standards also present areas of content, expectations for student experience, and levels of student achievement, but without endorsing any particular philosophy of education, specific teaching methods, or aesthetic points of view. The latter are matters for states, localities, and classroom teachers.

## **The Standards Are Keys to Each of the Arts Disciplines**

Each of the arts disciplines is in itself a vast body of subject matter—an array of skills, knowledge, and techniques offering the student a means of communication and modes of thought and action. Each discipline also provides rich and complex points of view on the world and human experience. Each offers analytical and theoretical perspectives, a distinct history, many schools of interpretation, as well as innumerable connections to all human activity. Amid this wealth, the Standards offer basic points of entry into the study of the arts disciplines.

When a standard for any given arts discipline has been met or achieved by the student, it means that a door has been opened; the student can use his or her achievement as a point of departure for other destinations. To take a straightforward example from dance, when a child learns to use basic movements to create and vary a movement theme, a new possibility is created. Now the child knows what it means to convert a rhythm heard with the ear into one that is expressed by the body. The child who reaches this point has not merely met a standard, but has learned a “new grammar”—one based on physical movement. As students grow in competence, their learning thus resembles an ascent up a spiral staircase; at each level, a new door opens onto an experience that is more challenging and more rewarding. The Standards are meant to reinforce this continual dynamic of climbing and exploring, a process that leads to increasing competence. As students meet these Standards, they learn to choose intelligently among many approaches that are likely to lead to the solution of an artistic or intellectual problem. Indeed, creative thinking cannot occur without this ability to choose.

But the Standards, rooted in the individual integrity of the visual arts, dance, music, and theatre, are more than doors to new capabilities and discoveries. They also serve as the foundation for making connections among the arts and to other areas of the curriculum.

## **The Standards Are Keys to Correlation and Integration**

A basic intent of the Standards is that the arts be taught for their intrinsic value. Beyond their significance in this arena, however, one of the most important goals the Standards can achieve is to help students make connections between concepts and across subjects. To this end, the Standards for each arts discipline reflect different kinds of learning tasks. By addressing these tasks together, students can fully explore each of the specific arts disciplines in and of itself. They can use these same tasks as bridges among the arts disciplines, and finally as gateways from the arts to other areas of study. But the Standards do not create these connections automatically, simply by their existence; making the connections is always a matter of *instruction*.

Connections among the arts or between the arts and other subjects are fundamentally of two kinds, which should not be confused. *Correlations* show specific similarities or differences. A simple example is the correlation between music and mathematics. Clearly evident in the structure of both are such ele-

ments as counting, intervals, and consistent numerical values. More complex examples could involve studies based on such areas as aesthetics, sociology, or historic periods, in which texts, interpretations, and analyses about two or more art forms are compared and contrasted. *Integration* is different from correlation. Instead of placing different subjects side by side to compare or contrast them, integration uses the resources of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity. A simple example of integration within the arts is using combinations of visual effects and words to create a dramatic mood. At a more complex level involving the study of history, other examples of integration might be how the American theatre in the period 1900–1975 reflected shifts in the American social consciousness, or how the sacred and secular music of African-Americans contributed to the civil rights movement.

Because forging these kinds of connections is one of the things the arts do best, they can and should be taught in ways that connect them both to each other and to other subjects. Significantly, building connections in this way gives students the chance to understand wholes, parts, and their relationships. The high school student of world history who has learned something about the visual arts of Japan will understand the politics of the Tokugawa shoguns far better than a classmate who knows nothing of how the art of Japan reflects that country's core values. But one point is basic. Correlation, integration, and similar approaches to learning are first of all a matter of knowledge and competence within each of the arts disciplines themselves, which must be maintained in their full integrity. This competence is what the Standards address most powerfully.

### **The Standards Incorporate Cultural Diversity**

The culture of the United States is a rich mix of people and perspectives, drawn from many cultures, traditions, and backgrounds. That diversity provides American students with a distinctive learning advantage: they can juxtapose unique elements of their individual cultural traditions with elements that have been embraced, incorporated, and transformed into a shared culture. In the process, they learn that diverse heritages are accessible to all.

The cultural diversity of America is a vast resource for arts education, and should be used to help students understand themselves and others. The visual, traditional, and performing arts provide a variety of lenses for examining the cultures and artistic contributions of our nation and others around the world. Students should learn that each art form has its own characteristics and makes its distinctive contributions, that each has its own history and heroes. Students need to learn the profound connections that bind the arts to one another, as well as the connections between particular artistic styles and the historical development of the world's cultures. Students also need to understand that art is a powerful force in the everyday life of people around the world, who design and make many of the objects they use and enjoy. It is therefore essential that those who construct arts curricula attend to issues of ethnicity, national custom, tradition, religion, and gender, as well as to the artistic elements and aesthetic responses that transcend and universalize such particulars. The polyrhythmic choreography of Native American dancing, the incomparable vocal artistry of a Jessye Norman, the sensitive acting of an Edward James Olmos, and the intricate calligraphy of Japanese and Arabic artists are, after all, more than simply cultural artifacts; they are part of the world's treasure house of expression and understanding. As such, they belong to every human being.

The Standards regard these considerations of time, place, and heritage as basic to developing curriculum. Subject matter from diverse historical periods, styles, forms, and cultures should be used to develop basic knowledge and skills in the various arts disciplines.

## **The Standards Focus on Appropriate Technologies**

The arts disciplines, their techniques, and their technologies have a strong historic relationship; each continues to shape and inspire the other. Existing and emerging technologies will always be a part of how changes in the arts disciplines are created, viewed, and taught. Examples abound. In ancient times, sculptors used hardened metals to chisel wood and marble blocks; today they use acetylene torches to work in metal itself. The modern ballet slipper was a technological advance that emerged in the late nineteenth century; today it is complemented by the dancer's use of variable-resistance exercise equipment. Stradivarius once used simple charcoal and paper to design his violins; today's manufacturers use computers to design electronic instruments. The theatre, once limited to the bare stage, has found important resources for creating dramatic productions in such technologies as radio, film, television, and other electronic media.

For the arts, technology thus offers means to accomplish artistic, scholarly, production, and performance goals. But the mere availability of technology cannot ensure a specific artistic result: the pencil in a student's hand ensures neither drawing competency nor a competent drawing. Nor, by itself, will exchanging the pencil for an airbrush or a computer graphics program create a change in the student. What can happen is that interesting and engaging technologies can attract and motivate students to engage the arts. In the end, however, the use of technology in arts instruction is meaningful only to the degree that it contributes to competence, and that contribution comes through instruction and study. Used appropriately, technology can extend the reach of both the art form and that of the learner.

These considerations are especially important because of technology's power to expand today's students' access to information, opportunities, and choices. New technologies make it possible to try out a host of possibilities and solutions, and expanding learning technologies make it more important than ever that these tools be used to teach the arts. Computers create unimaginable efficiencies and opportunities for experimentation, and do it instantly. If well used, interactive video can also have a significant impact on the development of creative thinking skills. The educational challenge is to make sure that as technology expands the array of choices, students are also well guided toward choosing, compiling, and arranging materials appropriate to specific artistic ends.

The Standards should be considered as a catalyst for bringing the best arts-related technologies to bear on arts education. We need to remember, however, that access to many technologies will necessarily vary. The Standards are not themselves dependent on any particular technology; they can be met using a variety of technologies on different levels. The working assumption of the Standards is that whatever technology is available will be used not for its own sake, but to promote learning in the arts and the achievement of the Standards. Success should be thus measured by how well students achieve artistic and intellectual objectives, not alone by how adept they are in using a given arts technology. The use of technology should increase their ability to synthesize, integrate, and construct new meanings from a wealth of new resources and information. The effective results should be that students come to understand the relationships among technical means, artistic technique, and artistic end.

## **The Standards Provide a Foundation for Student Assessment**

Because arts education places a high value on personal insight, individual achievement, and group performance, educators must be able to assess these things; otherwise, it will be impossible to know whether the Standards are being reached. Because the Standards are consensus statements about what an education in the arts should contain, they can provide a basis for student assessment, and for evaluating programs, at national, state, and local levels. A broad range of measures could well be used to assess whether a given standard is being met. As in any area of the curriculum, tests and other measures

used in assessing students in the arts should be statistically valid and reliable, as well as sensitive to the student's learning context.

One of the substantial advantages offered by this comprehensive set of arts standards is that they combat the uninformed idea that the arts are an “academically soft” area of study. People unfamiliar with the arts often mistakenly believe that excellence and quality are merely matters of opinion (“I know what I like”), and that one opinion is as good as another. The Standards say that the arts have “academic” standing. They say there is such a thing as achievement, that knowledge and skills matter, and that mere willing participation is not the same thing as education. They affirm that discipline and rigor are the road to achievement. And they state emphatically that all these things can in some way be measured—if not always on a numerical scale, then by informed critical judgment.

Arts educators can take pride in the fact that other content areas have borrowed heavily from assessment techniques long used in the arts, e.g., the practice of portfolio review in the visual arts and the assessment of performance skills through the auditions used in dance, music, and theatre. It is worth noting that the content of these *Standards* informs the perspective of the National Assessment of Educational Progress, which attends to “creating, performing, and responding” in the arts. Although some aspects of learning in the arts can be measured adequately by traditional paper-and-pencil techniques or demonstrations, many skills and abilities can be properly assessed only by using subtle, complex, and nuanced methods and criteria that require a sophisticated understanding. Assessment measures should incorporate these subtleties, while at the same time making use of a broad range of performance tasks.

### **The Standards Point Beyond Mere “Exposure”**

All basic subjects, including the arts, require more than mere “exposure” or access. They need focused time for sequential study, practice, and reflection. While valuable, a once-a-month visit from an arts specialist, visits to or from professional artists, or arts courses for the specially motivated do not qualify as basic or adequate arts instruction. They certainly cannot prepare all students to meet the Standards presented here. These Standards assume that students in all grades will be actively involved in comprehensive, sequential programs that include creating, performing, and producing on the one hand, and study, analysis, and reflection on the other. Both kinds of activities are indispensable elements of a well-rounded education in the arts.

The comprehensive nature of these Standards does not require an inordinate focus on the arts at the expense of other subjects. Leading groups of arts educators, as well as the National Endowment for the Arts, recommend that 15 percent of instructional time at the elementary and middle school levels be devoted to serious study of the arts. In high school, it is expected that achieving the basic competencies set forth here will mean arts *requirements*, not just electives.

By the same token, however, when children move beyond the “exposure” level toward proficiency in an arts discipline, the basic processes of creating, performing, producing, thinking, perceiving, and responding in one context become available to them in another. The child who learns how to read or cipher can conquer new worlds with those basic skills. Just so, the child who learns to see with an artist's eye, hear with the musician's ear, dramatize the playwright's vision, or tell a story with the body's movement has acquired a tool that can enrich and enliven all learning, whether in the other arts or beyond them.

The creative and continual use of community resources is an important element in making sure that students receive more than exposure to the arts. Local orchestras and choruses, theatre groups and dance companies, individual professional artists, galleries, museums, concerts, and other kinds of performanc-

es all offer a rich repertoire of arts experiences that the schools can seldom match. State and local arts agencies and arts councils, as well as local chapters of national arts and arts education organizations, all have a rich contribution to make. All can offer distinctive introductions to the wealth of possibilities in the arts and serve as sources of profound learning. Teachers, education administrators, parents, and local arts organizations can create not merely “arts events” but working partnerships specifically designed to sustain, expand, and deepen students’ competence in all the arts disciplines.

### **Adopting the Standards Is Only a Beginning**

Our way of life in the modern world and the success of our children in it depend on creating a society that is both literate and imaginative, competent and creative. In a world exploding with information and experience, in which media saturate our culture with powerful images and messages at every turn, it is critical that young people be provided with tools not only for understanding that world, but also for contributing to it and making their own way. Without the arts to help shape students’ perceptions and imaginations, young people stand every chance of growing into adulthood as culturally disabled. We must not allow that to happen.

If our young people are to be fully educated, they need instructional programs in the arts that accurately reflect and faithfully transmit the pluralistic purposes, skills, and experiences that are unique to the arts—a heritage that also deeply enriches general education. What happens in the schools will require the active support of arts organizations, trade and professional groups in the arts, educational organizations, performers, and working artists. Without question, the Standards presented here will need supporters and allies in improving and changing how arts education is organized and delivered. But they themselves contain the potential to act as a lever on public perception and teacher preparation as well, to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

#### ***But only if they are implemented.***

Developing the physical and mental abilities needed to learn any art form can occur only through personal interaction with subject matter, the mastery of tools, adapting to physical challenges, and sustained relationships with others who have also subjected themselves to the discipline the arts require.

Teachers encourage and lead this interactive process. Since it is impossible to teach what one does not know, bringing the Standards to life in students will require professional development for many teachers and changes in teacher preparation programs. In many places, more teachers with credentials in the arts will be needed. Preservice training will have to be restructured to include the arts, or an existing arts training component will have to be strengthened. Many teachers already in service will need to supplement their knowledge and skills, acquire new capabilities, and form teaching alliances with arts specialists. Doing so will not be easy, but doing so is as necessary as it is worthwhile.

Site-based management teams, school boards, state education agencies, state and local arts agencies, teacher education institutions, and local programs of in-service education all bear a responsibility here, as do instructional approaches that involve the use of mentors, local artists, and members of the community. The support of such people and groups is crucial for the Standards to succeed. But the primary issue is the competence to bring together and deliver a broad range of competent instruction. All else is secondary.

Having written a set of voluntary Standards is only a first step. Merely “adopting” them will not be enough to make them effective, nor will changing the official expectations for student performance suffice to change the performance itself. New policy will be necessary. New and reallocated resources will be required. Teacher preparation and professional development must keep pace. People who care about

the arts and arts education will have to commit themselves to a broad, cooperative, and, indeed, relentless effort if implementation is to be successful.

In the end, truly successful implementation can come about only when students and their learning are at the center, which means motivating and enabling them to meet the Standards. With a steady gaze on that target, these Standards can empower America's schools to make changes consistent with the best any of us can envision for our children and for our society.

## The Standards

### How the Standards Are Organized

Teachers, policymakers, and students all need explicit statements of the results expected from an arts education, not only for pedagogical reasons, but to be able to allocate instructional resources and to provide a basis for assessing student achievement and progress. Because the largest groups using the Standards will be teachers and educational administrators, the most sensible sequence for presenting the Standards is by grade level: Grades K–4, Grades 5–8, and Grades 9–12. Individual standards should be understood as a statement of what students should know and be able to do. They may, of course, acquire the competency at any time within the specified period, but they will be expected to have acquired it before they move on.

Within each grade-level cluster, the Standards are organized by arts discipline: **Dance, Music, Theatre, and Visual Arts**. Presented within each of the disciplines are the specific *competencies* that the arts education community, nationwide, believes are essential for every student. Although the statement of any specific competency in any of the arts disciplines necessarily focuses on one part of that discipline, the Standards stress that all the competencies are interdependent.

The division of the Standards into special competencies does not indicate that each is—or should be—given the same weight, time, or emphasis at any point in the K–12 sequence, or over the student's entire school career. The mixture and balance will vary with grade level, by course, by instructional unit, and from school to school.

The Standards encourage a relationship between breadth and depth so that neither overshadows the other. They are intended to create a vision for learning, not a standardized instructional system.

Two different types of standards are used to guide student assessment in each of the competence areas:

- ▲ *Content standards* specify what students should know and be able to do in the arts disciplines.
- ▲ *Achievement standards* specify the understandings and levels of achievement that students are expected to attain in the competencies, for each of the arts, at the completion of grades 4, 8, and 12.

In this document, a number of achievement standards are described for each content standard. In grades 9–12, two levels of achievement standards—"Proficient" and "Advanced"—are offered for each of the arts disciplines. Several standards may be offered in each of these two categories. In grades 9–12, the "Advanced" level of achievement is more likely to be attained by students who have elected specialized courses in the particular arts discipline than by students who have not. All students, however, are expected to achieve at the "Proficient" level in at least one art.

## What Students Should Know and Be Able to Do in the Arts

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the Standards ask that students should know and be able to do the following by the time they have completed secondary school:

- ▲ *They should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.*
- ▲ *They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.*
- ▲ *They should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.*
- ▲ *They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.*
- ▲ *They should be able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.*

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

# GRADES K–4

## *Visual Arts*

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These standards provide a framework for helping students learn the characteristics of the \*visual arts by using a wide range of subject matter, symbols, meaningful images, and visual \*expressions, to reflect their \*ideas, feelings, and emotions; and to evaluate the merits of their efforts. The standards address these objectives in ways that promote acquisition of and fluency in new ways of thinking, working, communicating, reasoning, and investigating. They emphasize student acquisition of the most important and enduring \*ideas, concepts, issues, dilemmas, and knowledge offered by the visual arts. They develop new \*techniques, approaches, and habits for applying knowledge and skills in the visual arts to the world beyond school.

The visual arts are extremely rich. They range from drawing, painting, sculpture, and design, to architecture, film, video, and folk arts. They involve a wide variety of \*tools, \*techniques, and \*processes. The standards are structured to recognize that many elements from this broad array can be used to accomplish specific educational objectives. For example, drawing can be used as the basis for creative activity, historical and cultural investigation, or \*analysis, as can any other fields within the visual arts. The standards present educational goals. It is the responsibility of practitioners to choose appropriately from this rich array of content and processes to fulfill these goals in specific circumstances and to develop the curriculum.

To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts and must exhibit their competence at various levels in visual, oral, and written form.

In Kindergarten–Grade 4, young children experiment enthusiastically with \*art materials and investigate the ideas presented to them through visual arts instruction. They exhibit a sense of joy and excitement as they make and share their artwork with others. Creation is at the heart of this instruction. Students learn to work with various tools, processes, and \*media. They learn to coordinate their hands and minds in explorations of the visual world. They learn to make choices that enhance communication of their ideas. Their natural inquisitiveness is promoted, and they learn the value of perseverance.

As they move from kindergarten through the early grades, students develop skills of observation, and they learn to examine the objects and events of their lives. At the same time, they grow in their ability to describe, interpret, evaluate, and respond to work in the visual arts. Through examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value. Through these efforts, students begin to understand the meaning and impact of the visual world in which they live.

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*\* denotes selected art terms that may be found in the glossary*

**1. Content Standard:** Understanding and applying media, techniques, and processes

**Achievement Standard:**

Students

- a. know the differences between materials, techniques, and processes
- b. describe how different materials, techniques, and processes cause different responses
- c. use different media, techniques, and processes to communicate ideas, experiences, and stories
- d. use art materials and tools in a safe and responsible manner

**2. Content Standard:** Using knowledge of \*structures and functions

**Achievement Standard:**

Students

- a. know the differences among visual characteristics and purposes of art in order to convey ideas
- b. describe how different \*expressive features and \*organizational principles cause different responses
- c. use visual structures and functions of art to communicate ideas

**3. Content Standard:** Choosing and evaluating a range of subject matter, symbols, and ideas

**Achievement Standard:**

Students

- a. explore and understand prospective content for works of art
- b. select and use subject matter, symbols, and ideas to communicate meaning

**4. Content Standard:** Understanding the visual arts in relation to history and cultures

**Achievement Standard:**

Students

- a. know that the visual arts have both a history and specific relationships to various cultures
- b. identify specific works of art as belonging to particular cultures, times, and places
- c. demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

**5. Content Standard:** Reflecting upon and \*assessing the characteristics and merits of their work and the work of others

**Achievement Standard:**

Students

- a. understand there are various purposes for creating works of visual art
- b. describe how people's experiences influence the development of specific artworks
- c. understand there are different responses to specific artworks

**6. Content Standard:** Making connections between visual arts and other disciplines

**Achievement Standard:**

Students

- a. understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
- b. identify connections between the visual arts and other disciplines in the curriculum

# GRADES 5–8

## Visual Arts

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Students in grades 5–8 continue to need a framework that aids them in learning the characteristics of the visual arts by using a wide range of subject matter, symbols, meaningful images, and visual expressions. They grow ever more sophisticated in their need to use the visual arts to reflect their feelings and emotions and in their abilities to evaluate the merits of their efforts. These standards provide that framework in a way that promotes the students’ thinking, working, communicating, reasoning, and investigating skills and provides for their growing familiarity with the \*ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. As students gain this knowledge and these skills, they gain in their ability to apply the knowledge and skills in the visual arts to their widening personal worlds.

These standards present educational goals. It is the responsibility of practitioners to choose among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances. The visual arts offer the richness of drawing and painting, sculpture, and design; architecture, film, and video; and folk arts—all of these can be used to help students achieve the standards. For example, students could \*create works in the \*medium of videotape, engage in historical and cultural investigations of the medium, and take part in \*analyzing works of art produced on videotape. The visual arts also involve varied \*tools, \*techniques, and \*processes—all of which can play a role in students’ achieving the standards, as well.

To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts. As they develop increasing fluency in visual, oral, and written communication, they must exhibit their greater artistic competence through all of these avenues.

In grades 5–8, students’ visual expressions become more individualistic and imaginative. The problem-solving activities inherent in art making help them develop cognitive, affective, and psychomotor skills. They select and transform ideas, discriminate, synthesize and appraise, and they apply these skills to their expanding knowledge of the visual arts and to their own \*creative work. Students understand that making and responding to works of visual art are inextricably interwoven and that \*perception, \*analysis, and critical judgment are inherent to both.

Their own art making becomes infused with a variety of images and approaches. They learn that preferences of others may differ from their own. Students refine the questions that they ask in response to artworks. This leads them to an appreciation of multiple artistic solutions and interpretations. Study of historical and cultural \*contexts gives students insights into the role played by the visual arts in human achievement. As they consider examples of visual art works within historical contexts, students gain a deeper appreciation of their own values, of the values of other people, and the connection of the visual arts to universal human needs, values, and beliefs. They understand that the art of a culture is influenced by \*aesthetic ideas as well as by social, political, economic, and other factors. Through these efforts, students develop an understanding of the meaning and import of the visual world in which they live.

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\* denotes selected art terms that may be found in the glossary

**1. Content Standard:** Understanding and applying media, techniques, and processes

**Achievement Standard:**

Students

- a. select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices
- b. intentionally take advantage of the qualities and characteristics of \*art media, techniques, and processes to enhance communication of their experiences and ideas

**2. Content Standard:** Using knowledge of \*structures and functions

**Achievement Standard:**

Students

- a. generalize about the effects of visual structures and functions and reflect upon these effects in their own work
- b. employ organizational structures and analyze what makes them effective or not effective in the communication of ideas
- c. select and use the qualities of structures and functions of art to improve communication of their ideas

**3. Content Standard:** Choosing and evaluating a range of subject matter, symbols, and ideas

**Achievement Standard:**

Students

- a. integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
- b. use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks

**4. Content Standard:** Understanding the visual arts in relation to history and cultures

**Achievement Standard:**

Students

- a. know and compare the characteristics of artworks in various eras and cultures
- b. describe and place a variety of art objects in historical and cultural contexts
- c. analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art

**5. Content Standard:** Reflecting upon and \*assessing the characteristics and merits of their work and the work of others

**Achievement Standard:**

Students

- a. compare multiple purposes for creating works of art
- b. analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry
- c. describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures

**6. Content Standard:** Making connections between visual arts and other disciplines

**Achievement Standard:**

Students

- a. compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context
- b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

# GRADES 9–12

## *Visual Arts*

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In grades 9–12, students extend their study of the visual arts. They continue to use a wide range of subject matter, symbols, meaningful images, and visual expressions. They grow more sophisticated in their employment of the visual arts to reflect their feelings and emotions and continue to expand their abilities to evaluate the merits of their efforts. These standards provide a framework for that study in a way that promotes the maturing students' thinking, working, communicating, reasoning, and investigating skills. The standards also provide for their growing familiarity with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. As students gain this knowledge and these skills, they gain in their ability to apply knowledge and skills in the visual arts to their widening personal worlds.

The visual arts range from the folk arts, drawing, and painting, to sculpture and design, from architecture to film and video—and any of these can be used to help students meet the educational goals embodied in these standards. For example, graphic design (or any other field within the visual arts) can be used as the basis for creative activity, historical and cultural investigations, or \*analysis throughout the standards. The visual arts involve varied \*tools, \*techniques, and \*processes—all of which also provide opportunities for working toward the standards. It is the responsibility of practitioners to choose from among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances.

To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts. As they develop greater fluency in communicating in visual, oral, and written form, they must exhibit greater artistic competence through all of these avenues.

In grades 9–12, students develop deeper and more profound works of visual art that reflect the maturation of their creative and problem-solving skills. Students understand the multifaceted interplay of different \*media, styles, forms, techniques, and processes in the creation of their work.

Students develop increasing abilities to pose insightful questions about \*contexts, processes, and criteria for evaluation. They use these questions to examine works in light of various analytical methods and to express sophisticated ideas about visual relationships using precise terminology. They can evaluate artistic character and \*aesthetic qualities in works of art, nature, and human-made environments. They can reflect on the nature of human involvement in art as a viewer, creator, and participant.

Students understand the relationships among art forms and between their own work and that of others. They are able to relate understandings about the historical and cultural contexts of art to situations in contemporary life. They have a broad and in-depth understanding of the meaning and import of the visual world in which they live.

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*\*denotes selected art terms that may be found in the glossary*

**1. Content Standard:** Understanding and applying media, techniques, and processes

**Achievement Standard, Proficient:**

Students

- a. apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks
- b. conceive and \*create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use

**Achievement Standard, Advanced:**

Students

- c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
- d. initiate, define, and solve challenging \*visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation

**2. Content Standard:** Using knowledge of \*structures and functions

**Achievement Standard, Proficient:**

Students

- a. demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art
- b. evaluate the effectiveness of artworks in terms of organizational structures and functions
- c. create artworks that use \*organizational principles and functions to solve specific visual arts problems

**Achievement Standard, Advanced:**

Students

- d. demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives
- e. create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions

**3. Content Standard:** Choosing and evaluating a range of subject matter, symbols, and ideas

**Achievement Standard, Proficient:**

Students

- a. reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
- b. apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life

**Achievement Standard, Advanced:**

Students

- c. describe the origins of specific images and ideas and explain why they are of value in their art-work and in the work of others
- d. evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works by others

**4. Content Standard:** Understanding the visual arts in relation to history and cultures

**Achievement Standard, Proficient:**

Students

- a. differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art
- b. describe the function and explore the meaning of specific art objects within varied cultures, times, and places
- c. analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making

**Achievement Standard, Advanced:**

Students

- d. analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists
- e. analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning

**5. Content Standard:** Reflecting upon and assessing the characteristics and merits of their work and the work of others

**Achievement Standard, Proficient:**

Students

- a. identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works
- b. describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts
- c. reflect analytically on various interpretations as a means for understanding and evaluating works of visual art

**Achievement Standard, Advanced:**

Students

- e. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions

**6. Content Standard:** Making connections between visual arts and other disciplines

**Achievement Standard, Proficient:**

Students

- a. compare the materials, \*technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis
- b. compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences

**Achievement Standard, Advanced:**

Students

- c. synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences

# *Visual Arts Outline*

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= The achievement standard at one level is related to more than one achievement standard at another level.

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= The students at this grade level are expected to follow the previous achievement standard, demonstrating higher levels of these skills, dealing with more complex examples, and responding to works of art in increasingly more sophisticated ways.

**1. Content Standard:** Understanding and applying media, techniques, and processes

**Achievement Standard:**  
Students

know the differences between materials, techniques, and processes (a)

describe how different materials, techniques, and processes cause different responses (b)

use different media, techniques, and processes to communicate ideas, experiences, and stories (c)

use art materials and tools in a safe and responsible manner (d)

**Achievement Standard:**  
Students

select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices (a)

intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas (b)

**Achievement Standard, Proficient:**  
Students

apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks (a)

conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relate to the media, techniques, and processes they use (b)

**Achievement Standard, Advanced:**  
Students

communicate ideas regularly at a high level of effectiveness in at least one visual arts medium (c)

initiate, define, and solve challenging visual arts problems independently, using intellectual skills such as analysis, synthesis, and evaluation (d)



**2. Content Standard:** Using knowledge of structures and functions

**Achievement Standard:**  
Students

know the differences among visual characteristics and purposes of art in order to convey ideas (a)

describe how different expressive features and organizational principles cause different responses (b)

use visual structures and functions of art to communicate ideas (c)

**Achievement Standard:**  
Students

generalize about the effects of visual structures and functions and reflect upon these effects in their own work (a)

employ organizational structures and analyze what makes them effective or not effective in the communication of ideas (b)

select and use the qualities of structures and functions of art to improve communication of their ideas (c)

**Achievement Standard, Proficient:**  
Students

demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art (a)

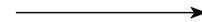
evaluate the effectiveness of artworks in terms of organizational structures and functions (b)

create artworks that use organizational principles and functions to solve specific visual arts problems (c)

**Achievement Standard, Advanced:**  
Students

demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives (d)

create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions (e)



**3. Content Standard:** Choosing and evaluating a range of subject matter, symbols, and ideas

**Achievement Standard:**

Students

explore and understand prospective content for works of art (a)

select and use subject matter, symbols, and ideas to communicate meaning (b)

**Achievement Standard:**

Students

integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks (a)

use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks (b)

**Achievement Standard:**

Students

reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture (a)

apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life (b)

**Achievement Standard:**

Students

describe the origins of specific images and ideas and explain why they are of value in their artwork and the work of others (c)

evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works by others (d)

**4. Content Standard:** Understanding the visual arts in relation to history and cultures

**Achievement Standard:**  
Students

know that the visual arts have a both a history and specific relationships to various cultures (a)

identify specific works of art as belonging to particular cultures, times, and places (b)

demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art (c)

**Achievement Standard:**  
Students

know and compare the characteristics of artworks in various eras and cultures (a)

describe and place a variety of art objects in historical and cultural contexts (b)

analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art (c)

**Achievement Standard:**  
Students

differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art (a)

describe the function and explore the meaning of specific art objects within varied cultures, times, and places (b)

analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making (c)

**Achievement Standard:**  
Students

analyze and interpret artworks for relationships among form, context, purposes, and critical models showing understanding of the work of critics, historians, aestheticians, and artists (d)

analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning (e)



**5. Content Standard:** Reflecting upon and assessing the characteristics and merits of their work and the work of others

**Achievement Standard:**  
Students

understand there are various purposes for creating works of visual art (a)

describe how people’s experiences influence the development of specific artworks (b)

understand there are different responses to specific artworks (c)

**Achievement Standard:**  
Students

compare multiple purposes for creating works of art (a)

analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry (b)

describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures (c)

**Achievement Standard:**  
Students

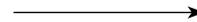
identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works (a)

describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts (b)

reflect analytically on various interpretations as a means for understanding and evaluating works of visual art (c)

**Achievement Standard:**  
Students

correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions (e)



**6. Content Standard:** Making connections between visual arts and other disciplines

**Achievement Standard:**  
Students

understand and use similarities and differences between characteristics of the visual arts and other arts disciplines (a)

identify connections between the visual arts and other disciplines in the curriculum (b)

**Achievement Standard:**  
Students

compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context (a)

describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts (b)

**Achievement Standard:**  
Students

compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis (a)

compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences (b)

**Achievement Standard:**  
Students



synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences (c)

# SELECTED GLOSSARY

## *Visual Arts*

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**Visual Arts.** A broad category that includes the traditional fine arts such as drawing, painting, printmaking, sculpture; communication and design arts such as film, television, graphics, product design; architecture and environmental arts such as urban, interior, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials.

**Aesthetics.** A branch of philosophy that focuses on the nature of beauty, the nature and value of art, and the inquiry processes and human responses associated with those topics.

**Analysis.** Identifying and examining separate parts as they function independently and together in creative works and studies of the visual arts.

**Art criticism.** Describing and evaluating the media, processes, and meanings of works of visual art, and making comparative judgments.

**Art elements.** Visual arts components, such as line, texture, color, form, value, and space.

**Art history.** A record of the visual arts, incorporating information, interpretations, and judgments about art objects, artists, and conceptual influences on developments in the visual arts.

**Art materials.** Resources used in the creation and study of visual art, such as paint, clay, cardboard, canvas, film, videotape, models, watercolors, wood, and plastic.

**Art media.** Broad categories for grouping works of visual art according to the art materials used.

**Assess.** To analyze and determine the nature and quality of achievement through means appropriate to the subject.

**Context.** A set of interrelated conditions (such as social, economic, political) in the visual arts that influence and give meaning to the development and reception of thoughts, ideas, or concepts and that define specific cultures and eras.

**Create.** To produce works of visual art using materials, techniques, processes, elements, and analysis; the flexible and fluent generation of unique, complex, or elaborate ideas.

**Expressive features.** Elements evoking affects such as joy, sadness, or anger.

**Expression.** A process of conveying ideas, feelings, and meanings through selective use of the communicative possibilities of the visual arts.

**Ideas.** A formulated thought, opinion, or concept that can be represented in visual or verbal form.

**Organizational principles.** Underlying characteristics in the visual arts, such as repetition, balance, emphasis, contrast, and unity.

**Perception.** Visual and sensory awareness, discrimination, and integration of impressions, conditions, and relationships with regard to objects, images, and feelings.

**Process.** A complex operation involving a number of methods or techniques, such as the addition and subtraction processes in sculpture, the etching and intaglio processes in printmaking, or the casting or constructing processes in making jewelry.

**Structures.** Means of organizing the components of a work into a cohesive and meaningful whole, such as sensory qualities, organizational principles, expressive features, and functions of art.

**Techniques.** Specific methods or approaches used in a larger process; for example, graduation of value or hue in painting or conveying linear perspective through overlapping, shading, or varying size or color.

**Technologies.** Complex machines used in the study and creation of art, such as lathes, presses, computers, lasers, and video equipment.

**Tools.** Instruments and equipment used by students to create and learn about art, such as brushes, scissors, brayers, easels, knives, kilns, and cameras.

**Visual arts problems.** Specific challenges based in thinking about and using visual arts components.

# SUMMARY STATEMENT

*NOTE: This summary statement is reproduced from the Standards document submitted to the Secretary of Education. It pertains to the four arts areas: visual arts, dance, theatre, and music.*

## Summary Statement: Education Reform, Standards, and the Arts

These *National Standards for Arts Education* are a statement of what every young American should know and be able to do in four arts disciplines—dance, music, theatre, and the visual arts. Their scope is grades K–12, and they speak to both content and achievement.

**The Reform Context.** The Standards are one outcome of the education reform effort generated in the 1980s, which emerged in several states and attained nationwide visibility with the publication of *A Nation at Risk* in 1983. This national wake-up call was powerfully effective. Six national education goals were announced in 1990. Now there is a broad effort to describe, specifically, the knowledge and skills students must have in all subjects to fulfill their personal potential, to become productive and competitive workers in a global economy, and to take their places as adult citizens. The *Goals 2000: Educate America Act* writes the national goals into law, naming the arts as a core, academic subject—as important to education as English, mathematics, history, civics and government, geography, science, and foreign language.

At the same time, the Act calls for education standards in these subject areas, both to encourage high achievement by our young people and to provide benchmarks to determine how well they are learning and performing. In 1992, anticipating that education standards would emerge as a focal point of the reform legislation, the Consortium of National Arts Education Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities for a grant to determine what the nation’s school children should know and be able to do in the arts. This document is the result of an extended process of consensus-building that drew on the broadest possible range of expertise and participation. The process involved the review of state-level arts education frameworks, standards from other nations, and consideration at a series of national forums.

**The Importance of Standards.** Agreement on what students should know and be able to do is essential if education is to be consistent, efficient, and effective. In this context, Standards for arts education are important for two basic reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and make use of the arts disciplines. Second, when states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional. This document says, in effect, “an education in the arts means that students should know what is spelled out here, and they should reach clear levels of attainment at these grade levels.”

These Standards provide a vision of competence and educational effectiveness, but without creating a mold into which all arts programs must fit. The Standards are concerned with what *results*, in the form of student learning, come from a basic education in the arts, but *not with how those results ought to be delivered*. Those matters are for states, localities, and classroom teachers to decide. In other words, while the Standards provide educational goals and not a curriculum, they can help improve all types of arts instruction.

**The Importance of Arts Education.** Knowing and practicing the arts disciplines are fundamental to the healthy development of children’s minds and spirits. That is why, in any civilization—ours included—the arts are inseparable from the very meaning of the term “education.” We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. There are many reasons for this assertion:

- ▲ The arts are worth studying simply because of what they are. Their impact cannot be denied. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human existence: Who am I? What must I do? Where am I going? Studying responses to those questions through time and across cultures—as well as acquiring the tools and knowledge to create one’s own responses—is essential not only to understanding life but to living it fully.
- ▲ The arts are used to achieve a multitude of human purposes: to present issues and ideas, to teach or persuade, to entertain, to decorate or please. Becoming literate in the arts helps students understand and do these things better.
- ▲ The arts are integral to every person’s daily life. Our personal, social, economic, and cultural environments are shaped by the arts at every turn—from the design of the child’s breakfast placemat, to the songs on the commuter’s car radio, to the family’s night-time TV drama, to the teenager’s Saturday dance, to the enduring influences of the classics.
- ▲ The arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action. Their continuing gift is to help us see and grasp life in new ways.
- ▲ There is ample evidence that the arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today’s society and economy. The arts teach self-discipline, reinforce self-esteem, and foster the thinking skills and creativity so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between study, hard work, and high levels of achievement.

**The Benefits of Arts Education.** Arts education benefits the *student* because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. An education in the arts benefits *society* because students of the arts gain powerful tools for understanding human experiences, both past and present. They learn to respect the often very different ways others have of thinking, working, and expressing themselves. They learn to make decisions in situations where there are no standard answers. By studying the arts, students stimulate their natural creativity and learn to develop it to meet the needs of a complex and competitive society. And, as study and competence in the arts reinforce one another, the joy of learning becomes real, tangible, and powerful.

**The Arts and Other Core Subjects.** The Standards address competence in the arts disciplines first of all. But that competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. For example, the intellectual methods of the arts are precisely those used to transform scientific disciplines and discoveries into everyday technology.

**What Must We Do?** The educational success of our children depends on creating a society that is both literate and imaginative, both competent and creative. That goal depends, in turn, on providing children with tools not only for understanding that world but for contributing to it and making their own way. Without the arts to help shape students' perceptions and imaginations, our children stand every chance of growing into adulthood as culturally disabled. We must not allow that to happen.

Without question, the Standards presented here will need supporters and allies to improve how arts education is organized and delivered. They have the potential to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

***But only if they are implemented.***

Teachers, of course, will be the leaders in this process. In many places, more teachers with credentials in the arts, as well as better-trained teachers in general, will be needed. Site-based management teams, school boards, state education agencies, state and local arts agencies, and teacher education institutions will all have a part to play, as will local mentors, artists, local arts organizations, and members of the community. Their support is crucial for the Standards to succeed. But the primary issue is the ability to bring together and deliver a broad range of competent instruction. All else is secondary.

In the end, truly successful implementation can come about only when students and their learning are at the center, which means motivating and enabling them to meet the Standards. With a steady gaze on that target, these Standards can empower America's schools to make changes consistent with the best any of us can envision, for our children and for our society.



*"I Remember"*

*Art Supplement*

*from*

*Spirit of the Estuary*

*Courtesy of BTNEP*

# *Spirit of the Estuary*

## Using Art to Understand Ecology

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Lessons Highlighted in this training are from the BTNEP product:

# *Spirit of the Estuary*

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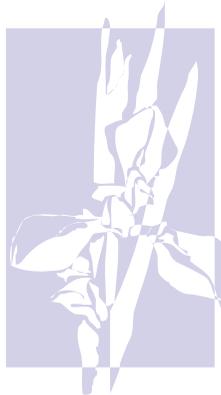
# *Dedication*

This curriculum is dedicated with thanks and appreciation, to all Louisiana teachers who have shared wetland education with their students in order to create an environmentally aware and active citizenry.

Susan Testroet-Bergeron  
BTNEP Education Coordinator

This book is dedicated to my fellow Louisiana artists who truly appreciate this unique place where we reside, and work at capturing the spirit that is everchanging in our world so that others will not forget.

Marian Brister Martinez  
Artist/Illustrator



## Meet the Authors

*Mary M. Banbury, Ph.D.*

Mary M. Banbury, Ph.D. retired after 32 years (and Hurricane Katrina) from the University of New Orleans. As a Professor, she taught courses in gifted education, inclusion, differentiated instruction, and mild/moderate disabilities. She is currently a Visiting Professor at the University of Nevada, Las Vegas, in the Departments of Special Education and Curriculum & Instruction. She was also a Curriculum Consultant for the Public Lands Institute at UNLV where she co-authored curriculum for the Red Rock Desert Learning Center Pilot Program and Forever Earth, a 70-foot houseboat/floating water classroom on Lake Mead.



Mary has been developing environmental curricula for over 15 years, beginning with *Welcome to the Wetlands: An Activity Book for Teachers*. She was coordinator of a federal grant developing an alternative science curriculum for children with exceptionalities and was Principal Investigator for a state grant “Project CEED: Coastal Education for Economic Development.” The National Association of Gifted Children awarded the National Outstanding Curriculum Award to *Lessons on the Lake: An Educator’s Guide to the Pontchartrain Basin* that Mary co-authored with Anne Rheams, Sue Ellen Lyons, Sharon Flanagan, Michael Greene, and Dinah Maygarden. Mary has also received awards for her community service and her teaching. She received the first Outstanding Faculty Award from the College of Education and the first Seraphia B. Leyda Excellence in Teaching Award from the University of New Orleans.



*Anne B. Rheams*

Anne Rheams is Deputy Director of the Lake Pontchartrain Basin Foundation. In this position she directs multiple LPBF programs in relation to the Foundation’s mandate to improve water quality and restore and protect natural habitat. She has been with the Foundation since 1992 when she began as Education Director. Ms. Rheams is an Adjunct Instructor in the College of Urban and Public Affairs at the University of New Orleans where she teaches Environmental Planning classes. Ms. Rheams has been a member of many environmental curriculum development teams including the Louisiana Public Broadcasting's award-winning *Enviro-Tackelbox* and *Lessons on the Lake: An Educator's Guide to the Lake Pontchartrain Basin ."* She is on the Board of Directors of A Studio in the Woods, a non-profit organization that integrates art and ecology.

## *Sue Ellen Lyons*

Sue Ellen Lyons began her teaching career in 1966. She is presently teaching biology, environmental science and geology at Holy Cross School in New Orleans, where she has served since 1978. Sue Ellen is an adjunct professor at Herzing College, teaching Environmental Science both in-class and online. She has also been an adjunct instructor in the Education Department at UNO, as well as at Nunez Community College.



During her career, Sue Ellen has received awards at the local, state and national levels, including the Presidential Award for Excellence in Science Teaching and the National Wetlands Educator of the Year Award.



## *Marian Brister Martinez*

Marian Brister Martinez is a Louisiana artist who grew up in the Barataria-Terrebonne Estuary near the mouth of the Mississippi River. Her favorite childhood pastime were her visits to the barrier islands near her home. Ms. Martinez is a free-lance artist/illustrator. She is published in *Louisiana Laurels*, a book of poetry and essays written and illustrated by Louisiana authors and artists. Her commissions have included numerous t-shirt and logo designs for environmental litter awareness programs for corporate and non-profit companies. Her work encompasses a variety of mediums and subject matter including pen & ink architectural drawings, oil on canvas figurative paintings, watercolors, and traditional religious iconography.

Ms. Martinez holds a bachelor of fine arts from Louisiana State University. Her work can be viewed on her Web site at: <http://www.pleiadesfineart.com>

## INTRODUCTION

### The Spirit of the Estuary: Using Art to Understand Ecology

Dr. J. Robert Oppenheimer made the following observation after viewing exhibits at the Exploratorium:

*“Art is included, not just to make things pretty, although it often does so, but primarily because artists make different kinds of discoveries about nature than do physicists or biologists. They also rely on a different basis for decision-making while creating their exhibits. But both artists and scientists help us notice and appreciate things in nature that we had learned to ignore or had never been taught to see. Both art and science are needed to fully understand nature and its effects on people.”*

New Horizons (n.d.) Retrieved July 25, 2005 from <http://www.newhorizons.org>

### EDUCATIONAL GOAL

The goal of *The Spirit of the Estuary: Using Art to Understand Ecology* is to educate students, grades 5-8, about the Barataria-Terrebonne Estuary and the priority issues affecting the basins. It is a multi-disciplinary curriculum, intended for use by teachers in such disciplines as science, language arts, social studies, fine arts, special education, and gifted. It is not strictly a science text. *The Spirit of the Estuary: Using Art to Understand Ecology* is a supplemental curriculum; it is an enrichment curriculum. It will allow educators to differentiate according to learning styles preferences, interests, strengths, or talents. It offers a unique opportunity to bolster estuary/wetlands awareness across content areas.

This curriculum guide provides easy access to information on environmental issues surrounding the estuary. In addition, it integrates art and science as a means to stimulate interest and to promote student achievement, engagement, and persistence in school. Instead of the traditional approach that is so common in science curriculum guides, this book will use the visual arts, music, dance, drama, creative writing, and technology to challenge the analytic, creative and practical skills of students while increasing public perception of significant environmental issues.

The artistic endeavors will provide students with an understanding of the Barataria-Terrebonne Estuary and give them the skills to address environmental problems. Since research in learning indicates that students retain thinking skills processes and attitudes about subjects, studies, and self rather than facts, the educational guide will actively engage students in learning about the estuary while emphasizing personal connections and commitment.

The ultimate goal of *The Spirit of the Estuary: Using Art to Understand Ecology* is that in addition to learning about the estuary, students will also acquire a strong sense of stewardship. Action requires knowledge, but it also requires passion. In the words of Charles Fowler, Former Director, National Cultural Resources Washington D.C., “Science and technology do not tell us what it means to be human. The arts do.”

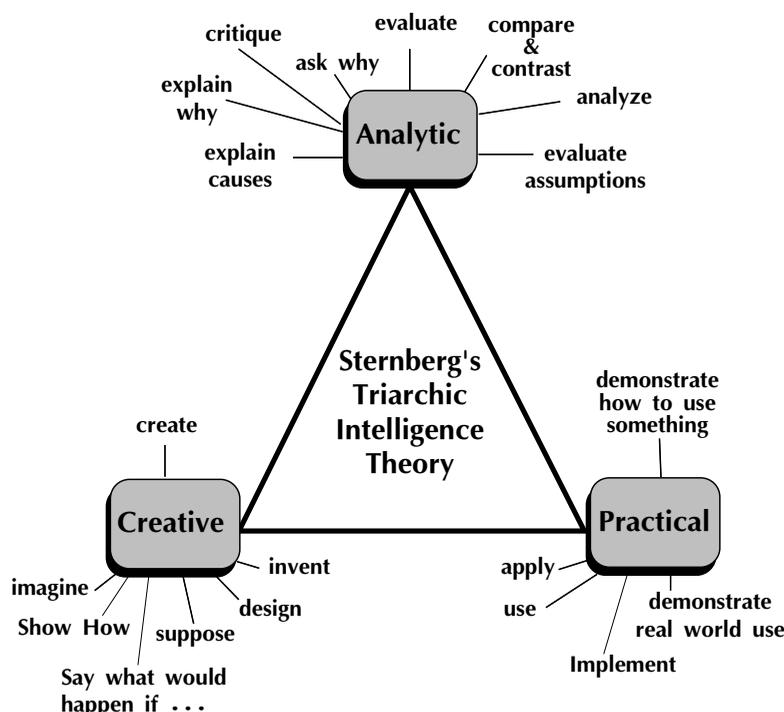
### EDUCATIONAL OBJECTIVES

1. To develop and heighten a personal understanding of environmental issues connected to the Barataria-Terrebonne Estuary;
2. To create teaching activities and strategies that help students develop their analytic, creative, and practical capabilities as they learn about significant environmental concepts.

- To use the arts as ways to increase critical and creative thinking skills, develop problem-solving abilities, and promote engagement in learning about selected topics critical to the understanding and preservation of the Barataria-Terrebonne Estuary.

## EDUCATIONAL THEORY

*The Spirit of the Estuary: Using Art to Understand Ecology* is based on the learning theory of Robert J. Sternberg (1985). *Beyond IQ: A Triarchic Theory of Human Intelligence*. New York: Cambridge University Press. According to Yale Professor Robert Sternberg, creative work requires a balance among the following three abilities:



### ANALYTIC

Analytic ability is typically considered to be a higher-order thinking skill, a critical thinking ability. A person with this skill possesses the ability to identify, comprehend, and analyze a problem, and to propose and evaluate solutions.

### CREATIVE

Creative ability is a synthetic thinking skill. A person with this skill possesses the ability to make unique or original connections, often resulting in insightful, intuitive responses or solutions.

### PRACTICAL

Practical ability is a functional skill. A person with this skill possesses the ability to relate abstract ideas to everyday situations, to translate analytic and creative skills into practical ones, to implement solutions, and to transform ideas into accomplishments.

The graphic organizer delineates a list of verbs that should assist educators in developing questions and designing activities that will promote the analytic, creative, and practical abilities of their students, thus enhancing their creative work.

## STRUCTURE OF THE CURRICULUM

*The Spirit of the Estuary: Using Art to Understand Ecology* transforms Robert Sternberg’s Triarchic Model into three themes: Sensing the Spirit of the Estuary, Capturing the Spirit of the Estuary, and Preserving the Spirit of the Estuary. The following chart illustrates this transformation and delineates the questions and descriptions used to assign lessons to a theme.

ESSENTIAL QUESTIONS	THEORETICAL MODEL: ROBERT STERNBERG’S TRIARCHIC MODEL	SECTION THEMES	LESSONS
How can art help me see, hear, touch, taste, and smell the estuary?	Analytic	Sensing the Spirit of the Estuary	Using art to know, comprehend, apply, and analyze, and evaluate information about the estuary
How can creating art help me understand the estuary?	Creative	Capturing the Spirit of the Estuary	Creating artistic products and developing and participating in artistic performances to express thoughts and feelings that capture the spirit of the estuary.
How can I use art to protect the estuary?	Practical	Preserving the Spirit of the Estuary	Creating artistic products and developing and participating in artistic performances to promote and encourage stewardship of the estuary.

## COMPONENTS OF THE LESSONS

**Setting the Stage** introduces the lesson. It provides background information for educators or an explanation of the topic to educators and students. Sometimes it actually becomes the “hook,” the motivator, or “setting the stage” for students.

**Objectives** guide the teaching of each lesson.

**Materials** list equipment, print materials, and items for teaching the lesson.

**Getting Ready** gives suggestions to educators on teaching preparation.

**Process** delineates step-by-step instructional procedures.

**Questions for Journaling** serve as a catalyst for creative reflection, connecting students’ thoughts and feelings with the study of the estuary.

**Assessment** provides rubrics or checklists that evaluate content, product, or performance.

**Extensions** offer ideas for follow-up activities.

**Resources** list books, Internet sites, and materials for educators and students.

**Handouts** for students are developed for almost all of the lessons. Each student handout is listed in the “Materials” section as well as in the “Process” section.

## **ART & ECOLOGY**

Why do we need art to understand ecology? Charles Fowler answers this question in his essay “Every Child Needs the Arts”

*“Science is not the sole conveyor of truth. While science can explain a sunrise, the arts convey its emotive impact and meaning. Both are important. If human beings are to survive, we need all the symbolic forms at our command because they permit us not only to preserve and pass along our accumulated wisdom but also to give voice to the invention of new visions. We need all these ways of viewing the world because no one way can say it all.”*

New Horizons (n.d.). Retrieved July 25, 2005 from <http://www.newhorizons.org>

By merging art and science we can better sense, capture, and preserve the spirit of the Barataria-Terrebonne National Estuary.

# Lesson One:

## *A Handful of Estuary Critters*

### MAMMALS

Nutria  
Mink  
Otter  
Muskrat  
Swamp Rabbit  
White-tailed Deer

### INVERTEBRATES

Periwinkle Snail  
Fiddler Crab  
Blue Crab  
Brown Shrimp  
White Shrimp  
Ribbed Mussel  
Oysters  
Monarch Butterfly  
Praying Mantis

### Setting The Stage



Estuary critters are as numerous and diverse as the habitats in which they live. You can find animals everywhere you look! They inhabit the land, the air, and especially the water. There are animals that live in freshwater, saltwater, brackish water and everywhere in between! You can find them on barrier islands, in bottomland hardwood forests, in swamps and marshes. How many do you know? I'll bet you can name a lot of estuary critters, but here's a list to get you started. Feel free to add your favorite—or least favorite!—estuary critters.

In this activity you will select one of the animals to create an original artwork—on your hand! Just follow the directions and get ready to paint a hand-some critter!

### BIRDS

Great Egret  
Tri-colored Heron  
White Ibis  
Roseate Spoonbill  
Herring Gulls  
Brown Pelican  
White Pelican  
American Bald Eagle  
Great Horned Owl  
Barn Owl  
Red-winged Blackbird  
Barred Owl  
Wood Duck

### FISH

Red Drum (Redfish)  
Croaker  
Black Drum  
Sheepshead  
Flounder  
*Gambusia* (mosquito fish)  
Mullet  
Speckled Trout  
Menhaden

### AMPHIBIANS

Tree Frog  
Spring Peeper Frog  
Gulf Coast 3-Toed Toad  
Salamander  
Bullfrog  
Toads  
Amphiuma

### REPTILES

Diamondback Terrapin  
Eastern Cottonmouth  
American Alligator  
Red-eared Slider  
Snapping Turtle  
Mud Turtle  
Green Anole



# Objectives

## STUDENTS WILL

- **list a minimum of 10 critters of the Barataria-Terrebonne Estuary.**
- **select one critter and research, observe and describe it.**
- **paint as realistically as possible one critter on their partners' hand using craft paint or tempera paint.**
- **photograph and display their work.**

## MATERIALS

---

- Research materials—books, pamphlets, photographs and Web sites
- Handout: *My Estuary Critter* (p.4)
- Handout: *Hand Me My Estuary Critter* (p.5)
- Colored copies of paintings by *Robyn Kennedy: Estuary Critter Hands* (pp.7-10)
- Craft paints or tempera paints
- Water containers
- Paper, pencils, erasers
- Lotions or Vaseline
- Brushes-various sizes
- Camera, display board
- Paper towels

## GETTING READY

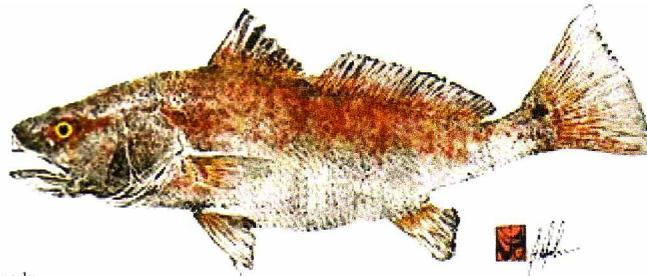
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1. Collect research materials.
2. Make copies of handouts *My Estuary Critter* and *Hand Me My Estuary Critter*.
3. Display/review examples of Robyn Kennedy's *Estuary Critter Hands*.
4. Collect and organize paint materials.

## PROCESS

---

1. Introduce lesson by showing examples of critter hand paintings. Ask questions such as: “What critter is this?” “How is the hand being held?” “Which hand critter do you like best?”
2. Distribute handout *My Estuary Critter*. Analyze the examples of critter hand paintings using the elements of design, e.g., color, texture, shape and line.
3. Distribute research materials.
4. Brainstorm and list types of critters found in the estuary. (Students can conduct research, or you can distribute the list from the beginning of this lesson.)
5. Ask students to select the critter from the estuary that they would like painted on their hands.
6. Have students research, observe, and describe their critters. Each student should complete the handout *My Estuary Critter*.
7. Review painting directions described in *Hand Me My Estuary Critter*.
8. Ask students to pair off and take turns painting each other’s hand.
9. Photograph each student’s critter. Place name of the critter and the artist on the back of the photograph.
10. Display the hand critter photographs.



artist, Robyn Kennedy



# HANDOUT:

## MY ESTUARY CRITTER

**Directions:** Choose a critter that lives in the estuary. Use the Internet and/or printed materials to find information about your estuary critter. Record your findings on this Data Sheet.

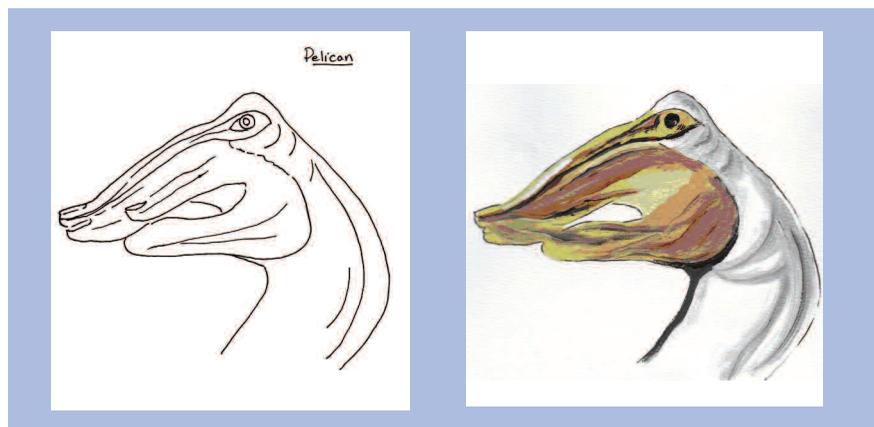
<b>Name: What is its name?</b>	
<b>Habitat: Where does it live?</b>	
<b>Physical Characteristics: What does it look like? (Be very specific; list all of its features.)</b>	
<b>Color: What are its colors or shades of color? (List the features and the color of each one.)</b>	
<b>Texture: How does it feel? (List the features and the texture of each one, e.g., rough, smooth, bumpy.)</b>	
<b>Shape: What does each feature of its body look like? (List the features and the shape of each one, e.g., round, rectangular, triangular, irregular, or worm-like? Use adjectives, similes, or metaphors to describe the features.)</b>	
<b>Line: What type of lines can be used to outline each feature, e.g., straight, vertical, horizontal, diagonal, squiggly, zigzag, thick or thin?</b>	

## HANDOUT:

## HAND ME MY ESTUARY CRITTER

### Directions for hand painting:

1. Find a partner.
2. First discuss how to shape your hand, fingers or fist to form your critter. See it in your mind's eye.
3. Next, trace or sketch your partner's hand/fist on a sheet of paper. Sketch your critter on it with a pencil. This may take a few tries. Find which direction of the hand works best. Maybe use only the head of the critter or the entire body. Make a decision based on shape and space.
4. Rub a light coating of Vaseline or lotion on your partner's hand.
5. Using water-soluble markers, trace your animal onto your partner's hand.
6. Begin painting.  
Use large brushes first to fill in large areas of color. Allow to dry.  
Add another layer using medium brushes. Allow to dry.  
Add details with small brush. Make sure paint is not too dry or too wet. If dry it will flake off easily. Fill in background color; then add details such as feathers, scales, and fur.
7. Photograph your work.
8. Place your name and the name of your painted critter on back.
9. Show your hands! Display your hand critters of the estuary.



# ASSESSMENT

List 10 critters of the estuary.

## HAND CRITTER RUBRIC

Criteria	Novice 1	Apprentice 2	Artist 3
<b>Physical Features:</b> Does it look like the critter?	If you have a good imagination!	Yes, it resembles it.	Yes—like looking in a mirror—photo ready!
<b>Color:</b> Are the colors accurate?	Colors exist.	Yes, colors are similar.	Yes—like looking in a mirror—photo ready!
<b>Texture:</b> Is the texture visible?	Texture?	Yes, you can discern texture(s)	Yes—like looking in a mirror—photo ready!
<b>Shape:</b> Is the form accurate?	If you have a good imagination!	Yes, it resembles it.	Yes—like looking in a mirror—photo ready!
<b>Line:</b> Are the lines clearly defined?	If you have a good imagination!	Yes, it resembles it.	Yes—like looking in a mirror—photo ready!

Total Possible Points = 15 x 2 = 30 points



**HANDOUT:**

**ESTUARY CRITTER HANDS**

art by Robyn Kennedy

**NUTRIA**



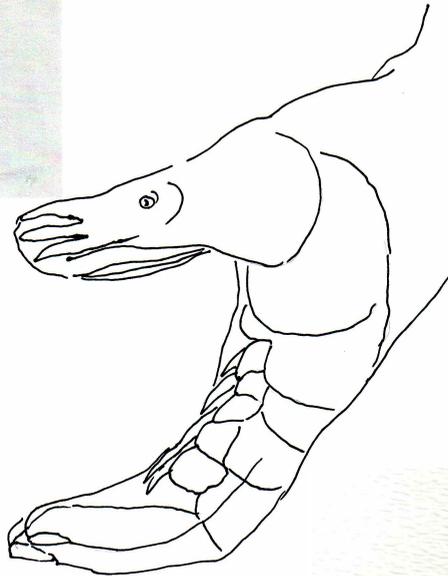
HANDOUT:

ESTUARY CRITTER HANDS

art by Robyn Kennedy



SHRIMP

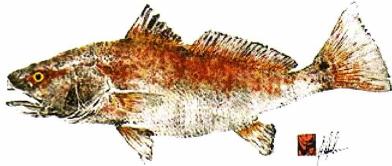


HANDOUT:

ESTUARY CRITTER HANDS

art by Robyn Kennedy

FISH



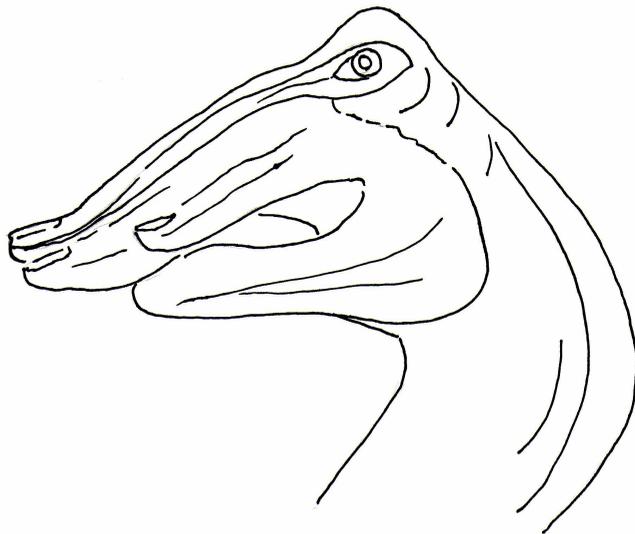
HANDOUT:

ESTUARY CRITTER HANDS

art by Robyn Kennedy



PELICAN



## EXTENSIONS

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Create VEGGIE CRITTERS! “Play” with lists of critters and vegetables from the estuary. In your mind’s eye, visualize which vegetables you would use to create selected critters. Make sketches. Buy vegetables. Create your VEGGIE CRITTER! Display and photograph. Here are some examples of Veggie Critters created and photographed by Christy Rogers.



## RESOURCES

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Mariott, M. (1988). *Hanimations*. Kane/Miller Book Publishers: Brooklyn, NY.

Make-Up Artists at Large: Hanimals

<http://www.make-upartistsatlarge.com/cgi-bin/imageviewer.pl?category=Hanimals>



<http://www.btnep.org>

Section 2—Lesson 1, page 11

# Lesson Four:

# Painting in Style — FLOWERS OF THE ESTUARY



Not every plant in the Barataria-Terrebonne Estuary (BTE) actually belongs there. Those plants that originated in the BTE are called “native,” and those that were brought from other areas or countries are called “invasive.” Native plants are indigenous (meaning from the area). Due to climate changes, erosion, flooding, drought, and human causes, some native plants of the BTE have been lost. But one of the biggest culprits of native plants’ demise is the taking over of their habitat by the invasive plants. Most invasive plants are brought to an area that is not their original home by ships from foreign countries, people dumping their aquariums into local waterbodies, gardeners planting them and birds or other animals spreading the seeds. Because the invasive plants are new to the area, no diseases or insects have adapted to keep control of their growth. They proliferate and take over so the native plants have no room to grow. While their flowers are beautiful, and some were planted here for that reason, they are not good for the native plants.

## FLOWERING PLANTS OF THE BARATARIA-TERREBONNE ESTUARY

### NATIVE PLANTS

- |                   |                   |
|-------------------|-------------------|
| Bull Tongue       | Morning Glory     |
| Coral Honeysuckle | Swamp sunflower   |
| Trumpet Creeper   | Evening Primrose  |
| Cattail           | Spider Lily       |
| Blackberry        | Pickrel weed      |
| White Water Lily  | Yellow Jessamine  |
| Wild Rice         | Louisiana Iris    |
| Evening Primrose  | Water Lotus       |
| Magnolia          | Salt Marsh-mallow |
| Button Bush       | Elderberry        |
| Cardinal Flower   |                   |

### INVASIVE PLANTS

- Alligatorweed (Native of South America)
- Eurasian Water-milfoil (Native of Eurasia)
- Hydrilla (Native of Africa)
- Water Hyacinth (Native of Brazil)
- Salvinia
- Chinese Tallow Tree
- Purple Loosestrife
- Sago Pondweed
- Water Lettuce
- Japanese Honeysuckle
- Cats-claw Vine
- Kudzu

Artists have used nature as subjects for paintings for thousands of years. Different eras in history give rise to different styles of paintings. The styles emphasized in this lesson are Egyptian Hieroglyphics, Realism, Impressionism, Surrealism, and Abstract Art. It uses nature flowers of the estuary to explore these six styles of painting.



# Objectives

## STUDENTS WILL

- describe the following styles of art: **Egyptian Hieroglyphics, Classical Realism, Impressionism and Pointillism, Surrealism, and Abstract and Cubism.**
- identify paintings from each of the above styles.
- identify the following flowers of the estuary: **Water Hyacinth, Louisiana Iris, Cardinal Flower, White Water Lily, and the Spider Lily.**
- research and identify at least ten flowers of the estuary and their habitats.
- create artwork using one of the above styles.
- identify and discuss the elements and principles of design in their paintings.

## MATERIALS

- Photographs by Sue Ellen Lyons of estuary flowers: Water Hyacinth, Louisiana Iris, Water Lotus, Spider Lily and the Cardinal Flower (pp.14, 16, 18, 20, 22)
- Prints of the following images, artist works and styles:
  - ❧ **Egyptian Hieroglyphics:** "Fowling Scene From the Tomb of Nebamun" Thebes, Egypt, c 1400 b.c.  
[www.netserves.com/moca/lectures/skuzegyp.htm](http://www.netserves.com/moca/lectures/skuzegyp.htm)
  - ❧ **Realism:** Jan Vermeer's 1665-1667 "The Girl with a Pearl Earring"  
<http://girl-with-a-pearl-earring.20m.com/>

- 
**Impressionism:** Claude Monet's 1899 "The WaterLily Pond"  
<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG4240>
- 
**Pointillism:** George Seurat's 1884-1886 "Sunday Afternoon on the Island of the Grande Jatte"  
[www.arthistory-archaeology.umd.edu/resources/modules/modern/sld007.htm](http://www.arthistory-archaeology.umd.edu/resources/modules/modern/sld007.htm)
- 
**Surrealism:** Joan Miro's 1949 "Woman and Bird in the Moonlight"  
<http://bertc.com/subthree/miro.htm>
- 
**Abstract/Cubism:** Pablo Picasso's 1937, "Weeping Woman"  
[http://www.artquotes.net/masters/picasso/pablo\\_weeping1937.htm](http://www.artquotes.net/masters/picasso/pablo_weeping1937.htm)  
 George Braque's 1929 "Still-Life: Le Jour"  
[www.colby.edu/chemistry/PCChem/art/braqueLeJour388x300.jpg](http://www.colby.edu/chemistry/PCChem/art/braqueLeJour388x300.jpg)

- Plant identification books (Refer to "Resources.")
- Pamphlets on plant identification from the Barataria-Terrebonne National Estuary Program
- Copies of the handout *Styles of Painting* (p.8)
- Copies of Student Worksheets:
  - *Hieroglyphics Hyacinth* (p.9)
  - *A Real Iris* (p.10)
  - *Impression of a Crimson Cardinal* (p.11)
  - *Linear Lily* (p.12)
  - *Abstract Spider Lily* (p. 13)
  - Art Supplies – (Refer to each Student Worksheet.)
- Copies of paintings by Robyn Kennedy representing the styles of painting (pp. 15, 17, 19, 21, 23).

## GETTING READY

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1. Collect prints of artists' illustrations representing the various styles of painting.
2. Make copies of photographs of flowers--enough for every table or group of students to have one.
3. Make copies of the handout: *Styles of Painting*.
4. Make copies of the student worksheets: *Hieroglyphics Hyacinth*, *A Real Iris*, *Impression of a Crimson Cardinal*, *Linear Lily* and *Abstract Spider Lily*.
5. Make copies of the paintings: *Hieroglyphics Hyacinth*, *A Real Iris*, *Impression of a Crimson Cardinal*, *Linear Lily*, and *Abstract Spider Lily*.  
 Put out art materials for each activity (listed on each student worksheet), or you may choose to teach one activity at a time.



## PROCESS

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1. Introduce the lesson by hanging several of the artists' prints on the board, placing books on the tables, setting up computers, or using other resources available for viewing.
2. Involve students in a discussion by asking questions about art:

- What words or phrases would you use to describe this painting?
- How would you describe the line, shapes, and colors in this painting?
- How does the artist use light in this painting?
- How do the objects in this painting differ from real life?
- If it were possible, what questions would you ask the artist about this work?
- What title would you give to this painting?
- Which painting would you buy? Why?
- Which paintings do you like best? Why?

3. Distribute and review the handout *Styles of Painting* and student worksheets.
4. Distribute photos of flowers and paintings representing the various styles. Discuss each style, photo, and representative painting.
5. Distribute resource materials. Have the students research flowers of the estuary and label each flower. They may also use the Internet for research, exploring such sites as:
6. Have the students identify native and invasive plants. For each invasive plant, research its country of origin and method of entry into the Barataria-Terrebonne Estuary. Additional sites to explore include:

Invasive Species: Water hyacinth profile

[www.invasivespecies.gov/geog/state/la.shtml](http://www.invasivespecies.gov/geog/state/la.shtml)

Hydrilla, Invasive Plants of the Eastern United States

[www.invasive.org/eastern/species/2626.html](http://www.invasive.org/eastern/species/2626.html)

Invasive Species: Eurasian water-milfoil profile

[www.invasivespecies.gov/profiles/watermilfoil.shtml](http://www.invasivespecies.gov/profiles/watermilfoil.shtml)

Alternanthera philoxeroides -- Center for Aquatic and Invasive Plants

[www.plants.ifos.ufl.edu/wphpic.html](http://www.plants.ifos.ufl.edu/wphpic.html)

Invasive Species: Chinese Tallow profile

[www.invasivespecies.gov/profiles/chtallow.shtml](http://www.invasivespecies.gov/profiles/chtallow.shtml)



University of Florida: Center for Aquatic and Invasive Plants  
<http://aquat1.ifas.ufl.edu/>

Brown, C. A. (1972). *Wildflowers of Louisiana and Adjoining States*. Louisiana University Press: Baton Rouge, LA.

*Common Vascular Plants of the Louisiana Marsh* by R.H. Chabreck and R.E. Condrey, Sea Grant Publication Number LSU-7-79-003

7. Ask the students to share their findings.
8. Each group of students is to choose one flower and a style of painting.
9. Time to create! Get materials for each activity and begin.
10. Display each group's painting.
11. Discuss the elements and principles of design in each painting.

## ASSESSMENT

Choose five different artists representing the following styles of art: Egyptian Hieroglyphics, Classical Realism, Impressionism and Pointillism, Surrealism, or Abstract and Cubism. Ask students to research and find one artwork representing each style. They must then describe how the artists represent the five styles, name the paintings, list the materials used to create the artwork, and tell how each artwork is similar to or different from that of our chosen artist.

### RUBRIC

The student(s) selected a flower from the estuary.	Yes	No
The student(s) selected a style of painting.	Yes	No
The flower was painted in the designated style.	Yes	No
The elements of art (e.g., color, line, shape, space) are used effectively.	Yes	No
The principles of design (e.g., balance, proportion, repetition) are used effectively.	Yes	No
The painting is mounted on a background.	Yes	No
The painting is labeled with the name of the plant.	Yes	No
The painting is displayed.	Yes	No
The student can name a minimum of ten flowers found in the estuary.	Yes	No
The student can name and describe the five styles of painting.	Yes	No

Total possible points= 10 x 5=50 points



## DISCUSSION QUESTIONS

---

What style did you choose for your painting?

What qualities of that style did you use?

Describe the elements of design used in your painting:

- **Line:** Are there contour lines? Are the lines expressive, gestural (indicating action), implied, thick and/or thin? Is there hatching (many lines placed next to each other) or cross-hatching (many parallel lines cross each other)?
- **Color:** What are the primary/secondary hues (names of colors)? Are the colors blended? Are the colors warm or cold?
- **Value:** Are the hues light or dark? Is there one light source?
- **Space:** Does the painting fill the entire space? What is the perspective?
- **Shape/Form:** Are the shapes/forms geometric or organic? Does the painting have a two-dimensional shape or a three-dimensional form?
- **Texture:** How is texture achieved?

Describe the principles of design used in your painting:

- **Unity/Harmony:** Does the painting feel complete?
- **Balance:** Is the painting symmetrical (the same on both sides, equal in color, shape, value) or asymmetrical (unequal sides)?
- **Movement:** How do the eyes move around the painting?
- **Proportion:** Are proportions realistic or fantasy?
- **Pattern:** Are shape/forms/color/lines repeated in the painting?
- **Rhythm:** Are colors, shapes, and lines used to create regular rhythm (same elements in regular sequence), irregular rhythm (random, uneven spacing), or progressive rhythm (repeated elements change size)?
- **Emphasis:** What element does the artist emphasize (colors, shapes, values)?
- **Contrast:** Are different colors, shapes, and/or textures placed next to each other for effect?

## JOURNAL TOPICS

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1. You are an art critic; write a review of one of the pieces you've looked at today.
2. Imagine you are an artist starting your own movement. What will your new style be? Why?
3. Combine two styles together. Name the style and draw an example of your work.
4. Compare the work of a local artist to one of our five artist styles. How is it the same? How is it different?

## EXTENSIONS

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1. Research exotic aquatic plants in the Barataria-Terrebonne system. One resource is [www.invasives.btnep.org](http://www.invasives.btnep.org) Paint an exotic plant.
2. Research a different style of painting than the ones presented in this lesson. Paint a native or invasive plant of the BTE in that style.



“Salt Marsh Mallow”  
Oil on canvas. Printed with permission by  
the artist, Marian Brister Martinez.



## HANDOUT:

## STYLES OF PAINTING

### EGYPTIAN HIEROGLYPHIC

**Time period:** 3168 BC – 332 AD

**Description:** Egyptian wall paintings were created using the fresco technique, i.e., drawings first, then filling in with color on dry plaster. Color was not a top priority. The Egyptians believed in the afterlife and chose to draw what they would have in this life after death. Drawings were done in flat black outline, from any angle, and “filled in” with color. There were strict rules artists had to follow.

**Famous Egyptian Art:** (Artist unknown) “Fowling Scene from the Tomb of Nebamun,” Thebes, Egypt, 1400 BC; “Geese of Medum” tomb of Netermaat, 2530 BC

### CLASSICAL REALISM

**Time period:** 1700s and 1800s

**Description:** Realists paint objects, people, and places as they look in real life. They usually pose people and objects before painting them, and they paint most of their paintings indoors. Realists make their paintings of clothing and people look realistic by blending their colors smoothly and using small brushes for detail. Realist artists try not to idealize their subjects, but instead paint them as they are in life.

**Famous realists:** Jan Vermeer, John Copley, Camille Corot, Gustava Courbet

### IMPRESSIONISM AND POINTILLISM

**Time period:** 1860s and 1870s

**Description:** Impressionists were the first painters to take their easels and paints outside and paint from nature. They tried to capture light by using small dots or strokes of unmixed primary colors. At first, their paintings were rejected by art critics and the general public, but eventually they gained acceptance.

**Famous impressionists/pointillists:** Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Camille Pissarro, Georges Seurat

### SURREALISM

**Time period:** 1920s and 1930s

**Description:** Surrealism started between World Wars I and II. It was the artists’ way of responding to the insanity they saw around them during the wars. Surrealistic artists try to express their subconscious and dreams in artwork. Surrealist art often involves strange and bizarre imagery.

**Famous surrealists:** Salvador Dali, Rene Magritte, Jean Miro

### ABSTRACT AND CUBISM

**Time period:** 1920s and 1930s

**Description:** Abstract art does not accurately represent real life. The artist exaggerates or simplifies the subject by altering color, shape, or form. Some abstract artists paint recognizable subjects, and some do not. For example, Cubism is a form of abstract art where the artist uses geometric shapes like cones, cubes, and rectangles to represent objects/people. Perspective comes from many different angles.

**Famous abstract artists:** Jackson Pollack, Piet Mondrian

**Famous cubist artists:** Pablo Picasso, Georges Braque, Fernand Leger



"Water Hyacinth" Original photograph by Sue Ellen Lyons. Used with permission.

## MATERIALS

- pencil
- white paper, newsprint, or brown mailing paper
- scissors
- glue
- markers
- paint or colored pencils
- sharpie markers



"Hieroglyphics Hyacinth" Painting by Robyn Kennedy. Used with permission.

1. Look at Egyptian art and, specifically, the painting of "Fowling Scene from the Tomb of Nebamun," Thebes, Egypt, c 1400 BC. [www.netserves.com/moca/lectures/skuzegyp.htm](http://www.netserves.com/moca/lectures/skuzegyp.htm)
2. Notice:
  - the profile views of the figures.
  - that the leg of the main figure is turned to the same side as the head, and one foot is in front of the other.
  - the formal rigid postures.
  - the size of the figures.
  - the naturalistic drawings of the animals.
  - the hieroglyph's message is drawn top to bottom with vertical lines.
3. Look at the photo of the water hyacinth. Notice the shapes of the petals, stem, and leaves.
4. Look at the painting of *Hieroglyphics Hyacinth*, painted in the style of Egyptian art. Compare it to other Egyptian paintings.
5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using the style of Egyptian art. Determine if the flower is native or introduced. If it is introduced, is it invasive? What is your flower's habitat?
6. Research hieroglyphics. The following sites can get you started.
  - Egyptian Hieroglyphs at <http://greatscott.com/hiero/>
  - Write like an Egyptian at <http://www.upennmuseum.com/hieroglyphsreal.cgi>
7. Sketch the flower on white paper. Show detail by adding black lines, using a black felt-tip pen with a crisp sharp point.
8. Fill in with flat color using markers, colored pencils or paint.
9. Write your name on your painting or a message, using Egyptian Hieroglyphs.
10. Cut out your flower and mount it on background sheet.
11. On the back, include information about its habitat and indicate if it is native, introduced, invasive or non-invasive.

# HANDOUT:

## A REAL IRIS



“Louisiana Iris” Original photograph by Sue Ellen Lyons. Used with permission.

### MATERIALS:

- pencil
- watercolor paper
- brushes and paints
- scissors
- paper towels
- background paper for mounting
- glue



“A Real Iris” Painting by Robyn Kennedy. Used with permission.

1. Look at art from Vermeer’s works. Specifically look at his painting “The Girl with a Pearl Earring” at: <http://girl-with-a-pearl-earring.20m.com>

2. Notice the:

- |                                 |                     |
|---------------------------------|---------------------|
| • clarity of facial expression  | • angle of the head |
| • shape and content of clothing | • colors            |
| • sheen of the pearl            | • use of light      |
| • realistic depiction           |                     |

3. Look at the photo of the Louisiana Iris. Notice the detail such as the veins in the petal, the variations of color, the shape, and texture.

4. Look at the painting of *A Real Iris*, painted in the style of Realism. Compare it to other realistic paintings.

5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using a Realistic style. Determine if the flower is native or introduced. If it is introduced, is it invasive? What is your flower’s habitat?

6. Sketch your flower on watercolor paper using pencil. Draw very lightly. Erase stray lines.

7. Paint using watercolors, allowing the colors to flow. Do not use outlines.

8. Paint one petal at a time using a small brush.

9. Paint light source on one side, for example, light on right/shadow on left.

10. Cut out your flower and mount it on background sheet.

11. On the back, include information about its habitat and indicate if it is native, introduced, invasive or non-invasive.

## HANDOUT:

## IMPRESSIONS OF A CRIMSON CARDINAL



"Cardinal Flower" Original photograph by Sue Ellen Lyons. Used with permission.

### MATERIALS:

- pencil
- watercolor paper
- brushes and paints
- scissors
- paper towels
- background paper for mounting
- glue



"Impressions of a Crimson Cardinal" Painting by Robyn Kennedy. Used with permission.

1. Look at Claude Monet's paintings, in particular his 1899 "The WaterLily Pond."  
<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=NG4240>
2. Notice the:
  - dash of color with overlapping paint
  - subtle effect of reflected light
  - how use of white is used for highlights
  - use of unmixed primary colors
  - impression is of the scene, no attention to detail
3. Look at the photo of the Crimson Cardinal flower. Notice the variations of color on the petal, the crispness and detail of the stem.
4. Look at the painting of *Impressions of a Crimson Cardinal*, painted in the Impressionistic style. Compare it to other impressionistic paintings.
5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using an Impressionistic style. Determine if the flower is native or introduced. If it is introduced, is it invasive? What is your flower's habitat?
6. Sketch your flower on watercolor paper or tag board.
7. Begin with a background, using paintbrush with dabs of color. Keep colors to a maximum of three. Keep the background simple. Your flower is most important; it is the focus.
8. Using your brush and three shades of a primary color (light, medium, and dark) begin making small dabs (strokes) of color. Remember to give an impression; the details are not so important.
9. Finish by painting the leaves in three shades of green.
10. Cut out your flower and mount it on background sheet.
11. On the back, include information about its habitat and indicate if it is native, introduced, invasive or non-invasive.

## HANDOUT:



"White Water Lily" Original photograph by Sue Ellen Lyons. Used with permission.

## LINEAR LILY

### MATERIALS:

- dark paper
- paint pens
- pencil
- scissors
- glue



"Linear Lily" Painting by Robyn Kennedy. Used with permission.

1. Look at Joan Miro's works, for example Joan Miro's 1949 "Woman and Bird in the Moonlight."  
<http://bertc.com/subthree/miro.htm>
2. Notice the:
  - use of fantasy
  - flat shapes, mostly one color
  - use of the color red to "bounce the eye around"
  - simple shapes in small outline
  - distortion of perspective and proportion
3. Look at the photo White Water Lily. Notice the overlapping petals, symmetry, variations of color, and three-dimensional proportions.
4. Look at the painting of *Linear Lily* which is painted in the Surrealistic style. Compare it to other Surrealistic paintings. Notice how it is broken up into lines and flattened shapes. There are no three-dimensional forms. You can still see that it is a flower, but it has been torn apart, re-arranged and flattened. It may be recognizable, but it is not realistic.
5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using a Surrealist style. Determine if the flower is native or introduced. If it is introduced, is it invasive? What is your flower's habitat?
6. Sketch your flower in pencil, making it flat on dark background. Use simple lines and no detail.
7. Use white paint pens to outline flat shapes.
8. Separate your flower's parts. Draw shapes in random areas of the board.
9. Using the flat colors of paint pens, fill in the outlined shapes.
10. Add details with red paint pens. Use this color to make the eyes move over the entire drawing.
11. Cut out your flower and mount it on background sheet.
12. On the back, include information about its habitat and indicate if it is native, introduced, invasive or non-invasive.

## HANDOUT:

## ABSTRACT SPIDER LILY



"Spider Lily" Original photograph by Sue Ellen Lyons. Used with permission.

### MATERIALS:

- dark paper
- paint pens
- pencil
- scissors
- glue



"Abstract Spider Lily" Painting by Robyn Kennedy. Used with permission.

1. Look at Pablo Picasso's works from his abstract/cubistic periods. Focus on Pablo Picasso's 1937, "Weeping Woman."  
[http://www.artquotes.net/masters/picasso/pablo\\_weeping1937.htm](http://www.artquotes.net/masters/picasso/pablo_weeping1937.htm)

### 2. Notice the:

- way this art is broken into planes of color with heavy black outlines
- angularity and shifting perspective
- harsh colors with very little blending
- features that are distorted, exaggerated, eliminated, and duplicated

3. Look at the photo Spider Lily. Notice the long petals and points, the radial balance (the lines radiate from the center into equal parts), the gradual tones of color.
4. Look at the painting of *Abstract Spider Lily*, painted in the Abstract Cubistic style. Compare it to other Abstract paintings, in particular those connected to Cubism.
5. Using your resources, research the flowers of the estuary, and select one that you would like to paint, using an Abstract style. Determine if your plant is native or non-native to Louisiana, invasive or not and make notes on the habitat in which it is found.
6. Break your flower into planes by altering perspective; for example, alter the petals by twisting, reversing, taking apart, or rearranging. Use a pencil to sketch ideas.
7. Now begin making a collage. Using colored paper, sketch the altered flower parts.
8. Cut out the shapes; overlap them, and glue them on a black background.
9. Apply a final coat of polymer medium for sealant. (If you cannot find polymer medium, spray with clear varnish.)
10. Cut out square and mount it on final paper.
11. On the back, include information on the habitat in which your plant is found, and whether it is a Louisiana native or non-native, invasive or non-invasive.



“Water Hyacinth” Original photograph by Sue Ellen Lyons.  
Used with permission.



“Hieroglyphics Hyacinth” Painting by Robyn Kennedy. Used with permission.



“Louisiana Iris” Original photograph by Sue Ellen Lyons.  
Used with permission.



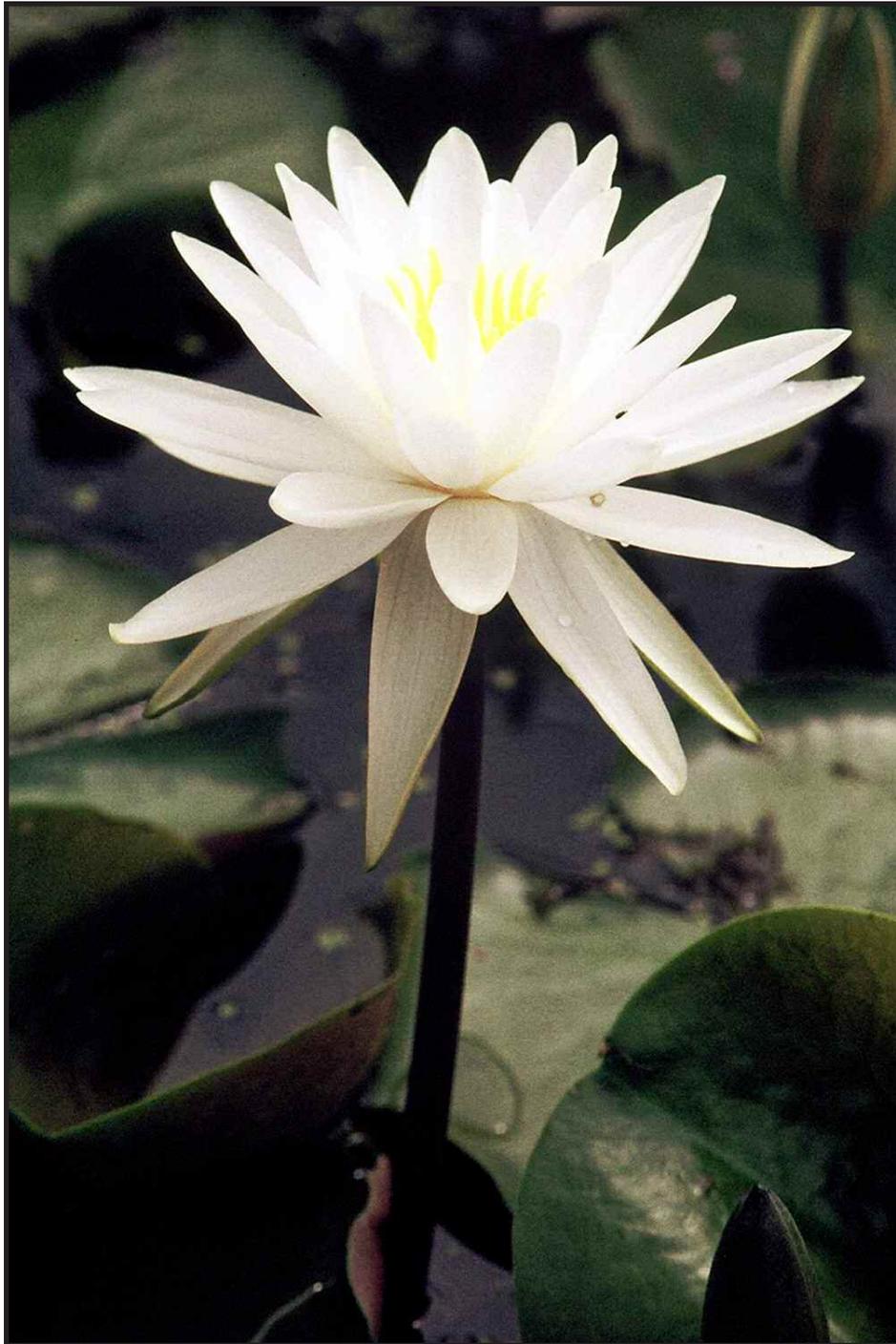
“A Real Iris” Painting by Robyn Kennedy. Used with permission.



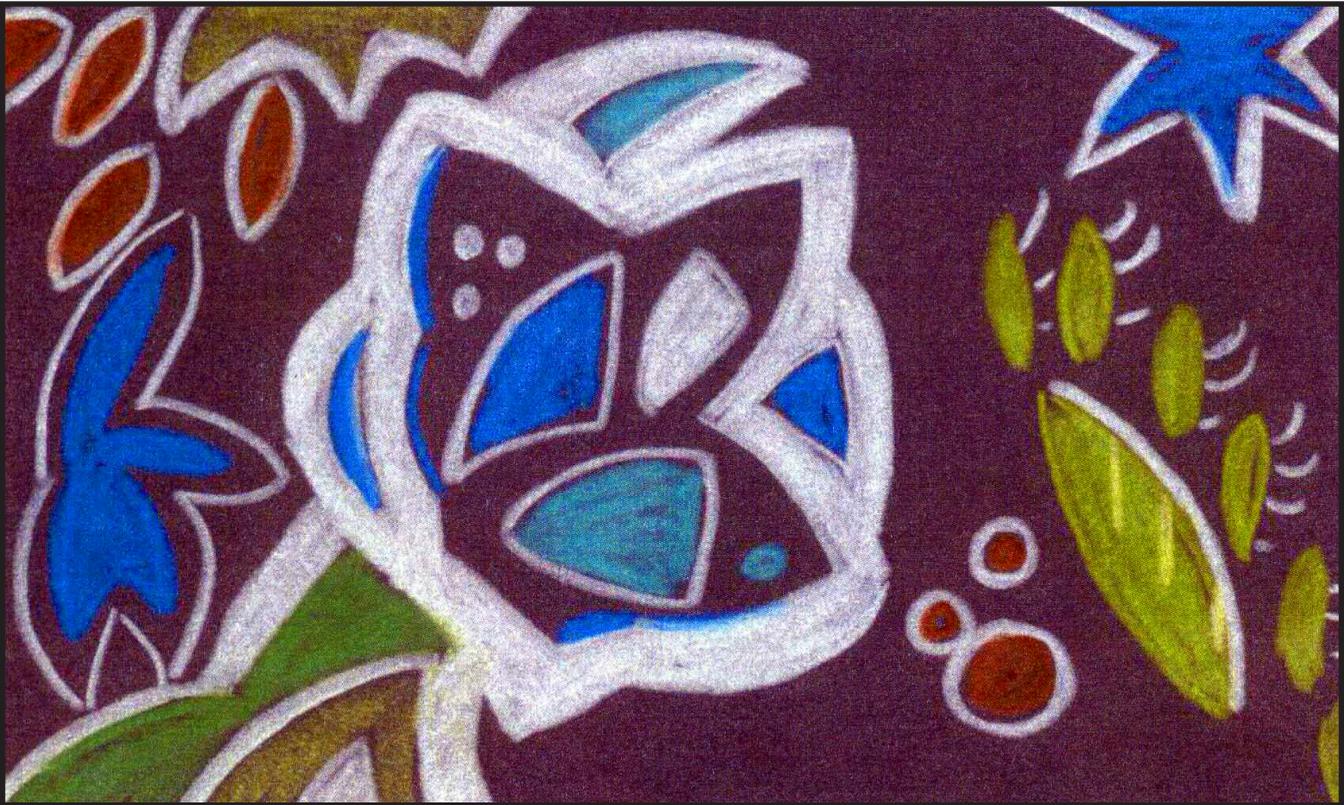
“Cardinal Flower” Original photograph by Sue Ellen Lyons.  
Used with permission.



“Impressions of a Crimson Cardinal” Painting by Robyn Kennedy.  
Used with permission.



“White Water Lily” Original photograph by Sue Ellen Lyons.  
Used with permission.



“Linear Lily” Painting by Robyn Kennedy.  
Used with permission.



“Spider Lily” Original photograph by Sue Ellen Lyons.  
Used with permission.



“Abstract Spider Lily” Painting by Robyn Kennedy.  
Used with permission.

## Lesson Five:

# We Walk in Beauty — ACTIVITY #1

## NATURE FIELD JOURNALS



Original photograph by Sue Ellen Lyons. Used with permission.

Scientists spend hours using field journals to collect data and important information about their surroundings. This is very important documentation of events and observations as the scientist conducts research. A nature journal, though, includes the thoughts, feelings, sketches, and notes of a more casual observer. In her article “The Nature Journal as a Tool for Learning,” Karen Matsumoto states:

*A nature or "field" journal can be much more than a record of scientific facts.... It can include an on-going record of observations from a specific location or over the seasons, and a reminder of where and when to look for particular wildflowers or birds. It can also be a way to save your memories and feelings about nature experiences to keep them fresh in your mind and*

### Setting The Stage



*enable you to share them with others in the future. A nature journal that includes drawings and narrative, as well as a record of a student's thoughts and feelings, can help to tie together science and art, and provide opportunities for creativity and reflection.*

Matsumoto, K. (2003). Retrieved December 28, 2004 from <http://www.newhorizons.org/strategies/environmental/matsumoto.htm>

The Barataria-Terrebonne Estuary is a wonderful environment for students to explore and record observations in a field journal. The abundance of plants and animals in the habitats of cypress swamp, fresh, brackish and salt marsh, and barrier islands can provide countless entries into their journals. Students can observe, sketch, paint, and write about plants such as spider lilies, blue irises, cattail, coontail, purple loosestrife, and pickerel weed. The plants of the estuary are some of the most unique and beautiful in the world. They have adapted to varying ranges of salt and fresh water and provide food and shelter for hundreds of animals. Some of the unique critters the students can observe in the estuary include: alligators, muskrat, otters, herons, ibis, kingfishers, gulls, pelicans, crawfish, catfish, crabs and many more. All of these animals inhabit an environment rich in food and shelter. Students will want to observe keenly the interactions and behavior of the animals and plants to get a sense of the wonder and uniqueness of the Barataria-Terrebonne Estuary.



# Objectives

## STUDENTS WILL

- **identify a minimum of fifteen plants that live in the Barataria-Terrebonne Estuary.**
- **research the life cycle and the special characteristics of a plant from the estuary.**
- **describe the skills necessary to keep a field journal.**
- **use observation, reflection, drawing, and writing during a field trip to create a field journal.**

## MATERIALS

- Clipboard
- Number 2 pencils
- Plain paper
- Felt-tip markers
- Black composition notebooks or sketch books
- “Explore Coastal Louisiana with Boudreaux and Marie” (CD-ROM available through BTNEP: Refer to <http://educators.btnep.org/Resources>)
- Field Guides
- Examples of field journals from the Internet sites listed in “Getting Ready.”
- Copies of the handout *Louisiana Wetland Plants* (p.7)
- Copies of the handout *Research: A Louisiana Wetland Plant* (p.8)
- Copies of the handout *My Field Journal: Basic Information* (p.9)

## GETTING READY

1. Take a field trip to the Ameen Gallery (NSU) or encourage students to visit on their own.
2. Review the CD-ROM entitled “Explore Coastal Louisiana with Boudreaux and Marie”.
3. Copy the handouts: *Louisiana Wetland Plants*, *Research: A Louisiana Wetland Plant*, and *My Field Journal: Basic Information*.
4. Download examples of field journals to share with the students.
  - Lewis and Clark and naturalist Thomas Nuttall used field journals during their exploration of the northwest. John Bartram, John Muir and Beatrix Potter combined art with text to record their observations. Refer to the following Web site: <http://www.newhorizons.org/strategies/environmental/matsumoto.htm> The site provides excellent information and strategies for using a field journal as a tool for observation, reflection, writing and drawing. It also provides examples of field journals.



- This American Museum of Natural History site gives simple guidelines for keeping a field journal and provides historic reproductions.  
<http://www.amnh.org/nationalcenter/youngnaturalistawards/resources/fieldjournal.html>
- On this American Museum of Natural History site, researchers talk about their work and how to keep a field journal.  
[http://www.amnh.org/learn/biodiversity\\_counts/read\\_select/hs/fieldjnl.htm](http://www.amnh.org/learn/biodiversity_counts/read_select/hs/fieldjnl.htm)
- This site, *Helpful Hints for Field Sketching*, defines field sketching as observational rendering—trying to capture on paper in two dimensions some aspect of what you are observing. The site offers helpful hints on how to sketch proportions, perspective, volume, and shape.  
[http://www.amnh.org/learn/biodiversity\\_counts/read\\_select/ht/sketching.htm](http://www.amnh.org/learn/biodiversity_counts/read_select/ht/sketching.htm)
- This site gives tips on how to field sketch.  
[http://www.wildchimpanzees.org/educators/pdf/field\\_sketch.pdf](http://www.wildchimpanzees.org/educators/pdf/field_sketch.pdf)
- Visit Hannah Hinchman’s site to see examples of the illuminated journals she has been keeping for 27 years.  
<http://www.morning-earth.org/ARTISTNATURALISTS/AN=Hinmman.html>
- Make reservations for a field trip to one of the habitats of the Barataria-Terrebonne Estuary. See self-guided tours. This guide, provided by the Barataria-Terrebonne National Estuary Program, offers information about the estuary and a list of tours by location: <http://www.btnep.org/default.asp?id=114>. For detailed information about the hiking trails in various areas of the Barataria Preserve in the Jean Lafitte National Historic Park visit the web site:  
[http://gorp.away.com/gorp/resources/us\\_nhp/la/hik\\_bata.htm](http://gorp.away.com/gorp/resources/us_nhp/la/hik_bata.htm)

## PROCESS

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1. Provide students with copies of the handouts: *Louisiana Wetland Plants* and *Research: A Louisiana Wetland Plant*.
2. Facilitate the research of Louisiana wetland plants by providing students with books, guides, and access to computers.
3. Ask students to choose one plant to investigate. They will record their findings on the graphic organizer *Research: A Louisiana Wetland Plant* and sketch their plants using pens, pencils, or watercolors.



4. Discuss how scientists use field journals. Provide the students with examples of journal entries available on the Internet.
5. Discuss with students how to make a field sketch: proportion, perspective, volume, shape, color and details. If possible, enlist the assistance of an art education/talented art student.
6. Take students on a field trip to the estuary or to a verdant area on or near the school campus. Guide them in choosing one plant to observe.
7. Ensure that each student has a sketchbook or composition book and several pencils for the field trip. Paste the handout *My Field Journal: Basic Information* onto the back of the book.
8. Encourage the students to actively observe their plants, to respond to the questions:
  - What do I see?
  - What do I hear?
  - What do I feel?
  - What do I smell?
9. Instruct the students to use their handout *My Field Journal: Basic Information* to assist them in recording their immediate observations of the general environment as well as the most important features of the plants.
10. Ask students to make a sketch of the plant in its natural environment.
11. When students return from the field trip, they should:
  - consult references and compare their notes and illustration with the formal descriptions;
  - prepare a presentation;
  - share their observations and illustrations.

## ASSESSMENT

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**Alternate Assessment:** Use the acrostic poem in “Extensions” to assess knowledge gained from the journal exercise.

Use the handout *Rubric: Field Journal* (p.6) to assess student work.

## EXTENSIONS

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1. Have students take digital photos to record a specimen for later reference. They can use photos to include information pertinent to field journal entries documenting the part of the plant, when it was collected, who collected it, etc.
2. Have students observe, sketch and record information about the elements of the natural environment in their neighborhood.
3. Students can research the many ways in which local Native Americans and early European settlers used plants.
4. Encourage students to write an acrostic poem about a plant from the estuary. To write an acrostic poem:
  - Write the name of your plant vertically on the paper.
  - Use the first letter of each line as the first letter of your word or phrase
  - You may use as many words in each line as you wish.

Refer to the following example “Wild Iris” by Virginia Henry.

**WILD IRIS**  
**W**ild wonderful flower  
**I**nhabiting Louisiana’s wetlands  
**L**iving as you did centuries ago, reproduced through  
**D**ense systems of rhizomes that lift you to the surface each  
**A**pril.

**I**n spite of intrusions of saltwater, you  
**R**emain in our natural environment  
**I**ntending to touch our senses with your  
**S**pring splendor.



5. Research methods used to preserve plant specimens using a plant press. Groups of students can work together to construct an “herbivory,” a library or a scrapbook of preserved plants. Each page should include a leaf or leaf cluster on a stem, as well as a flower.

# HANDOUT:

# RUBRIC: FIELD JOURNAL

NAME

DATE

Criteria	4	3	2	1	Points
<b>Organization</b> ( x 3 )	Observations are organized in a chronological and logical manner. They are easy to read.	Observations are, for the most part, organized chronologically and logically. They are fairly easy to read.	Observations are not very chronological or logical. They are difficult to read.	No organization is evident. Observations are unclear and confusing.	
<b>Content</b> ( x 4 )	Observations include the date, location, time, weather conditions, and detailed descriptions of flora.	Observations include most of the required elements and brief descriptions of flora.	Observations contain few of the required elements. Description of flora is vague.	Required elements are not included. Description of flora is inaccurate.	
<b>Narrative</b> ( x 4 )	The writing provides a clear, relevant, and accurate record of observations, thoughts, and feelings.	The writing provides an adequate record of observations, thoughts, and feelings.	The writing provides some observations, but no record of thoughts and feelings.	The writing provides little evidence of observations, thoughts, and feelings.	
<b>Sketches</b> ( x 4 )	Sketches provide many details that give evidence of careful observation.	Sketches provide adequate detail and some evidence of observation.	Sketches have few details and are not a useful record of observations.	Sketches do not provide evidence of careful observation.	

**Total Possible Points = 50**

**TOTAL POINTS =**



**FRESH MARSH**

Alligator Weed	Louisiana Iris	Spike Rush
Arrowhead	Marsh Mallow	Water Lily
Water Hyacinth	Blue-eyed Grass	Cattail
Parrotfeather	Bull Tongue	Butterweed
Water Milfoil	Pickeral Weed	Pondweed
Button Bush	Wild Geranium	Primrose
Water Primrose	Red Rattlebox	Coontail
Wild Onion	Royal Fern	Willow
Daisy Reabane	Wood Sorrel	Smartweed
Duckweed	Spatterdock	Elodea
Spider Lily	Lizard's Tail	Spiderwort

**RIDGE HABITAT**

Rattle Box  
Hercules Club  
Live Oak  
Hackberry

**SALT MARSH**

Black Mangrove	Groundselbush
Salt Marsh Mallow	Creeping Glasswort
Needlegrass	Spartina patens
Deer Pea	Salt Grass
Three-cornered Grass	

**BOTTOMLAND HARDWOODS**

Box Elder	Blackberry	Water Oak
Red Mulberry	Holly/Yaupon	Sweet Gum
Poison Ivy	Hickory	Hackberry
Wax Myrtle	Black Willow	Elderberry
Hawthorn	Sweet Briar	American Elm

**CYPRESS-TUPELO SWAMP**

Bald Cypress	Water Tupelo
Mosquito Fern	Coontail
Swamp Red Maple	Palmetto
Black Willow	Pumpkin Ash
Green Ash	Spider Lily
Louisiana Iris	Duckweed
Day Flower	Button Bush
Swamp Black Gum	Water Milfoil
Widgeon Grass	Lizard's Tail



# HANDOUT:

## RESEARCH: A LOUISIANA WETLAND PLANT

<b>Name of Plant</b>	
<b>Scientific Name of Plant</b>	
<b>Description: Habitat</b>	
<b>Description: Size</b>	
<b>Description: Colors</b>	
<b>Description: Distinguishing Features of Plant Parts, i.e., leaves, petals, stems, etc.</b>	
<b>Description: Shapes</b>	
<b>Description: Textures</b>	
<b>Description: Season</b>	
<b>Interesting Facts</b>	

**Make a sketch of your Louisiana Wetland Plant**



# HANDOUT:

## MY FIELD JOURNAL: BASIC INFORMATION

DATE:

LOCATION:

TIME:

WEATHER CONDITIONS (e.g., CLOUDY, SUNNY, WINDY, RAINY, HUMID):

SOIL CONDITIONS (e.g., MOIST OR DRY):

COLOR OF THE VEGETATION:

TEXTURE OF THE VEGETATION (i.e., HOW IT FEELS TO THE TOUCH):

SIZE OF THE VEGETATION:

SOUNDS:

THOUGHTS AND FEELINGS I HAVE AS I WALK THROUGH THE HABITAT:

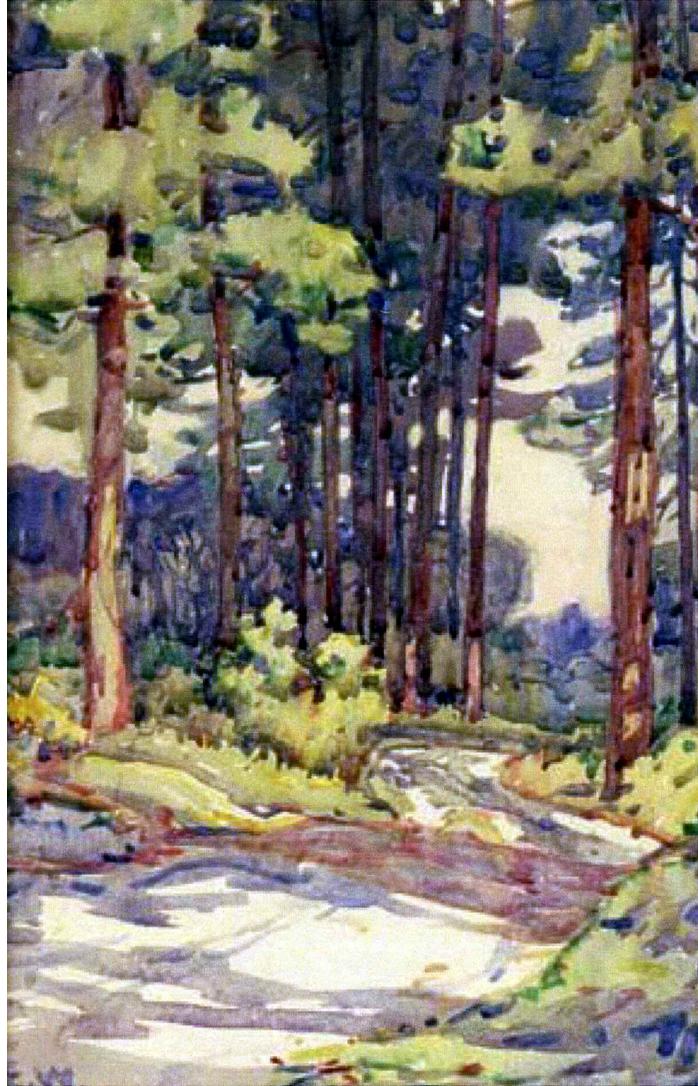
QUESTIONS I HAVE ABOUT MY PLANT:

INTERESTING FACTS ABOUT MY PLANT:

A SKETCH OF MY PLANT:

LEAF SHAPE:

## ACTIVITY #2: NATURE'S WATERCOLORS



Ellsworth Woodward  
Abita Springs, 1931  
Watercolor on paper  
111.351

The Ogden Museum of Southern Art, University of New Orleans  
Gift of the Roger H. Ogden Collection

*Art is born of the observation and investigation of nature.*

~Cicero (106 BC - 43 BC)

Quotations by Subject (n.d.). Retrieved January 2, 2005 from  
<http://www.quotationspage.com/subjects/art/>



## MATERIALS

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- Handouts: *The Elements of Art*, *The Principles of Design*, *The Meaning of Art* (pp. 14-15), *Watercolor Techniques* (p.16)
- Examples of watercolor paintings of plants from the Ameen gallery or the Ogden Museum of Southern Art
- Student quality watercolor paints (Use those in tubes since they last the longest.)
- Brushes (1 inch flat, Number 2 round, and Number 6 round)
- 2B pencils
- Sponges
- Paper towels
- 140 lb paper
- Cardboard and masking tape (for taping down your paper)
- Water containers
- White plastic or Styrofoam plate for paints
- Towel or paper to cover worktables

## Objectives

### STUDENTS WILL:

- **analyze a painting and discuss the elements of art, the principles of design, as well as its meaning.**
- **investigate the techniques of watercolor painting.**
- **create a watercolor painting of a plant in the estuary.**

## GETTING READY

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1. Copy handouts that give information about the elements of art, the principles of design and the discovery of the meaning of art.
2. Copy handout that describes techniques used in watercolor painting. Download from the Internet or collect prints of watercolor paintings to use in discussing the elements of art and the principles of design. Review images from the Ameen Gallery or The Ogden Museum of Southern Art. <http://www.ogdenmuseum.org/collections>

3. Cut sheets of watercolor paper into 12” x 12” squares for students to use to experiment with techniques for working with watercolor paints. Each student will need six squares.
4. Collect materials listed above for watercolor painting.
5. Place paint colors on the plates.
6. Practice various watercolor techniques or arrange for an art educator or talented art student to demonstrate the techniques.

## PROCESS

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1. Students should be familiar with the color wheel. (Some students may need a brief review.) A color wheel can be downloaded from [www.sanford-artadventures.com](http://www.sanford-artadventures.com). Click on “Study Art”.

- Primary colors: red, yellow, blue
- Secondary colors: orange, green, and violet
- Intermediate colors: red-orange; red-violet; yellow-orange; yellow-green; blue-violet; blue-green



2. Review/discuss the handouts *The Elements of Art*, *The Principles of Design*, and *The Meaning of Art*.
3. Use the handouts to analyze several watercolor paintings you have collected.
4. Divide the students into small groups to analyze a watercolor painting. Have them use the handout to discuss elements of art, the principles of design, and what meaning they discover.
5. Allow the groups to share their findings with the entire class.
6. Discuss the basic steps and materials used in creating a watercolor painting.
7. Provide each student with the handout *Watercolor Techniques*.
8. Arrange for the art educator or talented art student to demonstrate watercolor techniques.
9. Guide the students in practicing the techniques used in watercolor painting.
10. Give students the opportunity to choose the subject of their painting. It may be one of the wildflowers or plants they researched or sketched on the field trip, or it may be a landscape painting of one of the habitats of the estuary.
10. Display students’ watercolor paintings throughout the school environment.

## ASSESSMENT

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Use correct terminology (Refer to the handouts on the elements of art and principles of design) to analyze a watercolor painting. To create a rubric for “Analysis of a Work of Art” go to Rubistar at <http://rubistar.4teachers.org/index.php>.

## EXTENSIONS

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Plan a field trip to an art museum such as The Ameen Gallery or Ogden Museum of Southern Art. Provide parents with information about current exhibits and opportunities for sharing art with their children.



Ellsworth Woodward  
Iris Field Near Newcomb Greenhouse, 1911  
L 2004.23.1  
The Ogden Museum of Southern Art, University of New Orleans  
Gift of the Roger H. Ogden Collection



# HANDOUT:

## THE ELEMENTS OF ART

### COLOR

Does the piece of art use primary or secondary colors?  
Are the colors warm, cool, muted, bold, or pastel?  
Does the artist use one color more than others?

### SHAPE

Does the piece of art contain geometric, organic, or natural shapes?  
Describe the shapes. Are they round, rectangular, triangular, irregular, or spiral?  
Are there other words you can use to describe the shapes?

### LINE

What kind of lines do you see in the piece of art?  
Are they straight, vertical, horizontal, diagonal, squiggly, zigzag, thick, or thin?

### VALUE

Does the piece of art have highlights or shading?  
Do some areas look darker or lighter than others?

### TEXTURE

What kind of texture do you see?  
Is it visual texture created by the artist or is there actual texture in the piece of art?  
Is the texture rough or smooth?

### SPACE

Look at the way the artist has used space in the piece of art.  
What do you notice about the background, the middle ground, and the foreground?  
Are there objects or people that look close to you or far away?  
Do some parts of the artwork look 3-dimensional?  
Does the space feel full or empty?

## HANDOUT:

## THE PRINCIPLES OF DESIGN

### REPETITION

Does the artist use patterns or elements over and over throughout the piece of art?  
Does the artist use lines, shapes, colors, or textures to create patterns?

### BALANCE

Is the painting symmetrical or asymmetrical?  
(When you look at both sides of the artwork, does each side look almost the same or does each side look different?)

### CONTRAST

Does the artist use complementary colors or opposite colors?

### CENTER OF INTEREST

Is there a focal point in the piece of art?  
What element do you become aware of first?  
How has the artist drawn your eyes to this particular part of the artwork?

### MOVEMENT

How do your eyes move around the piece of art?

### UNITY

How does the piece of art come together as a whole?

## FINDING MEANING IN A PIECE OF ART

### EXPRESSION

What is the overall feeling or mood when you observe this piece of art? Give examples.

### SYMBOLS

What images in the work of art could stand for something else?  
If there are symbols, how do they affect the meaning of the art?

### MESSAGE

Does the artist depict the subject in a realistic manner?  
Is the artist expressing a feeling or mood?  
Is the artist making a social, moral, or spiritual comment about a particular subject?

After considering all of these elements of the piece of art, describe the feelings it evokes in you. Begin your description with the words, "I think this work of art is about . . ."

### WET-ON-WET TECHNIQUE: CREATING A WASH

A wash is a very thin coat of paint. Because it is transparent, you can still see the paper underneath the wash. Washes are useful for backgrounds or flat light areas like the sky or a body of water. Washes are created with a technique called “wet on wet,” because the painter is painting with a wet brush on wet paper. Use a thick brush to paint clean water evenly across the paper. The paper should be wet, but it should not have any puddles on it. Choose a color and paint across the paper in a horizontal band. Continue with the same color or use another color to paint a band next to the first one; the bands should be barely overlapping. Dilute the pigment with slightly more water for each horizontal stroke. Notice how the colors bleed and blend. Make sure you just brush each area once or twice. When you are finished, let it dry completely.

### DRY BRUSH TECHNIQUE

Use this technique for painting areas that require greater control and more saturated colors. It may be used to create the foreground of a landscape, the center of interest. The painter works with a slightly wet brush loaded with pigment on dry paper. Notice the textures, hard edges, and sharp details. Experiment with this technique by painting abstract lines and shapes. Change the amount of water and paint used and blend some colors.

### EXPERIMENTING

**Color Shades and Tones:** Try adding black to a color; mixing color complements (e.g. red and green); adding lots of pigment; or mixing a color with any other color.

**Different Brush Strokes:** See what happens when you point or flatten the tip of the brush, add lots of water to the brush, or dry it out. Experiment with various types/sizes of brushes.

**Texture:** Paint with “watery” paint and then blot it lightly with a sponge or paper towel.

### INTERNET

Check out the URL <http://www.johnlovet.com/techniq.htm> for descriptions and examples of various watercolor techniques.

Watercolor Tutorials provide a step-by-step guide to painting watercolors. There is also a tutorial on how to paint a watercolor of a Purple Iris. <http://www.watercolorpainting.com/>

## RESOURCES

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### WEB SITES

This is the home site for the Barataria-Terrebonne National Estuary Program. It provides resources for teachers that are organized by topic, media type, and grade level.

<http://educators.btnep.org/Resources>

A treasure of images is provided on this site as well as lesson plans and other valuable information for teachers.

<http://www.ogdenmuseum.org/collections>

This site provides an excellent lesson plan for teaching watercolor techniques.

[http://www.sanford-artedventures.com/teach/wtrclrtechniques\\_procedure.html](http://www.sanford-artedventures.com/teach/wtrclrtechniques_procedure.html)

Watercolor Tutorials provide a step-by-step guide to painting watercolors.

<http://www.watercolor-online.com/Articles/Articles.phtml>

Watercolor & Watermedia Instruction: Tips & Demos

[http://www.fountainstudio.com/watercolor\\_tips.html](http://www.fountainstudio.com/watercolor_tips.html)

This site provides information about southern wetland flora. It contains an excellent glossary of floral terms and an alphabetical list of species.

<http://www.npwrc.usgs.gov/sitemap.htm>

A description of estuaries as well as pictures and habitats can be found at:

<http://www.epa.gov/OWOW/estuaries/about1.htm>

This site describes the use of plants by Native Americans for food, ceremonial artifacts, and medicines.

<http://www.plant-materials.nrcs.usda.gov/kspmc/culturallysignificant.html>

### BOOKS

Easton, J. (2003). *Watercolors for the fun of it: Flowers and leaves*. Cincinnati, Ohio: North Light Books.

Hinchman, H. (1997). *A trail through leaves*. New York: Norton & Company.

Willenbrink, M. & Willenbrink, M. (2003). *Watercolor for the absolute beginner*. Cincinnati, Ohio: North Light Books.



## Lesson Fourteen:

# From the Sugar Cane Fields To the Easel—

## THE MYSTERY OF GEORGE RODRIGUE'S BLUE DOG

*My teachers influenced me the most. I suppose if I had to pick an artist, it would be Salvador Dali. I studied art, but you have to throw all that away and the art has to be truly yours. That is why I returned to Louisiana and painted what I knew.*

~George Rodrigue

(W. F. Foy. Personal Interview. April 27, 2004)



### Setting The Stage

Many artists have been inspired or influenced by the natural scenic beauty of wetlands of the Barataria-Terrebonne Estuary, and this is readily seen in their endeavors. Two such artists are Rhea Gary and C.C. Lockwood, who collaborated on "Marsh Mission," a yearlong project to bring national attention to Louisiana's disappearing wetlands.

(<http://www.marshmission.com>) The May, 2005 issue of *American Artist* features an eight-page article on Rhea Gary's work. C.C.

Lockwood is a nature photographer who has documented estuarine ecosystems and wildlife in a series of photographic works. His books have been invaluable in helping people discover the natural beauty of the estuary, as well as educating them about its issues. C.C. Lockwood is spotlighted in a newspaper article "Missionary of the Marsh," (May 30, 2004, p. E1) written by Chris Bynum, staff writer for *The Times-Picayune*. In the article, Lockwood describes the project's mission statement, "This is land that harbors value; land that supports the Cajun culture, history, and music associated with it..."

This lesson features a Cajun artist whose body of work has also been influenced by the beauty of our wetlands. The painter, George Rodrigue, born in New Iberia, Louisiana, finds his inspiration in Louisiana bayous and swamps and in Cajun culture. (For a brief biography, visit <http://www.georgerodrigue.com/index2.htm>.) He catapulted an image of his little blue dog representing *Loup-Garou*, a werewolf of Cajun legend, into a national pop phenomenon (Read his interview, pp.17-23). Students will explore the elements and principles of art as they apply their knowledge to the creation of a Rodrigue-inspired estuary pop image using Photo Shop Deluxe software, digital cameras, and Microsoft Word.



**Loup Garou**

George Rodrigue

Image reprinted with permission from  
George Rodrigue

# Objectives

## STUDENTS WILL

- **define pop, abstract, and expressionistic art as it relates to Cajun artist George Rodrigue.**
- **define the elements and principles of art.**
- **view and analyze artistic elements and principles of the work of celebrated artists Jackson Pollock, Andy Warhol, Edvard Munch, and George Rodrigue.**
- **research the life of the artists George Rodrigue, Pablo Picasso, Andy Warhol, Jackson Pollock, and Edvard Munch to develop an understanding of abstract, pop, and abstract expressionist art.**
- **study pop, abstract, and abstract expressionist art genres and come to understand the type of art that inspires George Rodrigue.**
- **study in-depth the art of Cajun artist George Rodrigue and create a pop image using Photo Shop to recreate a Rodrigue-inspired pop image.**
- **depict elements (animal and landscape) of the BTE in their pop-inspired art.**
- **research and discuss the influence of the estuary on the artistic development styles of New Iberia artist George Rodrigue.**
- **develop their critical thinking skills as well as appreciation of art through the use of teacher-generated art critique questions.**

# MATERIALS

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## HANDOUTS:

- *An Interview with George Rodrigue: Not Just a Cajun Guy Who Paints Dogs the Color Blue* (pp. 17-23)
  - *George Rodrigue's Artistic Styles* (p.9)
  - *How to Talk about the Elements & Principles of Art* (pp.12-13)
  - *History of Pop Art* (pp.10-11)
  - *Estuary Pop Art Procedures* (pp.14-15)
  - *Estuary Pop Art Rubric* (p.16)
- Copy of the following books by George Rodrigue: *Blue Dog Man*, *Why Is The Blue Dog Blue*, *Blue Dog*, and *Blue Dog Love*
- Copy of documentary about George Rodrigue (It provides video documentary as well as access to Rodrigue's galleries.) at <http://www.io.com/~gibbonsb/rodrigue.html>
- Copy of Doug MacCash's article (2004, May 23). "Top Dog." *The Times Picayune*, pp. E3-E6.
- Computers with Internet access as well as software programs—Photo Shop Deluxe and Microsoft Word
- Digital camera with extra batteries and discs (depending on type of camera)
- Photo-quality paper
- 8 x 11 inch black matting (from local frame shop or hobby store)
- CDs of assorted Cajun music
- Drawing and watercolor paper
- Markers
- Paints
- Colored pencils
- Paint brushes

## GETTING READY

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1. Collect materials.
2. Practice creating pop images. You may want to arrange for an art teacher or talented art student(s) to facilitate the art activity.

## PROCESS

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### WHOLE GROUP/SMALL GROUPS

1. Ask the students the essential question, “What is art?” and list responses on chart paper.
2. Provide students with several images that represent pop, expressionistic, and abstract art. (Use projector and laptop computer or downloaded images, art books or postcards.) Ask the students if they recognize any of the images? Can they identify the artist and genre?
3. Define pop, abstract, and expressionist art. Refer to handout: *George Rodrigue’s Artistic Styles*.
4. Show the images again and ask students to identify the genre. If needed, provide the names of the artists: Pablo Picasso, Jackson Pollock, Andy Warhol, Edvard Munch, and George Rodrigue.
5. Discuss elements and principles of art. Refer to handout: *How to Talk about the Elements & Principles of Art*.
6. Look carefully at the image of Edvard Munch’s *The Scream*. For an image as well as in-depth information about the painting, refer to the URL <http://www.ibiblio.org/wm/paint/auth/munch/>
7. In small groups have students use their handout to analyze and describe the elements and principles Edvard Munch used in his painting.
8. Ask the question, “What do you think was the artist’s purpose for creating this image?” Discuss Expressionism.
9. Assign Journal questions: “Why is the person in Edvard Munch’s painting screaming?” “How does Munch’s artistic style reflect the era (time period)?”
10. Break class into four groups. Assign one group Jackson Pollock’s *The Composition*, another group Picasso’s *Abstract Portrait 1*, a third group Andy Warhol’s *Soup Can*, and the fourth group George Rodrigue’s, *Loup Garou*. Each group will discuss the artistic style (i.e. abstract,

expressionism, pop, etc.), analyze the artistic elements and principles, and answer the question, “What is the artist’s message?”

11. Images can be downloaded from the following sites:

- Paintings and related links for Jackson Pollock: <http://www.beatmuseum.org/pollock/jacksonpollock.html>
- Official Picasso Web site: <http://www.picasso.fr/anglais/>
- Biography of pop artist Andy Warhol: <http://www.warholfoundation.org/biograph.htm>
- Rodrigue site providing video clip of artist at work, information about children and art as well as images of past and current work: <http://www.georgerodrigue.com/index2.htm>

12. Ask each group to share analyses with the whole class.

13. Read aloud passages from a George Rodrigue book such as *Blue Dog Man*. Show students Rodrigue’s artwork, emphasize his Cajun ancestry, and pay close attention to artistic elements and principles.

14. Pass out copies of the handout *An Interview with George Rodrigue: Not Just a Cajun Guy Who Paints Dogs the Color Blue*. Have students read and write notes in margins. Allow time for student discussion and questions. Or ask for three student volunteers to read the interview parts for the interviewer, George, and Wendy aloud.

15. Distribute handout *History of Pop Art*. Explore Internet sites such as the Index of Pop artists [http://wwar.com/masters/movements/pop\\_art.html](http://wwar.com/masters/movements/pop_art.html) as well as the search engine focusing on art genres, such as Pop and Abstract Expressionism. [http://www.artchive.com/artchive/pop\\_art.html](http://www.artchive.com/artchive/pop_art.html). Look at art books.

16. Have students bring from home one “pop-”ular item (e.g., McDonald’s French fry container) or image of an item. Ask them to draw sketches transforming the object into Pop Art.

17. Ask students to research animals that live in the Barataria-Terrebonne Estuary. Ask them to draw sketches transforming the selected estuary animal into Pop Art. They can use a Microsoft drawing tool to draw their selected estuary animal or scan their sketches and save to a computer file.

18. Students will take a field trip to a habitat in the estuary to photograph the landscape of the estuary using a digital camera or locate an estuary photograph online.

19. All groups will use Photo Shop Deluxe to paste drawn animals (previously saved into a folder) into their digital estuary landscapes to create a Rodrigue-inspired image. Refer to handout *Estuary Pop Art Procedures*.



## EXTENSIONS

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- Using the drawn estuary animal image you created earlier, create a 3D image using household or found objects.
- Write a legend about your animal (inspired by the Cajun legend of the *Loup Garou*, told to George Rodrigue as a little boy).
- Use printmaking techniques (think Andy Warhol) and a popular image from contemporary society to create a series of post cards or note cards to raise money for a grade-level “Pop” festival celebrating the popular image (Why not write a letter to George Rodrigue and invite him to the festivities?).
- Plan a class culinary celebration honoring George Rodrigue’s Cajun heritage. Students will research and cook a Cajun dish to share with classmates and add recipes to a class cookbook.

## RESOURCES

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### BOOKS

MacCash, D. (2004, May 23). Top Dog. *The Times Picayune*, pp. E3-E6.

McAinch, D., Rodrigue, G., & Rodrigue, W. (2001). *Blue dog love*. New York, NY: Harry N. Abrams Inc.

Baumbusch, B., & Rodrigue, G. (1999). *Many faces of the face*. New York, NY: Harry N. Abrams Inc.

Freundlich, L. S., & Rodrigue, G. (2002). *Blue dog*. New York, NY: Harry N. Abrams Inc.

Goldstone, B., & Rodrigue, G. (2002). *Why is blue dog blue?*. New York, NY: Harry N. Abrams Inc.

Danto, G., & Lewis, M. (2003) *Art of George Rodrigue: A Cajun artist*. New York, NY: Harry N. Abrams Inc.

McAinch, D., & Rodrigue, G. (2002). *A blue dog Christmas*. New York, NY: Harry N. Abrams Inc.



## WEB SITES

This is an excellent search engine focusing on art genres, such as Pop and Abstract Expressionism, links to books and other sites.

[http://www.artchive.com/artchive/pop\\_art.html](http://www.artchive.com/artchive/pop_art.html)

Wonderful site, provides video documentary as well as access to Rodrigue's galleries

<http://www.io.com/~gibbonsb/rodrigue.html>

Rodrigue site providing video clip of artist at work, information about children and art as well as images of past and current work

<http://www.georgerodrigue.com/index2.htm>

An online exhibit as well as related background information about the artist

<http://www.sec.state.la.us/ARCHIVES/rodrigue/rodrigue-index.htm>

An encyclopedia of Cajun culture

<http://www.cajunculture.com/People/rodrigue.htm>

Excellent site featuring Acadian artist, including George Rodrigue

<http://www.acadian-cajun.com/acadart.htm>

USA Today article focusing on George Rodrigue

<http://www.usatoday.com/gallery/bluedog/frame.htm>

The image of the dog in art, painting, photography, literature, theater, history, television & on the Web

<http://personal.uncc.edu/jvanoate/k9/artdogs.htm>

Index of Pop artists

[http://wwar.com/masters/movements/pop\\_art.html](http://wwar.com/masters/movements/pop_art.html)

Biography of pop artist Andy Warhol

<http://www.warholfoundation.org/biograph.htm>

Online art encyclopedia

<http://www.artcyclopedia.com/history/expressionism.html>

Abstract expressionist

<http://www.chrissnider.com/component/option.com-wrapper/Itemid,59>

The Art Institute of Chicago

[http://www.artic.edu/artaccess/AA\\_Modern/pages/MOD\\_glossary1.shtml](http://www.artic.edu/artaccess/AA_Modern/pages/MOD_glossary1.shtml)

Edvard Munch Biography and Paintings

<http://www.ibiblio.org/wm/paint/auth/munch/>



Munch Museum

<http://www.gallen-kallela.fi/artnoir/Mmuseo.html>

Official Picasso website

<http://www.picasso.fr/anglais/>

Cool Picasso site for kids

<http://www.surfnetkids.com/picasso.htm>

Picasso Biography

<http://www.picasso.com/>

Jackson Pollock Biography

<http://www.ibiblio.org/wm/paint/auth/pollock/>

Guggenheim Museum featuring paintings of Jackson Pollock

[http://www.guggenheimcollection.org/site/artist\\_bio\\_129.html](http://www.guggenheimcollection.org/site/artist_bio_129.html)

Paintings and related links for Jackson Pollock

<http://www.beatmuseum.org/pollock/jacksonpollock.html>

Elements of art and related information

[http://www.sanford-artadventures.com/study/g\\_art\\_elements.html](http://www.sanford-artadventures.com/study/g_art_elements.html)

## FIELD TRIP SUGGESTION

Jean Lafitte National Park - The Park seeks to illustrate the influence of environment and history on the development of a unique regional culture. The Barataria Preserve (in Marrero) interprets the natural and cultural history of the uplands, swamps, and marshlands of the region. Located on the West Bank of the Mississippi River in Marrero, Louisiana. Barataria Preserve Visitor Center, open daily 9:00 a.m. to 5:00 p.m. Closed December 25 and Mardi Gras.

Visit [www.nps.gov/jela](http://www.nps.gov/jela)



<http://www.btnep.org>

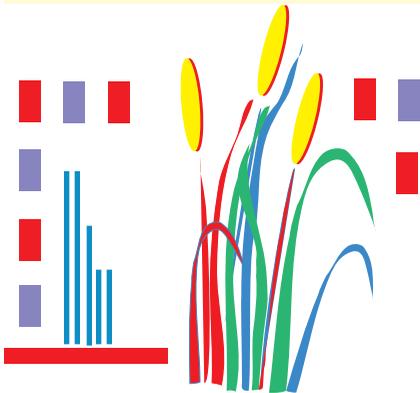
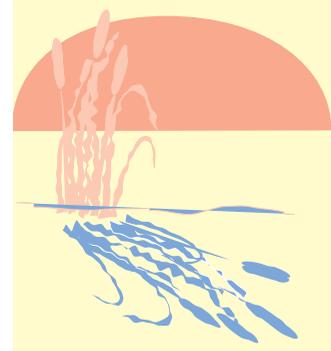
## HANDOUT:

## GEORGE RODRIGUE'S ARTISTIC STYLES

### EXPRESSIONISM

Expressionism is a style of art in which the intention is not to reproduce a subject accurately, but instead to portray it in such a way as to express the inner state of the artist. The movement is associated with Germany in particular and was influenced by such emotionally-charged styles as Symbolism, Fauvism and Cubism.

There are several different and somewhat overlapping groups of Expressionist artists, including *Die Brücke*, *Der Blaue Reiter*, *Die Neue Sachlichkeit* and the Bauhaus School. Leading Expressionists included Wassily Kandinsky, George Grosz, Franz Marc and Amadeo Modigliani.



### POP ART

Pop Art is a style of art that explores the everyday imagery that is part of contemporary consumer culture. Common sources of pop art include advertisements, consumer product packaging, celebrities and comic strips.

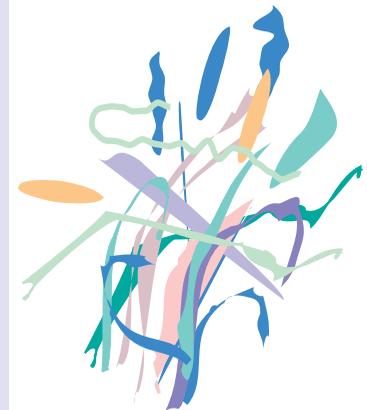
Leading Pop artists include Robert Rauschenberg, Andy Warhol, and Roy Lichtenstein.

### ABSTRACT EXPRESSIONISM

Abstract expressionism, in which there is no subject at all, but instead pure form, developed into an extremely influential style in the mid-20th century. Abstract Expressionism is a form of art in which the artist expresses himself purely through the use of form and color. It is a form of non-representational, or non-objective art, which means that there are no concrete objects represented.

Now considered to be the first American artistic movement of worldwide importance, the term was originally used to describe the work of artists Arshile Gorky, Willem de Kooning and Jackson Pollock.

The movement can be broadly divided into two groups: *Action Painting*, typified by artists such as Pollock, de Kooning, Franz Kline and Philip Guston, put the focus on the physical action involved in painting; *Color Field Painting*, practiced by Mark Rothko and Kenneth Noland, among others, was primarily concerned with exploring the effect of pure color on a canvas.



Pop Art was a movement that departed from the clichés of boldness so often portrayed in modern art. The Pop artists disconnected themselves from the idea that art must contain meaning in the abstract.

The artists most recognized and closely associated with Pop art include:

- **Andy Warhol** (1928-1987 ) *Mickey Mouse, Marilyn Monroe, Soup Can, Mick Jagger,* and *Cow* are among his more famous paintings. One of his famous quotes is, "In the future everybody will have 15 minutes of fame."
- **Roy Lichtenstein** (1923-1997) *Sunrise, Spray,* and *Girl With Hair Ribbon* are among his most famous paintings.
- **Claes Oldenburg** (1929-1989) *Scissors and Monument* is one of his more famous works.
- **Richard Hamilton** (1922-1982) One of his most famous works was *Man, Machine, and Motion.*

These artists found success in both Europe and the United States. As it existed then, and as it exists now, Pop Art was a regeneration and renewal from the nearly two-decade reign of *Abstract Art*.

## HISTORY

The Pop Art movement first began in England (British Pop). Pop artists' roots began with an interest in *Cubism and Dadaism*. They admired the singular artworks of Pablo Picasso's *Plate with Wafers* and Stuart Davis' *Lucky Strike*. They also appreciated the work of Marcel Duchamp whose ready-mades, as he called them, added a new sense of completion for the Pop artists.

Pop Art had an unusual kind of history for a modern art movement; it existed in the United States, England, California, and even in Canada. For the first few years of its existence, and especially in New York, Pop Art went relatively unnoticed.

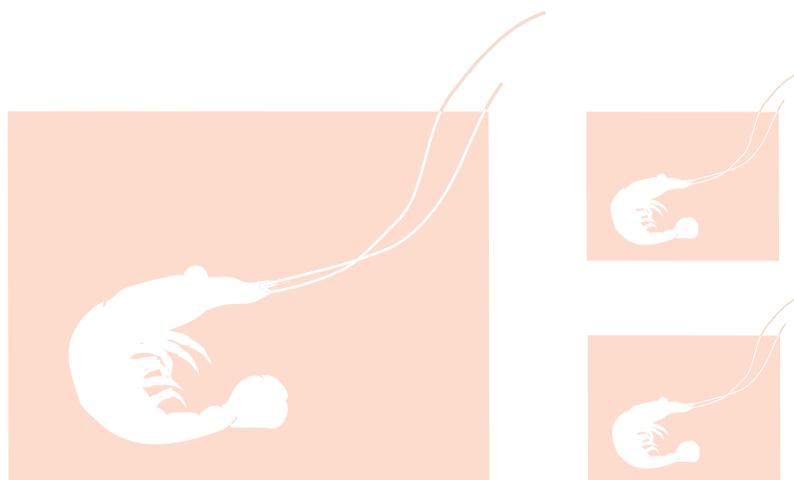
### 1950s

- Recognition of Pop Art began in the early 1950s and slowly developed over the next few years.
- Pop Art developed mostly because artists began to re-direct their attention to the possibilities of change.

- One of the first substantial artworks to come from these early years was Richard Hamilton's *Just What Is*—a work combining the efforts of art and today's culture. Other changes would soon follow, and many artists began completing similar renditions of how they saw Pop Art.
- For the most part, the reason Pop Art was so successful for its artists in the early years was because the world had grown tired of the repetitive forms of Abstract art.

## 1960s

- The artists began to associate more often with one another in the 1960s.
- In 1961, the Pop artists showed their work at the Young Contemporaries Exhibition. The list of artists included David Hockney, Peter Phillip and Derek Boshier. On the New York side of Pop Art, such artists as Andy Warhol, Roy Lichtenstein and Tom Wesselman began exploring their own aesthetic program.
- By 1965, when Pop artists showed their work at the Milwaukee art center, Pop Art had become well defined and regarded.





# HANDOUT:

## HOW TO TALK ABOUT THE ELEMENTS & PRINCIPLES OF ART

ELEMENTS OF ART	DESCRIPTION	ANALYSIS
COLOR	<p>The color of an object depends on how it absorbs and/or reflects light. If an object absorbs all of the light wavelengths, it will appear black. If it reflects all of them, it will appear white. If an object absorbs all wavelengths except red, for example, it will look red.</p>	
VALUE	<p>Value is the lightness or darkness of a color. You can get different values of a color by mixing its shades and tints.</p>	
SPACE	<p>Space is an empty place or surface in or around a work of art. Space can be two-dimensional, three-dimensional, negative and/or positive.</p>	
LINE	<p>There are many different kinds of lines (i.e. zig zag, straight, parallel, etc.). When connected together they make shapes, such as triangles, squares, etc.</p>	
SHAPE	<p>Shapes are flat. Some shapes are geometric, such as squares, circles, triangles, rectangles, and ovals. Other shapes are organic or irregular.</p>	
FORM	<p>Forms are three-dimensional; they have height, width and thickness. Shapes are flat; forms are not.</p>	
TEXTURE	<p>Texture is the way something feels when you touch it. Artists also create the illusion of texture.</p>	

# HANDOUT:

## HOW TO TALK ABOUT THE ELEMENTS & PRINCIPLES OF ART, CONTD.

PRINCIPLES OF ART	DESCRIPTION	ANALYSIS
BALANCE	Balance describes how artists create visual weight (symmetrical, asymmetrical, and radial balance). Artists think about how to make their works balanced by using elements such as line, shape and color.	
CONTRAST	Contrast creates excitement and interest in artworks. Two things that are very different have a lot of <b>contrast</b> . White and black have the greatest contrast. Complementary colors also have high contrast.	
PROPORTION	Proportion describes the size, location or amount of one thing compared to another.	
PATTERN	Artists create pattern by repeating a line, shape or color over and over again.	
RHYTHM	Visual rhythm makes you think of the rhythms you hear in music or dance. Artists create visual rhythm by repeating art elements and creating patterns.	
EMPHASIS	Artists use emphasis to make certain parts of their artwork stand out and grab your attention. The center of interest or focal point is the place the artist draws your eye to first.	
UNITY	Unity is the feeling that everything in the work of art works together and looks like it fits.	
VARIETY	Variety occurs when an artist creates something that looks different from the rest of the artwork. An artist may use variety to make you look at a certain part or make the artwork more interesting.	

What do you do when you want to create a pop image, and George Rodrigue has already claimed the Blue Dog? Create your own Rodrigue-inspired pop art ... here's how.

## PROCEDURES

1. Select an animal that lives in the estuary.
2. Open a new Word document using Microsoft Word.
3. Click the drawing tool bar; select different functions/art elements (i.e. shapes and lines) of drawing tools and create an estuary animal image.
4. After you draw your animal image, select the paint can.
5. Click on each individual shape and select a color from the paint pallet (If you would like your image to be one color simply click on your image and select one color).
6. Highlight each individual shape of your image by holding down the shift key and clicking on each shape, then select a color from the paint pallet to color your shapes.
7. Use the format object tool to select "group" to make one complete image that can be manipulated around the page as well as your selected digital Louisiana landscape photo.
8. Click and drag your animal image to ensure all shapes are unified and can be viewed as a whole image.
9. Place your cursor on the image and click "save as."
10. Make a folder with your first and last name (this folder can be used throughout the year to store other documents).
11. Save your drawing/image as Pop Art Animal.
12. Minimize your animal image document for later use.
13. Open Photo Shop.
14. Click: "file" and then open.
15. Select one of your previously saved digital Louisiana landscape photos to use as a background for your Rodrigue-inspired Pop picture.
16. Layers dialogue box should appear on screen (If not, choose window from toolbar and select "layers.>").
17. Double click background image in layers pallet.

## HANDOUT:

## ESTUARY POP ART PROCEDURES, CONTD.

18. New layers dialogue box should appear; click OK and your background should now read Layers 0 (zero).
19. Return to your minimized word document (animal image) and restore the image.
20. Click once on image from word document to select.
21. Go to Edit and select “copy.”
22. Return to Photo Shop (your landscape photo should appear).
23. Select “paste” from Edit on your toolbar.
24. Your animal image should now appear in your landscape photo.
25. Move your image to the area of the picture that suites you by clicking on “drawn image” and using the mouse to place into a specific photo location.
26. If you would like to resize your image, once you paste it into your digital landscape, return to the saved word document and resize your image from this location, repeating steps 21-23 as needed.
27. If you would like to delete a layer (in this case the original pasted image), click on “layer” and you will notice it highlighted.
28. Return to the top toolbar and go to layer and select “delete” and then “layer.”
29. Save your final image into your folder as Final Pop Art Animal Image.
30. Print a copy (obtain teacher’s permission) of your Rodrigue-inspired Pop image.
31. You or your teacher can laminate your final print.
32. Mat and frame your artwork and hang in school gallery or hallway bulletin board.



**Loup Garou**

George Rodrigue

Image reprinted with permission from  
George Rodrigue

**ALWAYS BE SURE TO SAVE YOUR WORK EVERY 5 minutes TO ENSURE THAT IT IS NOT LOST!!!**

# HANDOUT:



George Rodrigue  
Image reprinted with permission  
from  
George Rodrigue

## ESTUARY POP ART RUBRIC GEORGE RODRIGUE - INSPIRED POP ART

POINTS	ELEMENTS OF ART	PRINCIPLES OF ART	CAPTURING STYLE / ARTIST
4	Very skillful in applying elements of art, e.g., color, shapes, lines, space, forms	Very skillful in applying principles of art, e.g., balance, proportion, emphasis, unity	Computer painting is very consistent with George Rodrigue's pop art style
3	Skillful in applying elements of art, e.g., color, shapes, lines, space, forms	Skillful in applying principles of art, e.g., balance, proportion, emphasis, unity	Computer painting is consistent with George Rodrigue's pop art style
2	Somewhat skillful in applying elements of art, e.g., color, shapes, lines, space, forms	Somewhat skillful in applying principles of art, e.g., balance, proportion, emphasis, unity	Computer painting is somewhat consistent with George Rodrigue's pop art style
1	Needs work in applying elements of art, e.g., color, shapes, lines, space, forms	Needs work in applying principles of art, e.g., balance, proportion, emphasis, unity	Needs work: Computer painting is not consistent with George Rodrigue's pop art style

TOTAL POSSIBLE POINTS: 12 X 5 = 60 POINTS





## HANDOUT:

# AN INTERVIEW WITH GEORGE RODRIGUE: NOT JUST A CAJUN GUY WHO PAINTS DOGS THE COLOR BLUE

(W. F. Foy. Personal Interview. April 27, 2004)

George and Wendy Rodrigue were extremely gracious and forthcoming in the following interview. I, Wendy Foy, had the pleasure to not only learn about George's experience growing up in New Iberia, Louisiana, but also learned of his rise to fame with his image of a "Blue Dog." As a teacher, I feel the Rodrigues gave me a personal course in art education. I was inspired by George's art and Wendy's need to have George represented authentically—as an accomplished artist—and not just a Cajun guy who paints dogs the color blue. The following interview highlights George's remarkable career and personal accomplishments.

Q1: I have read you were born in New Iberia, Louisiana. How has your upbringing in South Louisiana influenced you as a creative spirit?

*I think one is born with a creative spirit. Being from southern Louisiana (New Iberia), it wasn't until I traveled outside of the state that I truly knew how different I was. My Cajun culture disappeared; and when you get away from your culture for a while you reflect on how you were brought up and realize your cultural identity is slipping away. I didn't want this to happen, I had to preserve my heritage ... so I returned home to Louisiana.*

Q2: So, you were an outsider?

*Yes, it's not until you leave that you have time to reflect on where it is that you are from. It took me some years before I was able to embrace my Cajun culture, appreciate and want to return and preserve my culture ... I owed it to my roots, my people, to represent my birth place through my art.*

Q3: What is your definition of art?

*Art is a personal expression. It reflects society; it always has. Art expresses or mirrors society. Whatever is going on at the time is usually what influences artist. It can't be avoided.*

Q4: How would you define your artistic style (genre)? Is it Pop Art?

*My earlier style was primitive, more folk art. I captured a Cajun style and wanted to preserve the images I grew up with. I was a little naïve; my early style was primitive, naïve. As I grew as an artist my style has changed; it has become more Pop Art. My style changes, you get bored, you try something else for a while. You have to be open-minded and flexible.*

Q5: Who or what has inspired/influenced/empowered you?

*My family, friends in New Iberia, as well as formal education, my art education in Los Angeles*



*has allowed me to really understand what “art” is, and through education comes empowerment.*

Q6: How much of your own life is reflected in your work?

*Everything. My art wouldn't be what it is without my individual experiences, my life in south Louisiana. I started painting when I was in about the fourth grade and continued my art education at USL.*

Q7: Do you create with the intent to send a message? If so, how important is it that your audience understands your message?

*I am a serious artist, some people think otherwise. But no, I don't always create with the intent to send a message. Sometimes there's an intentional message, sometimes my art is conscience and other times I paint what comes to mind without ever having a premeditated thought. It's the benefit of being successful. I can do what I want for as long as I want. As long as I enjoy what I do, if people still want to purchase my art, then I will have the opportunity to continue to create.*

Q8: Have you ever compromised your style as an artist?

*Intentionally, no, because Cajun artists are rare due to the limited exposure, and years ago there weren't many well-known Cajun artists, so being one of the first successful Cajun artists has given me the freedom to create what I want without much compromise unless I agree.*

Q9: Why after attending school in California did you return to south Louisiana? What is it about southern Louisiana that is so mystifying?

*Family life, friendships ... the scenery and culture. Knowing, and finally realizing who you are, where you're from. That was what was missing from my life in Los Angeles. The comfort of the small, Cajun community—there is no other place like southern Louisiana. It is beautiful and serene.*

Q10: I have noticed the southern Louisiana landscape in your paintings, especially the Oak tree. How has the estuary influenced your art?

*I started with landscapes, driving back from California—I noticed how remarkable the landscape changed. First, I painted wheat. Then, I painted the magical sky behind the beautiful oak trees. I wanted to capture how unique Louisiana was. Early Louisiana painters studied in Europe and their styles were very European in design, and I wanted to capture what was different about the Louisiana landscape. The tree represents people's “roots,” their families.*

Q11: Most people recognize you from your famous terrier, Tiffany, the “Blue Dog” paintings. What genre is your “Blue Dog?” Is it Pop Art?

*It developed into Pop Art. Kind of took on the same image as Andy Warhol's Campbell's Soup Can or Uncle Sam (We want you!). The Blue Dog image is as recognizable as some of America's most well known images, like Warhol's.*

Q12: Let me clarify your reference to the Blue Dog as “it” instead of “she” before I continue with my questions. You corrected me when referring to the Blue Dog as a “she,” and this is something the average person (like myself) would assume—that the Blue Dog is your beloved pet dog. However, in actuality “it” is a mere model, a nonliving being. Is this correct?

*Tiffany was a girl; the blue dog is not. It's a shape, an entity, able to take on male, female, or most often neutral qualities. It's not Tiffany, my beloved pet. The Blue Dog – it's quite difficult for people to accept or understand that I paint an image and not a pet dog.*

(Wendy, George’s wife, clarified a few misconceptions I had about the history of the Blue dog as well as George’s artistic intent. Wendy had the following to say:

*I guess it's not a big deal, but I'll bring it up for what it's worth. The emphasis on Tiffany in questions such as the one above is just such a strange one. The reason George chose Tiffany as the model for the loup-garou has nothing to do with the fact that she was his pet dog. He had taken lots of photographs of her and many other dogs over the years, just like he takes pictures of many things. George has always painted from photographs—not as a photo-realist, but rather to get ideas about shape. And that's exactly what happened with the loup-garou. He flipped through his photographs looking for a suitable image. Obviously, even though he was painting the loup-garou, he was not looking to capture Tiffany as a werewolf. It's a coincidence, in a way, that her photo is the model. He liked her shape and stance in the photo, and from that he decided to use it as the loup-garou; it had nothing to do with immortalizing her. Tiffany had been dead for 4 years already, in fact. It's no different than when he paints me as Jolie Blonde, for example. He sticks me in all kinds of poses and costumes and takes photographs. Whatever he ends up using depends on the composition and look he's going for in the painting).*

Q13: Now that we have had some significant clarification, isn’t it mind baffling, the popularity of the Blue Dog? How did this cute terrier mix become so popular?

*In the 1980s, I had a show in California. The people attending my shows in Los Angeles coined the name, “Blue Dog,” and it has just kind of stuck.*

Q14: So, there was no intentional attention given to the Blue Dog?

*No, no more than anything else I had done at the time. The Blue Dog comments on life today.*

Q15: What do you mean, it comments on life today?

*It is what popular culture wants; it represents the lost Cajun influence in my life after I moved to California.*

Q16: Your “Blue Dog” is recognized internationally. How did Tiffany become your muse?

*Tiffany had died a long time before I ever painted her. She was used loosely as a model. The public has placed the emphasis on Tiffany, not me.*

Q17: Okay, I am starting to understand, it is more of an image, a model than a “dog” per se?



*Yes, the dog element was dropped and it has become more a graphic interpretation, a shape.*

Q18: I am certainly not an art expert, but as I learn more about the elements and principles of art, I have noticed you play a great deal with pattern and shape?

*Yes, the Blue Dog is all about shape and how it relates to the background. I paint it and each shape relates to another. I do paint with a purpose in mind. It's not just a blue dog; it's much more.*

Q19: After some research I learned that you had been painting for some time before the “Blue Dog.” Did you consider yourself successful prior to the Tiffany craze?

*Yes, I painted for 20 years before the “Blue Dog” and have been painting for 20 years since that first “Blue Dog.” If you can support your family – you’re successful!*

Q20: Most artists are also storytellers. I read on your website that the *Loup Garou* was a story your mother told you as a boy. Exactly what is this, *Loup Garou*?

*As a boy I was told the story of the Loup Garou—a French werewolf/dog that lived in the sugarcane fields. My mother would tell me, “If you’re bad or if you don’t do as you are told, the Loup Garou will get you.” I used my dog Tiffany as a model for the Loup Garou.*

Q21: Is this why Tiffany (Blue Dog) has yellow eyes in your painting, to kind of illuminate a hypnotic stare? Perhaps, a haunting image from your childhood?

*In my first Blue Dog painting, it has red eyes, not the bright yellow eyes you see in the majority of the Blue Dog paintings. After the dog no longer represented my pet dog, only a spirit, its eyes became stark yellow and the shape was round, saucer-like. The eyes were red because this was a scary, haunting image—the loup-garou.*

*(Wendy Rodrigue elaborated: George changed the eyes to yellow to make the image friendlier once it started to take on a life of its own and lose much of the loup-garou scariness {and leave the bayou scenes}. It wasn't until the eyes became yellow that George even started to paint the image at times as Tiffany. And in fact he did paint the dog as Tiffany for a short period—maybe 2 years or so, around 1991-1992, before the image moved on again and became something else, leaving the ideas of the loup-garou and of his pet dog, Tiffany, as mere roots of a series.)*

Q22: I know all the dog questions are redundant at this point in your career, but I have to ask, when did you first paint Tiffany?

*I first painted Tiffany as the Loup Garou in my 1984 book, Bayou. It was not yet the “Blue Dog;” it was the Loup Garou—just an image, not a dog.*

Q23: Were you prepared for the fame the Blue Dog has brought you?



*No, I don't believe anyone is ever prepared. The phenomena that most thought was such a simple "dog." The general population immediately took hold of the Blue Dog. It was like Andy Warhol's Campbell's Soup Can painting. Something as simple as a dog—phenomenal.*

Q24: How would you describe the techniques used in creating your famous Blue Dog paintings?

*It NEVER changes shape; it is painted at eye-level; the image could be a person, but it's a dog. Painting the Blue Dog is challenging. When I paint the Blue Dog some of the images are a series of repetitions; it is done by hand, and each image has to be exact.*

Q25: How many Blue Dogs do you paint annually?

*About 35 to 40.*

Q26: Some people might assume you might not enjoy painting the Blue Dog; does this ever get monotonous?

*I enjoy painting the Blue Dog. The thing is, at this point in my career I don't "have" to paint anything. I enjoy my work and my painting. The Blue Dog does not determine my success.*

Q27: What's the strangest thing that you have experienced as the artist of the Blue Dog?

*Well, I was on a book tour and there were some animal rights people at one of my signings. They were naturally there to support the artist who loves dogs. This was a bit odd, not that I didn't appreciate seeing people who are supporters of animal rights, but usually people show up to support the artist. It's difficult to explain to the average person that my work isn't all about the dog.*

Q28: However, this love of the dog as man's best friend is a misconception, is it not?

*People think my art is "all about the dog." The love I shared with my dog has nothing to do with my art. I am not a "dog" artist. My art is based on my love of art. I am a good artist because I love art, not dogs. Granted I do love dogs (as to not offend anyone or seem ungrateful).*

Q29: Before I move on and away from your beloved Blue Dog. I have to ask, how do you feel about the mad rush of "animal" art that have popped-up around town?

*Over the last 7-8 years the French Quarter is full of animal paintings. I feel that completely reproducing something simply because someone else has gained success merely enables aspiring artists, and, as a result, they will never fully develop as artists if they spend all their time painting animals because they think someone became famous for painting a dog. I am grateful for the opportunities and the success the Blue Dog has afforded me, but I was already well known prior to the dog.*



Q30: What has been the highlight of your career as an artist?

*My book, Cajuns, published in 1975, was selected as one of the official gifts for the Jimmy Carter White House; this was before people knew what “Cajuns” were.*

Q31: Speaking of Cajuns, the world has certainly managed to latch on to the term and now the world has gone Cajun Crazy. You walk into restaurants as far away as California and there’s going to be a Cajun dish on the menu. I was in Florida and there was Cajun, blackened chicken. Hollywood for a while made anyone who lived in Louisiana a Cajun. I am not so sure the vast majority of the population knows what a “Cajun” really is.

*You’re right. The credit should be given to Paul Prudhomme. He brought Cajuns into the lives of everyone. Every menu in the country has at one time or another had something Cajun. Cajuns have come to define what south Louisiana is. Read the article written in USA Today sometime in the 1980s about Cajuns; this article defines Cajun culture quite well.*

Q32: Are you a Cajun artist?

*I am a Cajun artist, but when I first referred to myself as such my mother was quite embarrassed. My culture has shaped my career; I am proud of my heritage.*

Q33: Why was your mother embarrassed by the Cajun reference?  
Wendy Rodrigue provided me with a bit of George’s cultural history. She said:

*Cajuns were poor; they lived off the land. They were hunters and trappers. George's mother was very proud that her father came to Louisiana straight from France. Ironically, her mother's ancestry came from Canada—the original Cajuns, so actually she was more Cajun than French! But to this day, she doesn't admit it (she's 99) and is quite proud of her maiden name, Courrage. In her day, the word Cajun was an insult.*

Q34. How do you feel when others are critical of your work?

*Personally, I wish they would speak to me before writing. I can clear up a lot rather than let someone make assumptions without getting the facts or my input.*

Q35: Is an artist successful if he never sells his art?

*As an artist, you have to put yourself out there. Unless you are a graphic artist or illustrator (Rodrigue also did this) and you have your work in magazines or some other form of media. If you paint or are a photographer, you must take risks. If you don’t attempt to sell your work, I don’t think you can be successful in the eyes of society. Personally, sure, as artists we create and feel a sense of success. There’s the artist and the piece he is creating. Once it is complete, the piece takes on a life of its own—it leaves my hands and it is out of my control as far as fate is concerned. Like the Blue Dog. If people buy my work, do I feel success? Yes, I can support my*



*family, and that makes me successful. The fact that I created something that someone else found inspirational or aesthetically pleasing—that makes me feel successful.*

Q36: 50 years from now, which of your accomplishments would you like to be remembered for?

*This changes. The “Blue Dog” made Cajun paintings more significant in the art world, thus supporting more southern Louisiana artists. I think this is an okay legacy, don’t you?*

Q37: I know you have done some work with children, and on your website teachers are encouraged to send in the work their students have created based on the Blue Dog to be displayed on an online gallery. You obviously support the arts in education. What advice would you give to administrators or writers of curriculum about the value of art in the classroom?

*I support art in education. I have been to Washington D.C. on the Mall, have spoken at colleges, and on occasion have taught graduate students. My art affects young people, as young as kindergarten on up. Kids connect with what I do because it is simple. The older they are, the more they begin to understand the meaning of art. Teachers should teach art history and allow children to develop a background, some vocabulary to discuss and appreciate the arts. One needs art history as well as application. Understanding the artist, early artists were scientists, like Michaelangelo; these artists advanced society to a higher level.*

Q38: Is art essential if one is to have a well-rounded education?

*Yes, teaching art in a historical context is vital to one reaching his or her full potential. The question that should be asked is, “What is art?” Children should be allowed to explore this with guidance and practice. Art can be traced back to the Egyptians and is a reflection of all societies.*

Q39: Are you working on anything right now and if so, can you share it with those reading this interview? Maybe a Jazz Festival poster?

*No more Jazz festival posters, I have painted three, and it is time to let someone else have a turn. I am working on a 3-D metal sculpture of the Blue Dog. It is 4 ft. x 12 ft. It will be three dogs back-to-back painted on each panel. They are made of bronze, metal, and chrome. Each of a series of 10 takes approximately 6 months to complete. The 3-D sculptures will each stand alone and be of various colors (blue, red, etc.). This is what I am working on in Lafayette right now.*

Q40: Last question, what, in your opinion, is the “spirit” of the estuary, you call home?

*The spirit of the estuary is a combination of its colorful people, living and working in the wetlands. Living off of the land, the land their ancestors lived on years ago, the spirit is one of beauty and grace, rich in culture. Everyone takes something precious from the estuary; you sometimes have to distance yourself in order to translate the spirit of the estuary.*



# Lesson Four:

## *Honk* — IF YOU LOVE THE WETLANDS

So ... what are wetlands? Although there are many definitions of wetlands, they are generally defined using three criteria:

### Setting The Stage



hydrology - the presence of water

hydric soil conditions

hydrophytic plant types

Wetlands are areas that are inundated or saturated by surface or ground water over a period of time sufficient to support vegetation adapted for life in saturated soil conditions. Wetlands generally include swamps, marshes, bogs and similar areas. Wetlands are dynamic ecosystems that offer an array of important economic, cultural, recreational and ecological benefits to Louisiana's citizens.

Unfortunately, while Louisiana accounts for 25% of the coastal wetlands and 40% of the salt marshes in the continental U.S., the state's coastal marshes are disappearing at an alarming rate of about "a football field every 40 minutes." The Barataria-Terrebonne Estuary has the most severe wetland loss of the whole state. Indeed, it is disappearing at a faster rate than any other place in the world.

There are complex factors contributing to the loss of wetlands—some are natural geologic processes; others are human-induced causes. While some of the loss is due to natural processes like erosion, a significant amount of wetland loss is due to human impacts such as confinement of the Mississippi River between levees, oil exploration and dredging of navigation canals.

# Wetlands: Functions and Values



## WILDLIFE AND PLANT HABITAT

Wetlands support an enormous variety of plant and animal life, and provide essential habitat for mammals, birds, fish, reptiles and amphibians. ‘Habitat’ refers to areas that provide breeding, feeding and nesting grounds for animals and plants. Wetlands are important for migratory waterfowl, and they also are home to many endangered plants and animals. From a biological viewpoint, wetlands are production machines, out-producing most other ecosystems several times over.

## COMMERCIAL FISHING

Commercial fishing is a significant part of the Barataria-Terrebonne Estuary’s economy. The estuary provides valuable habitats for developing marine life such as blue crabs, oysters, shrimp, and over 60 fish species. In the U.S. alone, more than 70% of the commercial fishing market consists of species that use coastal wetland areas at some point during their lifecycle.

## WATER QUALITY

Water quality describes the chemical, physical, and biological characteristics of water. Water quality also describes whether water is drinkable, useable, harmful or toxic. Some waterways in the estuary do not meet water quality standards for primary recreational use (i.e. swimming and fishing). Wetlands help protect water quality by acting as a filter removing pollutants, metals and excess nutrients that might otherwise damage the aquatic ecosystem.

## HURRICANE/FLOOD PROTECTION

Wetlands have the natural ability to act like sponges and help to prevent flooding from heavy rains or storm surges associated with winter storms, tropical storms and hurricanes by absorbing excess water. Healthy coastal wetlands reduce the height of storm surge during hurricane events.

## GROUNDWATER RECHARGE

While wetlands play an important role in ensuring clean water, they also are critical in maintaining the quantity and volume of our water resources. Since they can hold large amounts of water, some wetlands help to recharge groundwater in the soil.



## AESTHETICS AND RECREATION

Wetlands support a variety of recreational activities, ranging from hunting and fishing to ecotourism. Recreational fishing, for example, is one of the fastest growing industries in Louisiana, much of which takes place in the Barataria-Terrebonne Estuary.

## CULTURAL VALUES

Wetlands are a major part of southeastern Louisiana's culture, and they have helped shape the region's history and lifestyles. Since the original settlers relied on the swamps and bayous for food, shelter, income, and other necessities, wetlands influenced the lifestyle and livelihood of the estuary's early communities.

### Wetland Loss: Causes and Probable Impacts

The Barataria and Terrebonne basins contain 33 % of the coastal area of Louisiana and experience the greatest land loss for the entire state. At the current rate, it is predicted that residents of coastal communities throughout Louisiana will be forced to move within the next 15 years as land under their home is replaced by water.



### HABITAT LOSS: PROBABLE IMPACTS, CAUSES, AND SOLUTIONS

PROBABLE IMPACTS	PROBABLE CAUSES	PROBABLE SOLUTIONS
Decreases in sport and commercial fish and shellfish populations	Hydrologic modification and wetland subsidence; saltwater intrusion	Return to more natural hydrologic flow
Changes in furbearing and waterfowl populations with sport and commercial value	Spoil banks and diking/leveeing of wetlands; isolation, submergence and mortality of wetlands; wetland erosion and internal fragmentation	Return to more natural hydrologic flow
Reduced recreation and commercial value of wetlands and estuaries	Shoreline erosion by commercial and recreational boat wakes	Protect the shoreline
Decreased acreage available to treat pollution inputs; increased levels of eutrophication, pathogen contamination and toxic substances	Filling of wetlands for agriculture and other development	Engage in cooperative conservation activities with farmers
Decreased capacity to buffer storm energy	Hydrologic modification and wetland subsidence; saltwater intrusion	Restore wetlands with various techniques
Decreased habitat for birds and other species such as the black bear	Human overpopulation, urbanization of wetlands	Save wetlands habitats through participation and preservation
Elevated rates of subsidence, flooding and wetland loss	Hydrologic modification such as levees and man-made canals, saltwater intrusion, hurricanes, nutria herbivory	Call or write legislative representatives about restoration. Use fencing and other devices to stop nutria feedings, continue funding for nutria tails



# Objectives

## STUDENTS WILL

- **list and describe the functions and values of wetlands.**
- **discuss the importance of wetlands.**
- **design and share a communication strategy to make others aware of the importance of wetlands.**

## GETTING READY

1. Either download pertinent information on wetlands from Internet Sites or assure Internet access for students.
2. Contact BTNEP for pertinent posters, videos, CDs.
3. Review “Background” information.
4. Duplicate the Handouts:  
*Wetlands: Function and Values* (p.6)  
*Wetlands Loss: Causes and Impacts* (p.7).

## PROCESS

1. Administer the pre-test, *Wetlands: Function and Values*, individually or in small groups to determine prior knowledge. Ask students to complete the chart, describing the specific functions and values. You may choose to put these charts up in your classroom and have students put “stickers” in the appropriate spots. That way, students would have access to material throughout the lesson.
2. Form research groups of two or three students. The groups will now complete the chart *Wetlands: Function and Values*, using printed materials, Internet sites, videos, and CDs.
3. Each research group will share its findings with the class.
4. Ask individuals or groups to compare their pre-tests with their researched charts, verifying and correcting responses.
5. Administer a second pre-test, *Wetlands Loss: Causes and Impacts*, individually or in small groups to access prior knowledge. Ask students to complete the graphic organizer, listing the

causes and describing the impacts of habitat loss. Directions: *In the center rectangle, identify the event that has occurred. In the rectangles to the left of center, list the causes of the event. In the rectangles to the right of center, describe the impacts/consequences of the event.*

6. Form research groups. The groups will now complete the same graphic organizer worksheet, using printed materials, Internet sites, videos, and CDs.
7. Each research group will share its findings with the class.
8. Ask individuals or groups to compare their pre-tests with their researched graphic organizers, verifying and correcting responses.

## ASSESSMENT

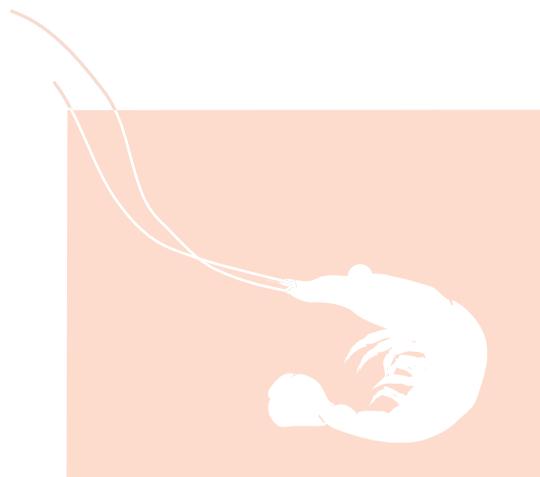
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The handouts *Wetlands: Function and Values* and *Wetlands Loss: Causes and Impacts* may be administered as a post-test.

## EXTENSIONS

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Judge the creation of a communication strategy. Determine 1st, 2nd, & 3rd place winners.





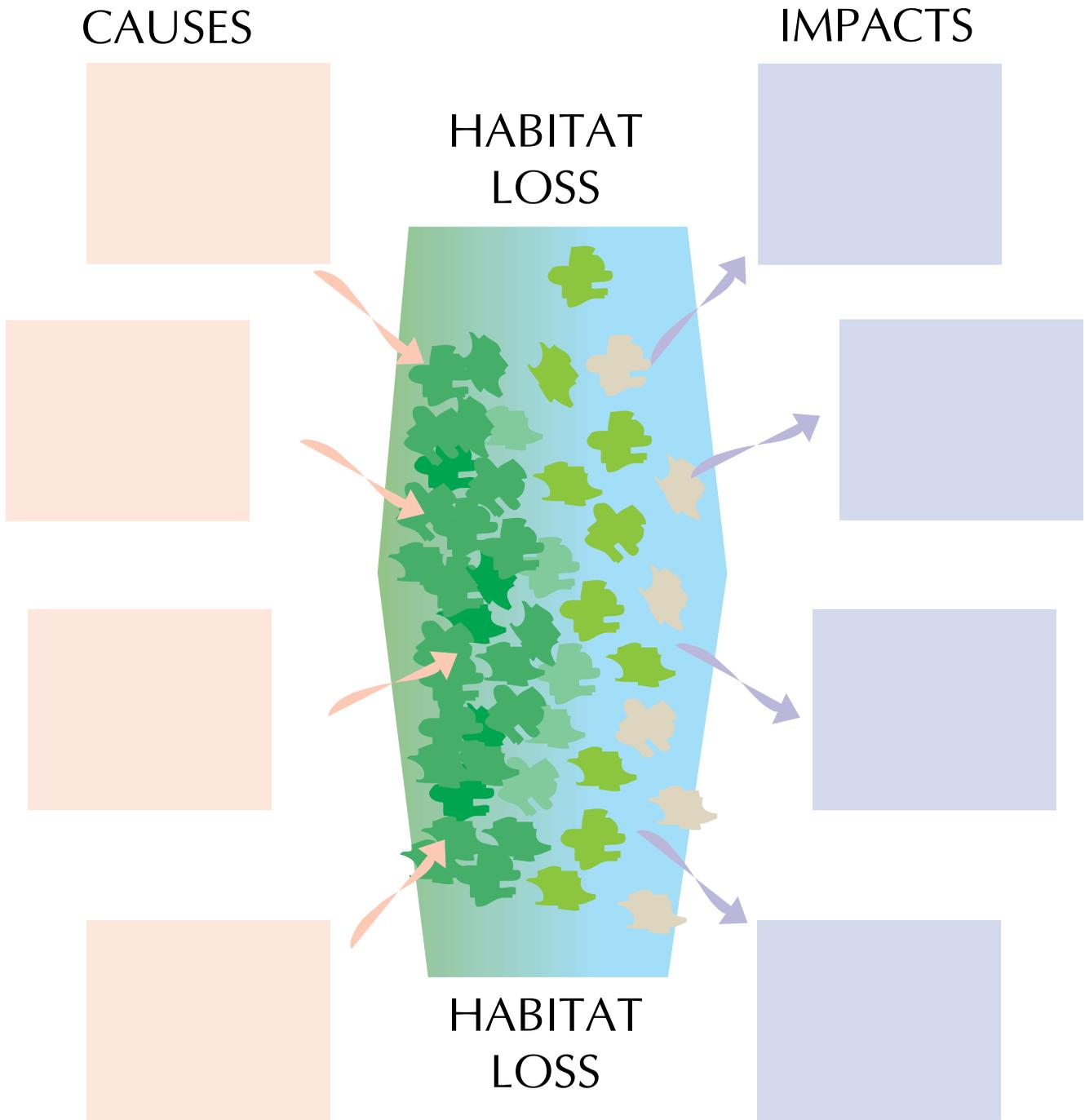
# HANDOUT:

## WETLANDS: FUNCTIONS AND VALUES

FUNCTION	DESCRIPTION OF FUNCTION	VALUE
Wildlife and Plant Habitat		
Commercial Fishing		
Water Quality		
Hurricane/Flood Protection		
Groundwater Recharge		
Aesthetics and Recreation		
Cultural Values		

HANDOUT:

WETLANDS LOSS: CAUSES AND IMPACTS



# RESOURCES

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## WEB SITES

America's Wetland Campaign  
[www.americaswetland.com](http://www.americaswetland.com)

Lake Pontchartrain Basin Foundation  
[www.saveourlake.org](http://www.saveourlake.org)

BTNEP Materials: All materials are free of charge. Some items have digital versions that you can download directly from BTNEP Estuary Education Resources.

<http://www.btnep.org/home.asp>

Other items may be obtained by contacting:

Barataria-Terrebonne National Estuary Program Office

Nicholls State University Campus

P.O. Box 2663

Thibodaux, LA 70310

1-800-259-0869

BTNEP Priority Problem Poster One: *Hydrologic Modification*

BTNEP Priority Problem Poster Two: *Sediment Availability*

BTNEP Priority Problem Poster Three: *Habitat Loss and Modification*

BTNEP Priority Problem Poster Four: *Changes in Living Resources*

Satellite image of the Barataria-Terrebonne Estuary

Video: *Rescuing the Treasure*

## BOOKS

Moore, D.M., & Rivers, R.D. (1996). *The Estuary Compact: A public-private promise to work together to save the Barataria-Terrebonne Basins*, CCMP-Part 2. Thibodaux, La: Barataria-Terrebonne National Estuary Program



# PRESERVING OUR WETLANDS: HOW TO DESIGN A BUMPER STICKER



## Setting The Stage

Look closely in front of you as you sit in a traffic jam. What do you see? You probably see a lot of messages on the bumpers of vehicles. Bumper stickers are everywhere! Whether the messages intend to inform, persuade, entertain, or complain, people read them.

This “how to” lesson on designing bumper stickers will give your students a purpose for using the information they have learned about the wetlands. It will challenge them to use their creative, divergent, and productive thinking skills as they research, brainstorm, analyze and create. But, most importantly, it will serve as a catalyst for students to remind themselves and others of the need to preserve our wetlands.

## MATERIALS

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- paper and pencil
  - crayons
  - permanent markers
  - contact paper (white)
  - scissors
  - reproducible worksheets, Handouts (pp.12-17)
- \*Optional:
    - stencils
    - solid colored contact paper

## GETTING READY

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1. Review all the reproducible worksheets for this lesson.  
(The worksheets are designed to guide you through the lesson.)  
Handout: *You're the Artist!* (p.12)  
Handout: *Bumper Research* (p.13)  
Handout: *Bumper Brainstorm* (p.14)  
Handout: *Bumper Decision Making* (p.15)  
Handout: *Bumper Message* (p.16)  
Handout: *Time to Design* (p. 17)



2. Duplicate the reproducible worksheets.
3. Have all materials/supplies readily available.
4. Display a collection of commercial art books in your classroom.
5. Collect samples/photographs of bumper stickers.

## PROCESS

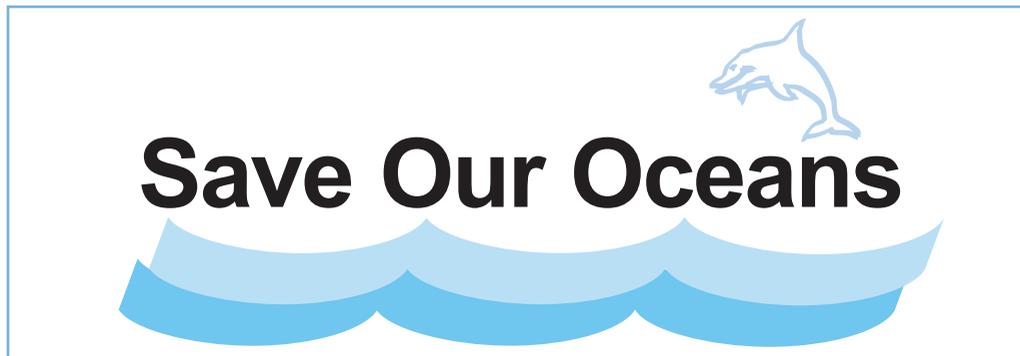
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1. Bring in samples or photographs of bumper stickers to share with your students. Discuss the intent of each bumper sticker. Discuss the use of color, type of font, size of message and use of images. Allow students to critique the stickers and rank order them from the ones they like the most to the ones they like the least.
2. Ask students to share messages they have read on bumper stickers. (Billboard messages are like giant bumper stickers. You can discuss them, too.)
3. Conduct a class or school-wide survey to find out how many people have bumper stickers on their cars.
4. Ask students to research the topic of “commercial art,” using printed materials as well as the Internet. Invite a commercial artist to speak to your students about his/her job.
5. Determine if someone needs to teach special skills such as calligraphy.
6. Review each worksheet with your students. Lead them through the activities. Some worksheets can be assigned for homework. (It should take approximately one week to complete this lesson.)
7. Have a design contest. Ask a school business partner to help you to print the winning bumper sticker(s).
8. Distribute to all students and members of the community.

## EXTENSIONS

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1. Take a walk with your family down your street to see the bumper stickers on cars. Read them and discuss their intent.
2. Visit the local library and check out books about commercial art.
3. Have the whole family design bumper stickers about the wetlands for their bicycles, cars, trucks or other mobile vehicles.
4. Subscribe to The Izaak Walton League of America's newsletter *Wetland Sights and Sounds* by e-mailing: [join-friends@list.iwla.org](mailto:join-friends@list.iwla.org)





## HANDOUT:

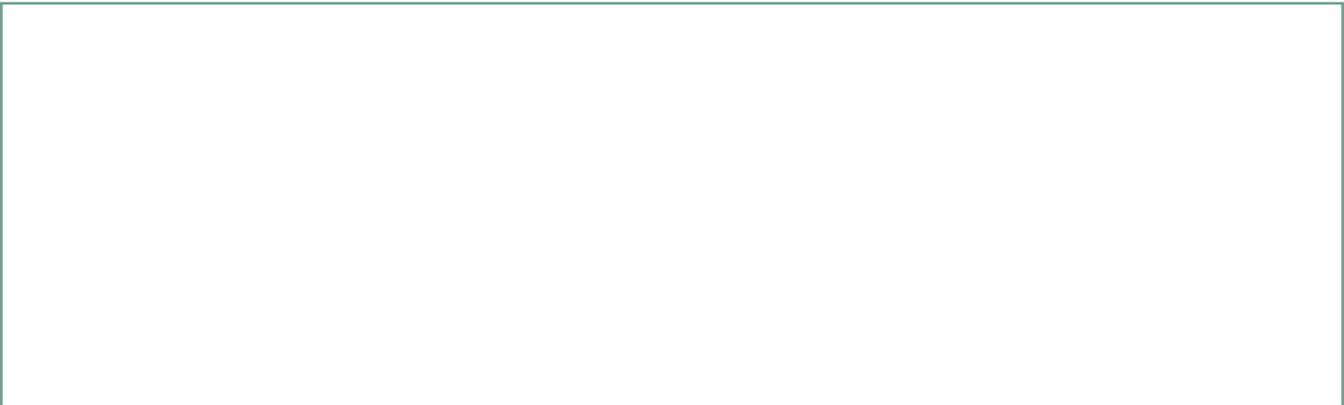
## YOU'RE THE ARTIST!

### Scenario:

You are a commercial artist at one of the most prestigious advertising firms in the city. You have designed award-winning billboards and bumper stickers. Your avocation, however, is environmental education. You are deeply concerned over reports such as the one from the U. S. Fish & Wildlife Service indicating a loss of over 60 acres of wetlands an hour in the United States between the 1780s and the 1980s. Therefore you volunteer to spearhead a campaign to notify the public through the use of bumper sticker messages why they need to preserve the wetlands. You have one week to complete this task.

Use the spaces below to illustrate your two best ideas. You might want to check out some books about commercial art for ideas.

### BUMPER STICKER PICTURE IDEAS:





# HANDOUT:

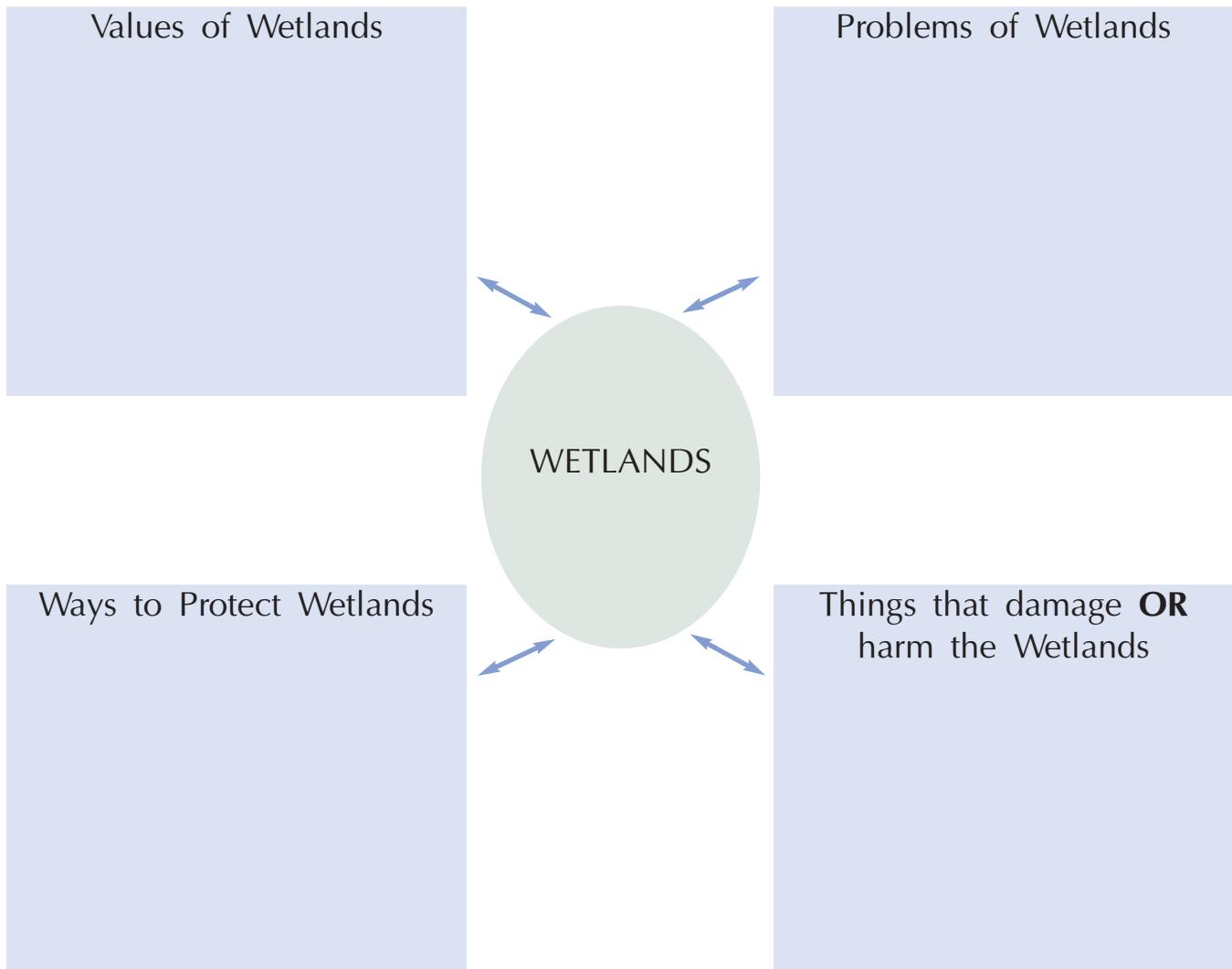
## BUMPER BRAINSTORM

Brainstorming is an important step in stimulating your creativity. Brainstorming means generating many ideas. In your small group, you must think quickly and come up with as many ideas as you can. For example, if you were to brainstorm a list of “sweet things,” you might think of sugar, candy, perfume, strawberries, Aunt Betsy, and so on.

The rules of brainstorming are:

1. Write down all responses.
2. Generate as many ideas as possible. Every idea is accepted and recorded.
3. Withhold judgment—both positive and negative.
4. Hitchhike or build upon the ideas of others.
5. Encourage “far out” or “wild” ideas.

Brainstorm key words and phrases around each of the following topics. Let your creativity flow!





## HANDOUT:

## BUMPER DECISION MAKING

Now is the time to make some decisions about your bumper sticker. First, read each question on this page. Spend some time thinking, allowing your ideas to “incubate.” Refer to your brainstorming worksheets for ideas. When you are ready, write your responses.

1. Who will be your primary audience? (Whom do you really want to read your bumper sticker?)

2. What aspect of the wetlands will you focus on?  
(Specific value or problem; what harms; what helps)

3. What is the reason for your bumper sticker?  
(Is it to inform someone about the wetlands or to persuade someone to do something about the wetlands? Is it to complain to someone about what is happening to the wetlands?)

4. What size bumper sticker do you want to design, and what size font will you use?

5. What colors will you use? (Three colors or less)

6. Will you use an image? If so, what image(s) will you incorporate into your design?



## HANDOUT:

## BUMPER MESSAGE

One of the most important steps in designing a bumper sticker is creating a simple and clever message. Your message should not be too long. You might want to write a command. You may choose to use rhyming words. Have fun with this step. Be creative! Write as many messages as you can.

Here are some examples:

**“Don’t trash the wetlands!”** (command)

**“For the wetlands: Be a Go Gitter. Don’t Litter.”** (rhyme)



(one word message)

### MAKE IT SPECIAL

After choosing your favorite wetlands message, you will need to consider a style of font (letter style). You can find samples of fonts in commercial art books in your public library or in your computer word processing program. You can draw your letters freehand or you may use stencils. Practice writing your message using different styles of letters. For example:

**Don't trash the wetlands!**

***DON'T TRASH THE WETLANDS!***

**DON'T TRASH THE WETLANDS!**

**Don't trash the wetlands!**

*Don't trash the wetlands!*

**DON'T TRASH THE WETLANDS!**

**Don't trash the wetlands!**



## HANDOUT:

## TIME TO DESIGN

After you decide upon your message and the font:

1. Practice drawing your bumper sticker message, using a rectangular shape. Use a ruler and draw the outline carefully.
2. If you decide to add graphics (images) to your bumper sticker, remember to keep them simple so that they do not compete with your message.
3. Think about the color of the background. Decide on the color(s) of your letters. Compare and contrast different combinations of colors before making a final decision. Use crayons to color your “practice” sticker.
4. When you are satisfied with your “practice” sticker, reproduce it on contact paper. Cut the contact paper to the size you need. Use permanent markers to color it.
5. Enter your bumper sticker into the contest! *Bonne Chance!*



## Lesson Five:

# Pass the Word—DESIGNING AN ENVIRONMENTAL ACTION BROCHURE FOR THE BTE



“Look deep into nature, and then you will understand everything better.”  
~Albert Einstein

Welcome to the Quote Garden. (n.d.).  
Retrieved March 21, 2005 from  
<http://www.quote garden.com/nature.html>

## Setting The Stage



Most people acknowledge that the keys to the solution of environmental problems are awareness, education and stewardship. How can anyone solve a problem if they are not aware of it? Following awareness is education to increase our knowledge of an issue and understand its connectedness to all aspects of an ecosystem. Appreciation of our environment comes from connecting environmental problems and solutions to their effects on our everyday lives. Once we appreciate the impact of the environment on our personal lives, this leads to a desire to protect it and preserve it. All citizens of every age can be led through a four-step environmental hierarchy of Knowledge-Understanding-Appreciation-Stewardship.

Can we use this four-step process to help solve the **seven priority problems** that affect the Barataria-Terrebonne National Estuary? Let's review them:

Hydrologic Modification  
Habitat Loss and Modification  
Eutrophication  
Pathogen Contamination

Sediment Availability  
Changes in Living Resources  
Toxic Substances

To increase awareness about these serious issues and to educate the citizens of the BTE about them, we are going to design, reproduce and distribute environmental action brochures about the Seven Priority Problems. It will be interesting to see if our awareness and education campaign leads to understanding and stewardship!



# Objectives

## STUDENTS WILL

- **become better informed about the Seven Priority Problems of the BTE.**
- **use computer technology to produce a tri-fold environmental action brochure.**
- **identify four elements of an effective effort for environmental stewardship.**
- **design a brochure that not only informs citizens about one of the seven priority problems and the issues surrounding it but encourages them to take significant action.**

## MATERIALS

- computers with word processing program & color printer
- BTNEP poster set of the *Seven Priority Problems*
- brochures/pamphlets as examples
- pictures, maps & other images that relate to the Seven Priority Problems

## GETTING READY

1. Collect a number of brochures/pamphlets that inform and educate the public about an environmental issue. You can obtain them from BTNEP, the Lake Pontchartrain Basin Foundation, AMERICA'S WETLAND CAMPAIGN, Ducks Unlimited, or other organizations. (Teacher workshops and conferences are great places to pick these up for your classroom!)
2. Distribute a few brochures to each student group. Ask students to evaluate them. Allow ten-to-fifteen minutes to identify the strengths and weaknesses of the brochure's layout and text. Have each group share its conclusions with the class. Facilitate a discussion about eye-catching details and other appealing characteristics of an outstanding brochure.
3. Discuss expectations for the brochure. The final copy should be computer-processed or typed and should look professional. It should include the class's name, a purpose statement and information about the BTE, as well as how interested citizens can become involved.

4. Review the procedure for using a computer word-processing program, such as MS Word, MS Publisher, or Print Shop, to produce a brochure.
5. Assist students in obtaining pictures, maps and other images to incorporate into their brochures.
6. Brainstorm with the class where and how class brochures will be distributed to the public.
7. Distribute information/posters on the *Seven Priority Problems* (Available from BTNEP).

## PROCESS

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1. Assign students to groups of three or four and have them select one of the **seven priority problems** that affect the Barataria-Terrebonne National Estuary. Each group should have a different problem to research.
2. Have each group develop a brochure designed to inform concerned citizens about the problem and the issues surrounding it. While the main purpose of the brochure is to inform citizens, it should also encourage them to take significant action.
3. Review the following assessment criteria for the brochure:
  - The brochure must be scientifically accurate, grammatically correct and visually appealing.
  - It will need appropriate pictures, drawings, diagrams and maps.
  - The information in the brochure must be clearly organized. Each brochure should contain answers to the following questions:
    - a. What is the priority problem?
    - b. Why should we care about the priority problem?
    - c. What can we personally do about the priority problem?
4. Review specific tasks, such as:
  - **Everyone:** Gather information.
  - **Editor:** Select and proofread written information.
  - **Fact Checker:** Make sure that information is accurate.
  - **Artist/Illustrator:** Choose colors and layout; make diagrams, drawings and maps.
  - **Publisher:** Organize and print written information.
5. Have students list sources and resources used in the preparation of the brochure at the end of the brochure, along with a list of each member of the team and his/her role.



6. Enough copies of the brochure should be reproduced to distribute to the public according to the plans made by teacher and student groups. A special meeting or a local fair may accomplish this. Use it as an opportunity to meet local citizens and guide them through the four-step hierarchy of environmental stewardship!

## QUESTIONS FOR JOURNALING

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1. What new information did you learn about the BTNEP *seven priority problems*?
2. What can you personally do about one or more of the problems?
3. Were you able to generate interest among local citizens about this issue?
4. Do you feel that your efforts will lead others to environmental stewardship? Why or why not?

## ASSESSMENT

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1. Assess students according to the quality of their research, dedication to the task, group cooperation, journal entries and group brochures.
2. Use a scoring rubric to evaluate each group's brochure. This can be accomplished by teacher assessment and/or peer assessment. Have students participate in the rubric development process using these guidelines:

An **outstanding** brochure has all required elements. It is comprehensive, accurate, and well written; plus, there is evidence of creativity and extra research.

A **proficient** brochure has all required elements. It is fairly comprehensive, accurate, and well written; plus, it displays some creativity.

An **average** brochure has most of the required elements. It covers the subject, and it is, for the most part, accurate. But there are writing errors, and it is not creative.

A **below average** brochure will be missing most of the required elements. It is not accurate, well written, or creative.



## EXTENSIONS

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1. Students may design additional brochures/pamphlets on other issues.
2. Students may plan, coordinate and conduct an Environmental Awareness Fair during which they distribute flyers and/or pamphlets to educate other students in their school or the public.
3. Students may request a booth at an environmental fair such as the BTNEP *La'Fete d' Ecologie* in September to distribute brochures/flyers. Visit [www.btnep.org](http://www.btnep.org) for contact information.

## RESOURCES

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Assorted pamphlets/brochures from environmental organizations.

### WEB SITES

Directions for producing a brochure using PrintShop can be downloaded at:

<http://www.fayar.net/admin/technology/curriculum/pamphlet.doc>.

(The site will ask for a password, but when “cancel” is clicked, the document will come up.)

Barataria-Terrebonne National Estuary Program has many resources online that can be used as examples for this lesson. There is also contact information to request brochures and posters to be mailed to you.

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

Lake Pontchartrain Basin Foundation also has many resources online to help with this lesson. Many of their brochures can be downloaded. Use the contact information on this site to request information.

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

The Coastal Wetland Planning, Protection, and Restoration Act Website can provide many examples of brochures. There is also contact information to request brochures and pamphlets.

[www.lacoast.gov](http://www.lacoast.gov)





## BOOKS

### Painting

Wiesendanger, M., & Wiesendanger, M. (Eds.) (1971). *Nineteenth century Louisiana painters and paintings*. Gretna, LA: Pelican publishing.

MacCash, D. (2004, May 23). Top Dog. *The Times Picayune*, pp. E3-E6.

McAinch, D., Rodrigue, G., & Rodrigue, W. (2001). *Blue dog love*. New York, NY: Harry N. Abrams Inc.

Baumbusch, B, & Rodrigue, G. (1999). *Many faces of the face*. New York, NY: Harry N. Abrams Inc.

Freundlich, L. S., & Rodrigue, G. (2002). *Blue dog*. New York, NY: Harry N. Abrams Inc.

Goldstone, B., & Rodrigue, G. (2002). *Why is blue dog blue?*. New York, NY: Harry N. Abrams Inc.

Danto, G., & Lewis, M. (2003) *Art of George Rodrigue: A Cajun artist*. New York, NY: Harry N. Abrams Inc.

McAninch, D., & Rodrigue, G. (2002). *A blue dog Christmas*. New York, NY: Harry N. Abrams Inc.

Easton, J. (2003). *Watercolors for the fun of it: Flowers and leaves*. Cincinnati, Ohio: North Light Books.

Willenbrink, M. & Willenbrink, M. (2003). *Watercolor for the absolute beginner*. Cincinnati, Ohio: North Light Books.

Boyer, M., & Edwards, J. D. (eds.) (2001). *Plantations by the river: Watercolor paintings from St. Charles Parish, Louisiana by Father Joseph M. Paret, 1859*. Baton Rouge, LA: LSU Geoscience Publications.

Pennington, E.C. (1991). *Downriver: Currents of style in Louisiana painting, 1800-1950*. Gretna, LA: Pelican Publishing,

## Photography

Lockwood, C. C. (photographer) (2007) *C. C. Lockwood's Atchafalaya*. LSU Press: Baton Rouge, Louisiana

Lockwood, C.C. (photographer) and Rhea Gary (2005) *Marsh Mission: Capturing the Vanishing Wetlands*. LSU Press: Baton Rouge, Louisiana

Olivier, R. (photographer) and Sandmel B. (1999). *Zydeco*. University Press of Mississippi: Jackson, Mississippi.

D'Antoni, Joseph (photographer) (2011). *Louisiana Reflections*. Royal Oak Press: Baton Rouge, Louisiana.

## Art History

Buchholz, E.L., Kaeppele, S., Hille, K., Stotland, I., & Buhler, G. (2007). *Art: A World History*. New York, NY: Abrams Publishing.

Gruber, R. J., & Houston, D. (2004). *The Art of the South: 1890-2003*. London, England: Scala Publishers Ltd.

Delehanty, R. (1996). *Art in the American South: Works from the Ogden collection*. Baton Rouge, LA: LSU Press.

## Visual Arts

Barcott, H., Lawrence, J., Bacot, B., & Magill, J.T. (2000). *Marie Adrien Persac: Louisiana artist*. Baton Rouge, LA: LSU Press.

Saitzyk, S.(1987). *Art hardware: The Definitive guide to artists' materials*. New York: Watson-Guptill Publications, Incorporated.

Sonnier, F. (2002). *From small bits of charcoal: The life & works of a Cajun artist*. Lafayette, LA: Acadian House Publishing.

## Listening

Marsalis, W. (1995). *Marsalis on Music*. W.W. Norton and Company: New York.

Ancelet, B. J., (1999). *Cajun and Creole Music Makers*. Jackson, MS: University Press of Mississippi.

Campbell, P. S. (1998). *Songs in their heads: Music and its Meaning in Children's Lives*. NYC, NY: Oxford University Press.

Doucet, M. (1995). *Le Hoogie Boogie*. (Cajun and zydeco music by Beausoleil for children with French and English lyrics.) Cambridge, MA: Rounder/Polygram.

## WEB SITES

### Visual Arts

Make-Up Artists at Large: Hanimals

<http://www.make-upartistsatlarge.com/cgi-bin/imageviewer.pl?category=Hanimals>

Rambles: A Cultural Arts Magazine

[http://www.rambles.net/rrc\\_namchant97.html](http://www.rambles.net/rrc_namchant97.html)

National Science Teachers Association (NSTA) book on Science and Art: *Art in Chemistry, Chemistry in Art at*

[http://science.nsta.org/enewsletter/2005-01/books\\_high.htm](http://science.nsta.org/enewsletter/2005-01/books_high.htm)

History of puppetry development

[www.sagecraft.com/puppetry/definitions/historical/index](http://www.sagecraft.com/puppetry/definitions/historical/index)

New Orleans puppeteer Karen Konnerth

[www.calliopepuppets.net](http://www.calliopepuppets.net)

Earliest Records of Shadow Play in Europe

<http://www.sagecraft.com/puppetry/definitions/historical/investigations.html>

Indonesian shadow puppet history and pictures

<http://discover-indo.tierranet.com/wayang.htm>

Chinese shadow puppets

[www.ex.ac.uk/bill.douglas/Schools/shadows/shadows6.htm](http://www.ex.ac.uk/bill.douglas/Schools/shadows/shadows6.htm)

Puppetry traditions from around the world with websites from fifteen countries

[www.sagecraft.com/puppetry/traditions/index.html](http://www.sagecraft.com/puppetry/traditions/index.html)

Shadow puppet pictures from Egypt, China, Thailand and Indonesia

[http://www.ledermuseum.de/inhalt\\_e/vo\\_3\\_e.html](http://www.ledermuseum.de/inhalt_e/vo_3_e.html)

Pictures and descriptions of shadow puppets from various countries

[www.murnis.com/onlineshop/shadowpuppets/](http://www.murnis.com/onlineshop/shadowpuppets/)

Directions on how to write a short script for a specific scene for the puppets.

[www.inspired2write.com/wordweav/exers/puppet.html](http://www.inspired2write.com/wordweav/exers/puppet.html)

The article “**Earth View, Art View**” by Lydia Dambekalns (Originally printed in *The Science Teacher*, January 2005, p. 43-47) focuses on using the medium of batik to record observations of specific satellite images of the earth. This is a members only page.

[http://www.nsta.org/main/news/stories/science\\_teacher.php?news\\_story\\_ID=50082](http://www.nsta.org/main/news/stories/science_teacher.php?news_story_ID=50082)

### **A Studio in the Woods**

Take a field trip to this education center along the Mississippi River.

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

Morning Earth: Artists/Naturalists Past and Present

[http://www.morning-earth.org/Artist\\_Naturalists.html](http://www.morning-earth.org/Artist_Naturalists.html)

How to Do A Field Sketch

[http://www.wildchimpanzees.org/educators/pdf/field\\_sketch.pdf](http://www.wildchimpanzees.org/educators/pdf/field_sketch.pdf)

## Artists

About the Artist: David Bates

<http://www.art.unt.edu/ntieva/artcurr/alsp/bates.htm>

Wonderful site, provides video documentary as well as access to Rodrigue’s galleries

<http://www.io.com/~gibbonsb/rodrigue.html>

Rodrigue site providing video clip of artist at work, information about children and art as well as images of past and current work

<http://www.georgerodrigue.com/index2.htm>

An online exhibit as well as related background information about the artist

<http://www.sec.state.la.us/ARCHIVES/rodrigue/rodrigue-index.htm>

Excellent site featuring Acadian artist, including George Rodrigue

<http://www.acadian-cajun.com/acadart.htm>

USA Today article focusing on George Rodrigue

<http://www.usatoday.com/gallery/bluedog/frame.htm>

Lists of Louisiana Artists

[http://listingslouisiana.com/Arts\\_and\\_Crafts/Artists/complete.asp](http://listingslouisiana.com/Arts_and_Crafts/Artists/complete.asp)

<http://louisiana-artists.com/>

Louisiana Division of the Arts, State Artist Roster  
<http://www.crt.state.la.us/arts/rosterbase/RosterHome.htm>

## Art History

The image of the dog in art, painting, photography, literature, theater, history, television & on the Web

<http://personal.uncc.edu/jvanoate/k9/artdogs.htm>

Index of Pop artists

[http://wwar.com/masters/movements/pop\\_art.html](http://wwar.com/masters/movements/pop_art.html)

Biography of pop artist Andy Warhol

<http://www.warholfoundation.org/biograph.htm>

Online art encyclopedia

<http://www.artcyclopedia.com/history/expressionism.html>

Abstract expressionist

<http://www.chrissnider.com/component/option.com-wrapper/Itemid,59>

Edvard Munch Biography and Paintings

<http://www.ibiblio.org/wm/paint/auth/munch/>

Munch Museum

<http://www.gallen-kallela.fi/artnoir/Mmuseo.html>

Official Picasso website

<http://www.picasso.fr/anglais/>

Cool Picasso site for kids

<http://www.surfnetkids.com/picasso.htm>

Picasso Biography

<http://www.picasso.com/>

Jackson Pollock Biography

<http://www.ibiblio.org/wm/paint/auth/pollock/>

A database of art history websites

<http://www.besthistorysites.net/index.php/art-history>

Elements of art and related information

[http://www.sanford-artadventures.com/study/g\\_art\\_elements.html](http://www.sanford-artadventures.com/study/g_art_elements.html)

Folk Crafts: A Hand-Me-Down Tradition

[http://www.louisianafolklife.org/LT/Articles\\_Essays/creole\\_art\\_folkcrafts\\_hand.html](http://www.louisianafolklife.org/LT/Articles_Essays/creole_art_folkcrafts_hand.html):

This is an excellent search engine focusing on art genres, such as Pop and Abstract Expressionism, links to books and other sites.

[http://www.artchive.com/artchive/pop\\_art.html](http://www.artchive.com/artchive/pop_art.html)

## Art Museums

Art Education, Collaboration and the Internet

This is a how-to Web site on integrating the Internet and new technologies into the art curriculum.

<http://www.artjunction.org/articles/collab2.html>

The Art Institute of Chicago

[http://www.artic.edu/artaccess/AA\\_Modern/pages/MOD\\_glossary1.shtml](http://www.artic.edu/artaccess/AA_Modern/pages/MOD_glossary1.shtml)

Visit museums or art galleries in your area to find images of the natural and built landscape of the Barataria-Terrebonne Estuary. Suggested sites include: Louisiana Marine Fisheries Museum, Lafitte. 580 Jean Lafitte Blvd., Lafitte 70036.

<http://www.fisheriesmuseum.com/> This museum has a collection of historic photographs, artifacts, paintings, and boats illustrating the rich cultural heritage of the fishing industry in the Barataria area. Bayou Terrebonne Waterlife Museum 7910 West Park Avenue, Houma, Louisiana 70364.

(504) 580-7200. Web site: <http://www.houmaterrebonne.org/waterlife.asp>

The Ogden Museum of Southern Art. 925 Camp St. New Orleans, LA. 70130 (504) 539-9600.

Web site: <http://www.ogdenmuseum.org>

New Orleans Museum of Art. 1 Collins Diboll Circle, City Park, New Orleans, LA 70124.

(504) 484-2631. <http://www.noma.org> Go to Louisiana Art section in the Permanent Collection portion of the web site.

Southdown Plantation and Museum. P.O. Box 2095, Houma LA 70361 (985) 851-0154. Web

site: <http://www.southdownmuseum.org> The Plantation has a collection of photographs and artifacts depicting life in Terrebonne Parish and an exhibit focusing on the sugar industry. The museum has an art gallery with changing exhibits of local artists.

Grand Isle holds an annual art exhibit in May at the Grand Isle Community Center. Contact Sue

Galliano at [suegalliano@mobiltel.com](mailto:suegalliano@mobiltel.com)

Southdown Plantation and Museum

Many cultural activities take place at Southdown Plantation in Houma, including art exhibits.

<http://www.southdownmuseum.org/>

The Kennedy Center Arts Edge

<http://artsedge.kennedy-center.org/content/2245/>

Hirshhorn Museum & Sculpture Garden: Animals in Art

<http://hirshhorn.si.edu/education/animals/animals.html>

The National Museum of Wildlife Art presents a teacher's guide *Mountains & More: Learning about Landforms Through Landscape Painting*

<http://www.wildlifeart.org/Education/Landforms/Landforms.cfm>

## Painting

The National Museum of Wildlife Art presents a teacher's guide *Mountains & More: Learning about Landforms Through Landscape Painting*

<http://www.wildlifeart.org/Education/Landforms/Landforms.cfm>

This site provides an excellent lesson plan for teaching watercolor techniques.

[http://www.sanford-artedventures.com/teach/wtrclrtechniques\\_procedure.html](http://www.sanford-artedventures.com/teach/wtrclrtechniques_procedure.html)

Watercolor Tutorials provide a step-by-step guide to painting watercolors.

<http://www.watercolor-online.com/Articles/Articles.phtml>

Watercolor & Watermedia Instruction: Tips & Demos

[http://www.fountainstudio.com/watercolor\\_tips.html](http://www.fountainstudio.com/watercolor_tips.html)

How Watercolor Paints are Made

<http://www.handprint.com/HP/WCL/pigmt1.html>

Hugo Gellert's Seward Park Murals: Lessons on how to paint a mural

<http://newdeal.feri.org/gellert/lesson.htm>

Art and Social Studies lessons for middle school students based on the "Detroit Industry" mural by Diego Rivera

<http://www.dia.org/education/rivera/index.html>

Haring Kids Lesson Plans for Parents, Teachers, Institutions: "How to Make A Mural"

<http://www.haringkids.com/lessons/envs/live/htdocs/lesson119.htm>

Guggenheim Museum featuring paintings of Jackson Pollock

[http://www.guggenheimcollection.org/site/artist\\_bio\\_129.html](http://www.guggenheimcollection.org/site/artist_bio_129.html)

Paintings and related links for Jackson Pollock

<http://www.beatmuseum.org/pollock/jacksonpollock.html>

## Photography

See beautiful photographs and descriptions of birds of Louisiana at the Louisiana Ornithological Society Web site

<http://www.losbird.org/labirds/labirds.htm>

Louisiana Folklife Photo Gallery

<http://www.louisianafolklife.org/FOLKLIFEimagebase/photogallery.asp>

Photography Database

<http://photographydatabase.org/>

The Getty Research Institute offers an archive and database for photography throughout art history

<https://www.getty.edu/research/tools/photo/>

## Listening

Louisiana Voices: Material Culture: The Stuff of Life

[http://www.louisianavoices.org/Unit7/edu\\_unit7.html](http://www.louisianavoices.org/Unit7/edu_unit7.html)

Fun site with a chorus of animated, singing frogs.

<http://www.enature.com/sitenav/boyzindapond.asp>

Georgetown University

This site is a good resource for animal sounds.

<http://www.georgetown.edu/faculty/ballc/animals/animals.html>

## Music

Nature Songs

Another good resource for animal sounds.

<http://www.naturesongs.com/otheranimals.html>

While this is a commercial site, it has good explanations of rhythm and ways to get your students to participate.

<http://www.lprhythmix.com/activities/adv-rhythm.html>

A commercial site with good background information on rhythm.

[http://www.lpmusic.com/Play\\_Like\\_A\\_Pro/Rhythm\\_To\\_Kids/fun\\_easy\\_rhythm.html](http://www.lpmusic.com/Play_Like_A_Pro/Rhythm_To_Kids/fun_easy_rhythm.html)

Lessons on rhythm for the classroom.

[www.musickit.com/resources/beat.html](http://www.musickit.com/resources/beat.html)

Native American Chants and Dances: Red Road Crossing CD

<http://www.amazon.com>

Earthsong: Native American Chants and Dances CD

<http://www.emusic.com>

One of the best web sites for Cajun and Zydeco music is found at Louisiana State University Eunice.

[www.lsue.edu/acadgate/music/musicmain.htm](http://www.lsue.edu/acadgate/music/musicmain.htm)

Rice University School of Music

This site has good background information for teachers who want to learn more about music theory.

[http://www.ruf.rice.edu/~musi/preparatory/music\\_theory.html](http://www.ruf.rice.edu/~musi/preparatory/music_theory.html)

Rock & Roll Hall of Fame and Music contains lesson plans such as “American Dream” that stimulate critical and creative thinking and promote interdisciplinary learning. (Preview lessons, keeping in mind standards of the school and community.)

<http://www.rockhall.com/programs/plans.asp>

Web Dictionaries for music definitions:

<http://www.webster-dictionary.org/definition/melody>

<http://dict.die.net/melody/>

<http://www.hyperdictionary.com/dictionary/melody>

LSU Eunice: Contemporary Cajun, Creole and Zydeco Musicians

This university site has very valuable information about Cajun, Zydeco and Creole music and musicians both past and present.

[www.lsue.edu/acadgate/music/musicmain.htm](http://www.lsue.edu/acadgate/music/musicmain.htm)

MENC: The National Association for Music Education—Online Teacher’s Guides and Lessons

<http://www.menc.org/guides/guideindex.html>

# Writing

Society of Environmental Journalists

<http://www.sej.org/index.htm>

Knight Center for Environmental Journalism

<http://ej.msu.edu/index2.php>

School of Communication, Northern Arizona University

<http://www.nau.edu/~soc-p/ecrc/>

An interactive language arts and journalism project for middle schools developed by ThinkTVNetwork, Dayton, Ohio. An OET/SchoolNet Project

<http://www.writesite.org/>

Baldwin, Lyn. Keeping Track—notes on keeping an illustrated journal

<http://www.umt.edu/mnps/keepingtrack.htm>