
The Art of Florida

Fourth Grade

School Tour Packet
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INTRODUCTION

This fourth-grade packet is designed in line with NGSSS: Visual Arts Standards to introduce students to Florida’s detailed history and natural wonders through various works of art. This tour is also aligned with selected language arts, social studies, and science standards. A selection of artwork is included in each of our school tour packets, but not every piece of artwork will be included on the school tour. Pieces that are included in the packet and not highlighted on the tour are similar examples of what students will see and expose them to multiple pieces of artwork in our Permanent Collection. Encourage students to look for all the pieces covered in the packet while in the Museum. A PowerPoint has been created to assist in your presentation on materials in this packet. The presentation will accompany the packet in the email sent to each teacher two to three weeks in advance of the scheduled tour. Please email schooltours@cummermuseum.org if the presentation is not included in the email.
STANDARDS

VISUAL ART:
- VA.4.C.1.1 Integrate ideas during the art-making process to convey meaning in personal works of art.
- VA.4.C.3.1 Use accurate art vocabulary when analyzing works of art.
- VA.4.H.1.1 Identify historical and cultural influences that have inspired artists to produce works of art.
- VA.4.H.1.3 Describe artworks that honor and are reflective of particular individuals, groups, events, and/or cultures.
- VA.4.S.1.3 Create works of art that integrate ideas from culture or history.

ENGLISH/LANGUAGE ARTS:
- CCSS.ELA-Literacy.SL.4.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.
- CCSS.ELA-Literacy.W.4.1 Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- CCSS.ELA-Literacy.W.4.4 Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.
- LA.4.1.6.1 Use new vocabulary that is introduced and taught directly.
- LA.4.1.6.2 Listen to, read, and discuss familiar and conceptually challenging text.
- LA.4.5.2.1 Listen to information presented orally and show an understanding of key points.

SOCIAL STUDIES:
- SS.4.A.1.1 Analyze primary and secondary resources to identify significant individuals and events throughout Florida history.
- SS.4.A.2.1 Compare Native American tribes in Florida.
- SS.4.A.3.1 Identify explorers who came to Florida and the motivations for their expeditions.
- SS.4.A.3.2 Describe causes and effects of European colonization on the Native American tribes of Florida.
- SS.4.A.3.3 Identify the significance of St. Augustine as the oldest permanent European settlement in the United States.

SCIENCE:
- SC.4.L.17.4 Recognize ways plants and animals, including humans, can impact the environment.
THE FELDMAN METHOD OF ART CRITICISM

Art educator Edmund Burke Feldman of the University of Georgia developed this technique of art criticism. He separates art criticism into four distinct steps. When these stages are complete, the viewer will have a critical identification of the artwork.

1. Description: What do you see?
2. Analysis: How is it arranged?
3. Interpretation: What does it mean?
4. Judgment: Is it significant?

It is also important to identify the scholarly information of any artwork: the title of the work, the artist, the date it was made, the place and (if possible) the medium and materials used.

1. Description: What do you see?
Describe the work in terms of what can be seen, including the subject and the sensory elements of art: color, line, texture, shape, and space. Scholarly information can also be observed in this step.

Key Questions/Prompts:
- What do you see?
  - Landscapes: trees, rivers, clouds, etc.
  - Still lifes: flowers, cups, cloth, etc.
  - Portraits: people, clothing, accessories, etc.
  - Abstracts: line, shape, color, etc.
- How was the piece of art made?
- Describe in more detail the things in the artwork that are familiar.
- Discover as much as possible about the work of art.

Further Questions/Prompts:
- Where are the subjects/objects/elements within the artwork?
- Are there open and closed spaces in the work of art?
- What takes up most of the work of art?
- If there are people, what are they doing?

2. Analysis: How is it arranged?
Analyze how the parts of the artwork that have been described are arranged and work together. Examine how the formal principles of art (balance, movement, proportion, rhythm, unity and contrast) relate to the organizational properties in the work of art.
Key Questions/Prompts:
- How is the work of art arranged?
- Why did the artist arrange the subjects/objects/elements as she/he did?
- Size relationships: Shapes are seen in groups. Which are larger? Which are smaller? Would these shapes have the same importance if their size were altered?
- Color and value: Are the colors of related shapes similar to or different from each other? Are the colors lighter or darker than a nearby area?
- Textural and surface relationships: Compare and contrast the textures. Do areas appear, rough, smooth, scratchy, or fuzzy?

Further Questions/Prompts:
- Is this picture balanced? Is it symmetrical or asymmetrical? Has the artist used color, shape, or space to create balance?
- Do you see pattern or repetition in the work of art? Does it make your eye move around the work of art?
- Unity is the perception that a work of art is “complete” or “harmonious.” Is this work of art unified? What elements has the artist used to create unity?
- Where is the focus? How does the artist make the focal point stand out? Does another color, shape, space, or texture make it stand out?
- Is there depth created in the work of art? Is there a foreground, middle ground, or background?

When you have completed these first two steps, you will have accomplished the following goals:

- You encourage complete examination of the work of art.
- You slow down the viewer’s tendency to jump to conclusions.
- You help build skills in observation.
- You accumulate the visual facts that will form the basis for critical interpretation.

3. Interpretation: What does it mean?
Interpret the meaning based on the description (step 1) and analysis (step 2). Always come back to the things known about the artwork as evidence to support the interpretation. Multiple meanings are appropriate if they make sense based on the evidence, but some interpretations are better than others.
Key Questions/Prompts:
• What does it mean?
• What is the artwork about?
• What are all the possible meanings?

Further Questions/Prompts:
• What mood or feeling seems to be expressed in the work of art? Does it seem quiet, happy, powerful, or dreamy? What in the artwork makes this evident?
• What insights can be made about this artwork after further analysis (step 2)? Has the meaning changed from the first analysis?
• What are the ideas, meanings, and concepts presented? How are they revealed? Are any of the following devices used?
  o Allegory: a representation that illustrates a deeper meaning.
  o Symbol: represents something by association, resemblance or convention.
  o Iconography: the imagery or symbolism of a work of art.

4. Judgment: Is it significant?
Judge the significance or value of the work of art. Judgment requires reasons. Evaluation can be viewed as a way to find value and significance rather than stamping approval or disapproval.

Key Questions/Prompts:
• Is it significant? Decide if it is good/important/worthwhile or bad/trivial/not worth examining.
• Do you like it? Remember to give careful reasons for your opinion.

Further Questions/Prompts:
• Is the artwork good/important/worthwhile or bad/trivial/not worth examining because of what it represents? Why?
• How well does the artwork achieve the interpretation identified?
• What standards are used to judge this artwork? Some standards are derived from traditional Western theories of art:
  o Mimetic: art is an imitation of the world.
  o Expressionistic: art is an expression of an emotion.
  o Pragmatic: art functions toward some practical end.
  o Formal: art is a significant arrangement of sensory elements.

PRINT OUT THE FOLLOWING ICONS TO HELP STUDENTS FOLLOW THE STEPS
Tell me what you see.

What do you look at first?
What did the artist do to make you look at it?
What is the painting about?

Do you like this painting? Why?
VOCABULARY

EXPLORER
A person who travels and investigates new areas.

INDIGENOUS
Originating and living or occurring naturally in an area or environment.

INTERPRET
To find the meaning of something; to establish or explain the meaning or significance of something.

MOOD
A particular state of mind or feeling.

TIMUCUA
A Native American people formerly inhabiting much of northern Florida, extinct since the 18th century.
Thomas Moran (American, 1837–1926), Ponce de León in Florida 1877 – 1878, oil on canvas, 64 ¼ x 115 7/8 in., Acquired for the people of Florida by The Frederick H. Schultz Family and Bank of America. Additional funding from the Cummer Council, AP.1996.2.1.

**Ponce de León in Florida**

**About the Artist**

Moran was born in Lancashire, England, but his family immigrated to the United States in 1844. Raised in Philadelphia, Moran was apprenticed to a wood engraver at the age of eighteen. While learning engraving and lithography, the artist began painting in watercolor and eventually began to use oils as well.

Moran's style was greatly influenced by his travels abroad. Beginning in 1861, Moran made several trips to England, Germany and Italy where he drew, painted, and studied.
Other influences on Moran's style are the paintings of the English landscape painter, J.M.W. Turner (1775-1851). Throughout Moran's oeuvre, Turner's misty atmospheric effects can be detected.

Moran is revered for his large-scale, panoramic vistas of American landscape. During the period of western expansion, Moran was influential in bringing views of the west to curious Easterners.

Before settling in California in 1916, Moran made several trips west, serving as an illustrator for survey teams making expeditions to Yellowstone and the Grand Canyon. Among his major successes were two monumental canvases, *The Grand Canyon* and *The Chasm of the Colorado*. The U.S. government purchased both works to hang in the Capitol building.

Moran first visited Florida in 1877 on commission from *Scribner's Magazine*. Several years before that visit, Moran became interested in visiting Florida and studying its landscape. This early curiosity stemmed from a project given to him by *Scribner's* in 1874 to redraw, on wood, the illustrations by J. Wells Champney for a volume entitled *The Great South*. Several of the scenes Moran reworked depicted Northeast Florida.

Moran also read about the natural scenery of Florida in the accompanying text that proclaimed, “The very irregularity is delightful, the decay is charming, the solitude is picturesque. The bittersweet orange grows in wild profusion.”

Moran's assignment on his first trip to the state was to illustrate an article on Fort George Island. Although he completed many magazine illustrations on subsequent trips to the state, Moran produced only about twenty paintings of the Florida landscape.
About the Painting

Thomas Moran was famous for his grand, epic landscapes of the American West. He traveled to the frontiers of the western United States and Florida, to get inspiration from the vast beauty of our landscape. During these various trips, he made hundreds of sketches and watercolors, some of which he turned into illustrations for popular magazines.

This painting depicts the Spanish explorer Juan Ponce de León (c. 1474-1521) in the company of native Floridians. In 1513, Ponce de León sailed up the uncharted coast of eastern Florida searching for the mythic “fountain of youth.” He arrived during the Easter season and was impressed with the variety of blooming flowers he found. Ponce de León named the new land Pascua florida meaning “flowery Easter”, and the land became known as La Florida. From his travels, Moran was familiar with the western Plains Indians. Incorrectly, he placed those Indians instead of Florida’s native Timucuan Indians in the painting.

ACTIVITY 1 Plants and Animals of Florida

Discuss with students Florida’s natural habitats. What does our landscape look like? Has our natural habitat changed over the years? What kinds of animals can you expect to see in Florida? Have student’s research native Florida plants and animals and present their findings to the class.

ACTIVITY 2 Floridian Landscapes

Have students look carefully at a series of landscapes depicting Florida. Encourage students to share their observations of the various changes that have taken place over the years. Ask students to identify these changes. How has our landscape changed? What role did the railroads play in our changing landscape and environment? What images are peaceful and quiet? Which image best describes the time in which they would have liked to visit?

ACTIVITY 3 Past and Present

Make a wall chart comparing and contrasting the year 1900 and the year 2014 in Florida with the students. Discuss the changes: What have been positive advancements in our history? What negative aspects of growth have hurt our state’s environment? Ask the students which time they would prefer to visit Florida if they could choose, and why.
ACTIVITY 4 Drama: The Timucua

Have students sit in a circle on the floor. Explain that this is how the Timucua held meetings and social gatherings. They often built a large fire around which they would sit and meet. Ask students to imagine that they are Timucua sitting around the fire discussing the events of the day. What did they do today? What did they eat? Did they hunt for food? Are there any stories about nature that they can share?

**The Diving Boy**

**About the Artist**

Augusta Savage was born the seventh of fourteen children in Green Cove Springs in 1892. Her father was a landowner as well as a Methodist minister. Savage displayed a talent for art at an early age of six when she was disposed to creating works from the red, moist clay near her home - especially ducks.
Though she had a talent for creating artworks out of clay, her father discouraged her interest in art, causing her to hide her work from him.

After a brief enrollment in the Tallahassee Normal School, currently known as Florida A & M University, Savage moved to Jacksonville, Florida to sculpt busts of prominent African Americans in order to make a living. Savage, however, experienced difficulty finding patrons, which prompted her to move to New York City to continue her studies. She left behind a young daughter, Irene, in West Palm Beach from an earlier marriage that left her widowed at 16.

In 1921, with $4.21, Savage enrolled in the Cooper Union. At one point, her financial situation required the artist to stop her education. Fortunately, the administration at Cooper Union intervened and awarded her funds to aid her living expenses. This was the first time such a gesture was made by the school.

In 1923, Savage earned a scholarship to attend art classes in France, but it was soon revoked because the school stated they made no arrangements for colored students. This launched a lifetime of political activism for Savage.

The subsequent publicity granted Savage many fellowships and awards, allowing her to study abroad and sculpt powerful individuals of her day including James Weldon Johnson, Marcus Garvey, and Gwendolyn Knight. However she was also known for her ability to find the noble and heroic in the ordinary.

She founded the Savage School of the Arts and Crafts in New York, which fostered notable artists including Jacob Lawrence (1917-2000), Romare Bearden (1912-1988), and William Artis (1914-1977). Savage also became the
director of the Harlem Community Center and an administrator in the Works Progress Administration (WPA), which gave unemployed artists opportunities to work during the Great Depression.

Savage is well known for her sculpture, The Harp, a 16-foot plaster monument that adorned the entrance of the Contemporary Art Pavilion during the 1939 World’s Fair in New York City. The piece was inspired by the song Lift Every Voice and Sing that became known as the Negro National Anthem and was composed by J. Rosamond (1873-1938) and James Weldon Johnson. Unfortunately, the sculpture was destroyed at the end of the fair, which happened to many of Savage’s plaster works because it was too expensive to cast them in bronze. All that remains today are souvenir copies and photographs.

**About the Artwork**

This work, most likely purchased by Mrs. Cummer, is an exceptional and a rare example of Savage’s artistic vision carried through to completion because most of her plaster works were destroyed due to her financial situation.

The work was originally located at one end of one of the reflecting pools in Mrs. Cummer’s Italian Garden and typifies Savage’s interest in portraying realistic detail and psychological expressiveness.

**ACTIVITY 1  Writing: Use Your Senses**

Have the class pretend they are the Diving Boy and write a poem from his perspective using the following prompts:

- I see...
- I hear...
- I feel...
- I am...

Have students present their poems to the class and discuss their responses.

**ACTIVITY 2  Compare/Contrast**

Have the class research other artwork done by Augusta Savage. How is the artwork similar or different from The Diving Boy? She also influenced the work of other important African American artists such as Jacob Lawrence and Norman Lewis. Have the class research these artists as well. How is their artwork similar or different from Savage’s? Have students share their findings with each other.
ACTIVITY  3  Drawing to Jazz

Jazz was the music of the Harlem Renaissance. Have students create line drawings while listening to jazz music (Duke Ellington, Louis Armstrong, Willie Smith, etc.). Students are to attempt to translate what they hear into a visual illustration of lines that relate to notes, tempo, volume, etc.

First, review with student’s that different types of lines can create a rhythm, feeling, or mood. Demonstrate for students different types of line and how they can relate to music (lines can appear fast/slow, soft/loud, smooth/rough etc., which are also words that could be used to describe music). Students should find that by following along with the notes and connecting them, they create different types of line.

Next, play the music and remind the student’s that their drawing should be continuous and they should keep in time with the music and never stop making marks on their paper.

Have students hang their drawings around the room and replay the music. See if they can follow along with the music by looking at another classmate’s lines.
RESOURCES

Reading Resources:
- Florida, The Capstone Press Geography Department
- There's an Alligator Under My Bed, Mercer Mayer
- Travel in Grandma's Day, Valerie Weber and Patricia Baker
- Travel & Learn Florida, Sally Schofer Mathews
- Art in Florida: 1564-1945, Maybelle Mann
- The Timucua Indians: A Native American Detective Story, Kelley Weitzel
- Journeys with Florida's Indians, Kelley Weitzel
- The Timucua, Jerald T. Milanich (teacher reference)

Music Resources:
- Stephen Foster’s America, Stephen Foster
- Creation’s Journey: Native American Music, Museum of American Indian
- Birds, Beasts, Bugs and Fishes Little and Big: Animal Folk Songs, Pete Seeger

Visual Resources: Artwork by any of the following -
- Winslow Homer, (1836-1910)
- Martin Johnson Heade, (1819-1904)
- Herman Herzog, (1832-1932)
- Theodor de Bry, (1528-1598)

Internet Resources:
- Culture and history of Florida's native people - www.ancientnative.org
- Collection of Florida facts and history - www.dhr.dos.state.fl.us/flafacts
- Take a safari through the everglades - www.ecosafari.com
- Timucuan ecological and historic preserve - www.nps.gov/timu
- Augusta Savage Information - arcuratorforkids.com/augusta-savage/
- Timucua Information -
  www.nps.gov/timu/learn/kidsyouth/forkids_timucua.htm
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