Landscapes of Florida
School Tour Packet – Grades 4 and 5

Thomas Moran (American, 1837 – 1926), Ponce de León in Florida 1877 – 1878, oil on canvas, 64 ¾ 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.
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INTRODUCTION

The Cummer Museum of Art & Gardens is excited for your group to participate in the Landscapes of Florida Tour! This tour and resource packet is aligned with NGSSS: Visual Arts Standards to introduce students to the art of portraiture where they will identify and discuss facial features, expressions, emotions, and clues about the people portrayed in the artwork. This tour is also aligned with selected math, language arts, and science standards.

A selection of artwork is included in each of our school tour packets, but not every work of art will be included on your tour. Works that are included in the packet and not highlighted on the tour are similar examples of what students will experience and give them the opportunity to explore multiple artworks in our Permanent Collection.

A PowerPoint slide deck has been created to assist in your presentation on materials in this packet. The slide deck 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 or with any questions.
TOUR SUMMARY

Objective Students will make meaningful connections to the art and gardens through observation and dialogue while building critical thinking skills.

Theme Landscapes (and some history) of Florida

Big Ideas
• Florida has many different landscapes
• Florida has a rich history of people
• Artists imagined and interpreted historic events in art
• Compare Florida’s landscapes in paintings to the landscape in the Cummer Gardens and St. John’s River
STANDARDS

VISUAL ART:

Grade 4
• 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.

Grade 5
• VA.5.C.3.1 Use the structural elements of art and organizational principles of design when engaged in art criticism.
• VA.5.C.3.2 Use art-criticism processes to form a hypothesis about an artist’s or designer’s intent.
• VA.5.C.3.3 Critique works of art to understand and make connections with other content areas.
• VA.5.H.1.1 Examine historical and cultural influences that inspire artists and their works.
• VA.5.H.1.2 Use suitable behavior as a member of an art audience.
• VA.5.H.1.3 Identify and describe the importance of a selected group or culture places on specific works of art.
• VA.5.H.2.1 Compare works of art on the basis of style, culture, or artist across time to identify visual differences.

ENGLISH/LANGUAGE ARTS:

Grade 4
• 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.

Grade 5
• LAFS.5.SL.1.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.

SOCIAL STUDIES:

Grade 4
• 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.

Grade 5
• SS.5.A.1.1 Use primary and secondary sources to understand history. [. . . diaries, letters, newspapers, audio/video recordings, pictures, photographs, maps, graphs]
• SS.5.A.4.3 Identify significant individuals responsible for the development of the New England, Middle, and Southern colonies. [. . . William Penn, Pontiac, O ludah Equiano, George Whitefield, Roger Williams, John Winthrop, John Smith, John Rolfe, James Oglethorpe, Anne Hutchinson, Lord Baltimore.]

SCIENCE:

Grade 4
• SC.4.L.17.4 Recognize ways plants and animals, including humans, can impact the environment.
ARTFUL THINKING AND CLOSE LOOKING

The purpose of Artful Thinking and Close Looking is to engage students in meaningful, thoughtful conversation while closely observing artwork. By observing and looking closely at a work of art, students can activate their critical thinking skills through making observations, explaining their reasoning, listening to others, and discussing – all while making personal connections and interpretations. This process can be broken down into different stages: observation, analysis, and interpretation and is appropriate for and successful with ages PreK through adult. It’s helpful to note that this process works not only for observing artwork but can also be applied when making observations in nature or while reading (e.g. observe and notice images/illustrations in a book). Use these looking strategies while viewing the artwork in the packet with your class.

Before launching into Artful Thinking, preview the focus of each of the three phases, to get a sense of the skills that are isolated within each phase and how they build off of each other.

Observation
To begin the Artful Thinking method, encourage students to look closely at the work of art and describe what they notice and see. Questions using the elements of art are particularly helpful in driving the conversation to what students actually see, not what they think is happening. Ask students to observe a work of art for 30-60 seconds before beginning conversation about the work. After the designated time has ended, ask the following questions:

- What do you see?
  - What colors do you see?
  - What types of lines do you see?
  - What types of shapes and forms do you see?

- What else do you see? (Encourage answers from other viewpoints)

- Can you describe them in more detail?
  - How would you describe the colors?
  - How would you describe the lines?
  - How would you describe the shapes and forms?

Analysis
During this stage, students are analyzing the arrangement of objects and the general composition of the work of art and how the objects work together. The conversation can move to the following line of questioning:

- How is it all arranged?
  - Where do you see those colors?
  - Where do you see those lines?
  - Where do you see those shapes and forms?
  - How are they grouped?
• How do these elements of art work together?

**Interpretation**
Students now use visual evidence to support their answers during the interpretation phase. Their responses will depend on what they have identified during the observation and analysis phase. Offer relevant contextual information within the conversation as it flows.

• What do you think is happening?
• What makes you say that?
• What do you think the artist’s message is?
• Why do you think that?

**Notes about the process of Artful Thinking and Close Looking:**
• The stages in this process can happen simultaneously rather than in discrete phases as outlined above. For example, your line of questioning could go from observation to analysis and back to observation. Here is a sample conversation with students.
  o You: What do you notice and see?
  o Student 1: A house. (Note: most often, students will initially and naturally jump immediately to interpretation – it’s what we’re used to doing – to make meaning immediately. Slow them down by asking follow-up questions. Ask for evidence.)
  o You: What makes you say that it’s a house? What do you notice? What lines do you see?
  o Student 1: It looks like my grandma’s house. I see tall lines and the color brown. I notice people inside the windows.
  o Student 2: The lines make a triangle. It looks like a roof.
  o Student 1: I see a street, and a house lives on a street.
  o You: What do you notice that makes you say that? What lines do you see?
  o Student 1: The lines are flat and long, right next to each other. And the lines that make a square (the house) are next to the lines that make the street.
  o The direction of questioning depends on how the class responds, so be adaptive, responsive, and flexible to the flow of the conversation.

• Artful thinking requires a level of active listening:
  o Be open to asking questions unique to the responses to help facilitate the conversation.
  o Be open to a multitude of interpretations, because students are forming their own connections and meanings.
• Artful thinking encourages not only close observation but also helps students practice slowing down their looking and seeing.
VOCABULARY

EXPLORER
A person who travels and investigates new areas.

HABITAT
the natural home or environment of an animal, plant, or other organism.

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.
WORKS OF ART & ACTIVITIES

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 students 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. Students can also observe the landscape around the school and/or their homes. 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 current year 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?
Augusta Savage (American, 1892 - 1962), The Diving Boy, c. 1939, bronze, 32 1/2 in., Bequest of Ninah M. H. Cummer, C.0.602.1.

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 created 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 students that different types of lines can create a rhythm, feeling, or mood. Demonstrate for students the 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 students 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
- *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](http://www.ancientnative.org)
- Collection of Florida facts and history - [www.dhr.dos.state.fl.us/flafacts](http://www.dhr.dos.state.fl.us/flafacts)
- Take a safari through the everglades - [www.ecosafari.com](http://www.ecosafari.com)
- Timucuan ecological and historic preserve - [www.nps.gov/timu](http://www.nps.gov/timu)
- Augusta Savage Information - [artcuratorforkids.com/augusta-savage/](http://artcuratorforkids.com/augusta-savage/)
- Timucua Information - [www.nps.gov/timu/learn/kidsyouth/forkids_timucua.htm](http://www.nps.gov/timu/learn/kidsyouth/forkids_timucua.htm)
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