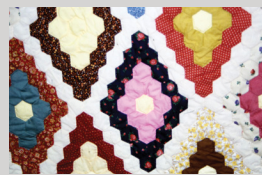


MISSISSIPPI HISTORY THROUGH THE ARTS

A BICENTENNIAL JOURNEY

A CURRICULUM 200 YEARS IN THE MAKING | CONNECTING OUR PAST TO OUR FUTURE

INTERMEDIATE LESSON PLANS



MISSISSIPPI HISTORY THROUGH THE ARTS

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A Message from Mississippi Arts Commission Executive Director Malcolm White



Greetings from the Mississippi Arts Commission,

It is a pleasure to introduce *Mississippi History through the Arts: A Bicentennial Journey*, a curriculum that spans two centuries and includes artworks that predate our statehood and pieces that will inspire generations long after Mississippi's 200th birthday. The framework for this curriculum was created using Mississippi Museum of Art exhibits, *Picturing Mississippi, 1817-2017*; *Land of Plenty, Pain, and Promise* and *The Mississippi Story* as well as photos from MAC's Bicentennial Folklife Survey, which was funded through the National Endowment for the Arts. The document guides students through Mississippi history while simultaneously serving as a tool for arts education.

Artists know there is always more than one way to tell a story. In this curriculum, we strive to tell Mississippi's story through a multitude of lenses, through visual arts, music, literature, and performance. Mississippi's history is rooted in its creative contributions to the world, and it is fitting that we tell our state's story in an artistic way.

Walter Anderson, B. B. King, Elvis Presley, Leontine Price, Eudora Welty, and other creative Mississippians shared their visions and talent with an international audience, casting our state in a positive light. It is our sincere hope that the next generation of Mississippians will carry on these traditions of creative excellence and contribute to a new, vibrant chapter in Mississippi history.

This curriculum was created to commemorate Mississippi's 200th year of statehood, but it has no expiration date. Just as our history lives on in clay, song, canvas, and the written word, so too is our intention for *Mississippi History through the Arts*. We are confident this document will be useful for many years as an enduring story of the arts in Mississippi, and we hope it inspires you to reflect on our past as we create the next 200 years of statehood.

Looking toward an artful future,

A handwritten signature in black ink, appearing to read 'Malcolm White'. The signature is fluid and cursive, with a prominent 'M' and 'W'.

Malcolm White

Acknowledgments

Special thanks to the following organizations for providing access to their art images and for generously sharing their knowledge of art history and Mississippi history: Mississippi Museum of Art, Mississippi Department of Archives and History, Alice Moseley Folk Art & Antique Museum, Chahta Immi Cultural Center at Mississippi Band of Choctaw Indians, Kate Freeman Clark Art Gallery, Lauren Rogers Museum of Art, Museum of the Mississippi Delta, Ohr-O'Keefe Museum of Art, and Walter Anderson Museum of Art.

Thanks also to Martha Hutson for curriculum review, Limeul Eubanks and Jennifer Nance of Mississippi Department of Education for standards review, the individual Mississippi artists whose work is included in this document, and the entire Mississippi Arts Commission staff for their unending support of this project.

- Curriculum Design -

Dr. Mark Malone, William Carey University

- Community Connections -

Maria Zeringue, Mississippi Arts Commission

- Graphic Design -

Lucy Hetrick, Saint Lucy Design

- Curriculum Editor -

Anna Ehrgott, Mississippi Arts Commission

- Project Director -

Charlotte Smelser, Mississippi Arts Commission

On the cover from left to right, top to bottom:

Howling Hound Dog, George Berry
Foraged clay paint, Bill Hony
Ceremonial bowl with cat/serpent effigy
Scott Dunbar, blues guitarist
Choctaw basket with handle
The Shuford House, Kate Freeman Clark
Our Lady of Guadalupe dancers,
 Maria and Enrique Torres
Handstitched Quilt, Elaine Carter

How to Use this Curriculum

This curriculum is based on select artworks from the Mississippi Museum of Art's bicentennial exhibition, *Picturing Mississippi, 1817-2017; Land of Plenty, Pain, and Promise* and *The Mississippi Story*, an exhibit of artworks from the Museum's permanent collection.

The curriculum is divided into six units, using landmark moments in history as a means of dividing the sections. The curriculum includes 20 lessons written at Elementary, Intermediate, and Advanced levels, and aligns with the Mississippi Department of Education's College- and Career-Readiness Standards for Visual Arts, Social Studies, English Language Arts, Dance, Music, and Theatre. In collaboration with the Mississippi Department of Education, these three levels target 4th grade, 9th grade, and 11th grade, respectively, as these are the grade levels where Mississippi History is explored. The curriculum has been designed so that small modifications can be made to support learning at all levels. In addition, groups and individuals outside traditional educational settings will find interest in the curriculum's art and historical content.

For greatest learning potential, it is recommended that the lessons be taught sequentially. However, lessons can also be taught individually to meet specific educational needs.

Web links are included throughout the curriculum. The sites provide additional materials to support the learning experience. Please be advised that links to art museums sometimes contain paintings or sculptures of nudes. Links should be previewed by teachers prior to encouraging students to visit the sites. **Please note that MAC is not responsible for nor does the agency endorse all content contained in the web links listed in this document.**

Images in the sections labeled 'Artworks' and 'Community Connections' are linked to larger images online to view with your entire class. The Glossary and Resources section exists for your convenience and to explain the art terminology included in the lessons.

The curriculum provides numerous opportunities to connect with artists and cultural arts organizations across the state. MAC encourages teachers to locate such groups in the school's community, connect with them, invite them to the classroom, and continue to expand and deepen the learning that has been introduced in this document.

Support for this project was provided in part by the state of Mississippi and the National Endowment for the Arts, a federal agency.

MISSISSIPPI HISTORY THROUGH THE ARTS
A BICENTENNIAL JOURNEY

UNIT 1

PRIOR TO 1817
PRE-1817 TO STATEHOOD

UNIT I LESSON I *Intermediate*

**PRIOR TO 1817
PRE-1817 TO STATEHOOD**



LESSON OVERVIEW

Students will study Native American Tribes living in Mississippi prior to European exploration and settlement by focusing on the artwork produced.

Pictured above: *Effigy Pipe Bowl*, Choctaw, 900-1600 CE, Mississippian, Limestone, Gilcrease Museum, Tulsa OK

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.a, VA:Cr3.1.1.a, VA:Re7.1.1.a, VA:Re8.1.1.a, VA:cn11.1.1.a

Mississippi Social Studies Framework, Mississippi Studies: 1.a-f

Mississippi CCR Arts Learning Standards for Music: MU:Pr6.1.E.5b

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST 9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) develop an understanding of visual art by referring to contextual information and analyzing relevant subject matter.
- 2 - TSW explain the meaning and utility of artworks created by Native Americans living in Mississippi prior to statehood.
- 3 - TSW describe Native American tribes living in the geographical region closest to the city in which the school is located by describing: dress, customs, artwork created, ceremonies that include music and dance.
- 4 - Using historical information gleaned from the lesson about Mississippi Native American art, TSW create an effigy sculpture and will recreate a Native American pattern found in fabric or symbols.

ARTWORKS



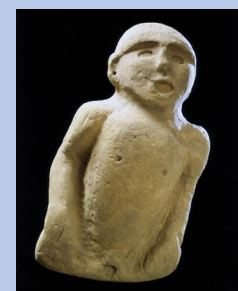
Ceremonial bowl with cat/serpent effigy

C-13 Ceremonial bowl with cat/serpent effigy, Humber-McWilliams Site c.1400-c.1700, Images of the Humber-McWilliams Pottery, Collection of the Museum of the Mississippi Delta, Greenwood, MS



Ceremonial Vase Dog effigy teapot

C-16 Ceremonial Vase Dog effigy teapot, Humber-McWilliams Site c.1400-c.1700, Images of the Humber-McWilliams Pottery, Collection of the Museum of the Mississippi Delta, Greenwood, MS



Mississippian Natchez Idol

Mississippian Natchez Idol, Ground Stone/Sandstone Effigy, ©President and Fellows of Harvard College, Peabody Museum of Archaeology and Ethnology, PM# 10-47-10/79934

PROCEDURES

Art Focus: Observation

Utilizing the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1). TTW introduce the artworks in this lesson, guiding students to recognize and identify the Elements of Art and Principles of Design (see Resources, page 2).

I See = tell a fact about what is observed in the object (color, shape, etc.)

I Think = tell what you think is happening, what is conveyed, what is used

I Wonder = tell what you wonder about why it was created, how the art will be used, what happened before/after, what scene/story is provoked by the art

Mississippi History Focus

TTW indicate the time period in which the artifacts were created by modifying the following historical information to fit the chronological age of the students.

The Mississippian Period lasted from about AD1000 to about AD1700. The Mississippian Period saw an approach to unification under one social culture or ceremonial complex. This society, which supported an expansive trade system, was based on a religious ceremonial culture centered on floodplain horticulture. One of the characteristics of this period is the appearance of the distinct Mississippian pottery. Pottery vessels were made in all sizes and shapes for everyday use. Beautifully designed vessels, some shaped like humans, animals, and birds, were designed for ceremonial purposes.

ARTWORKS



Mississippian Effigy Pipe

Mississippian Effigy Pipe, ©President and Fellows of Harvard College, Peabody Museum of Archaeology and Ethnology, PM# 985-27-10/75472



Ceremonial Vase Nodena Frog Effigy bottle

C-17 Ceremonial Vase Nodena Frog Effigy bottle, Humber-McWilliams Site c.1400-c.1700, Images of the Humber-McWilliams Pottery, Collection of the Museum of the Mississippi Delta, Greenwood, MS



Ceremonial Bowl Bell Owl Effigy

C-33 Ceremonial Bowl Bell Owl Effigy, Humber-McWilliams Site c.1400-c.1700, Images of the Humber-McWilliams Pottery, Collection of the Museum of the Mississippi Delta, Greenwood, MS

Source Materials:

Blitz, John and Mann, Baxter, *Fisherfolk, Farmers, and Frenchmen*, Archaeological Report #30, Mississippi Department of Archives and History, Jackson, Mississippi, 2000.

Burt, Jesse, and Robert B. Ferguson. *Indians of Southeast: Then and Now*, Nashville, TN: Abingdon Press, January 1973.

Foreman, Grant. *The Five Civilized Tribes*, Muskogee, OK: Press of Hoffman Printing, 1966.

Hodge, Frederick Webb. *Handbook of American Indians*, Smithsonian Institution Bureau of American Ethnology

Note on early Native American artwork:
 Much art that was depicted on wood, fabric, bone, leather, and shell has generally disappeared. Still, some objects have been recovered through archaeological excavations, indicating that early works of art were created on wood, fabric, bone, leather, and shell.



Design on left found on shell artifact; Drawing on right of wooden art objects recovered in Tennessee.

TTW ask students to respond to the following questions:

- What is the purpose or the intended use of these art objects?
- When do you think these objects were created?
- Use evidence from the objects to explain your answer.

TTW broaden the lesson scope to include other art forms based on the following historical information from Calvin Brown's *Archeology of Mississippi*.

“Stone and Clay Effigy Pipes: Tobacco smoking was a common practice of Native Americans. The ceremonial importance of smoking and the pipe has been recorded by history and archaeological excavations. Pierre Lemoyne d’Iberville recorded that the Calumet Ceremony (token of peace) included dancing, singing, and smoking a peace pipe. Smoking was also used for treaties and other important occasions. Clay and stone pipes were made in the image of humans, animals, and birds. The components of the pipes included the stem (made from wood or canes) and the bowl. The ceremonial bowls were most likely stored in the temple for Calumet and other rituals”



Above are three effigy pipes found in Mississippi. The clay pipe on the left and two steatite (stone) pipes on right are pictured in *Archeology of Mississippi* by Calvin Brown.

Source Material:
 Brown, Calvin, *Archeology of Mississippi*, pages 247 and 269, University of Mississippi, 1925

Clay Effigy Vessel and Effigy Figures: Beautifully designed clay vessels and clay figures were designed for ceremonial purposes. Some were shaped like humans while others were shaped like animals and birds. On March 15, 1699, Pierre Lemoyne d’Iberville described visiting a temple as follows:

Internet Resources
look them up!

Choctaw

- <http://www.choctawschool.com/home-side-menu/iti-fabvssa/choctaw-textiles.aspx>
- http://www.louisianafolklife.org/LT/Articles_Essays/choctaw_hert.html

“Beside the temple door are several figures of animals, such as bears, wolves, birds; on this side is the figure of one they call choucouacha.” d’Iberville had not seen this animal in France or in his native Canada. He sent his men with some of the Bayogoulas to hunt down and shoot some of these strange animals. The Indians called this animal “choucouacha,” but today we know it as the opossum.”

TTW introduce new vocabulary that applies to this lesson: effigy, vessel, tobacco usage, Native American ceremonies, peace pipe

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Have students research names of tribes dwelling in Mississippi prior to 1817, particularly in the geographical region in which the school is located. Provide information in terms of dress, customs, artwork created, and ceremonies that include dance and music.

Collaborative Learning B

Invite a member from a local Mississippi tribe to the classroom. Have students recreate and perform a Mississippi Native American dance, learning the proper sequence of movements.

Collaborative Learning C

Have students investigate a Native American ceremony that is important to the tribe within the same geographical region as the school.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Have students create a sculpture resembling those designed by Native Americans of early Mississippi history. Provide materials such as air-dry clay, modeling clay, or model magic.

Creating B

Using information from books, internet sources (see links below), and/or videos as a guide, have students recreate a pattern in Mississippi Native American fabric. Students may also design a new and unique pattern. Patterns can be created by drawing, using colored strips of paper, fabric pieces, scrapbook paper, wallpaper scraps, sewing bric-a-brac, and/or wrapping paper. Students may also use Native American symbols to create a pattern.

Internet Resources - look them up! 

Choctaw

<http://www.choctawschool.com/home-side-menu/iii-fabvssa/choctaw-textiles.aspx>

[http://www.louisianafolklife.org/LT/Articles Essays/choctaw_hert.html](http://www.louisianafolklife.org/LT/Articles%20Essays/choctaw_hert.html)

MATERIALS

- Art images
- History narrative
- Air-dry clay, modeling clay, or model magic (Crayola), colored strips of paper, fabric, scrapbook paper, wallpaper scraps, wrapping paper, sewing bric-a-brac

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Using the *See Think Wonder* routine along with contextual information, the students will write sentences that detail their understanding of the art presented in the lesson. Students will present their written work to the class, pointing out the elements identified within the artwork.
- Place students in groups matching the number

of Native American Tribes studied under Collaborative Learning procedures. Each group will make a presentation describing the tribes in terms of: dress, customs, artwork created, and ceremonies that include music and dance. Students should include images of Native American art and student work from the Creating strategies, and provide explanations of both utility and aesthetic importance.

- Create an effigy sculpture and create or recreate a Native American pattern found in fabric or in symbols.



Choctaw beadwork at Choctaw Arts & Crafts Fair



Social dancing at Choctaw Indian Fair



Choctaw Princess (center) with 1st and 2nd Runners Up, Choctaw Indian Fair



Woven Basket at Choctaw Indian Fair Princess Pageant

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*.

Jackson: University Press of Mississippi.

Swanton, J. R. (1931). *Source material for the social & ceremonial life of the Choctaw Indians*. *Bureau of American Ethnology Bulletin*, 103, reprint.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Intricate geometrical patterns are a key component to the material culture of the Choctaw tribe that includes beaded jewelry, dress, and baskets. These photos illustrate design traditions of the Choctaw that are still practiced by community members in ceremonies such as the Princess Pageant at the Choctaw Indian Fair.

Internet Resource - look it up!

Learn more by connecting with the Mississippi Band of Choctaw Indians.

www.choctaw.org

Photographs property of Mississippi Arts Commission.

UNIT 1 LESSON 2 *Intermediate*

PRIOR TO 1817
PRE-1817 TO STATEHOOD



LESSON OVERVIEW

Humans express themselves through a variety of visual art media. Examples of these expressions are presented for student knowledge and understanding. This lesson focuses on Choctaw baskets, guiding students' understanding of the utilitarian and aesthetic purpose of this art form.

Pictured above: Sissy Alex, Choctaw; *Cylindrical Double-weave Basket*, 2003, Swamp cane; Diam. 7.25"; H. 9.5", A Lauren Rogers Museum purchase, 2003.14. Collection of the Lauren Rogers Museum of Art, Laurel, MS

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts:
VA:Cr1.1.1a, VA:Re8.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies,
Grade 9: 1a, 6b

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f,
W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a,
L.9.6; WHST.9-10.2a-f, WHST 9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) identify a variety of art media and explain how each differs.
- 2 - Given examples of art, TSW identify the medium, providing written statements to verify their decision.
- 3 - TSW create their own drawing of a basket, using historical Native American baskets as a reference.

PROCEDURES

Art Focus: Art media

The Teacher Will (TTW) ask students to brainstorm different art media. This should include areas of painting, drawing, printing, sculpture, textiles, and photography.

TTW show examples of each and lead students in a discussion to identify how different media are created. For example:

- painting – oil paints, watercolor, acrylic ...
- drawing – color pencils, pens, crayons, chalk ...

ARTWORKS



Basket with Handle

Artist Unknown, Choctaw; *Basket with Handle*, before 1998, Swamp cane; 18.5" x 21.5" x 18", Gift of Dan Overly, 98.27. Collection of the Lauren Rogers Museum of Art, Laurel, MS



Basket with Handle

Susan Denson (B. 1919), Choctaw; *Basket with Handle*, after 1980, Swamp cane; 22" x 19.5", Gift of Dan Overly, 98.21. Collection of the Lauren Rogers Museum of Art, Laurel, MS



Basket with Handles

Artist Unknown, Choctaw; *Basket with Handles*, c. 1930, Swamp cane; Diam. 14.25"; H. 11.5", Gift of Marie Hull, 77.9. Collection of the Lauren Rogers Museum of Art, Laurel, MS

- printing – airbrush, screen printing ...
- sculpture – pottery, wood, clay, marble (stone) ...
- textiles – weaving, cloth (quilts), macramé ...
- photography – black and white photos, color photos, animation ...

TTW provide visual examples of art media, guiding students to determine the medium. Students should cite evidence from the examples to explain their choice.

Mississippi History Focus: Choctaw Baskets

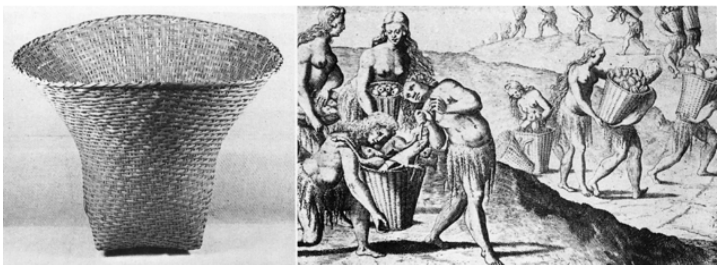
TTW show images of the Choctaw baskets for this lesson, asking students to identify the medium. The students will respond to the following questions:

- What pattern is utilized in the creation of this basket?
- Why do you think these baskets were created?

TTW define “utilitarian” and begin a discussion of whether the Choctaw baskets are art or merely objects for daily use. Students should cite specific reasons for their decision.

TTW will provide students with information associating Native American art to the history of Mississippi based on the following narratives from Fundaburk’s *Sun Circles and Human Hands, The Southeastern Indians* and Brown’s *Archeology of Mississippi*.

Native American Basketry and Matting: The history of basket weaving can be traced back to the beginning of humankind. Native American basket weaving designs varied among tribes, and baskets were created from different environmental elements that were found in the different regions. Sea grasses, swamp ash, black ash, sweet grass, birch bark, split river cane, and spruce root have all been used in Native American basket weaving. The baskets were originally designed for utilitarian purposes. Two basic methods were used – coiling and weaving. There is also evidence that cane mats were woven from river canes and grasses, with various artistic designs.



The photograph on the left shows a Choctaw burden basket. The de Bry engraving on the right shows a Florida tribe with burden baskets.

ARTWORKS



Basket

Artist Unknown, Choctaw; *Basket*, before 1998, Swamp cane; 4.25" x 6.25", Gift of Dan Overly, 98.23. Collection of the Lauren Rogers Museum of Art, Laurel, MS



Cone-shaped Basket with Handle

Artist Unknown, Choctaw; *Cone-shaped Basket with Handle*, c. late 1920s-1930s, Swamp cane; Diam. 8", H. 20.5", Gift of Sarah Gillespie, 77.1. Collection of the Lauren Rogers Museum of Art, Laurel, MS



Purse Basket

Artist Unknown, Choctaw; *Purse Basket*, c. 1900, Swamp cane; 13" x 9" x 8", A Lauren Rogers Museum purchase, 68.13. Collection of the Lauren Rogers Museum of Art, Laurel, MS

Source Materials:

Fundaburk, Emma Lila and Mary Douglass Fundaburk Foreman editors, *Sun Circles and Human Hands, The Southeastern Indians – art and industry*, University of Alabama Press, reprint 2001, Pages 88-89

Choctaw Baskets

Excerpted from Chancey, Jill R., Editor. *By Native Hands*. Laurel, MS: Lauren Rogers Museum of Art, 2005, pp. 50-52 :

"By 1700, the tribe known historically as the Choctaw had coalesced, probably out of four distinct Native groups that united as a confederacy in reaction to local and regional chaos, death, and displacement caused by European contact. In the early eighteenth century, the Choctaws numbered about 10,000-15,000 people who lived in 40 to 50 villages clustered on the upper Pearl, western Tombigbee, and Chicksawhay Rivers. As one of the famed 5 Civilized Tribes of the Southeast, the Choctaws made considerable progress in acculturating to Anglo-American lifeways in the early nineteenth century under federal and missionary programs.

Choctaw basketweavers generally gathered river cane ("swamp cane" in the local vernacular) in the winter, when it was more pliable and moisture laden. They traditionally obtained yellow dye from puccoon; red from sumac; purple from alder; purple, red, and gray from maple; brown from walnut, bark and husks; and black from post oak and blackjack oak.

Nineteenth century Choctaw baskets were generally much more subdued in color and were intended for more utilitarian purposes."

Author's note: Earlier baskets relied on berries and natural substances to create color. More vibrant colors came about through man-made dyes that were developed later.

TTW share more images of Choctaw baskets found pp. 50-65 in the book *By Native Hands*, having students determine whether each might be considered artistic or utilitarian in nature. TTW draw student's attention to the different patterns and designs included, building a bank of knowledge.

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Research tribes dwelling in Mississippi prior to 1817 in the geographical region in which the school is located. Find information about their basketry and other artwork created. Students should identify and label the medium.

ARTWORKS



Double-weave Storage Basket

Artist Unknown, Choctaw (Jones County, MS); *Double-weave Storage Basket*, c. 1830s-1900, Double twill plaiting; swamp cane, vegetable dyes; Diam. 12", H. 6", Gift of Catherine Marshall Gardiner (Mrs. George S.), 23.39. Collection of the Lauren Rogers Museum of Art, Laurel, MS



Square Basket with Hinged Lid

Artist Unknown, Choctaw; *Square Basket with Hinged Lid*, c. 1875-1890s. Twill plaiting; Swamp cane, aniline dyes; Diam. 12", H. 13", Gift of Catherine Marshall Gardiner (Mrs. George S.), 23.348. Collection of the Lauren Rogers Museum of Art, Laurel, MS

Collaborative Learning B

Contact the Lauren Rogers Museum of Art in Laurel to participate in "Choctaw Days" or visit the Choctaw Nation website.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Students should design a unique basket on paper using colored pencils and make reference to the baskets presented in this lesson. To support their basket drawing, students should include an artist statement (see Glossary, page 1). The statement should include information regarding the purpose of the basket (utilitarian, aesthetic, or both) and provide an explanation of its construction and design elements (the materials used, how it is constructed, its purpose, the form it would take, etc.).

Note: This is an exercise in creative design as well as a good way to practice drawing a realistic object that originates in the imagination. This exercise provides an opportunity to discuss art elements and principles (color scheme, line, scale, and value to create an illusion of 3-dimensionality, etc.) and will also encourage postmodern principles (juxtaposition, incorporation of text, visual layering, appropriation and recontextualization, and representing).

Internet Resource - look it up!



Basketry creativity

<http://faculty.missouri.edu/~basketry/wp-content/uploads/2016/08/RRRlessonplan4-5.pdf>

MATERIALS

- art images
- history narrative
- colored pencils, paper, other art materials

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. TTW act as a guide/facilitator in knowledge for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Students will create a presentation that explains the concept of medium in visual art and gives examples of media. The presentation should include a minimum of three different media, including textiles. The visual examples (pictures) should be items found in their home or community.
- Students will create a drawing or Photoshop creation of a basket with historical references to Native American baskets.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Swanton, J. R. (1931). *Source material for the social & ceremonial life of the Choctaw Indians*. Bureau of American Ethnology Bulletin, 103, reprint.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Choctaw basket makers weave baskets out of swamp cane that grows in low areas of Newton and Neshoba counties. Traditionally, the baskets primarily served a utilitarian purpose. The beautiful patterns and craftsmanship of Choctaw baskets are presently sought after as a collector's item, prized for their aesthetic and practical qualities.

Internet Resource - look it up!



Learn more by connecting with the Mississippi Band of Choctaw Indians.

www.choctaw.org



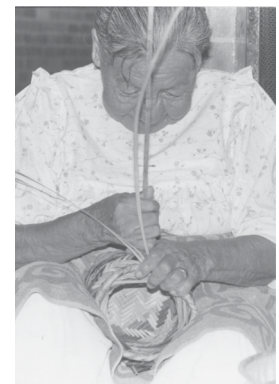
Choctaw native Norma Thompson begins a basket



Choctaw egg basket made by Janie Shumake



Collection of Choctaw baskets made by Janie Shumake and Norma Thompson



Choctaw woman weaving a basket

Photographs property of Mississippi Arts Commission

MISSISSIPPI HISTORY THROUGH THE ARTS

UNIT I LESSON 3 *Intermediate*

PRIOR TO 1817

PRE-1817 TO STATEHOOD



LESSON OVERVIEW

This lesson explores the Natchez and Biloxi Tribes, the geography of the Mississippi Gulf Coast, and the location of initial French forts in Mississippi through the artwork of du Pratz, le Bouteaux, and Dumont.

Pictured Above: Du Pratz, Antoine-Simon le Page, *Naturales du Hiver*
The Historic New Orleans Collection, 1980.205.31

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts:
VA:Cr1.11a, VA:Cr3.1.1a, VA:Re9.1.1a, VA:Cn10.1.1a,
VA:Cn11.1.1a,

Mississippi Social Studies Framework, Mississippi Studies:
1ab, 5a, 6b

Mississippi CCR Arts Learning Standards for Music:
MU:Pr4.1.E.5a, MU:Re7.1E.5a

Mississippi CCR Arts Learning Standards for Theatre:
TH:Cr1.1.1, TH:Cr2.1.1, TH:Pr6.1.1, TH:Cn11.2.1

Mississippi CCR Arts Learning Standards for Dance:
DA:Pr5:1.1

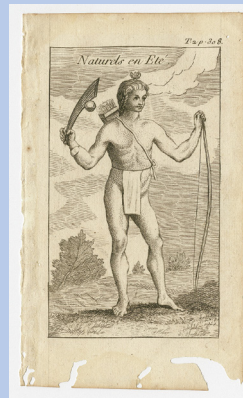
Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f,
W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a,
L.9.6; WHST.9-10.2a-f, WHST 9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

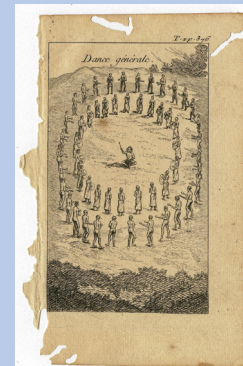
- 1 - The Students Will (TSW) explain the art process of engraving.
- 2 - TSW state facts about the Natchez and Biloxi Tribes, explaining geographical home, housing, clothing, ceremonies, dance, music, and gender specific roles.
- 3 - TSW locate the following on a map and discuss their significance: New Orleans, Mississippi River, Natchez, Biloxi, Biloxi Bay, Louisiana Purchase (Territory), Gulfport, Bay St. Louis, Ocean Springs, Ship Island, Deer Island, Cat Island, Horn Island, Petit Bois Island, Gulf of Mexico.

ARTWORKS



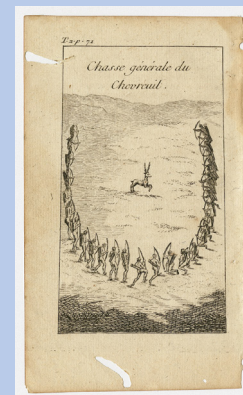
Man in Summer Native Dress and Holding Club and Bow with Quiver

Du Pratz, Antoine-Simon le Page, *Man in Summer Native Dress and Holding Club and Bow with Quiver*,
The Historic New Orleans Collection, 1980.205.30



Dance Generale
(Ceremony, General Dance)

Du Pratz, Antoine-Simon le Page, *Dance Generale (Ceremony, General Dance)*
The Historic New Orleans Collection, 1980.205.40



Chasse Generale
du Chevreuil

Du Pratz, Antoine-Simon le Page, *Chasse Generale du Chevreuil*
The Historic New Orleans Collection, 1980.205.23

4 - TSW name the first two French forts in Mississippi, indicate their location on a map, relate the reasons for the location, events surrounding the construction, and specific European colonists and leaders who first settled the region.

5 - TSW explain engraving, painting, and drawing, while making historical references to the art of du Pratz, Le Bouteux, and Dumont.

6 - TSW create a map of an area in their school, a location in their neighborhood, or a unique imagined space.

PROCEDURES

Art Focus: Drawing/sketching (with single or multiple materials) and engraving

The Teacher Will (TTW) encourage students to start thinking about how images of places are recorded by asking the following questions:

- When people go on a vacation to a new place, what do they usually do to remember the beautiful scenery and people they see? (take photographs)
- If people do not have a camera, how can they preserve or remember things from their travels? (sketch or draw)
- What does someone need to draw or sketch? (brainstorm paper, pencils and other creative utensils)

TTW direct the students to examine the duPratz drawings through the following questions:

- What did the artist want to show or remember from his travels?
- How long ago might these drawings have been created?

TTW use the following link to explain the engraving process, making modifications to fit the chronological age of the students.

Internet Resource - look it up! 

Engraving Process

<http://www.visual-arts-cork.com/printmaking/engraving.htm>

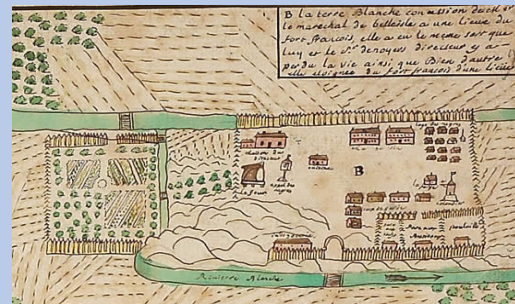
ARTWORKS

Veue du camp de la concession de Monseigneur Law, au Nouveaux Biloxy



Jean-Baptists Michel le Bouteux, *Veue du camp de la concession de Monseigneur Law, au Nouveaux Biloxy*, Photo Courtesy of The Newberry Library, Chicago. Ayer MS Map 30, Sheet 77

Fort Rosalie and the French Settlements at Natchez



Jean- Francois Benjamin Dumont de Montigny (1696-1760), *Fort Rosalie and the French Settlements at Natchez, 1728*. Archives Nationales de France, *Cartes et Plans*, N III Louisiane 1/2

- Ask the students to explain how engraving is different from painting.
- Ask the students why they think the artist chose to engrave his drawings? Use information from the earlier discussion as evidence for their responses.

Mississippi History Focus: Use the following narrative to link the drawings to the early history of Mississippi

Antoine-Simon le Page du Pratz (1695-1775) was an explorer who left France in 1718 to learn about the Louisiana Territory, in what is known today as the United States. After a long journey from his home country, le Page (a.k.a. du Pratz) spent time in New Orleans before traveling up the Mississippi

River to what is now Natchez, Mississippi. Once there, he met the Natchez tribe. Le Page made friends with the tribal leaders and learned their language. Not only did le Page write about the customs, music, dance, and ceremonies of the Natchez, he completed drawings depicting tribal life, which are the four sketches presented in this lesson.

Using the reference below from Mississippi Department of Archives and History, include additional historical information to enhance the presentation of du Pratz (le Page) in further depth. Portions of the text may be excerpted for student reading.

Internet Resource - look it up! 

du Pratz (Le Page)

<http://trails.mdah.ms.gov/stateplan/CHAPTER6.pdf>

Art Focus: Perception

TW encourage the students to analyze the artwork of le Bouteux using the Visible Thinking Routine, See *Think Wonder* (see Resources, page 1). The teacher should guide the students to consider the location, who might live here, and in what time period this art might have been created.

Following this process, allow for more discussion and observation by having students compare the du Pratz drawings with the art of le Bouteux (engraving vs. color painting).

Mississippi History Focus: Use the following information to relate the art to the early history of Mississippi

French Period

In 1697, the Comte de Pontchartrain, French Minister of Marine, gave Pierre Le Moyne, Sieur d'Iberville orders to locate the mouth of the Mississippi River. Iberville was a French Canadian

and was selected due to his previous success against the English along the East Coast and in his native Canada. In addition to locating the mouth of the river, he was tasked with building a post, defending the mouth of the river, and blocking access to the river from the English and Spanish. His expedition left Rochefort, France, on September 5, 1698. Iberville's French flotilla anchored in the natural harbor of Ship Island on February 10, 1699.

On February 13, after seeing a campfire on an island, Iberville and fourteen men landed on the mainland at present-day Biloxi. Once on shore, they tracked the Indians eastward. After the first night, they continued eastward to the Bay of Biloxi. After reaching the bay, the Indians took their canoes and crossed over to Deer Island. On Deer Island they joined other Indians and fled in several canoes to the north shore of the Biloxi Bay. Iberville pursued and overtook them at the north shore in either present day Ocean Springs or St. Martin. The Indians fled into the woods leaving canoes and baggage. After several days, the French befriended these Indians known as the Biloxis. The arrival of the French ushered in a new period along the Mississippi Gulf Coast. The first French fort was built near what is Ocean Springs today and was called Fort Maurepas.

The French engineers were noted for detailed work in the form of drawing and painting to depict the structures, features they were engineering, and maps. They were considered topographical artists. The Jean Baptiste Michel le Bouteux drawing that hangs in the Newberry Library in Chicago, Illinois is a fine example of the artistic skill of these engineers. Le Bouteux created this drawing of the Biloxi Beach in 1720. The Jean Baptiste Michel le Bouteux drawing is a view of the camp of the concession of Monseigneur Law at New Biloxi (present-day Biloxi) coast of Louisiana.

Source Material:
Boudreax, Edmond. *Two Hundred Years of Arts in Mississippi: A History (Coastal Region)*. Mississippi Arts Commission, 2016.

Using the reference below from Mississippi Department of Archives and History, include additional historical information to enhance the presentation of le Bouteux in further depth. Portions of the text may be excerpted for student reading.

Internet Resource - look it up! 

Le Bouteux

<http://trails.mdah.ms.gov/stateplan/CHAPTER6.pdf>

Art Focus: Drawing, Map Making, Picture Map

TTW ask the following questions:

- What is a map? Have you ever drawn one?
- What kinds of maps might people draw?
- What materials would you need to draw a map?

Looking at the Dumont map of Fort Rosalie, TSW respond to the following questions:

- What do you think the artist is trying to convey (show)?
- Where might this map be located?

TTW lead students in an exercise to explain “primitive landscape” and brainstorm other labels for visualizations of a land mass, territory, or space. Does the term “primitive landscape” fit Dumont’s artwork? Have students explain why or why not.

Mississippi History Focus: Utilize the following information to connect to Dumont’s artwork.

The Natchez settlement, founded in 1716, was one of the many settlements founded by the French in the Louisiana Colony. Fort Rosalie was built to protect the settlers and concessions from the dangers of the frontier. Despite the military presence, the Natchez Indians attacked the settlement and destroyed the most profitable agricultural venture in Louisiana. While this settlement has not been excavated, many firsthand accounts exist documenting events there.

Dumont spent his time in Louisiana creating plans and drawings of various French establishments, including Fort Rosalie and the Natchez settlement. Upon his return to France, Dumont documented his experiences in Natchez in two forms: an epic poem and a prose memoir. Included in these works were detailed maps of Louisiana, specifically the Natchez settlement. In addition, he created two large maps of the Natchez settlement for professional purposes. Dumont’s maps, along with his memoirs, can help reveal information about the architecture and layout of French Colonial Natchez, which in turn can help determine the function of the settlement and provide information on French architecture in Louisiana.

Review the information found at the University of North Carolina link below for additional information that will add further depth to the presentation of Dumont. Portions of the text may be excerpted for student reading.

Internet Resource - look it up! 

Dumont

<http://archaeology.unc.edu/Theses/Litschi%202011%20BA.pdf>

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Have students locate New Orleans, the Mississippi River, Natchez, Ocean Springs, Biloxi, Gulfport, Bay St. Louis, Ship Island, Deer Island, Biloxi Bay and other important places off the coast in Jackson County, Harrison County, and Hancock County on a map. If desired, use the links below to find blank maps for this activity.

Internet Resources - look them up! 

<http://mrnussbaum.com/mississippi-printable-outline-map/>

<http://mrnussbaum.com/louisiana-printable-outline-map/>

Collaborative Learning B

Have students research, using the internet or a social studies textbook, to locate a map of the Louisiana Territory, which was later bought by the United States when Thomas Jefferson was the third President of the new country.

Collaborative Learning C

Have students research using the internet or a social studies textbook, to find information about the Natchez tribe. Their research findings should include: clothing created and worn, music and instruments used for entertainment, and dances performed during ceremonies. They should then compare and contrast their research findings to the du Pratz drawings presented in this lesson.

Collaborative Learning D

Have students research, using the internet or a social studies textbook, to find information about the Biloxi tribe. Their research findings should include clothing created and worn, music and instruments used for entertainment and dances performed during ceremonies. They should then compare and contrast their research findings to artwork by le Bouteux presented in this lesson.

Collaborative Learning E

Have students conduct research to learn more about Fort Maurepas and Fort Rosalie. What did these forts look like? What can be learned about the original structures? What materials were used in their construction? Once research is complete, students should choose materials to draw or create a replica of these forts.

Collaborative Learning F

Have students investigate the different types of maps that people draw. Present the following questions to guide their research: Are some maps objects of art? How many different ways can a map be used? How does one prepare maps for use in a GPS and for electronic access?

Collaborative Learning G

Have students investigate the term "picture map," locate and print a variety of examples, and categorize the selected maps with specific labels.

Create a picture map of the Mississippi Gulf Coast or the Mississippi River, and include Natchez on the map.

Collaborative Learning H

Write a short story of three or four paragraphs about a young boy or girl in the Natchez Tribe who meets the artist du Pratz and watches him draw people and events in the life of the village. Students may also use historical information to create a story about the early Native American Tribes in Mississippi. Revise the story to create dialog for a scene. Have students perform their scene, including any props, costumes, or scenery.

Focus investigation on dances that were a part of the Native American tribes in Mississippi. Learn the dance movements, add appropriate music and insert the dance in the scene.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Have students draw one of the following: their own classroom, another room in the school (auditorium, cafeteria, music room, P.E. field). Their drawings should depict the breadth and depth of the space as well as placement of furniture.

Creating B

In class, or for homework, have students draw spaces they visit in their neighborhood. Examples include spaces such as a street in their neighborhood, a portion of the mall, or a local park.

Creating C

Ask students to create a map of a space they imagine, a space that exists only in their imagination. Have them apply the appropriate labels on the map.

MATERIALS

- art images
- history narratives
- art and drawing materials

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. TTW act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Place students into two groups (or allow them to choose). Using information collected from study about the Natchez and Biloxi tribes, have students present information explaining: geographical home, housing, clothing, ceremonies, dance, music, gender specific roles.
- In small groups, students will create a map that correctly identifies the location of New Orleans, the Mississippi River, Natchez, Biloxi, Biloxi Bay, the Louisiana Purchase (Territory), Gulfport, Bay St. Louis, Ocean Springs, Ship Island, Deer Island, Cat Island, Horn Island, Petit Bois Island, the Gulf of Mexico, and the first two French forts in Mississippi. In a presentation, students will explain the historical significance of these locations in relation to the early settlement of Mississippi, citing information from the lesson.
- Students will create a presentation that will compare and contrast the artworks of du Pratz, le Bouteaux, and Dumont. Specific attention should be given to engraving, painting, and drawing, with an explanation of the art process of engraving as a part of the presentation.
- Students will identify a specific area in the school, a location in the neighborhood, or a unique imagined space and create a detailed map with correct labels.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Boat builders have been an integral part of the seafood industry along the Mississippi Gulf Coast. These photos capture two large wooden boats in

the process of being built by master boat makers in Biloxi. The local economy of Biloxi has long been based around its position near the Gulf of Mexico and other waterways that provide an abundance of seafood and efficient transportation routes.

Internet Resources - look them up!

Visit Mississippi Folklife and Folk Artist Directory to learn more about boat builder Bill Holland.

http://www.arts.state.ms.us/folklife/artist.php?dirname=holland_bill

Here is an interesting link about boat building from the Mississippi Department of Archives and History:

<http://www.mshistorynow.mdah.ms.gov/articles/351/shipbuilding-along-the-mississippi-gulf-coast>



Boat building in Biloxi with Bill Holland



Biloxi boat builders painting boat

Photographs property of Mississippi Arts Commission

MISSISSIPPI HISTORY THROUGH THE ARTS
A BICENTENNIAL JOURNEY

UNIT 2

1817-1865
STATEHOOD TO END
OF THE CIVIL WAR

UNIT 2 LESSON 1 *Intermediate* 1817-1865 STATEHOOD TO END OF THE CIVIL WAR



LESSON OVERVIEW

The focus of this lesson is directed toward historical events leading to Mississippi statehood. The artistic aspects of portraiture are given, with attention to Native American leaders and plantation owners.

Pictured above: Thomas Cantwell Healy (1820-1889), *Charlotte Davis Wylie*, 1853. oil on canvas. 44 ¾ x 38 ¼ in. Mrs. Richard H. Boehmer, Ocean Springs

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts:
VA:Cr3.1.1a, VA:Pr4.1.1a, VA:Re8.1.1a, VA:Re9.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies:
1ab, 6ab

Mississippi CCR Arts Learning Standards for Music:
MU:Pr4.1.E.5a, MU:Re7.1E.5a

Mississippi CCR Arts Learning Standards for Theatre: TH:Cr1.1I,
TH:Cr2.1I, TH:Pr6.1.I, TH:Cn11.2.I

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f,
W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6;
WHST.9-10.2a-f, WHST 9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

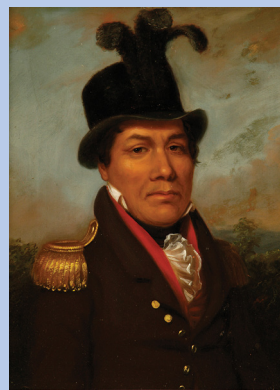
- 1 - The Student Will (TSW) explain the art terms "portrait," "color," "space," and "value," then use descriptive adjectives to 'write a portrait' of a person in the paintings that centers on facial features and expression.
- 2 - TSW compare and contrast artworks in terms of color, space, and value.
- 3 - TSW name two facts about two Choctaw Chiefs, Pushmataha and Moshulatubbe, and share why portraits of these Native American leaders were painted.
- 4 - TSW create a portrait sketch of a leader in the quest for Mississippi statehood, then sketch one of the portraits in the lesson from a verbal description.
- 5 - TSW describe at least three facts outlining the steps leading up to Mississippi statehood on December 10, 1817.
- 6 - TSW draw Native American symbols and explain their meaning.

ARTWORKS



Ball-play of the Choctaw—Ball Up

George Catlin, *Ball-play of the Choctaw—Ball Up*, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr.



Pushmataha

Charles Bird King,
Pushmataha
Property of the Westervelt Collection and displayed in The Tuscaloosa Museum of Art in Tuscaloosa, AL.



Mó-sho-la-túb-bee,
He Who Puts Out and Kills, Chief of the Tribe

George Catlin,
Mó-sho-la-túb-bee, He Who Puts Out and Kills, Chief of the Tribe, Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr.

PROCEDURES

Art Focus: Painting, portrait, and art elements of color, space, and value

The Teacher Will (TTW) lead students to define the term "portrait" through the understanding that the students already possess.

TTW lead students to a more specific definition that a portrait is a picture of a person that mostly shows the face, or head and shoulders, with the intent to capture the likeness and personality of the individual.

TTW ask students if a picture is the only way to describe a person's looks, leading them to add that words and sentences can also create a description or a 'written portrait' of a person.

TTW ask students to brainstorm ideas to define the term "visage", leading students to a simpler definition of: a person's face with reference to the form and proportions of the features and facial expression. Ask the students look up the word "countenance", then compare and contrast that to visage.

TTW have students work in pairs and use words to describe the other person, or a person from a magazine or a book, thus creating a verbal portrait in the form of a paragraph. Written work could be gathered and read. TTW will ask other students to determine which magazine or book image was described.

TTW lead the students in a review of definitions of color and space, and ask the class to define the art element "value" (See Resources, page 2). Through brainstorming ideas, students should arrive at something similar to the actual definition. *Note for teacher: Value in art is defined as the lightness or darkness of tones or colors. White is the lightest value, black is the darkest. The value halfway between these extremes is called middle gray.*

Internet Resource - look it up! 

Value

<http://www.oberlin.edu/amam/asia/sculpture/documents/vocabulary.pdf>

Using the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1), TTW introduce the portrait artworks of King, Catlin, and Healy. Students will identify art elements (see Resources, page 2) to include color, space, and value, and compare and contrast these elements in all three portrait paintings.

TTW ask students to notice the manner in which each person is dressed and to describe the items chosen by the subjects to be included in their portrait.

TTW ask students to write down the things (items of sentiment, or objects) they would include in a portrait of themselves that would define their personality.

Looking at the art images from the lesson, TTW lead students in brainstorming to identify these people.

TTW introduce the fourth painting showing Choctaw activity and ask students to determine what is happening in the picture. Ask students to compare and contrast the two Catlin art images.

Mississippi History Focus: Choctaw leaders and games, artists' lives, and plantation owners

Using the narrative information from the links below, TTW present information to the students to link artwork to Mississippi history.

George Catlin

Catlin, a young artist working as a painter of miniature portraits, was inspired by a group of Native Americans visiting Philadelphia and became passionate about portraying them. He was determined to record the Native American heritage, which he and many Americans believed was "a vanishing race" being destroyed by the onslaught of the advancing American frontier. Catlin made it his mission to paint their portraits before they vanished, and made more than 500 paintings and sketches based on his observations.

Catlin's *Ball Play* is a painting of native men and boys playing a game similar to lacrosse, near Fort Gibson, Oklahoma.

Internet Resources - look them up! 

<http://www.georgecatlin.org/>

<https://www.loc.gov/item/2001696051/>

<https://www.britannica.com/biography/George-Catlin>

Charles Bird King

Charles Bird King is best remembered for his paintings of American Indians. This portrait of Chief Pushmataha, painted by King, is probably the most memorable portrait we have of this Choctaw leader. King was commissioned by The Bureau of Indian Affairs to paint all the Native American tribal chiefs who visited President James Monroe. Painted in 1824, this portrait honored Chief Pushmataha's dual career as a military officer and Choctaw leader.

Catlin/King Comparison

King's portrait is more traditional, in that it depicts a statesman visiting the U.S. Capitol, yet Catlin's work is more ethnographic in that the artist places the subjects in natural habitats.

TTW provide narrative information from Mississippi Department of Archives and History about Pushmataha and Moshulatubbee to connect to Mississippi history (see following links.)

Pushmataha, U.S. Army veteran of the War of 1812 and Choctaw Chief, along with another Choctaw chief, Moshulatubbee, lobbied diligently to stem plans to remove Native Americans from Mississippi. Despite their efforts, the Treaty of Dancing Rabbit Creek was signed on September 27, 1830. As a result of the treaty, Native Americans were forced from their lands. The Choctaws,' Chickasaws,' and other tribes' passage out of Mississippi is known as the Trail of Tears.

Internet Resources - look them up! 

<http://www.mshistorynow.mdah.ms.gov/articles/14/pushmataha-choctaw-warrior-diplomat-and-chief>

<http://www.mshistorynow.mdah.ms.gov/articles/12/mushulatubbee-and-choctaw-removal-chiefs-confront-a-changing-world>

TTW introduce information about 'commissioning' artwork asking questions about who would have the money to pay in advance for a portrait to be painted. TTW will then give a modified presentation of the information from Patti Carr Black's book *Art in Mississippi*. See excerpt below:

Thomas Healy

"Thomas Cantwell Healy (1820-1889), settled in Port Gibson. As early as January 12, 1844, a Jackson newspaperman wrote that he was "happy to learn" that Mr. T.C. Healy, an eminent painter of portraits, has taken up residence in this city during the winter. By the end of the decade Healy had moved permanently to Mississippi and settled in Port Gibson. By the time Healy moved there, Port Gibson was a prosperous community, somewhat able to support the resident artist with portrait commissions. Elizabeth P. Reynolds, curator of an exhibition of his work at the Mississippi Museum of Art in 1980, located over forty portraits that Healy had painted in Port Gibson. In the usual manner of the day, Healy traveled to rural homes, where he stayed for several days or weeks completing his commissions."

Source Material:

Black, Patti Carr. *Art in Mississippi*, 1720-1980. Jackson: University Press of Mississippi, 1998, pp. 115-117.

TTW reprint the article from the Mississippi Department of Archives and History link on the following page for students to read and will then lead a discussion to review the following topics:

- Creation of the Mississippi Territory
- Settlement of the Mississippi Territory
- Life in the Mississippi Territory
- Creek War
- Division of the Territory
- Mississippi achieves statehood

Internet Resource - look it up! 

Mississippi Statehood article

<http://mshistorynow.mdah.state.ms.us/articles/299/mississippi-territorial-years-1798-1817>

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Have students research the Treaty of Dancing Rabbit Creek in 1830. Who were the Choctaw and U.S. negotiators? How long did the discussions last before the treaty was signed? Where were the Choctaw forced to move? Search for information regarding the Treaty of Pontotoc in 1832 that impacted the Chickasaw.

Collaborative Learning B

Have students review the steps leading up to Mississippi statehood to create a mural on large bulletin board paper or create a PowerPoint presentation. Be sure to include pictures that are drawn, painted, or found in the internet research to develop the sequential story.

Collaborative Learning C

Have students search the internet or contact the Mississippi Band of Choctaw Indians to learn the rules of the stick ball game depicted in Catlin's work. Choose teams and play a match.

Collaborative Learning D

Continuing the art focus on portraiture, have students research the portrait work of William Carroll Saunders in Columbus, Mississippi. Include information about the history of his work in Mississippi and other well-known works by the artist.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Create a portrait sketch of a leader in the quest for Mississippi statehood, selecting colors to be used, paper, and background. Use the following link to introduce simple divisions for drawing the face:

Internet Resource - look it up! 

Portrait-division of the face

<http://www.portrait-artist.org/face/structure4.html>

Creating B

Create a portrait sketch of a leader in the quest for Mississippi statehood from a verbal description. Use pencil on paper, or choose colors. Use the link (see above) to introduce simple divisions for drawing the face.

Creating C

Adapt the presentation in Collaborative Learning B and create dialog for a theatrical scene. Determine important persons from each step to statehood who could share the information. Write the script, select actors, rehearse, and perform the work for the class.

Creating D

Take a brown paper bag, crunch it into a ball, then spread it back out to simulate cowhide. Investigate Native American symbols of the Choctaw and Chickasaw tribes, as well as others in Mississippi. Draw the symbols on the brown paper. Present this artwork to the class, sharing the meaning of each symbol included.

MATERIALS

- art images
- history narratives
- internet access for investigatory search
- magazines or books with pictures of people
- art supplies including paper, pencils, colored pencils, other colors

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. TTW act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Working in groups, students will create a mural that: incorporates the three portraits of the lesson; emphasizes the terms portrait, color, and space; compares and contrasts the three art images. Statements are to be included indicating the importance of the lives of the Choctaw leaders, and why the portraits were painted. Differences in lifestyles of plantation owners and Native Americans should be noted. Native American symbols, with their meaning, can be added to the mural presentation.
- Working in teams, students will create a series of newscasts reporting the steps leading to Mississippi statehood, December 10, 1817. Students assuming the role of reporters and Mississippi leaders important in the steps to statehood should be a part of the production. Prepare scripts, select characters, rehearse, and present the newscasts. Presentations may be video recorded, if possible.
- Using information gleaned from visual art study and utilizing the parameters of portrait sketching (see Creating A and B), students will create a portrait sketch of a leader in the quest for Mississippi statehood as well as sketch one of the portraits in the lesson from a verbal description.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content: Stickball has been played by the Mississippi Band of Choctaw Indians for many generations. The first record of the game dates back to 1729, and it is still played every year at the Choctaw Indian Fair. The game is played with equipment made by Choctaw craftspeople. During the game, players try to hit the opposing team's goalpost by moving a leather ball across the field with sticks called 'kabocca.' Touching the ball with one's hands is forbidden. Kabocca are made out of hickory and the ball, or 'towa,' is crafted by weaving together leather or deer hide around a padded stone.

Internet Resource - look it up! 

Learn more by connecting with the Mississippi Band of Choctaw Indians:

www.choctaw.org

and read this entry about the game of stickball:

<http://www.choctaw.org/culture/stickball.html>



Choctaw stickball game players



Choctaw stickball game

Photographs property of Mississippi Arts Commission

UNIT 2 LESSON 2 *Intermediate* 1817-1865 STATEHOOD TO END OF THE CIVIL WAR



LESSON OVERVIEW

This lesson focuses on the importance of Natchez in the early years of Mississippi statehood. The art of John James Audubon, as well as the art elements of color, hue, value, intensity, positive space, negative space, and depth are explored.

Pictured above: Bill Hony's forged clay paint - Photograph property of Mississippi Arts Commission

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts:
VA:Cr1.1.1a, VA:Cr3.1.1a, Re8.1.1a, VA:Re9.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 1ab, 6ab

Mississippi CCR Arts Learning Standards for Music:
MU:Pr4.1.E.5a, MU:Re7.1E.5a

Mississippi CCR Arts Learning Standards for Theatre:
TH:Cr1.1.1, TH:Cr2.1.1, TH:Pr6.1.1, TH:Cn11.2.1

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) describe color, the three primary colors, hue, value, and intensity, and associate these concepts with the Audubon paintings.
- 2 - TSW demonstrate understanding of the art element of space by comparing and contrasting paintings in terms of positive space, negative space, and depth.
- 3 - TSW list and discuss at least three important facts about early Natchez based on: location (high bluffs above the Mississippi River and oldest permanent settlement on the River); importance in early statehood due to population; creation of the first institution of higher learning in Mississippi.
- 4 - TSW write a short paragraph clarifying the significance

ARTWORKS

Panorama of Natchez



John James Audubon (1785 – 1851), *Panorama of Natchez*, 1823. Oil on canvas. 48 x 96 in. Private collection.

Wild Turkey Cock, Hen and Young



John James Audubon, *Wild Turkey Cock, Hen and Young*, Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2013.44; Photography by Edward C. Robison III

of artist John James Audubon in capturing an artistic view of the city of Natchez in early Mississippi statehood.

5 - TSW understand and briefly explain the significance of the Natchez Trace.

6 - TSW demonstrate an understanding of the three primary colors, creating a primary color wheel, a secondary color wheel, and a tertiary color wheel.

PROCEDURES

Art Focus: Elements of art - color, painting, oil on canvas/linen

In reference to the Elements of Art (see Resources, page 2), TTW lead students in a discussion of the term "color:"

- ask "What does the word "color" mean?"
- guide students to a definition of the term. One definition is "Color is the element of art that is produced when light strikes an object and reflects back to the eye." Every color can be bright, dull, dark, or light.
- explain that the three primary colors are red, yellow, and blue
- explain secondary colors
- introduce and explain new vocabulary terms: hue, value, intensity. (see Resources, Page 6).

Internet Resources - look them up! 

Color Wheel Reference

<https://color-wheel-artist.com>

Project ARTiculate: Elements and Principles of Art

<http://www.projectarticulate.com/principles.php>

TTW introduce the two Audubon paintings for the lesson, asking students to identify examples of color, hue, value, and intensity.

TTW will ask the students what type of art (painting) and what type of paint (oil), they think the artist used, and why they think the artist chose oil paint for color in this painting? The class can then brainstorm other possibilities for color (water colors, acrylic, tempera, chalk, ink).

TTW use the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1) for students to examine Audubon's *Panorama of Natchez*. This process for developing and strengthening visual perception will lead students to determine that this is a painting of Natchez, Mississippi. Looking closely at the detail, guide students to see the buildings in the city over a century after Fort Rosalie was built in 1716.

TTW ask the students to compare and contrast the two Audubon paintings in this lesson in terms of color, subject, space, and one other element of art (any element of the teacher's choice).

TTW provide information regarding the two paintings in terms of different materials on which artists paint. Examples are canvas, linen, paper, wood, stone, etc. The Audubon landscape was painted on canvas, and the Audubon turkeys were painted on linen.

Mississippi History Focus: Natchez, John James Audubon, artist

TTW use the narratives below to introduce that Natchez was the largest city in Mississippi in the early years of statehood. The narratives provide information about the artist John James Audubon. Additionally, references may be downloaded and printed for students to read independently.

Audubon spent the years 1822 and 1823 in Natchez and supported himself by painting, perhaps working in oils for the first time. This romantic, bucolic view shows Natchez on the bluffs high above the river. Antebellum Natchez was a city of palatial town houses and suburban villas designed and furnished in the most fashionable styles. It was dominated by elite planters, many of whom were actually doctors, lawyers, and merchants from the Northeast who bought plantations in Louisiana and northern Mississippi and amassed fortunes from the sale of sugar and cotton.

Among the town's many Greek revival buildings was Clifton, the white mansion in the left background. A Union officer quartered there in 1863 wrote that the owner had spared no expense "and all that could minister to taste and luxury and comfort have been collected here."

John James Audubon is credited with painting the first landscape of Mississippi after statehood. Desiring to establish himself as a portrait painter and drawing instructor, he returned to Natchez in 1822, where he fell under the guidance of John Steen, an itinerant portraitist. Expanding his expertise beyond watercolors, Audubon received a commission from a Mrs. Griffith, a local resident, to transform one of his drawings of Natchez into a large oil version. The work is significant in that Audubon includes remnants of Fort Rosalie, two churches, the Court House, and in the foreground, a smartly dressed family. Audubon includes himself sketching under a white canopy, and the outlines of a second figure nearby is a suggestion that he included his mentor John Steen as well. With the painting broadly divided into horizontal sections of sky and land, Audubon brings the tradition of Dutch landscape views of country river towns to the American South. Audubon's Natchez, by association, offers hope for prosperity. While in Natchez, Audubon worked as an instructor at Jefferson College in Washington, Mississippi.

John James Audubon was best known for his personal naturalist goal to paint a comprehensive record of American birds and was scientific in his approach. With the Mississippi Valley as his main area of search in pursuit of many bird species, Audubon labored many years prior to modern technology of digital cameras and video equipment. Instead, he shot the fowl of his choosing in order to create a master painting of the creature. Even though the birds came from specific geographical regions, Audubon sought to make the painting more universal by placing them in a neutral habitat. *Wild Turkey Cock, Hen, and Young* fits this description. Traveling from Cincinnati to New Orleans via flatboat in 1820, it is possible that Audubon captured his hen image with other bird portraits along the Lower Mississippi Valley by stopping close to the Yazoo River, Vicksburg, and Natchez. Later, he combined similar birds into a turkey family portrait.

Internet Resource - look it up!

<http://www.audubon.org/content/john-james-audubon>

TTW utilize the following reference from Mississippi Department of Archives and History for more historical information on Natchez.

Internet Resource - look it up!

Natchez

<http://www.mshistorynow.mdah.ms.gov/articles/47/the-forks-of-the-road-slave-market-at-natchez>

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Have students investigate the importance of Natchez, as an important city on the Mississippi River, in the early days of statehood. Students should identify information related to its importance for transportation and commerce.

Collaborative Learning B

Have students research, through books and internet sites, the origins of the Natchez Trace. Students can plan a trip to drive along the highway, making stops at important exhibits, such as the site of a Chickasaw village near Tupelo.

Collaborative Learning C

Have students research, through the internet or a social studies textbook, to find information about the Chickasaw tribe. Their research findings should include: clothing created and worn, music and instruments used for entertainment, dances performed during ceremonies.

Collaborative Learning D

Have students investigate antebellum mansions in Natchez: Rosalie, Stanton Hall, Monmouth, Dunleith, Auburn, Melrose. They should determine when and

how these structures were originally built, determine who built the mansions, and identify which were a part of plantations.

Collaborative Learning E

Have students find the circumstances surrounding the antebellum mansion called Longwood. Investigate the family that began construction, and their initial living quarters in the home. Use books, photos, and other sources to write a historical story about one of the family members during the construction of the mansion.

Collaborative Learning F

Research Jefferson College in Washington, Mississippi. Gather information to determine when the college was built, the number of students who attended, and the classes taught. Find a map of the campus. Plan a visit to the historic sight in Adams County.

Collaborative Learning G

Research information about the Audubon Society, seeking references to John James Audubon, his love of birds, and the artwork he created.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Working with the three primary colors (red, yellow, blue), have students create a primary color wheel. Building on that, students should create a secondary color wheel and a tertiary color wheel. Students should explain how secondary and tertiary colors are produced.

Creating B

Individually, or in small groups, have students research and use resources to draw a map of the Natchez Trace in the 1800s and in the 2000s. Once complete, students should compare and contrast the maps, making note of differences and similarities.

Creating C

Paint a scene in the area of Mississippi where you live. Choose the material on which you will paint and mix colors to obtain the desired hue.

Creating D

Create a replica or floorplan of one of the antebellum mansions researched in Natchez: Auburn, Dunleith, Longwood, Melrose, Monmouth, Rosalie, Stanton Hall. This can be a sketch drawing, or a painting.

Creating E

Using the story of Longwood in Collaborative Learning E, students can rewrite their findings to create a scene. Selecting a cast and rehearsing, students can present the scene to the class.

MATERIALS

- art images
- history narratives
- internet access for investigatory research
- art supplies, including paint, brushes, paper

ASSESSMENT

Formative Assessment

TSW successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- TSW create color wheels to include both primary, secondary, and tertiary colors. In an oral interview (or exam) students will explain color, primary colors, secondary colors, tertiary colors, hue, and value. Students will correctly give examples of each, using one of the Audubon paintings in this lesson as a reference.
- Using the Audubon paintings in this lesson, TSW correctly identify positive space, negative space, and depth.

- Working in small groups and referencing findings from their research, TSW create a script for a 3-5-minute video segment in the format of *The History Channel*. This script should include historical facts about early Natchez and its importance in Mississippi history, the Natchez Trace and its relevance to Mississippi history, and the artist John James Audubon. Students can choose their presenters (reporters), film the performance, and view the recording as a class.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Featured in these photos are works created by Mississippi artists who source their materials directly from the natural environment. George Berry was a woodcarver from Pearl, Mississippi, inspired by the state's wildlife. He created small sculptures of animals from a wide variety of wood types. Bill Hony is a potter from the Delta who gathers his clay and dyes from the land. Frank Stewart is a multigenerational potter from Winston County, who digs his clay to make pottery for daily use. Both Hony and Stewart source their clay from nearby areas within their home counties.

Internet Resources - look them up!



Visit Mississippi Folklife and Folk Artist Directory to learn more about:

Woodcarver, George Berry

http://www.arts.state.ms.us/folklife/artist.php?dirname=berry_george

Potter, Frank Stewart

http://www.arts.state.ms.us/folklife/artist.php?dirname=stewart_frank

View this Mississippi News Channel 3 interview on Bill Hony

<http://www.msnewsnow.com/story/28106026/walts-look-around>



Bill Hony studio



Howling hound dog carved by George Berry



Bill Hony's foraged clay paint



Frank Stewart throwing a pot

Photographs property of Mississippi Arts Commission

MISSISSIPPI HISTORY THROUGH THE ARTS

UNIT 2 LESSON 3 *Intermediate* 1817-1865 STATEHOOD TO END OF THE CIVIL WAR



LESSON OVERVIEW

The artistic, musical, political, social, and economic implications of slavery are presented in the artworks of Crowe and Walker. A study of the artwork focuses on color, value, space, rhythm/movement, proportion/scale, balance, and unity.

Pictured above: *Cotton Pickers*, Saul Haymond - Photograph property of Mississippi Arts Commission

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts:
VA:Cr1.1.1a, VA:Re7.1.1a, VA:Re8.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies:
1cf, 5a, 6abc

Mississippi CCR Arts Learning Standards for Music:
MU:Cr1.1.E.5a, MU:Cr3.2.E.5a, MU:Pr5.3.E.5a,
MU:Cn10.0.E.5a

Mississippi CCR Arts Learning Standards for Theatre:
TH:Cr1.1.1, TH:Cr2.1.1, TH:Pr6.1.1, TH:Cn11.2.1

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f,
W.9.3ae, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a,
L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) learn the origins of slavery in Mississippi.
- 2 - TSW understand the elements of art and principles of design, including color, value, space, rhythm/movement, proportion/scale, balance, unity, emphasis.
- 3 - Using the Walker painting and the narrative information, TSW write a paragraph describing antebellum plantation life in Mississippi.
- 4 - TSW list facts about African American spirituals and give the titles of two songs as examples.
- 5 - TSW create a drawing of an event that combines the focus of the art elements and principles.

ARTWORKS

A Cotton Plantation on the Mississippi



William Aiken Walker, *A Cotton Plantation on the Mississippi*, GM0126.1206 Gilcrease Museum, Tulsa OK

After the Sale: Slaves Going South from Richmond



Eyre Crowe, *After the Sale: Slaves Going South from Richmond*; Chicago History Museum; ICHI-066786

PROCEDURES

Art Focus: Perception, principles of art: rhythm, proportion/scale, balance, unity, emphasis

Using the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1) TTW present the Crowe painting and ask students to consider what is happening in the painting.

TTW guide a discussion of the art with a modification of the following narrative from *The Civil War in Art: Teaching & Learning Through Chicago Collections*, a learning resource from the Terra Foundation for American Art. This reference provides information about the artist and a description of the art (see following link):

“Can you imagine being sold and separated from your family? That is what is happening in this painting by Eyre Crowe, an English artist. Look closely at the center of the painting. Do you see a woman in a blue cloak, seated in the wagon, and handing a small child to a bearded man standing on the street? She and several companions have been sold by the traders shown in the lower right hand corner of the painting. Crowe visited America in 1852-53 with the well-known writer William M. Thackeray, author of *Vanity Fair*, a famous novel poking fun at the vain and selfish in English society. Crowe and Thackeray traveled throughout America, stopping in many places, including Richmond, VA, where this scene took place. Crowe made several drawings and paintings of the enslaved people that he saw on his trip. After viewing Crowe’s related 1861 painting, *Slaves Waiting for Sale*, art critics responded that ‘the appalling guilt of the accursed system of slave trading was never more successfully depicted.’

At the time Crowe visited Richmond, thousands of African American slaves were being sold from upper South states like Virginia and Kentucky to large cotton plantations in the Deep South. Slave traders paid little heed to the pleadings

of families that they not be separated, including mothers from their children, as depicted here. Such heart rending facts helped fuel a heated national debate over slavery.”

Internet Resource - look it up! 

<http://www.civilwarinart.org/items/show/62>

Mississippi History Focus: Slavery and its hard reality

Using information from the Mississippi Department of Archives and History and the Mississippi Humanities Council links below, provide historical background regarding origins of slavery in Mississippi. The article, “Antebellum Mississippi,” can be downloaded and printed for students to read, as well as other resources listed below.

Internet Resources- look them up! 

Max Grivno article

<http://mshistorynow.mdah.state.ms.us/articles/395/antebellum-mississippi>

David J. Libby, Slavery and Frontier Mississippi 1720-1835

<http://www.upress.state.ms.us/books/676>

Free Blacks in Mississippi

<http://www.mshistorynow.mdah.ms.gov/articles/45/a-contested-presence-free-blacks-in-antebellum-mississippi-18201860>

Slavery in antebellum Mississippi

<http://mshumanities.org/presentation/slavery-in-antebellum-mississippi/>

Mississippi Slave narratives

<http://mshistorynow.mdah.state.ms.us/articles/64/wpa-slave-narratives>

Further reading on slavery

<https://www.mdah.ms.gov/new/wp-content/uploads/2014/08/Slavery-Further-Reading.pdf>

Internet Resources- look them up!

Classroom lesson plan on slavery in Mississippi

<http://www.mdah.ms.gov/new/learn/classroom-materials/lesson-plans-and-teaching-units/slavery-in-mississippi/>

TTW introduce the following concepts in art: rhythm/movement, proportion/scale, balance, unity, and emphasis (see Resources, page 2). Following this introduction, students will study the Crowe painting to locate and identify examples of each.

The following link to Project ARTiculate is a great resource for examples that isolate each of the art and design elements

Internet Resource- look it up!

Project ARTiculate

<http://www.projectarticulate.org/principles.php>

TTW will introduce the Walker artwork and ask students to identify color, value, space, rhythm/movement, proportion/scale, balance, unity, and emphasis.

Using the *See Think Wonder* routine (Resources, page 2), TTW have students examine the Walker artwork to identify the landscape and people, suggest a possible location in Mississippi, and draw attention to what a cotton plantation might have looked like in the years between statehood and 1865.

TTW direct an investigation of cotton growing in Mississippi during antebellum days drawing on previous references and the Mississippi Department of Archives and History following reference.

Internet Resource- look it up!

Cotton Article

<http://mshistorynow.mdah.state.ms.us/articles/161/cotton-in-a-global-economy-mississippi-1800-1860>

TTW lead a discussion of the music of African American slaves in the antebellum south with the following introduction, found in M.H. Malone's research and doctoral dissertation, *William Levi Dawson: American Music Education*:

"In 1892 Czech composer, Antonin Dvorak came to America at the behest of people interested in discovering what was a "true American music!" As America is largely a nation of people coming to its shores from other countries and cultures, after listening to many examples Dvorak concluded that the music of African-American slaves, called spirituals, were the exquisite combination of music of a homeland with new ideas forged in the new country. American born African-American composer William L. Dawson of Tuskegee Institute in Alabama termed the songs the Folk Songs of the American Negroes, or Negro Folk Songs and arranged countless songs he heard as a young man into magnificent choral compositions. Spirituals/Negro Folk Songs were a cathartic means to cope with slavery by singing songs that related to the suffering of Jesus Christ such as *Sometimes I Feel Like a Motherless Child*, and *Nobody Knows the Trouble I've Seen*, or more joyful songs to forget the misery in the form of *Rock-a My Soul in the Bosom of Abraham*, and *Ain' Got Time to Die*. Other songs contained a hidden meaning of the desire to be free from slavery: *Steal Away*, *I Got my Ticket*, and *Go, Down Moses*. Harriet Tubman used *Go Down Moses* to indicate to slaves she was the contact for the Underground Railroad."

Source Materials:

Malone, Mark Hugh. *William Levi Dawson: American Music Educator*. Tallahassee: FSU Doctoral Dissertation, December, 1981.

Internet Resource- look it up!

More information about African American spirituals can be found at the Library of Congress website:

<https://www.loc.gov/item/ihas.200197495/>

TTW encourage students to listen to songs listed in the above narrative, and explore other spirituals with particular attention to the music of Mississippi native William Grant Still, as well as William L. Dawson, and Harry T. Burleigh. With the help of the school's music specialist, students could sing and perform some of the music as a solo or class (choir).

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Have students investigate the cultivation, harvesting, and ginning of cotton. Include information about the impact of Eli Whitney's cotton gin in making the growing of cotton "King" in Mississippi.

Collaborative Learning B

Present articles and books that explain the importance of the Underground Railroad in affording slaves a means of escape.

Collaborative Learning C

Have students research the life and work of Harriet Tubman, and investigate others who were very important "conductors" on the Underground Railroad.

Collaborative Learning D

Explore cross-cultural diversity and similarities amongst United States citizens today by investigating and debating the "melting pot" vs. the "salad bowl" cultural concepts in America.

Collaborative Learning E

Investigate the following article on Free Blacks in Mississippi and the struggles encountered to maintain freedom in a predominantly slave society.

Internet Resource- look it up! 

<http://www.mshistorynow.mdah.ms.gov/articles/45/a-contested-presence-free-blacks-in-antebellum-mississippi-18201860>

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Create a drawing of an event that combines the focus of the elements and principles of art in this lesson: color, value, space/perspective, rhythm/movement, proportion, balance, unity, and emphasis.

Creating B

Based on the story of the art, write about a child whose mother has been sold to another plantation owner and is forced to leave her family behind. The story could be set close to end of the Civil War with the child seeking to find the mother after emancipation.

Rewrite the story to create dialog for the main characters. Choose a cast, rehearse, and perform a scene. Add music (spirituals), as well as other music and dance.

Creating C

Create a short drama about the life and work of Harriet Tubman, a conductor on the Underground Railroad. Choose a cast, rehearse, create scenery, gather costumes, and perform the drama. Add music (spirituals), as well as other music and dance.

Creating D

Use the research results on cross-cultural diversity (Collaborative Learning D) above to write a story about a free African American in Mississippi during antebellum days who encounters constant challenges to maintain freedom. Adapt the story to a drama format with dialog for characters. Create scenery, gather costumes, rehearse, and perform. Add music and dance to enhance the presentation.

Creating E

Compose original poetry or prose that focuses on the hardship of slavery. Convert the lyrics into a spiritual by adding melody and harmony.

MATERIALS

- art images
- history narratives
- blank map of Mississippi
- art supplies including paper, pencils, colored pencils, other colors

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. TTW act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Working in small groups, TSW create a presentation that includes narrative and art expressing the origins of slavery in Mississippi, the significance of African American spirituals, and include a live performance of one of the spirituals. Members of each group will take part in explaining the segments of the presentation. Video record the production.
- Recalling information and facts from a sporting event, birthday, graduation, or other special life event, TSW create a drawing that combines elements and principles of art including: color, value, space/perspective, rhythm/movement, proportion, balance, unity, and emphasis. Students will identify and label each element and principle.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Saul Haymond is a painter from Holmes County. The African American experience in Mississippi is an overarching theme in his art. His work depicts slices of life from his memories of growing up in the Delta. Haymond also paints historical scenes that shed light on the lives of slaves, sharecroppers, and laborers in

the cotton industry. Haymond strives to portray both the joys and difficulties of life in the rural south.

Internet Resource- look it up! 

Visit Mississippi Folklife and Folk Artist Directory to learn more about Saul Haymond.

http://www.arts.state.ms.us/folklife/artist.php?dir-name=haymond_saul



Noon Weigh In, Saul Haymond



Infant in a Sack, Saul Haymond



Cotton Pickers, Saul Haymond

UNIT 2 LESSON 4 *Intermediate* 1817-1865 STATEHOOD TO END OF THE CIVIL WAR



LESSON OVERVIEW

This lesson explores transportation on the Mississippi River, the elements and principles of art and the value and appreciation of art.

Pictured Above: Shrimp Boat in the Blessing of the Fleet in Biloxi - Photo by Mississippi Arts Commission

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.2.Ia, VA:Re7.1.Ia, VA:Re7.2.Ia, VA:Re8.1.Ia, VA:Cn11.1.Ia

Mississippi Social Studies Framework, Mississippi Studies: 5a, 6ab

Mississippi CCR Arts Learning Standards for Music: MU:Re7.2.E.Ia, MU:Cn10.0.E.Ia

Mississippi CCR Arts Learning Standards for Theatre: TH:Re7.1.I, TH:Re8.1.Ib, TH:Re8.1.Ic, TH:Cn10.1.I

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6, WHST.9-10.2a-f, WHST.9.10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) define transportation and name at least four modes of transportation used in Mississippi between 1817-1865.
- 2 - TSW locate the origin and terminus of the Mississippi River on a map of the United States, and identify important river cities of New Orleans, Natchez, Vicksburg, Greenville, and Memphis.
- 3 - TSW understand the importance of river travel during the antebellum period in Mississippi.
- 4 - TSW describe the types of vessels used on the Mississippi River and identify each.
- 5 - TSW understand and identify the elements and principles of art through the lesson's art image.
- 6 - Using information gleaned from the lesson, TSW relate

ARTWORKS

The Jolly Flatboatmen



George Caleb Bingham (1811-1879). *The Jolly Flatboatmen*, 1877-78. Oil on canvas, 26 1/16 x 36 3/8 in. Daniel J. Terra Acquisition Endowment Fund, 1992.15. Terra Foundation for American Art. Photo Credit: Terra Foundation for American Art, Chicago/ Art Resource, NY

Internet Resource- look it up! 

Jolly Flatboatmen in Port*

George Caleb Bingham

*Saint Louis Art Museum source

http://blogs.slam.org/pressroom/?attachment_id=995

- steps leading to Bingham's original painting of *The Jolly Flatboatmen* being engraved for wide dissemination. TSW also seek information indicating current trends in the value and appreciation of art based on today's estimated cost of Bingham's 1846 masterpiece.
- 7 - TSW create a transportation collage.

PROCEDURES

Mississippi History Focus: Mississippi River, transportation

TTW introduce the topic of transportation, guide students to a definition of the term, and have students brainstorm the many different modes of transportation. Teachers should work toward shaping the students' definition to reflect a definition similar to moving a person or object from one place to another. TTW differentiate between a conveyance/vehicle/animal (a movable object on or in which a person or object moves from one place to another) and the movement of self from one place to another.

- Water – boat, ship, canoe, kayak, ...
- Road – car, truck, bus, motorcycle, ...
- Air – airplane, glider, parasail, ...
- Movement of Self - walk, run, climb, crawl...

TTW have conveyances listed on strips of paper. Working in groups of 4-5, students will choose one strip of paper and mime the conveyance for the other students to attempt to identify.

TTW lead students in identifying important rivers in the United States and Mississippi, and lead students to discover the origins and terminus of the Mississippi River on both a large physical map of the United States, as well as a paper map.

***Create an interactive map of the Mississippi River by using the floor space in the classroom, gymnasium, cafeteria, or stage. Using painter's tape, visibly mark the river from its origin to terminus. Locate and label important river cities, as well as outlines of states both east and west of the river. Include the Jefferson River System and the Missouri River.

TTW encourage students to research interesting facts about the Mississippi River such as:

- the Mississippi River is the second longest river in the U.S.
- The Mississippi River runs through or along 10 states.

- the Mississippi River, Missouri River, and Jefferson River system creates the fourth largest river system in the world.

TTW use the following narrative from *The Mississippi Blues Trail and Beyond* curriculum to introduce transportation in Mississippi, eventually focusing on river travel.

Internet Resource- look it up! 

Mississippi Blues Trail and Beyond Curriculum

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

(Unit 4, pp. 1-2)

TTW encourage students to use the internet or books to define "dugout canoe," "flatboat," "keelboat," "steamboat," "showboat" and print pictures of each. (A showboat was a floating theatre; a special type of river boat carrying passengers instead of cargo and was usually pushed by a towboat. Showboats were not usually steam powered because the steam engine had to be placed in the auditorium, which greatly limited space for large theatrical productions.)

Art Focus: Perception, elements and principles of art, art collections, humans value art

TTW review the following elements and principles of art (see Resources, page 2) with the students: color, value, space, rhythm and movement, proportion and scale, balance, unity, emphasis.

TTW introduce the Bingham painting, *The Jolly Flatboatmen*, using the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1), guiding students to recognize and understand each of the above listed art elements and principles.

TTW present information about the art and the artist from the narrative information at the National Gallery of Art and National Public Radio (NPR) in the following links. The teacher might also choose

to download and print those for students to read.
Note: Teachers should emphasize two things in particular: a) Bingham's artwork was made famous via making an engraving of the art so that more people could enjoy the creative work, and b) humans today, and always, have valued art. This is evidenced by the price tag of millions of dollars!

Internet Resources- look them up! 

Bingham Artwork-1

<http://www.nga.gov/content/ngaweb/press/2015/acquisition-bingham.html>

Bingham Artwork-2

<http://www.npr.org/2015/06/17/414729110/in-1846-the-jolly-flatboatmen-did-a-different-sort-of-river-dance>

TTW encourage students to compare and contrast similarities and differences in the two Bingham images. TTW then share background information from the Saint Louis Art Museum links below.
Note: Ask students to calculate, in feet, the size of this painting.

Internet Resources- look them up! 

Jolly Flatboatmen in Port

http://blogs.slam.org/pressroom/?attachment_id=995

<http://www.slam.org/highlights/works/12.html>

TTW further explore the art by:

- For younger students - Count the number of figures you see in the painting. Look carefully at the painting and imagine the sights and smells of the flatboat in port, then describe the environment to a friend.
- For older students - Based on your observation of the painting, explain the type of work a flatboat crew might perform during a trip along the river.

Bingham's use of perspective is an important component in the composition. Compare and

contrast Bingham's representation of perspective and space with Giovanni Paolo Panini's *Interior of St. Peter's, Rome*. (see Art Institute of Chicago link below; also see Resources, page 2)

Internet Resource- look it up! 

Perspective

<http://www.artic.edu/aic/education/sciarttech/2d1.html>

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Have students search books, articles, and the internet for information regarding modes of transportation used in Mississippi between 1817-1865. Be sure to include transportation both on the river and off.

Collaborative Learning B

Have students search books, articles, and the internet for information regarding steam whistles and the calliope, a musical instrument that was a part of steamboats on the Mississippi River. Locate audio clips of different steam whistles and share with the class through a presentation of sounds.

Collaborative Learning C

Using the Bingham painting as a starting point, research the folk music of antebellum Mississippi.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Have students search newspapers, magazines, and other printed materials to create a collage of modes of transportation. Allow students to choose the material onto which the transportation pictures will be attached and displayed.

MATERIALS

- art images
- history narratives
- blank map of the United States
- newspapers, magazines, other printed matter
- art supplies including glue, glue sticks, paste, various types of paper or boxes

ASSESSMENTS

Formative Assessment

TSW successfully complete all the requirements of the objectives. TTW act as a guide/facilitator in knowledge for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Utilizing information from the lesson and using credible information found on the internet, TSW create a 20-minute segment in the format of *The History Channel* regarding transportation in Mississippi from 1817-1865 with emphasis on the following:
 - Define transportation, list modes of transportation used in Mississippi between 1817-1865, and show images of each.
 - Locate the origin and terminus of the Mississippi River on a map of the United States, and locate important river cities such as New Orleans, Natchez, Vicksburg, Greenville, and Memphis. Indicate all city points on a map.
 - Define “river travel” and explain why it was so important during the antebellum period in Mississippi.
 - Describe the types of vessels used on the Mississippi River and identify each pictured vessel.
 - Introduce and explain the George Caleb Bingham paintings from the lesson, identify and explain the elements and principles of art, and compare and contrast similarities

and differences in the two Bingham artworks.

- Relate the steps leading to the engraving of Bingham's original painting of *The Jolly Flatboatmen* for wide dissemination, and research current trends in the value and appreciation of art based on today's estimated cost of Bingham's 1846 masterpiece. Video record the performance.
- Utilizing newspapers, magazines, other printed materials, and pictures, TSW create a transportation collage.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

In early June, shrimpers in Biloxi celebrate the opening of brown shrimp season by participating in the Blessing of the Fleet ceremony. Shrimpers decorate their boats with colorful streamers, flags, and pennants, and parade through the Biloxi Channel. At the end of the route, each boat receives a blessing by a local Catholic priest in the hopes for a safe and bountiful season. The top three decorated boats win a monetary prize for their aesthetic creativity and efforts.

Internet Resource- look it up!

Visit Mississippi Folklife and Folk Artist Directory to learn more about Blessing of the Fleet.

http://www.arts.state.ms.us/folklife/artist.php?dirname=blessing_fleet



Shrimp Boat in the Blessing of the Fleet



The Blessing Procession



Blessing of the Fleet Participants

MISSISSIPPI HISTORY THROUGH THE ARTS

UNIT 2 LESSON 5 *Intermediate* 1817-1865 STATEHOOD TO END OF THE CIVIL WAR



LESSON OVERVIEW

This lesson explores historical events leading to secession, and the outbreak and culmination of the Civil War. Photographs, lithographs, and wood engravings documenting the Civil War are emphasized.

Pictured above: Frances Millet (1848-1912), *The Surrender of Vicksburg*, 1907. oil on fabric. 13 ½ x 17 ¼ in. Ogden Collection, New Orleans. Courtesy of the Roger Houston Ogden Collection

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.Ia, VA:Cr1.2.Ia, VA:Re8.1.Ia, VA:Re9.1.Ia, VA:Cn11.1.Ia

Mississippi Social Studies Framework, Mississippi Studies: 1cd, 5b, 6ab

Mississippi CCR Arts Learning Standards for Music: MU:Pr1.E.5a, MU:Re1.E.5a, MU:Cn10.0.E.5a

Mississippi CCR Arts Learning Standards for Theatre: TH:Cr1.1.Iac, TH:Cr3.1.Ia, TH:Pr5.1.Ia, TH:Pr6.1.Ia, TH:Re8.1.Ib, TH:Cn11.2.Ib

Mississippi CCR Arts Learning Standards for Dance: DA:Pr5.1.Ia

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Students Will (TSW) define the terms "abolish," "abolitionist," and "secession," and indicate on a timeline events leading to Mississippi's secession from the Union.
- 2 - TSW determine the meaning of civil war, will consider the numerous impacts of war, and on a blank map of Mississippi, locate important Civil War battles that occurred in the state.
- 3 - TSW briefly explain the origins of photography and the impact of Matthew Brady's visual documentation of the Civil War.

ARTWORKS

Grant's First Attack at Vicksburg,
May 19, 1863



Unidentified artist, American, 19th century, *Grant's First Attack at Vicksburg, May 19, 1863*; Graphite pencil and watercolor on paper. Museum of Fine Arts, Boston. Gift of Maxim Karolik for the M. and M. Karolik Collection of American Watercolors and Drawings, 1800-1875, 61.362.

Confederate dead at Corinth, Mississippi,
battlefield photograph, 1862



Confederate dead at Corinth, Mississippi, battlefield photograph, 1862, SPP1 Alabama Department of Archives and History

4 - TSW show their understanding of the following art elements and principles: value, rhythm, proportion, gradation, and movement. TSW compare and contrast works of art through their understanding of these elements and principles.

PROCEDURES

Mississippi History Focus: Abolitionists, Secession, Civil War

The Teacher Will (TTW) facilitate a discussion of abolitionism by engaging the students in a discussion that leads to a definition of “abolish”: formally put an end to a system, practice, or institution. TTW also introduce “abolitionist”: one who wants to put an end to a practice.

TTW begin a discussion of secession eventually leading to the definition: withdraw formally from membership in a federal union, an alliance, or a political or religious organization.

TTW modify the following Mississippi Department of Archives and History narrative to introduce the secession of Mississippi from the Union. This reference can also be downloaded and printed for students to read:

“Historians continue to debate why Mississippi and her sister southern states chose to leave the Union. Issues such as state’s rights and high tariffs are frequently cited as causes of the war, but Mississippi’s defense of the institution of slavery was the ultimate reason the state seceded from the Union. Indeed, a Declaration from its January 1861 state convention on whether to secede from the Union stated, “Our position is thoroughly identified with the institution of slavery — the greatest material interest of the world.”

Another event that moved Mississippi toward secession was John Brown’s Raid in 1859. Brown, a violent abolitionist, raided the federal arsenal at Harper’s Ferry, Virginia, hoping to incite and arm a slave uprising in the South. The raid failed and Brown was eventually captured, tried, and hung for his crimes. Brown’s raid heightened fears of slave revolts. The Mississippi Legislature passed a handful of resolutions urging other southern states to resist

ARTWORKS

The Bombardment of Port Hudson - A Mortar Schooner at Work



The Bombardment of Port Hudson- A Mortar Schooner at Work and Scene of General Paine’s Assault on Port Hudson on June 14, 1863, in Harper’s Weekly, July 18, 1863. lithograph. Collection of the Mississippi Museum of Art, Jackson. Museum purchase, 2016.038

The Rams “Switzerland” and “Lancaster” Running the Blockade at Vicksburg



Theodore R. Davis (1840-1894), The Rams “Switzerland” and “Lancaster” Running the Blockade at Vicksburg, in Harper’s Weekly, 1863. lithograph. Collection of the Mississippi Museum of Art, Jackson. Museum purchase, 2016.037

Internet Resource- look it up!

Siege of Vicksburg, lithograph by Kurz and Allison

http://www.americaslibrary.gov/jb/civil/jb_civil_vicksburg_1.html

antislavery aggression. The legislators authorized the governor to send a commissioner to Virginia to pledge Mississippi's support in case of assault upon the Old Dominion's rights.

Unionist sentiment waned as 1860 approached. Mississippi elected secessionist senators and governors. Newspapers were filled with passionate articles on abolitionists and rumored slave revolts. After Mississippi narrowly avoided secession in the early 1850s, the chain of events from Kansas-Nebraska to John Brown moved Mississippi closer to the edge.

Abraham Lincoln's election as president in November 1860 finally pushed secessionists over the edge. Lincoln's Republican Party pledged to restrict slavery. This was a sure sign to Mississippians that abolishment of slavery was imminent. Governor John J. Pettus wasted no time in calling the Mississippi Legislature into session. The legislators called for a state convention on January 7, 1861, to determine Mississippi's future. This time, secessionists dominated the special session. The debate centered on whether to follow South Carolina and secede immediately, or to wait and go out in a group with other states. With fears that Lincoln and his "Black Republican Party" would move immediately against slavery, Mississippi delegates voted 84-15 to leave the Union.

In February, six other states joined the Magnolia State in Montgomery, Alabama, to form the Confederate States of America. Mississippi's own Jefferson Davis, who had recently resigned from the U. S. Senate, was elected president. The Civil War began a few months later at Fort Sumter, South Carolina.

The eleven states of the CSA, in order of secession, were: South Carolina (seceded December 20, 1860), Mississippi (seceded January 9, 1861), Florida (seceded January 10, 1861), Alabama (seceded January 11, 1861), Georgia (seceded January 19, 1861), Louisiana (seceded January 26, 1861), Texas (seceded February 1, 1861) ... Virginia

(seceded April 17, 1861), Arkansas (seceded May 6, 1861), North Carolina (seceded May 20, 1861), and Tennessee (seceded June 8, 1861). Secession was declared by its supporters in Missouri and Kentucky, but did not become effective as it was opposed by their pro-Union state governments."

Internet Resource- look it up! 

Secession from the Union

<http://www.mshistorynow.mdah.ms.gov/articles/206/the-road-to-war-1846-1860>

TTW ask students to brainstorm about war—defining the term, explaining why a war might start, what happens in a war, who and what is affected by the war (loss of lives, family split/lost, economy, safety of innocent people nearby, etc.).

TTW modify the following narratives from Mississippi Department of Archives and History and history.net to introduce the Civil War:

"The Civil War officially began with the Battle of Fort Sumter. Fort Sumter was a Union fort in the harbor of Charleston, South Carolina. After the U.S. Army troops inside the fort refused to vacate it, Confederate forces opened fire on the fort with cannons, April 12, 1861. It was surrendered without casualty (except for two US soldiers killed when their cannon exploded while firing a final salute to the flag) but led to the bloodiest war in the nation's history."

Internet Resource- look it up! 

Civil War Begins

<http://www.historynet.com/secession>

"By early 1862, battles occurred in Mississippi, as the Union plan was to split the Confederacy in half by seizing control over the important Mississippi River and cutting off Louisiana and Texas. The Battle of Corinth, April 29-June 10, 1862, the Battle of Iuka, September 19, and a

second Battle of Corinth, October 3-4 saw Union troops invade the Magnolia State.

The main reason for Corinth's military importance was because two major railroads, the Memphis and Charleston Railroad, running east and west, and the Mobile and Ohio Railroad, running north and south, crossed in its downtown. The relatively new transportation technologies, steamboats and railroads, revolutionized the art of war. These two railroads were perhaps the most important in the Confederacy because they extended nearly the entire height and breadth of the South. One Southern officer described them, in fact, as "the vertebrae of the Confederacy."

Internet Resources- look them up! 

Battles in Northeast Mississippi

<http://www.mshistorynow.mdah.ms.gov/articles/297/corinth-in-the-civil-war>

<http://mshistorynow.mdah.state.ms.us/articles/386/iuka-a-strange-civil-war-battle-in-northeast-mississippi>

Art Focus: Photography

TTW introduce the photograph *Confederate Soldiers killed during the Battle of Corinth, Mississippi* using the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1). Collaborative Learning B allows for further investigation of both the origins of photography and the impact of Matthew Brady on the Civil War.

The most significant battle was at Vicksburg. The Union navy made many attempts to break through the rebel blockade at Vicksburg in 1863. In March, the Rebels turned back the Union navy who attempted to run the blockade. A newspaper at the time, *Harper's Weekly*, sent artists into the field to sketch battles in progress. Drawings were sent to the newspaper offices and lithographs were created to share the action with subscribers.

TTW provide background on the *Harper's Weekly* publication.

On January 3, 1857, the first issue of *Harper's Weekly* was published in New York City as a political magazine that also featured humor, cartoons, and illustrations. The journal became an important source for war news carrying extensive coverage of the American Civil War. Many illustrations of battles from the war were produced by artists and reproduced in the magazine.

Art Focus: Lithographs for Harper's Weekly; Art terms of value, rhythm, proportion, gradation, and movement

Using the routine *See Think Wonder* (see Resources, page 1), TTW introduce the lithographs *The Rams "Switzerland"* and *"Lancaster" Running the Blockade at Vicksburg*. TTW lead students to define and understand value, rhythm, proportion, gradation, and movement in art.

TTW modify the following narrative from the Library of Congress' *America's Story* website, providing information about of the final Battle of Vicksburg:

"Vicksburg, Mississippi, was an important, well-protected fortress for the Confederate Army during the Civil War. On May 19, 1863, Union General Ulysses S. Grant attacked Vicksburg--a direct assault with intent to take over the city. The Union navy had already prevented other regiments from joining Confederate General C. Pemberton at Vicksburg, but the Southern city held strong that day. Grant, however, did not stop there. Grant settled down to a six-week siege, surrounding the city, cutting off supply lines, firing upon Vicksburg continually, and moving in so close that, at some points, Union and Confederate soldiers held their lines within shouting distance. By mid-June, 80,000 Union troops camped on the Mississippi River bluffs above the city. To escape shells, Vicksburg residents left their homes for caves in the city's hills. The Union soldiers called this maze of dugouts "Prairie Dog Village." The people of the village were starving and tired but still held on to hope. By the forty-fourth day, with no supplies coming into town, the editor of Vicksburg's *Daily Citizen*

was reduced to printing the news on wallpaper. He wrote that General Ulysses S. Grant wished to celebrate the Fourth of July “dining in Vicksburg.” Little did the writer know that on July 4, 1863, Pemberton would surrender to the Union general. Finding the newspaper, Grant’s men added a paragraph declaring that Grant had indeed dined in Vicksburg and celebrated Independence Day!”

Created in 1888 by the firm of Kurz and Allison in Chicago, *Siege of Vicksburg* offers a recreation of the Battle of Vicksburg.

Internet Resource- look it up! 

Battle of Vicksburg

http://www.americaslibrary.gov/jb/civil/jb_civil_vicksburg_1.html

Using the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1), TTW will introduce three artworks: *Grant’s First Attack at Vicksburg*, *Siege of Vicksburg*, and *The Surrender at Vicksburg*. From these art images, TTW

- encourage students to compare all three works, identifying specific art elements and principles (see Resources, page 2)
- ask students to identify differences between the first two (*Grant’s First Attack At Vicksburg* and *Siege of Vicksburg*) and the work by Millet (*The Surrender of Vicksburg*)
- what mood or effect does the Millet painting portray?

TTW encourage students to compare and contrast all the Civil War artworks presented in the lesson.

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Have students investigate the origins of photography in 1839, a year generally accepted as the birth of practical photography. Include

information about the metal-based daguerreotype process, as well as the paper-based calotype negative and salt print processes invented by William Henry Fox Talbot.

Collaborative Learning B

Research Civil War photographs by Matthew Brady and write about his work near the battlefields. Create a presentation about Brady’s photography that tells the story of the Civil War.

Collaborative Learning C

Using the information studied in the lesson, information from Collaborative Learning B above, and additional research, determine the important Civil War battles that occurred in Mississippi and locate those battles on a blank map of Mississippi.

Collaborative Learning D

Have students find copies of songs from the Civil War era. Listen to the songs and review the text. What messages were being delivered through these songs? What can we learn? Identify whether a song was intended as a rallying song, recruitment song, sentimental song, or just a campfire song. Choose one or two songs to perform in class.

Collaborative Learning E

Research steamboats and ironclads in the Civil War. Find pictures and descriptions of the different vessels used on the Mississippi River for blockades and in important battles. Use the information to write a short story about seamen aboard a ship preparing for battle.

Collaborative Learning F

Take a trip to the Vicksburg National Military Park, view the explanatory videos in the Visitor’s Center and tour the monuments on the battlefield. Write a short narrative about the experience.

Collaborative Learning G

Organize the class into groups of 4 or 5 students each. Students should research the impacts of civil war to include:

- a definition of civil war
- the impact of war on family members absent from home, procuring the necessities of daily living, the close proximity of citizens near the battles, and family members who do not return home.
- Create a large working map of Mississippi on a large clear or white plastic shower curtain. Assign significant Civil War battles to groups of students to pictorially document on the map.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Imagine you are one of the sketch artists sent by *Harper's Weekly* to draw a scene of what was occurring when Grant attacked Vicksburg. Use Grant's *First Attack at Vicksburg* and Millet's painting of *The Surrender at Vicksburg* as points of reference. Consider the following art elements and principles: value, rhythm, proportion, gradation, and movement when drawing the scene. Remember, as a sketch artist, you might choose to focus on an individual soldier, an entire battalion, hand-to-hand combat, or the overall panorama.

Creating B

Organize a presentation of "The Steps to Civil War" by creating a narrative that includes definitions of "abolish," "abolitionist," and "secession" and a timeline from Mississippi history. Choose costumes, select the cast, rehearse, and perform. Add music to the presentation.

MATERIALS

- art images
- history narratives
- blank map of Mississippi

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator for student understanding, critique

student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Utilizing information gleaned from the lesson, articles, and research, the students will create a Readers Theatre presentation to explain definitions of "abolish," and "abolitionists," and present a timeline of the events leading up to Mississippi's secession. Students will write the script, choose the actors, rehearse, and perform.
- Combining lesson material and further research, the students will create a sequence of breaking-news accounts that present events leading to Mississippi's secession from the union, the outbreak of the Civil War, important battles that occurred in the state, and the impact of the war. Artwork from the lesson, Matthew Brady photographs, and the students' civil war battle artwork will be used to support the news presentation. A focus on the elements and principles of art should also be discussed in the newscasts. Write the script, choose characters to present the information, rehearse, and perform.
- Students will create and present a map showing the location of key battles fought during the Civil War.
- Referencing the artworks of the lesson, or other images from the same period, students will correctly identify art and design elements.
- After researching the photographs of Matthew Brady, select five pictures that best represent his work in documenting the war. Create a display of the photos with paragraphs that explain the impact of visual images of the battles and the reasons for selection for the presentation.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content: As soon as visual recording technology was developed and made accessible, journalists and artists began documenting major political and historical events through photography. Events such as the Civil War are well-documented through the work of photographers and sketch artists. Today, the advancement of technology has allowed for more detailed documentation. In the study of Mississippi's folk arts and folklife, photography, and audio and video recordings are instrumental to researchers, folklorists, and educators. Recordings completed at a festival, a concert, or a home studio help provide the public with in-depth records of Mississippi's traditional arts and practices for many years to come.

Internet Resource- look it up! 

Many great examples of documented stories and events can be found on the Mississippi Folklife website at:

www.mississippifolklife.org

Look for great samples by clicking the Films and Photo Essays tab.



Wesley Jefferson Band at the Sunflower River Blues & Gospel Festival



Wayne Carter, master fiddler from Amory, Mississippi at in-home recording with Harold Carter



Videographer at Princess Pageant, Choctaw Indian Fair

Photographs property of Mississippi Arts Commission

MISSISSIPPI HISTORY THROUGH THE ARTS
A BICENTENNIAL JOURNEY

UNIT 3

1865-1900
RECONSTRUCTION TO END
OF THE 19TH CENTURY

UNIT 3 LESSON 1 *Intermediate*

1865-1900
RECONSTRUCTION TO END
OF THE 19TH CENTURY



Pictured above: *Infant in a Sack*, Saul Haymond - Photograph property of Mississippi Arts Commission

LESSON OVERVIEW

Following the Civil War, cotton production continued to dominate as an agrarian output, and many former slaves now worked as sharecroppers. The paintings of Thomas Hart Benton, William Aiken Walker, and Harold Harrington Betts provide a focus on cotton work as well as the art elements of line and texture.

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts:
VA:Cr1.1.1a, VA:Cr2.1.1a, VA:Re7.1.1a, VA:Re7.2.1a,
VA:Re8.1.1a, VA:Re9.1.1a

Mississippi Social Studies Framework, Mississippi Studies:
4c, 5ab, 6ab

Mississippi CCR Arts Learning Standards for Music:
MU:Cr1.1.E.5a, MU:Cr3.2.E.5a, MU:Pr4.1.E.5a,
MU:Re8.1.E.5a, MU:Cn10.0.E.5a

Mississippi CCR Arts Learning Standards for Theatre:
TH:Cr1.1.1a-c, TH:Cr3.1.1a-c, TH:Pr4.1.1b, TH:Pr5.1.1ab,
TH:Pr6.1.1a

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f,
W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c; L.9.3-4a,
L.9.6; WHST.9-10.2a-f, WHST.9.10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) explain sharecropping, including facts about the importance of cotton in the economy of Mississippi and the South.
- 2 - TSW understand the art concepts of line and texture, and use those concepts to compare and contrast other artworks.
- 3 - TSW create historical fiction about Mississippi life following the Civil War.
- 4 - TSW create an original blues song about Mississippi life during the Civil War.

ARTWORKS

A Cotton Plantation on the Mississippi



William Aiken Walker, *A Cotton Plantation on the Mississippi*, GM 0126.1206, Gilcrease Museum, Tulsa, OK

Field Workers (Cotton Pickers)



Thomas Hart Benton, *Field Workers (Cotton Pickers)*, Gift of Joseph H. Hirshhorn, 1966. Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Photography by Cathy Carver

PROCEDURES

Mississippi History Focus: Freedmen, sharecropping, importance of cotton

The Teacher Will (TTW) begin a discussion about freedom, being free, and the freedom to take care of and provide for one's self.

TTW define sharecropping for students to understand that a sharecropper gives up a part of his crop as his rent. The landowner allows the tenant to use the land in return for a share of the crops he produces.

TTW will modify the following excerpt from Mississippi Department of Archives and History to present information regarding the importance of cotton production, not only for the South, but for the entire nation following the Civil War and the impact on African Americans:

"The economic importance of cotton had not diminished after the war. In fact, the federal government and northern capitalists were well aware that restoration of cotton production was critical to the financial recovery of the nation. Cotton exports were needed to help reduce the huge federal debt and to stabilize monetary affairs in order to fund economic development, particularly railroads.

America regained its sought-after position as the world's leading producer of cotton. By 1870, sharecroppers, small farmers, and plantation owners in the American south had produced more cotton than they had in 1860, and by 1880, they exported more cotton than they had in 1860. For 134 years, from 1803 to 1937, America was the world's leading cotton exporter.

Historian Harold D. Woodman summarized the stature of cotton, "If the war had proved that King Cotton's power was far from absolute, it did not topple him from his throne, and many found it advantageous to serve him."

Internet Resource- look it up! 

<http://mshistorynow.mdah.state.ms.us/articles/291/cotton-and-the-civil-war>

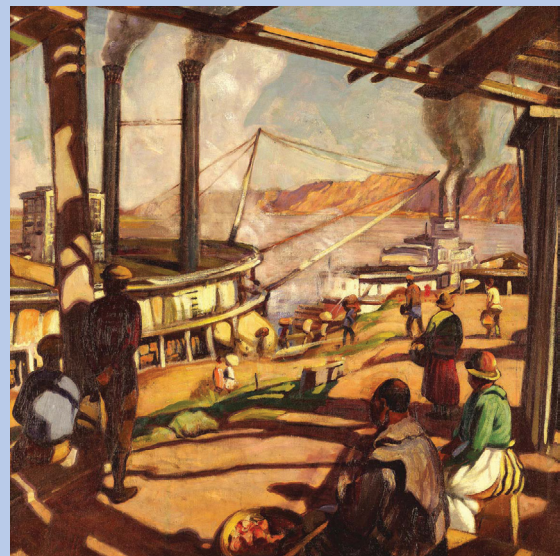
ARTWORKS

Cotton Gin



William Aiken Walker, *Cotton Gin*, The New Orleans Museum of Art: Gift of Paul J. Leaman, Jr., 94.267

On the Levee at Natchez



Harold Harrington Betts (1881-1951), *On the Levee at Natchez*, 1904. oil on canvas. 44 x 43 in. Ogden Museum, New Orleans. Courtesy of the Ogden Museum of Southern Art

TTW modify the following narrative from *The Mississippi Blues Trail and Beyond* to introduce the opening of the Mississippi Delta region to cotton farming:

"The Civil War (1862-1865) resulted in the end of slavery, but the cotton plantation system continued after its end, as did small farm production of cotton throughout the state. Shortly after the end of the war, cotton

production became more important in the Delta. There, the establishment of plantations could only take place after years of hard work clearing the land of swamps and forests, and building levees in order to prevent annual flooding.

Because of these conditions, there were relatively few slaves in the Delta prior to the Civil War, and the companies clearing the land recruited many African American workers to come to the area; after the establishment of plantations, more workers were recruited to work the fields.

By the 1870s the many plantations and new towns that arose in the Delta were connected by trains that connected the Delta with New Orleans and Memphis, and allowed for easier shipping of products including cotton. The Dockery Farms plantation, east of Cleveland, was one of the biggest in the Delta, and had its own train station, store and currency."

Internet Resource- look it up! 

Mississippi Blues Trail and Beyond Curriculum

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

Art Focus: Elements of art: line and texture, Art reflects life - African Americans and economy after Emancipation

TTW introduce the Thomas Hart Benton painting *Field Workers (Cotton Pickers)* using the Visible Thinking Routine, *See Think Wonder*, (see Resources, page 1). From the artwork, students will discern the work-life of African Americans in the cotton fields after emancipation.

TTW introduce the art elements line and texture (see Resources, page 2) and expect students to identify the following through teacher led questioning:

- sinuous lines in both the land and clouds
- texture depicted that students can imagine the feel if touched: cotton, soil...
- social and economic landscape portrayed in the painting

TTW encourage students to investigate other portrayals of cotton pickers by Benton and compare and contrast depictions using elements and principles of art.

Using the *See Think Wonder* routine again, TTW introduce the William Aiken Walker painting *Cotton Gin, Adams County, Mississippi*. TTW continue the discussion by asking students to compare and contrast this artwork with that of Benton. TTW pose questions such as: Is the choice of colors the same or different? Is the portrayal of the work the same or different?

TTW ask students to brainstorm the terms "dockworker" and "longshoreman," then provide a definition for each.

- Dockworker: a person employed in a port to load and unload ships; a longshoreman.
- Longshoreman: a person employed in a port to load and unload ships

The students should take note that these terms are synonyms.

In the same manner as before, TTW introduce the artwork *On the Levee in Natchez*. Once complete, TTW ask students to compare and contrast all three paintings.

- Is the choice of colors the same/different?
- Is the portrayal of work the same/different?
- Is the feeling of life portrayed in the paintings the same/different?
- What might be the reason for the vibrant colors used in the Betts painting?
- Can examples of line and texture be found in all three paintings?

TTW utilize *The Mississippi Blues Trail and Beyond* curriculum to share the development of blues music most notably in the Mississippi Delta following emancipation.

Internet Resource- look it up! 

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Have students research life immediately after the Civil War in the county or region in which their school is located. What contributed to their local economy? Who was elected to local political posts? Explain the meaning of Carpetbaggers and learn if any came from northern states to work in the school's local area. Describe the demographics of the county or surrounding area.

Collaborative Learning B

Thomas Hart Benton chose cotton picking as a subject for painting and created many different artworks. Research other Benton paintings titled *Cotton Pickers*. Compare and contrast the new findings with the painting presented in the lesson. Use this Peabody Essex Museum blog link to learn more:

Internet Resource- look it up! 

<http://connected.pem.org/benton-and-cotton/>

Collaborative Learning C

Compare and contrast William Aiken Walker's *A Cotton Plantation in Mississippi*, with the *Cotton Gin in Adams County, Mississippi*. Identify similarities and differences. Have students identify art elements of line and texture as well as the theme of the art. Are there other similar works by Walker?

Collaborative Learning D

Is the effect of the vibrant colors in Harold Herrington Betts' painting in the lesson a theme throughout all his works? Are the artist's interests centered on the Mississippi River? Research and compare Betts' use of color in similar river paintings and other works.

Collaborative Learning E

Research slave autobiographies and write a story about a young adult male who has just been released from slavery in Mississippi. Include details,

based on the earlier readings, that state how he will find a place to live, how he will get food and clothing, and where he will find a job. How will other members of the family be affected? Convert the story line into dialog for characters in a short drama or scene. Include music and dance to enhance the production. Rehearse and perform.

Collaborative Learning F

Write a historical story about a soldier returning to his family after the war. What events might have happened in his absence? How has his family been affected by the war? Convert the story line into dialog for characters in a short drama or scene. Include music and dance to enhance the production. Rehearse and perform.

Collaborative Learning G

Have students research Dockery Farms located east of Cleveland, Mississippi, which was one of the largest cotton farms in the Delta with its own train station, store, and currency. Create a drawing of the farm, and write a story about someone who might have lived at Dockery Farms in the latter half of the nineteenth century.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Use the art elements of line and texture as a primary focus to create a drawing related to the theme of cotton picking.

Creating B

Create an original blues song based on one or more of the art images from this lesson. The *Mississippi Blues Trail and Beyond* curriculum, Unit 1, provides information on blues songs.

Internet Resource- look it up! 

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

MATERIALS

- art images
- history narratives
- art supplies for creating a drawing focusing on the concept of line (pens, pencils, markers)

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. TTW act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Students will create a short historical fiction about life in Mississippi following the Civil War. The fiction should be presented through drama in a tableau or a scene. Students may use props, costumes and scenery.
- Students will improvise lyrics and melody to compose a blues song related to life in Mississippi from 1865-1900.
- Students will create an artwork that demonstrates understanding of the concepts of line and texture.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

As a predominantly rural state, agriculture plays a large role in Mississippi's economy. During the Antebellum era, cotton was one of the South's biggest exports. After the Civil War, many slaves continued to work as sharecroppers, receiving low wages for their back-breaking physical labor. Mississippi folk artist Saul Haymond pays tribute to these underappreciated workers in several of his paintings.

Cotton was also the source for one of Mississippi's great folk traditions: quilting. Pictured here are two examples of traditional quilt patterns and styles by Mississippi craftspeople.



Infant in a Sack, Saul Haymond



Close up of Elaine Carter quilt



Elaine Carter quilt

Photographs property of Mississippi Arts Commission

UNIT 3 LESSON 2 *Intermediate*

1865-1900

RECONSTRUCTION TO END
OF THE 19TH CENTURY



LESSON OVERVIEW

The landscape of late 19th century Mississippi is explored geographically and artistically through the artwork of Kate Freeman Clark, Joseph Rusling Meeker, and William Henry Buck.

Pictured above: Joseph Rusling Meeker (1827-1887), *Day on the Yazoo*, 1885. oil on canvas. Collection of the Mississippi Museum of Art, Jackson. Museum purchase, 1991.386

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts:
VA:Cr1.1.1a, VA:Cr1.2.1a, VA:Pr4.1.1A, VA:Re8.1.1a,

Mississippi Social Studies Framework, Mississippi Studies:
1f, 6a

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f,
W.9.3a-e,W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a,
L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

1 - The Student Will (TSW) locate the following places on a map of Mississippi: Holly Springs, Yazoo River, Bay St. Louis, Fort Massachusetts, Biloxi, Ship Island, Mississippi Sound, Gulf of Mexico, Gulf Islands National Seashore

2 - TSW write a paragraph about each artwork by Kate Freeman Clark, Joseph Rusling Meeker, and William Henry Buck, connecting each artist to the painting(s), relating facts about the region in Mississippi, and expressing opinions as to why each painter possibly chose the site or subject.

3 - TSW create a drawing or painting of a scene in the region in which they live.

ARTWORKS

On the Gulf Near Bay St. Louis



William H Buck, *On the Gulf Near Bay St. Louis*
Courtesy of the Roger Houston Ogden Collection

Fort Massachusetts, Biloxi, Mississippi



William Henry Buck, *Fort Massachusetts, Biloxi, Mississippi*, The New Orleans Museum of Art; Museum purchase through special anonymous fund, 71.46.

PROCEDURES

Art Focus: Portraying late 19th century Mississippi Scenes

The Teacher Will (TTW) ask the students to brainstorm answers to the following questions:

- What do you think artists chose to portray of Mississippi in the late 1880s, nearly 150 years ago? What did they think was important: land, water, people, buildings, still life?
- Which regions of Mississippi do you think would be portrayed?
- If you were an artist in Mississippi today, what would you consider to be an important subject matter to paint?

Using the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1), TTW present all four paintings for students to identify art elements (see Resources, page 2) and explore the topic of each artwork. After giving students time to study the artworks, ask them to write down where they think these scenes might be in Mississippi.

TTW modify the following narrative from the Kate Freeman Clark Art Gallery (see link on following page) to introduce the Clark painting:

"The Shuford House (Oil on canvas, 40 X 21, ca. 1900) is a painting of the front of Finley Place located directly behind Clark's home at Walthall Place in Holly Springs. Ironically, Kate Freeman Clark's backyard adjoined that of Finley Place whose owners donated the house and thousands of acres of farm and woodlands to the Mississippi Audubon Society."

One interpretation of why she gave up art is given by Kathleen McClain Jenkins in her essay in *Mississippi Women: Their Histories, Their Lives*:

"The story of Kate Freeman Clark is that of a poor little rich girl, for she seemed in some ways blessed with a fairy-tale life, but one tempered by human tragedy and struggle. She was born in upper echelons of Mississippi society and progressed to similar status in Washington and New York. She partook of the country's best art

ARTWORKS

The Shuford House (White Pillars)



Kate Freeman Clark (1875-1957), The Shuford House (White Pillars), 1900. oil on canvas. 40 x 21 in. Kate Freeman Clark Gallery, Holly Springs.

education in New York and the new summer art colonies on Long Island. She found confirmation of her artistic talent from the greatest painters and the most prestigious exhibition venues of her day. But her father, her best suitor, and her adored mentor each in their turn disappeared unexpectedly from her life. Her strong-willed mother fiercely protected and pushed her, almost to the point of destroying her ability to function on her own. Ironically, it was her little lady grandmother who doggedly held to the Walthall heritage in Holly Springs and maintained a connection that eventually enabled Kate Clark's return to Mississippi. Kate Freeman Clark loved her family and her art, and when she had lost both, she followed the example set by her widowed mother and grandmother before her. She went home."

The following narrative from the Kate Freeman Clark Art Gallery describes Clark's gift to Holly Springs:

"When Kate died at the age of 81, her neighbors were surprised to learn of her gift of paintings for the enjoyment of the people of Holly Springs. A few friends remembered that she had studied art in the Northeast years before, but few realized how accomplished an artist she had become.

With her will, Kate Freeman Clark bequeathed her home and several hundred canvases and sketches from her New York years to the town of Holly Springs. Along with it she left instructions and funds to build an art museum to house her paintings which were inventoried to include over 1,200 sketches and paintings, some as tall as six feet and as small as a cigar box top."

Internet Resource- look it up! 

Kate Freeman Clark

<http://www.katefreemanclark.org/biography2.html>

Mississippi History Focus: Geographically locate areas portrayed in art on the map

TTW ask students to share thoughts of where the house in the Clark painting might be located. Encourage students to locate Holly Springs on the map of Mississippi, research the origins of Rust College, and identify other antebellum homes.

TTW modify the following narrative from *Art in Mississippi* while directing students' attention to the Meeker painting:

"The Mississippi Museum of Art's earliest landscape of the Delta is *Day on the Yazoo* painted by Joseph Rusling Meeker (1827-1889). A graduate of the National Academy of Design in New York, Meeker became enchanted with the bayous and swamps of the lower Mississippi River during his service on a Union gunboat. After the Civil War, he settled in St. Louis, Missouri, and made painting

excursions down the Mississippi River for many years, going all the way to New Orleans. Estill Curtis Pennington called Meeker "the foremost articulator of the romantic Louisiana landscape in the nineteenth century." He also worked in Mississippi, the Missouri River Valley, West Virginia, Minnesota, and the mountains of New Hampshire. His luminous painting of the Yazoo River, completed in 1885, shows Meeker's admiration for British painter J.M.W. Turner (circa 1775-1851), a master of light and tonality."

Source Material:
Black, Patti Carr. *Art in Mississippi*. p. 13

TTW ask students to explain the Mississippi Delta region in terms of geography, and specifically determine what they think is meant by "the Yazoo." TTW will encourage students to locate Yazoo County, Yazoo City, and the Yazoo River on a map of Mississippi.

Directing students' attention to the William Henry Buck paintings, TTW ask students about the following Mississippi location presented in each artwork. TTW share the titles of the art and modify the following narrative from *Art in Mississippi* to explain further:

"William H. Buck settled in New Orleans and clerked in a cotton office before pursuing professional painting. He studied art under Richard Clague and was active as a painter in New Orleans until his death. He shared a studio with Andres Molinary and Achille Perilli until 1872. His Mississippi titles include: *Beauvoir*, which hangs in the Confederate Memorial Hall in New Orleans, *Bay St Louis*, owned by the architect Hays Town, and *View of Fort Massachusetts at Biloxi* in the New Orleans Museum of Art. *On the Gulf Near Bay St. Louis*, in the Ogden Collections, show a subtle handling of light in the manner of the Barbizon artists. Buck often made the moss-hung live oak the focus of his paintings."

Source Material:
Black, Patti Carr. *Art in Mississippi*, p. 123

TTW ask students to locate Bay St. Louis and Biloxi on a map of Mississippi. Students should identify the coastal waters and islands, and the cities' proximity to Louisiana and Mobile, Alabama.

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Have students research Mississippi women artists in the late 1800s. Students could also expand their search to women artists in the United States.

Collaborative Learning B

Visit the Kate Freeman Clark Art Gallery in Holly Springs or go to the website to view more of her paintings. What is the *plein aire* method of painting that Clark studied? To what extent did she feature other scenes of Mississippi in her work?

Internet Resource- look it up!



Kate Freeman Clark Gallery

<http://www.katefreemanclark.org/>

Collaborative Learning C

Explore information about the Yazoo River and its tributaries. Who named the stream and for whom? What is the length and major distance between two cities? Explain the importance of the River during the Civil War. Share information about the Union Ironclad, Cairo.

Collaborative Learning D

Research the artwork of Joseph Rusling Meeker for more scenes of Mississippi, Louisiana, and other southern states. What similarities or differences can be found?

Collaborative Learning E

Learn more about Bay St. Louis and Biloxi. What are the origins of these cities? Who were the earliest settlers of this area? (Identify both Native Americans and the first Europeans.) What were

the agricultural and industrial activities? What other important economic contributions do these cities bring to Mississippi? Have students identify famous and well-known artists, musicians, dancers, etc. from the coastal region.

Collaborative Learning F

Have students search for other artwork by William Henry Buck that includes southern moss-hung live oak trees in the painting. Compare and contrast the treatment of trees in Buck's art. Discover other Buck paintings of Mississippi.

Collaborative Learning G

Locate information about Fort Massachusetts on Ship Island in the Gulf of Mexico and Mississippi Sound. Take a trip to visit the fort as well as the Gulf Islands National Seashore.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Determine an important scene, building, or landscape in your region and create a drawing or painting to present the image to others. When choosing what you will create, consider potential reasons why the artists of this lesson chose their Mississippi subjects.

Creating B

William Henry Buck, a featured artist in this lesson, painted Mississippi Gulf Coast scenes. Draw or paint a scene on the Gulf Islands National Seashore or Fort Massachusetts on Ship Island. How is this similar to or different from a scene near your home?

Creating C

Artists often go outdoors to sketch. Find a water scene, pond, river, or lake in your region and use a pencil or pen to draw. Then use water colors or water soluble markers to add color to your drawing. Take a paint brush, dip it in water, and spread the marker like watercolors.

MATERIALS

- art images
- history narratives
- blank map of Mississippi
- art supplies for creating a drawing or painting (pens, pencils, markers, paint, paper)

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Given a blank map of Mississippi, students will locate the following places: Holly Springs, Yazoo River, Bay St. Louis, Fort Massachusetts, Biloxi, Ship Island, Mississippi Sound, Gulf of Mexico, Gulf Islands National Seashore.
- Divide the class into three groups and assign each an artist from the lesson to research. Each group will create a presentation providing information that connects the artist to the Mississippi region. The presentation should include facts learned about the region, and express why the artist chose to portray that site or subject. Include other artworks created by the artist that were discovered through research.
- Utilizing information as to why the artists chose to paint scenes in their area, students will select a landscape in the region in which they live to draw or paint.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

Tucker, C. G. (1981). *Kate Freeman Clark: A Painter Rediscovered*. Jackson: University Press of Mississippi.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Alice Moseley began painting at age 60 because she needed a hobby while taking care of her mother. She often painted landscapes of places she saw while traveling around Mississippi. *If Only The Past Had Been So Bright* is a landscape painting, but, according to Moseley, it is also a tribute to the Mississippi residents who endured unjust treatment and to those who worked to make the state better for everyone.

Her painting *Memories of Fredonia Church* was commissioned by a resident of Como, Mississippi to commemorate the oldest pioneer church in Panola County. Fredonia Church was built in 1848.

The Blues Echo from Bourbon to Beale was painted to honor 'the Father of the Blues,' W. C. Handy. After living in Batesville and Memphis for some time, Moseley moved to Bay St. Louis at age 79. She spent the last years of her life there, captivated by the history, lives, and land of Mississippi and the Gulf Coast.

Internet Resource- look it up!



Visit the Alice Moseley Folk Art & Antique Museum in Bay St. Louis to learn more about the artist, or visit the museum's website:

www.alicemoseley.com



If Only The Past Had Been So Bright, Alice Moseley



The Blues Echo From Bourbon To Beale, Alice Moseley



Memories Of Fredonia Church, Alice Moseley

Courtesy of the Alice Moseley Folk Art & Antique Museum

MISSISSIPPI HISTORY THROUGH THE ARTS

UNIT 3 LESSON 3 *Intermediate*

1865-1900

RECONSTRUCTION TO END OF THE 19TH CENTURY



LESSON OVERVIEW

This lesson explores Reconstruction in Mississippi and considers the use of art to make a historical statement. Within this lesson, students will learn about textile arts.

Pictured above: *Studio portrait* by Bobby Whalen of Indianola - Photograph by Mississippi Arts Commission

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.1a, VA:Cr2.1.1a, VA:Pr4.1.1a, VA:Re7.1.1a, VA:Re7.2.1a, VA:Re8.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 6ab

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9.10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) write an essay that defines the Black Codes restrictions, states the results of Reconstruction in Mississippi, and describes the development of the Ku Klux Klan.
- 2 - TSW understand textile arts, quilts, quilt art, applique, texture, and the use of art to make a historical statement.
- 3 - TSW create a work of textile art in reference to an event in history or a personal event in the student's life.

PROCEDURES

Mississippi History Focus: Black Codes, Ku Klux Klan

Using information from the Mississippi Department of Archives and History (see link below), The Teacher Will (TTW) present historical information about Black Codes, Radical Reconstruction (1867-1876), and Ku Klux Klan in Mississippi. Information should be presented on a level at which the students can understand the information and recognize its impact on Mississippi history.

ARTWORKS

Profane Rapture



Gwendolyn A. Magee (1943-2011), *Profane Rapture*, 2010. pieced, quilted, appliquéd rayon, organdy, cotton, mesh braided. Collection of the Mississippi Museum of Art, Jackson. Purchase, with funds from McCravey Fund, 2013.011. © Estate of the artist.

Internet Resource- look it up!



Reconstruction in Mississippi

<http://www.mshistorynow.mdah.ms.gov/articles/204/reconstruction-in-mississippi-1865-1876>

Art Focus: Textile arts, quilts, quilting, applique, texture, use of art to make a historical statement

TTW ask students to brainstorm a definition of textile arts, then move to quilts. TTW ask students to combine definitions to devise an explanation of quilting. The teacher should expect something similar to: Textile arts are arts and crafts that use plant, animal, or synthetic fibers to construct practical or decorative objects.

Point out that the word quilt could be both a noun and a verb:

- Noun: Quilt - a warm bed covering made of padding enclosed between layers of fabric and kept in place by lines of stitching, typically applied in a decorative design.
- Verb: Quilt - join together (layers of fabric or padding) with lines of stitching to form a bed covering or a warm garment, or for decorative effect.

Quilt art, sometimes known as art quilting, mixed media art quilts, or fiber art quilts, is an art form that uses both modern and traditional quilting techniques to create art objects. Practitioners of quilt art create it based on their experiences, imagery, and ideas rather than traditional patterns.

Internet Resource- look it up! 

More information about quilts, quilting, quilt patterns, and quilt history can be found at:

<http://www.womenfolk.com>

TTW will present information by modifying the following narrative:

Quilts are created to reflect a historical period or make a statement about an event in history by including symbolic references. Through applique, the process of sewing one fabric over another surface, one can achieve a delicate shape, particularly curves, flowers, and organic lines, that would be impossible to recreate through patchwork alone.

Because quilts are made of fabric, each has a unique texture that is enhanced by the use of applique. An element of art, texture is a tactile quality in the surface of artwork.

Artist Gwendolyn Magee comments on her quilting:

"Textiles, fibers and threads are my artistic medium of choice. Color is used to set the tone and establish the mood appropriate for the subject at hand thereby creating an energy that infuses the work with vibrancy. Intricate patterning and dense threadwork subtly or explicitly reinforces each artwork's theme.

My art is concentrated within two primary formats: Narrative - dramatic, visual representations of the African American experience; and Abstract - explorations of vivid, vibrant, lush color.

Each artwork is designed as a forum for dialogue and communication. Each is an open invitation for you to embark with me on a 'journey of the spirit'."

TTW use the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1) to present the art image, *Profane Rapture* by Gwendolyn Magee. Students should identify art elements and design elements (see Resources, page 2) as they study the artwork.

To continue the discussion and exploration, TTW share the artist's explanation of her work, found at:

Internet Resource- look it up! 

<http://www.gwenmagee.com/profanerapture.html>

"Most of my work is pretty straightforward, but this one is full of symbolism – from the 3 crosses (the flaming one, the klansman's posture, the klan logo), to his sash that to me mimics the flowing of blood, to the tinge of red on some of the leaves ("...blood on the leaves...& blood on the root"...) to the barbed wire in his left hand, the wrongly angled male symbol in his right hand (very difficult to see)..."

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Visit Magee's website to learn of other dramatic representations of African American experience she has created.

Collaborative Learning B

Conduct research to learn more about quilt art. Write a short essay that lists information found about this topic.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Create a quilt, choosing a piece of fabric to serve as the background. Work with other pieces of textile materials, create a quilt square that is either a pattern, a series of shapes, includes a symbol, or has a theme like Magee's work. Use the steps below to understand the process:

- Select background fabric and 2-3 additional fabrics to create the square/design
- Draw design on paper first; it is ok to change your mind, but make certain you know the final design before moving to the fabric; be sure the design fits in with history
- Discuss the design to be sure it can be completed within the timeframe allowed (too many pieces = not enough time)
- Cut out the patterns, layout the design, glue the pieces in place (needle and thread can be used if appropriate in the class setting)
- Give the design a name that seems appropriate to the history, culture and/or era
- Share the finished quilt design with the class; share the inspiration for creating the design; explain its role or place in history

MATERIALS

- art images
- history narratives
- art supplies to create textile art: fabric, strips of cloth, thread/needle, glue, scissors, tracing paper

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Using the title *Reconstruction Recalled*, TTW form three or more groups of students to write paragraphs that provide factual information about:
 - Black Codes in Mississippi following the Civil War
 - results of Reconstruction in Mississippi
 - the development of the Ku Klux Klan
 - an introduction of Magee's artwork
 - general background information about textile arts
 - artists creating art to make a historical statement
 - the impact of Magee's work in terms of both emotional and historical statements

These paragraphs should be combined into an essay or a PowerPoint presentation.

- Students will create a work of textile art. This work may be an interpretation of the information researched in the lesson, another event in history, or a significant event in the student's life.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

Journey of the Spirit: The Art of Gwendolyn A. Magee, Mississippi Museum of Art

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Blues musician and painter, Bobby Whalen of Indianola paints about Mississippi life, history, and music. In this painting, he depicts some of the key figures and events of the 1960s Civil Rights Movement, both locally and nationally.

Whalen references the March on Washington to protest racial and economic inequality, the civil rights activist Martin Luther King, Jr., and Thurgood Marshall, the first African American judge appointed to the U.S. Supreme Court. Whalen also shows what Dr. King and many other activists were fighting against: the violence instigated by the white supremacist group, the Ku Klux Klan.



Studio portrait by Bobby Whalen



Family History Quilt by Elaine Carter, 1994, Woodville, Mississippi

Also pictured are quilts designed by Mississippi artists, showing that today's quilters use both modern and traditional quilting techniques. As evidenced by these images, quilts go beyond the utilitarian purpose of warmth and become objects of art. Quilts continue to relate stories by providing pictorial narrative information, sharing historical content, and recording family and personal memories. The quilts pictured here provide evidence that this long-time tradition of quilt-making continues to thrive at all levels.



Sacred Animals, 1998, a collaborative project of Crossroads Quilters and students in Port Gibson, Mississippi



Black Flag, 1998, a collaborative project of Crossroads Quilters and students in Port Gibson, Mississippi

Photographs property of Mississippi Arts Commission

MISSISSIPPI HISTORY THROUGH THE ARTS
A BICENTENNIAL JOURNEY

UNIT 4

1900-1945
TURN OF THE CENTURY
TO THE END OF WWII

UNIT 4 LESSON 1 *Intermediate*

1900-1945

TURN OF THE CENTURY
TO THE END OF WWII



LESSON OVERVIEW

Students will explore historic events of the first half of the 20th century that include: the Great Depression, the Great Migration, the New Deal, as well as the underlying economic, social, and political causes and effects. Further insight and perspective will be gained by analysis and interpretation of the works of visual artists who portrayed the events of this time period in art.

Pictured above: Marie Hull (1890-1980), *An American Citizen*, 1936. oil on linen. Collection of the Mississippi Museum of Art, Jackson. Gift of Dr. Blair E. Batson, Jackson, 2009.153.

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.1a, VA:Pr4.1.1a, VA:Pr5.1.1a, VA:Pr6.1.1a, VA:Re7.2.1a, VA:Re8.1.1a, VA:Re9.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 4a, 5a, 6ab

Mississippi CCR Arts Learning Standards for Music: MU:Cr1.1.E.5a, MU:Cr3.1.E.5a, MU:Cr3.2.E.5a, MU:Pr5.3.E.5a, MU:Re8.1.E.5a, MU:Cn10.0.E.5a

Mississippi CCR Arts Learning Standards for Theatre: TH:Cr1.1.1a-c, TH:Cr2.1.1ab, TH:Cr3.1.1a-c, TH:Pr4.2.1ab, TH:Pr6.1.1a, TH:Re8.1.1ab, TH:Cn11.1.8

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) explain The Great Depression, Gross Domestic Product (GDP), Jim Crow laws, sharecropping, and the Great Migration
- 2 - TSW discuss "alphabet soup" in Franklin Delano Roosevelt's New Deal plan for recovery by decoding at least five agencies and identifying which are still in operation today.
- 3 - TSW explain how jobs were created for women in Mississippi through FDR's New Deal agencies by writing a paragraph that outlines at least five gender-specific agency opportunities.

ARTWORKS

Black and White



William Hollingsworth (1910-1944), *Black and White*, 1935. oil on canvas. Collection of the Mississippi Museum of Art, Jackson. Gift of Mrs. William Hollingsworth, 1944.001

Sharecroppers



Marie Hull (1890-1980), *Sharecroppers*, 1938. oil on canvas. Collection of the Mississippi Museum of Art, Jackson. Gift of the artist, 1978.146.

4 - TSW compare and contrast the works of Hollingsworth, Hull, McCrady, and Welty in terms of art and in portraying life in Mississippi during the Great Depression.

5 -TSW create an exhibit of works for display, or create an original blues song based on one of the following: Great Depression, Jim Crow laws, or sharecropping.

PROCEDURES

Mississippi History Focus: The Great Depression, Jim Crow, the Great Migration

The Teacher Will (TTW) describe a scenario for student discussion and comment to define and introduce the term “depression.”

Imagine that suddenly a difficult economic time occurred in the United States. The stock market crashed, causing banks to close because they had no money. Stores and shops went out of business. People lost jobs and couldn't get their money from banks. All over America, men, women, and children were hungry. TTW ask questions to facilitate the conversation:

- How would people feel?
- How would you feel if this happened today?
- What could be done to fix this problem?
- Who might take the lead in attempting to remedy the problem?
- Do you think things could happen to make this situation better quickly?
- What might this economic disaster be called?

TTW encourage students to define “depression” as a long and severe recession (slump or decline) in an economy or market.

TTW download and print the following narratives that define and explain the effect of the Great Depression in Mississippi, using them as a springboard for class discussion.

Internet Resources- look them up! 

Depression Definition

<http://www.history.com/topics/great-depression>

ARTWORKS

Evening Meal, Duck Hill, Mississippi



John McCrady (1911-1968), *Evening Meal, Duck Hill, Mississippi*, 1934. oil on canvas. 21 x 42 in. Ogden Museum, New Orleans. Courtesy of the Ogden Museum of Southern Art

Ah, the Mystery of a Southern Night



William Hollingsworth (1910-1944), *Ah, the Mystery of a Southern Night*, 1941. oil on canvas. 23 ½ x 29 ½ in. Collection of Jason Schoen. AL2013.08.

Home by Dark, Yalobusha County



Eudora Welty (1909-2001), *Home by Dark, Yalobusha County*, 1935 negative, 1980 print. gelatin silver print. Collection of the Mississippi Museum of Art, Jackson. Gift of Mr. and Mrs. Richard L. Miller, 2000.025. © Eudora Welty, LLC; Courtesy of the Eudora Welty Collection-Mississippi Department of Archives and History.

GDP (Gross Domestic Product)

<http://www.investopedia.com/terms/g/gdp.asp>

Effect of Great Depression in Mississippi

<https://www.reference.com/history/life-mississippi-during-1930s-50811303031e2785>

The Truth about the Boll Weevil in Mississippi

<http://mshistorynow.mdah.state.ms.us/articles/391/the-truth-about-the-boll-weevil>

Jim Crow laws were enacted as early as 1892, which were laws created to severely restricting the new freedoms enjoyed by African-Americans, to keep them from voting, and to promote racial segregation. African Americans had to sit in a different section in buses, railroad cars, and restaurants, and use separate bathrooms and drinking fountains. To cope with these frustrations, many often sang about troubles in blues songs. Singing the songs was cathartic, not only for the performer, but also for the listener. The lyrics could not be overt protests in the first half of the 1900s for fear of punishment or violence, so were couched in safe words.

Politics and Civil Rights: The Blues

Unit 5, Lesson 1: General Complaints, pp. 1-6

Internet Resource- look it up! 

The Blues-general complaints and migration

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

(The teacher can select blues songs from Unit 5 of the Mississippi Blues Trail and Beyond curriculum for student listening)

African Americans experiencing job loss, violence, and mistreatment left Mississippi in great numbers from 1910 to 1930, followed by more departing between 1940 and 1970. Termed the “Great Migration,” African Americans sought to escape to safer areas.

Migration: The Blues

Unit 3, Lesson 3: Migration, pp. 1-5

Introduce aspects of President Franklin Delano Roosevelt’s New Deal that was termed “alphabet soup” and has been recognized as the most ambitious legislative program ever attempted by Congress and an American President.

Internet Resources- look them up! 

New Deal-1

<http://www.ushistory.org/us/49e.asp>

New Deal-2

<https://d2ct263enury6r.cloudfront.net/gdZ1VhUE4R-4QsX4qrJ3mq2hRbDJzxbZHJ61u2Xvm7HyT6mu7.pdf>

New Deal-3

<http://www.studyapush.com/2009/12/alphabet-soup-new-deal-legislation.html>

TSW investigate which of these agencies are still in operation today.

Internet Resource- look it up! 

Women’s work relief in Mississippi—(WPA and FERA)

<http://mshistorynow.mdah.state.ms.us/articles/251/womens-work-relief-in-the-great-depression>

Art Focus: Mississippi artists, elements of art and principles of design

TTW present the two Hollingsworth paintings for this lesson, utilizing the Visible Thinking Routine, See Think Wonder (see Resources, page 1). TTW guide students to comment on the art element of value in both paintings. TTW guide students to discern and comment on what meaning, or message, the artist might have wanted to convey.

About the artist: Given the background of the poor economic conditions in Mississippi, most of Hollingsworth's works were created in Jackson, Mississippi, in the midst of the depression. Further information concerning Hollingsworth's life and work may be found in the following article from Mississippi Department of Archives and History.

Internet Resource- look it up! 

William Hollingsworth, Jr.

<http://www.mshistorynow.mdah.ms.gov/articles/37/william-hollingsworth-an-artist-of-joy-and-sadness>

TTW modify the following narratives from Mississippi Department of Archives and History to present information on sharecropping in Mississippi.

Internet Resources- look them up! 

Sharecroppers in Mississippi

<http://mshistorynow.mdah.state.ms.us/articles/228/farmers-without-land-the-plight-of-white-tenant-farmers-and-sharecroppers>

Sharecropping-Black History

<http://www.history.com/topics/black-history/sharecropping>

Using the routine, *See Think Wonder* (see Resources, page1), TTW present the two Marie Hull paintings for this lesson. TTW ask students to:

- identify elements of art and principles of design (see Resources, page 2) that are contained within the artworks
- relate historical information about sharecroppers to determine features in the paintings that reflect the lifestyle of these farm workers in Mississippi during the depression
- brainstorm as to why Hull chose the title, *An American Citizen*, for her rendering of this African-American sharecropper

The teacher may provide further information about Marie Hull by modifying the narrative from Mississippi Department of Archives and History (see following link) for lecture presentation, or download and print the article for a reading assignment.

Internet Resource- look it up! 

Marie Hull

<http://www.mshistorynow.mdah.ms.gov/articles/301/marie-hull-1890-1980-an-adventurous-artist>

Using the routine, *See Think Wonder* (see Resources, page 1), TTW present the McCrady painting and the Welty photo asking students to

- identify the elements of art and principles of design (see Resources, page 2) contained within the artworks
- draw parallels to life during the depression gleaned from the art
- determine what these artists might have wanted to convey about sharecroppers in Mississippi during the depression

The teacher may provide further information about Eudora Welty by modifying the narrative from Mississippi Department of Archives and History (see link below) for lecture presentation, or download and print the article for a reading assignment.

Internet Resource- look it up! 

Eudora Welty

<http://mshistorynow.mdah.state.ms.us/articles/28/eudora-welty>

TTW encourage students to compare and contrast the artworks of Hollingsworth, Hull, McCrady, and Welty both in terms of the art itself and in portraying life in Mississippi during the Great Depression.

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Research other paintings by William Hollingsworth. Compare and contrast those works with *Ah, The Mystery of a Southern Night* and *Black and White*. Categorize other artworks into subject matter, media, or genre.

Collaborative Learning B

Research other artworks by Marie Hull. Compare and contrast her paintings of depression era sharecroppers with her other works. Categorize Hull's art into subject matter, media, and/or genre.

Collaborative Learning C

Research other artworks by John McCrady. Compare his paintings of depression era people in Mississippi with his other works. Categorize McCrady's art into subject matter, media, and/or genre.

Collaborative Learning D

Research the life of Eudora Welty, her literature, and her photography. Compose three statements about Welty's contribution to Mississippi through the creative arts.

Collaborative Learning E

Review the book *Eudora Welty as Photographer* and write an essay celebrating her contribution to preserving life in Mississippi during the Depression.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Select one of the artists in the lesson to create a potential exhibit of works for display. Design a brochure to include the title and a brief description of each of the works. Create a piece of art in the style of the artist, or along the lines of one of the subjects, and show your artwork with your brochure. Design a presentation that will enhance the artworks selected.

Creating B

Recreate Eudora Welty's one-woman photography show with an exhibit of works for display in the classroom or library. Provide cards containing titles and brief descriptions of the works. Design a presentation board that will enhance the works shown.

Creating C

Select a blues song from the *Mississippi Blues Trail and Beyond* curriculum, Unit 5, Lessons 1 or 2 to dramatize. Use props, costumes, scenery, and characters that enact the sentiments expressed.

Internet Resource- look it up! 

Blues Song

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

Creating D

Using historical information from the lesson, create lyrics to write a blues song about one or more of the following: Great Depression, Jim Crow Laws, or sharecropping in the early 1900s. Add melody and harmony, and perform the composition.

MATERIALS

- art images
- history narratives
- presentation boards
- art supplies: paper, markers and other pens, or paint

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessments

- Students will develop a presentation to explain the Great Depression that includes:
 - a definition of Gross Domestic Product
 - the effect of the Great Depression in Mississippi, that relates at least three facts and reactions of Mississippians
 - Jim Crow laws, listing at least three specific restrictions on African Americans in the first half of the 1900s
 - sharecropping
 - the Great Migration
- Students will write a paragraph explaining “alphabet soup” in FDR’s New Deal plan for recovery. Students will decode five agencies and specifically identify which agencies are still in operation today. Students may choose to create a scene introducing the agencies as costumed characters. Agencies that no longer exist would exit the scene until only the agencies still in operation today remain on the stage.
- Students will create a brochure announcing jobs available to women in Mississippi through FDR’s New Deal Agencies. Outline five agencies and gather information to organize a debate about the acceptance of women in the workforce in the 21st century.
- Students will write a brief essay or create a presentation to compare and contrast the works of Hollingsworth, Hull, McCrady, and Welty, both in terms of art and in portraying life in Mississippi during the Great Depression. The presentation will show similarities and differences in the works of the artists and their portrayal of Mississippi life from 1929 to 1945.
- Students will create an exhibit of art for display in the classroom or library or compose an original blues song based on one of the following: Great Depression, Jim Crow laws, or sharecropping.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

During the Great Depression, resources were scarce and people often upcycled materials, making

use of broken or unwanted items. Upcycling is a long standing folk arts tradition that still continues in Mississippi. McArthur Chism of Water Valley, Mississippi, makes small sculptures out of recycled bottle caps. He uses scrap wire to bind the caps together and works with only a few tools.

Artist Preston Smith outfitted his car from found items that he secured to the exterior and interior of his vehicle. He then painted the car in blue and bright gold paint.

Internet Resource- look it up!

Visit Mississippi Folklife and Folk Artist Directory to learn more about McArthur Chism.

http://www.arts.state.ms.us/folklife/artist.php?dirname=chism_mcarthur



Preston Smith Art Car



Art Car designed by Preston Smith



Birdhouse
by McArthur Chism

Photographs property of Mississippi Arts Commission

UNIT 4 LESSON 2 *Intermediate*

1900-1945

TURN OF THE CENTURY
TO THE END OF WWII



LESSON OVERVIEW

Students will investigate the Great Flood of 1927 that affected Greenville, Mississippi, learn about the levee system, and perceive the event through the eyes of artist John Stuart Curry.

Pictured above: Scott Dunbar with guitar, Woodville, MS - Photograph by Mississippi Arts Commission

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.1a, VA:Cr1.2.1a, VA:Re7.2.1a, VA:Re8.1.1a, VA:Re9.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 1f, 4ac, 6ab

Mississippi CCR Arts Learning Standards for Music: MU:Cr1.1.E.1a, MU:Pr5.3.E.1a, MU:Pr6.1.E.5b, MU:Re7.1.E.5a, MU:Cn10.0.E.5a

Mississippi CCR Arts Learning Standards for Theatre: TH:Cr1.1.1a-c, TH:Cr2-11b, TH:Cr3.1.1abc, TH:Pr4.1.1ab, TH:Pr6.1.1a, TH:Re8.1.1abc, TH:Cn10.1.1a

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

ARTWORKS

Mississippi Noah



John Stuart Curry (1897-1946), *Mississippi Noah*, 1935, lithograph. Collection of the Mississippi Museum of Art, Jackson. Purchased with funds from the Rexford T. Brown Fund, 2016.039.

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) list the states touched by the Mississippi River and label each on a blank map. TSW explain the terms "levee," "sandbags," and "crevasse," and identify the advantages and disadvantages of the levee system.
- 2 - TSW compare and contrast paintings in the lesson using the elements and principles of art.
- 3 - TSW will explain at least five facts about the Great Flood, create a model of a river system with levees, and simulate

Hoover and the Flood



John Stuart Curry, *Hoover and the Flood*, 1940. Oil on panel. Morris Museum of Art, Augusta, Georgia

the work of a crisis management team by creating emergency plans in the event of a Flood or natural disaster.

4 - TSW create a blues song lamenting the difficulties of the Great Flood of 1927.

5 - TSW view the murals commemorating the Great Flood of 1927 in Greenville, Mississippi, as inspiration to draw a memory of a bad weather event.

PROCEDURES

Note: the lesson below is adapted from ideas generated by Martha Hutson's Great Flood lesson, found at Mississippi Department of Archives and History.

Internet Resource- look it up! 

Hutson Lesson

<http://mshistorynow.mdah.state.ms.us/articles/230/index.php?s=lesson-plans&id=232>

Mississippi History Focus: The Great Flood of 1927

The Teacher Will (TTW) ask students to write what they think is being described as each of seven statements are read aloud. After each description is spoken and students have time to respond, TTW ask for volunteers and a list of possibilities will be recorded on the board. Following the last statement, TTW encourage students to categorize the list and come to a group conclusion.

(Descriptions from the book, *Deep'n as it Come*, by Pete Daniel pp. 127-130.)

- "...it moved at a pace of some fourteen miles a day..."
- "...a tan colored wall seven-feet high..."
- "...the fire whistle was blowing repeatedly..."
- "...people were swarming down the streets in throngs..."
- "...many workers were killed when it collapsed..."
- "It sounded not unlike the rising rush of the first gust of wind before an oncoming storm..."
- "There she goes."

If students are puzzled, TTW explain that the descriptions:

- refer to a natural disaster
- happened in Mississippi
- have to do with water
- occurred in a town on the Mississippi River

TTW eventually reveal the event as The Great Flood of the Mississippi River in 1927 and direct the students back to the seven descriptions to decode the meaning.

TTW use the map quiz listed at the link below to familiarize with states along the Mississippi River.

Internet Resource- look it up! 

Map Quiz

www.enchantedlearning.com/usa/statesbw/mrstates/ms/shtml

TTW provide materials for students to construct a model of a river system with levees and encourage students to define the term "levee." Use the link below, originally based on the 1993 St. Louis Flood, for a hands-on activity.

Internet Resource- look it up! 

St. Louis Flood Activity

www.pbs.org/wgbh/nova/teachers/activities/2307/flood.html

TTW download and print the following narratives for students to read that define and explain the effect of the Great Flood of 1927, using this as a springboard for class discussion:

Internet Resources- look them up! 

Great Flood

<http://mshistorynow.mdah.state.ms.us/articles/230/the-flood-of-1927-and-its-impact-in-greenville-mississippi>

Personal account by Lucy Somerville

<http://mshistorynow.mdah.state.ms.us/articles/230/index.php?s=extra&id=231>

Art Focus: Perception: Elements and Principles of Art, Art represents life, evoking emotion

TTW introduce the first painting by Curry, *Mississippi Noah* using the *See Think Wonder* routine (see Resources, page 1). TSW perceive the elements of art and principles of design. Have students discuss Curry's choice of title for the work. Continue to explore the art by asking the students the following questions:

- Why are the man's arms raised?
- How might the family have been rescued today?
- Why might African Americans have been chosen as subjects for the painting?

In the same manner, TTW introduce the second painting by Curry, *Hoover and the Flood*. Continue to explore the art by asking the students the following questions:

- Who are the people and what animals are depicted in the painting?
- While Hoover is credited with bringing order to the chaos, how is he pictured?
- What is the significance of the newsreel camera?
- What is the significance of the steamboat?

TTW encourage students to compare and contrast the two Curry paintings, identifying similarities and differences.

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

TSW need a map of Mississippi and a compass. Ask students to pinpoint Greenville, Mississippi. Using a compass, create a circle with a radius of 93 miles to indicate the impact of the flood. Students may repeat the process, creating a circle of 93 miles from the city in which their school is located for an idea of the affected area in their own region.

Collaborative Learning B

Place students in groups of 4 or 5 and assign each group one of the following:

- American Red Cross/Salvation Army
- FEMA/MEMA (Federal Emergency Management Agency/Mississippi Emergency Management Agency)
- Mayor/City Council
- Churches/Non-Profit Social Organizations

Ask students to outline emergency plans in the event of a flood or other natural disaster in the area.

Collaborative Learning C

Research blues songs written about the Great Flood. Some examples are given below. Search for others. Listen to the music then create a scene or tableau based on the lyrics of the music. Further enhance the presentation by choosing characters, props and costumes.

- Lonnie Johnson's "Broken Levee Blues"
- Charley Patton's "High Water Everywhere"
- Big Bill Broonzy's "Big Bill Blues," "Southern Flood Blues," "Back Water Blues"
- Alice Pearson's "Greenville Levee Blues"
- Casey Bill Weldon's "Flood Water Blues"

Collaborative Learning D

Curry's painting *Hoover and the Flood* was commissioned by *Life Magazine* in 1940. Learn about the process of commissioning an artwork. Delve into archives to find copies of the magazine that might have shown a copy of the painting. Write about the implications of being commissioned to create art.

Collaborative Learning E

Investigate popular songs about the 1927 flood, especially "When the Levee Breaks" by Kansas Joe McCoy and Memphis Minnie. Compare the original with the remake by Led Zeppelin. Research "Louisiana 1927" written by Randy Newman in 1974. Write an essay about the originals and remakes.

TW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Look at the images of flood devastation and reflect on how the artist captured the disaster. Become the artist and draw a memory of a bad weather event you have experienced.

Creating B

Use Collaborative Learning C (above) as a springboard to create a blues song lamenting the difficulties of the 1927 flood. Be sure the song includes text that incorporates the water, Red Cross Aid, refugee camps, mistreatment of African Americans, and influence of Hoover.

Creating C

Rewrite the flood account by Lucy Somerville as a script. Possibly use one actress to portray Lucy, having other actors enact scenes she describes. Choose a cast, add props, scenery, and costumes and present the drama.

MATERIALS

- art images
- history narratives
- printed maps of Mississippi River
- supplies for levee activities
- paper for murals, markers/pencils/paint

ASSESSMENT

Formative Assessment

- Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Students will work in groups of 4-5 and act as tour guides for the Mississippi Department

of Archives and History (MDAH). Using blue painter's tape, the students will create the Mississippi River on the floor or on a clear plastic shower curtain. Another color tape can be used to outline the beginnings of various states on either side of the river. Tour guides can lead visitors through the exhibit explaining the levee system, sandbags, and crevasse, as well as point out different states along the way.

- Students will correctly compare and contrast paintings in the lesson by writing paragraphs identifying specific elements or principles of art and telling how each painting is alike and different.
- Students will simulate the work of a crisis management team by creating emergency plans in the event of a flood or natural disaster. (Review the outline in Collaborative Learning B.)
- Reviewing the songs analyzed in Collaborative Learning C, students will create a new blues song lamenting the many difficulties of the Great Flood of 1927.
- After having viewed the murals commemorating the Great Flood of 1927 in Greenville, Mississippi, students will use the inspiration to draw a memory of a devastating weather event.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

The Great Flood of 1927 left a devastating impact on the people of Mississippi. It was a time of great difficulty and loss. During these times, people turned to art that would ease and express their pain. One of the outlets for many of the levee workers and sharecroppers was blues music. Dealing with hardship is a common trope in the genre of the blues. Bluesman David “Honeyboy” Edwards was a levee worker during the 1927 flood and a traveling musician. His portrait is painted on the wall of the Cozy Corner Cafe in Indianola by muralist and musician Bobby Whalen.

Also pictured is bluesman Scott Dunbar of Woodville, Mississippi. Dunbar taught himself to play the guitar at age 10 and played music until his death in 1994. He learned to play by accompanying people on the plantation and his music includes both traditional blues songs and songs that he made up.

Visit the Mississippi Blues Trail website to learn more about David “Honeyboy” Edwards.

Internet Resources- look them up!

Visit the Mississippi Blues Trail website to learn more about David “Honeyboy” Edwards.

<http://www.msbluestrail.org/blues-trail-markers/honeyboy-edwards>

Learn more about Scott Dunbar at Fat Possum Records.

<http://www.fatpossum.com/artists/scott-dunbar>



Blues Mural by artist and musician Bobby Whalen of Indianola, Mississippi



Scott Dunbar with guitar, Woodville, Mississippi

UNIT 4 LESSON 3 *Intermediate*

1900-1945

TURN OF THE CENTURY
TO THE END OF WWII



LESSON OVERVIEW

This lesson allows students an insight into pottery by investigating important vocabulary, debating the concept of pottery as utilitarian or art, studying the impact of George Ohr's work on the tourism industry of the Mississippi Gulf Coast in the early 20th century, and creating their own work of pottery.

Pictured above: George Ohr (1857-1918), *Biloxi Lighthouse Pot*, Early 1890s –Late 1890s. glazed ceramic pottery. 8.5 x 9.25 x 8.5 in. Ohr- O'Keefe Museum of Art. Purchased with funds donated by Elizabeth Munro and the O'Keefe Family Foundation.

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts:
VA:Cr1.1.1a, VA:Re8.1.1a, VA:Re9.1.1a

Mississippi Social Studies Framework, Mississippi Studies:
6a

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f,
W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a,
L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

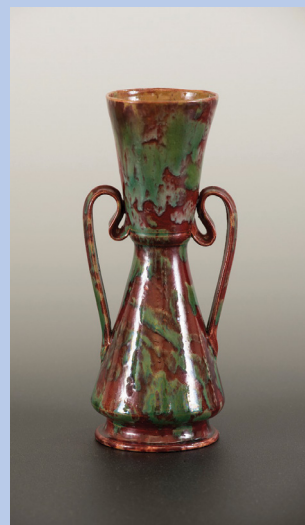
- 1 - The Students Will (TSW) describe and explain the following pottery vocabulary: clay, slip, glaze, pottery wheel, throwing on the wheel, firing, kiln; and basic pottery tools.
- 2 - TSW clarify the importance of George Ohr as a potter and the origins of the tourist industry on the Mississippi Gulf Coast.
- 3 - TSW locate the Tchoutacabouffa River on a Mississippi map and explain the meaning of the name given by the Biloxi tribe.
- 4 - TSW explain, both verbally and in writing, their belief that pottery is utilitarian or artistic.
- 5 - TSW demonstrate knowledge of pottery terminology by engaging in pottery making.

ARTWORKS



Petticoat
Vase

George Ohr (1857-1918), *Petticoat Vase*, Late 1890s – Early 1900s. glazed ceramic pottery. 4.75 x 7.75 x 4.75 in. Ohr – O'Keefe Museum of Art. Gift of David Whitney in honor of Frank and Bertha Gehry.



Vase with
Handles

George Ohr (1857-1918), *Vase with Handles*, Late 1890s – Early 1900s. glazed ceramic pottery. 8.33 x 8 in. Ohr- O'Keefe Museum of Art. Gift of Roland Samson.

PROCEDURES

Art Focus: Pottery

The Teacher Will (TTW) use the article on pottery, found at the link below, to introduce important pottery vocabulary and explain the pottery-making process.

Internet Resources- look them up! 

Pottery - An Introduction

<http://www.potterymakinginfo.com/pottery-making/>

Pottery - More Information

<http://www.madehow.com/Volume-4/Pottery.html>

Mississippi History Focus: George Ohr, the "Mad Potter of Biloxi," Mississippi Gulf Coast tourism

TTW use the Mississippi Department of Archives and History article on George Ohr to introduce the "Mad Potter of Biloxi" and determine why Ohr was considered mad. Direct students attention to the fact that the Mississippi Gulf Coast has long been a tourist attraction and that Ohr was a part of that industry.

Internet Resources- look them up! 

Ohr

<http://www.mshistorynow.mdah.ms.gov/articles/30/george-e-ohr-americas-first-art-potter>

Ohr Bio

https://asuartmuseum.asu.edu/sites/default/files/ohr_george_biography.pdf

Mad Potter of Biloxi article

<http://www.smithsonianmag.com/arts-culture/the-mad-potter-of-biloxi-106065115/>

TTW encourage students to locate the Tchoutacabouffa River on a map of Mississippi and share information about the Biloxi tribe name.

Ask students to discuss the name of the river in conjunction with what Ohr did with the clay he extracted from its banks.

Internet Resource- look it up! 

Tchoutacabouffa

<http://ravgl.blogspot.com/2012/09/tchoutacabouffa-river.html>

Using the *See Think Wonder* routine (See Resources, page 1), TTW introduce the images of Ohr's vases and ask students to identify which elements of art and principles of design can be discussed in pottery. To continue to explore the art, TSW identify a preferred vase, explaining reasons for their preference by commenting on the elements and principles.

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Investigate the origins of the tourist industry on the Mississippi Gulf Coast. What businesses grew because of the lure of the beach? Create a presentation board with pictures that trace the history. Share your findings with the class.

Collaborative Learning B

Take a field trip to a local ceramics studio to view pottery materials and see the creation process firsthand.

Collaborative Learning C

Research the life of George Ohr. Search for more examples of his pottery. Why did he refer to his creations as "mud babies?" Print pictures of his work, arrange them as in an exhibit, create a pinch pot to include in the exhibit as a guest artist, and deliver a verbal presentation that explains the artwork.

Collaborative Learning D

Visit the Ohr-O'Keefe Museum of Art in Biloxi and the Shearwater Pottery in Ocean Springs. Compare and contrast the styles of pottery-making both verbally and in writing.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Make pottery with assistance from a potter during a field trip to a pottery studio.

Creating B

Internet Resource- look it up! 

Make a pinch pot using the instructions linked below:

<https://www.thespruce.com/pinch-pots-101-2745972>

MATERIALS

- art images
- history narratives
- clay for making a pinch pot

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Working in small groups, students will create a performance or presentation that emphasizes the following: the process of creating pottery (including basic terms and materials), George Ohr, Tchoutacabouffa River, and the origins of the Mississippi Gulf Coast tourist industry. Single or multiple performers who are costumed may be used in the presentation.
- Working in small groups, students will conduct research to develop either side of the idea that pottery is utilitarian or artistic. One group of students will argue that pottery is utilitarian, while another group will argue that pottery is art. Students should make a compelling argument

based on information found through their research. The class will determine which group presented the most compelling and factually supported evidence.

- Students will use information learned about pottery making to design their own pot. This will be completed with the assistance of a master potter, or by engaging in creating a pinch pot.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Pottery is still an active and vibrant tradition in Mississippi. These photos feature the work of Frank Stewart of Louisville, Mississippi. Stewart's family has been digging their own clay and creating pottery for generations, beginning with his grandfather in 1888. Stewart has passed this tradition along to his son Keith, a fourth-generation potter, who continues the family's multi-generational commitment to this art.



Frank Stewart throwing a pot at his Louisville, Mississippi workshop



Frank Stewart in his workshop, 1998, Louisville, Mississippi



Pottery by Frank Stewart, 1998, Louisville, Mississippi

MISSISSIPPI HISTORY THROUGH THE ARTS
A BICENTENNIAL JOURNEY

UNIT 5

1945-2000
POST-WAR ERA TO 2000

UNIT 5 LESSON 1 *Intermediate*

1945-2000
POST-WAR ERA TO 2000



LESSON OVERVIEW

Students will explore the Civil Rights Movement in Mississippi through the photographs of Wolcott, Davidson, and Lyon, as well as the visual artworks of Gilliam, Walker, and O'Neal. The lesson will focus on Medgar Evers, Fannie Lou Hamer, Freedom Riders, Aaron Henry, and the Rev. Martin Luther King, Jr.

Pictured above: Mary Lovelace O'Neal (born 1942), *Angel of the Hood*, 1995. mixed media on canvas. Collection of the Mississippi Museum of Art, Jackson. Purchase, with funds from Searcy Fund, 2007.018. © Courtesy of the artist.

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.1a, VA:Pr4.1.1a, VA:Re7.1.1a, VA:Re7.2.1a, VA:Re8.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 4bc, 6ab

Mississippi CCR Arts Learning Standards for Music: MU:Cr1.1.E.1a, MU:Cr3.2.E.1a, MU:Pr4.1.E.5a, MU:Re8.1.E.5a, MU:Cn10.0.E.5a

Mississippi CCR Arts Learning Standards for Theatre: TH:Cr1.1.1abc, TH:Cr2.1.1b, TH:Cr3.1.1abc, TH:Pr4.1.1ab, TH:Pr5.1.1ab, TH:Pr6.1.1a, TH:Re9.1.1bc, TH:Cn10.1.1a

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) list and connect key figures to the Civil Rights Movement in Mississippi to include the following: Medgar Evers, Fannie Lou Hamer, Freedom Riders, Freedom Summer, Aaron Henry, and the Rev. Martin Luther King, Jr.
- 2 - TSW will compare and contrast the photographs, paintings, black paper silhouettes, and abstract art.
- 3 - TSW create a collage or pictorial timeline of the Civil Rights Movement.

ARTWORKS

Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times



Kara Walker (born 1969), *Freedom, a Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times*, 1997. bound volume of offset lithographs and five laser-cut, pop-up. Collection of the Mississippi Museum of Art, Jackson. Gift of R. Andrew Maass. 1998.002. © Courtesy of the artist.

Red April



Sam Gilliam, *Red April*, University of Iowa Museum of Art, Gift of The Longview Foundation and Museum purchase.

PROCEDURES

Art Focus: artwork evokes an emotional response (photography, painting, pop-up book)

Using the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1), The Teacher Will (TTW) introduce the Wolcott, Lyon, and Davidson photos. TTW continue the discussion by asking students:

- What do you think is happening in these pictures?
- What feelings might be aroused by the pictures?
- When might these pictures have been taken?
- What messages are being conveyed?

Mississippi History Focus: Civil Rights Movement in Mississippi, Fannie Lou Hamer, Medgar Evers, Freedom Riders, Martin Luther King, Jr.

The Teacher Will (TTW) begin a discussion of the Jim Crow laws and segregation in the mid-1900s. TTW will use the following narratives from Mississippi Department of Archives and History to introduce historical accounts of the Civil Rights Movement in Mississippi.

Internet Resources- look them up! 

Medgar Evers

<http://mshistorynow.mdah.state.ms.us/articles/53/medgar-evers-and-the-origin-of-the-civil-rights-movement-in-mississippi>

Fannie Lou Hamer

<http://mshistorynow.mdah.state.ms.us/articles/51/fannie-lou-hamer-civil-rights-activist>

Freedom Riders

<http://www.mdah.ms.gov/freedom/>

Lesson Plans Freedom Riders

<https://www.mdah.ms.gov/freedom/plans.php>

<http://www.mdah.ms.gov/freedom/jxn.php>

Aaron Henry

<http://mshistorynow.mdah.state.ms.us/articles/363/aaron-henry-a-civil-rights-leader-of-the-20th-century>

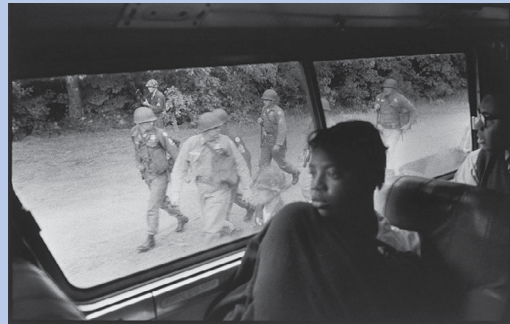
ARTWORKS

Segregation signs at a Jackson, Mississippi bus terminal



Danny Lyon, American (born 1942), *Segregation signs at a Jackson, Mississippi bus terminal*, 1962; printed 2002-2008. Gelatin silver print, 11x14 inches. The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of the Hall Family Foundation, 2011.12.7.

Time of Change (Freedom Riders)



Bruce Davidson, American (born 1933). *Time of Change (Freedom Riders)*, 1961, printed later. Gelatin silver print, 8 11/16 x 12 13/16 inches. The Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of the Hall Family Foundation, 2014.18.3.

Negro going in colored entrance of movie house on Saturday afternoon, Belzoni, Mississippi Delta, Mississippi



Marion Post Wolcott (1910-1990), photographer, *Negro going in colored entrance of movie house on Saturday afternoon, Belzoni, Mississippi Delta, Mississippi*, 1939. [Photograph] Retrieved from the Library of Congress <https://www.loc.gov/item/fsa1998013484/PP/>

Internet Resource- look it up! 

Martin Luther King, Jr.—Philadelphia, Mississippi, as retold by Dick Molpus
<http://www.mshistorynow.mdah.ms.gov/articles/389/philadelphia-mississippi-a-story-of-racial-reconciliation>

Using the *See Think Wonder* routine (see Resources, page 1), TTW introduce the painting, *Red April*. TTW then provide background information regarding the meaning of the work.

Gilliam was so moved by the tragic death of Martin Luther King, Jr., that he responded with this creation. Although he is African American, he made the decision to not portray overtly black images or symbolism in his work.

Internet Resource- look it up! 

<http://www.dailyserving.com/2014/05/witness-art-and-civil-rights-in-the-sixties-at-brooklyn-museum/>

TTW introduce the Walker art image from a page in a pop-up book of black paper silhouettes entitled, *Freedom: A Fable*, and provide background information regarding the meaning of the work. Moving from an integrated city in California to a segregated city in Georgia in the 1960s prompted Walker to artistically create a pop-up book regarding the freedom that escaped African Americans.

Using the *See Think Wonder* routine (see Resources, page 1), TTW introduce O'Neal's *Angel of the Hood*. This work was created by the artist in response to the Civil Rights Movement. The art and conversation can be explored further by asking questions such as: What do you think the central, red torso figure and whirling strokes of paint mean? What might have happened in the Civil Rights Movement to have evoked these images from the artist?

Explore further by listening to the artist discuss her experience during the Civil Rights Movement and its impact on her art.

Internet Resource- look it up! 

Mary Lovelace O'Neal video
(start at 6:15 to hear about her art and the Civil Rights Movement)
<http://msmuseumart.org/index.php/blog/2014/06>

TTW ask students to compare and contrast the impact of emotional response to the photographs, painting, black paper silhouettes, and abstract art.

TTW continue to guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Research music of the Civil Rights era. Look at some of the music of J.B. Lenoir, Louisiana Red, B.B. King, James Brown, Sam Cooke, and Little Milton Campbell. What Civil Rights protest themes can be found? Research both blues and spirituals.

Collaborative Learning B

Read Dr. Martin Luther King, Jr.'s "I Have a Dream" speech and have students create their own dream in a paragraph speech. (Example: I have a dream that there will be no more bullying, that we would encourage one another, etc.) Students may dramatically present this from memory or by reading the speech.

Collaborative Learning C

Research Freedom Riders. Use information gleaned from research to write a historical fictional account of a Freedom Rider.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Find copies of Civil Rights Movement photos and art images to create a collage or pictorial timeline exhibit.

Creating B

Using the Civil Rights music information from Collaborative Learning A, create blues song lyrics. Create melody and harmony and perform the piece. Refer to *The Mississippi Blues Trail and Beyond* curriculum (see link below) to learn more about creating a blues song.

Internet Resource- look it up! 

Blues Curriculum link

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

Creating C

Research the lives of one or more of following: Dr. Martin Luther King, Jr., Fannie Lou Hamer, Medgar Evers, Charles Evers, or other Mississippi Civil Rights leaders and supporters. Using information from the research, create a timeline, a short narrative, or create a short drama based on significant events.

Creating D

Utilize the story from Freedom Riders in Collaborative Learning C to create a script for a scene. Choose a cast, plan scenery, gather costumes, rehearse and perform.

Creating E

Look at photographic images of the Civil Rights Movement and create a poster or collage with artwork that evokes feelings of peace, caring, and extending kindness to others. Students could also take pictures of acts of kindness to include in the poster or collage.

MATERIALS

- art images
- history narratives
- photos and other pictures of Civil Rights Movement
- art supplies to create a collage

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act

as a guide/facilitator for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Students will work in small groups to create historically accurate scripts about key Civil Rights leaders. Scripts will be presented in a Reader's Theatre format (see link below). Individuals included should be: Medgar Evers, Fannie Lou Hamer, Freedom Riders, Aaron Henry, and also the Rev. Martin Luther King, Jr.

Internet Resource- look it up! 

Reader's Theatre

<http://www.readwritethink.org/professional-development/strategy-guides/readers-theatre-a-30703.html>

- Students will work in small groups to develop a 10-15 minute presentation for a mock segment of the *History Channel* that compares and contrasts the emotional impact of photographs, paintings, black paper silhouettes, and abstract art from 1945-2000.
- Students will create a collage or pictorial timeline to demonstrate understanding of the Civil Rights Movement in Mississippi.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

In the early 1960s, African Americans living in Mississippi had limited voting rights due to a tedious and difficult voter registration process for black residents. This complicated process, in effect, barred African American voters from participating in elections. In response, Mississippi activists worked towards abolishing discriminatory voting practices during the events of Freedom Summer in 1964. Mississippi fiber artist Diane Williams captures the history of this period in her quilt *The Long Road to Freedom Summer*. Williams also wrote a poem to accompany the quilt, which serves as a series of metaphors for Freedom Summer.

The Long Road To
Freedom Summer

black—white—others? In Mississippi
Hope—peace—tolerance—is on the horizon!
equality—social justice—civil rights
voter literacy—arithmetic literacy
Segregation—Jim Crow—political heresy
slavery—poverty—the klan
prejudice—bigotry—racism—hypocrisy

William's quilt was commissioned by the City of Jackson for the Smith Robertson Museum and Cultural Center in celebration of the 50th anniversary of Freedom Summer. Information about the Smith Robertson Museum can be found at:

Internet Resource- look it up! 

<http://www.jacksonms.gov/index.aspx?nid=143>

Also pictured is a quilt completed by 5th graders at Bradley Elementary School in Jackson. Under Diane Williams's guidance, the students designed this quilt that symbolized the history of the Civil Rights Movement in America.

Internet Resource- look it up! 

1964 Freedom Summer Project

<https://www.wisconsinhistory.org/Records/Article/CS3707>



The Long Road to Freedom Summer, by Diane Williams



Civil Rights Quilt by Diane Williams

Photographs and poem courtesy of Diane Williams

MISSISSIPPI HISTORY THROUGH THE ARTS

UNIT 5 LESSON 2 *Intermediate*

1945-2000

POST-WAR ERA TO 2000



LESSON OVERVIEW

This lesson focuses on three Mississippi artists whose artworks feature the beauty of Mississippi. Through the artwork of Walter Anderson, Dusti Bongé, and Theora Hamblett, students will learn about modern art and folk art.

Pictured above Theora Hamblett (1895-1977), *Walking, Meditating in the Woods*, 1963. oil on canvas. Collection of the Mississippi Museum of Art, Jackson. Gift of First National Bank (Trustmark), 1966.018

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.1a, VA:Cr2.1.1a, VA:Re8.1.1a, VA:Re9.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 6a

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Students Will (TSW) explain the genres of Folk Art and Modern Art, and understand the terms watercolor, pen and ink drawing, linoleum block printing, and murals.
- 2 - TSW identify and explain the elements and principles of art when viewing artworks by Walter Anderson, Dusti Bongé, and Theora Hamblett.
- 3 - TSW compare and contrast the works of Walter Anderson, Dusti Bongé, and Theora Hamblett.
- 4 - TSW show their understanding of the art style by creating a painting in the style of folk art or modern art.

PROCEDURES

Art Focus: Mississippi History Focus: Three twentieth-century Mississippi artists

The Teacher Will (TTW) write the following on the board and encourage the class to offer definitions or explanations:

ARTWORKS



Horn Island

Walter Anderson, *Horn Island*, Oil on Board, c. 1960. Courtesy of the Walter Anderson Museum of Art.



Where the Shrimp Pickers Live

Dusti Bongé (1903-1993), *Where the Shrimp Pickers Live*, 1940. oil on canvas. Collection of the Mississippi Museum of Art, Jackson. Gift of the Dusti Bongé Art Foundation, Inc., 1999.012. © Courtesy of the Dusti Bongé Art Foundation.

watercolor, pen and ink drawing, linoleum block prints, murals, modern art, folk art. (See Glossary, pages 2-3)

TTW show examples of folk art and present a definition to the students.

Internet Resources- look them up! 

<http://www.mississippifolklife.org/articles/elayne-goodman>

<http://museum.olemiss.edu/southern-folk-art-collection>

TTW show examples of modern art and present a definition to the students.

Internet Resources- look them up! 

<http://www.msmuseumart.org/index.php/exhibitions/exhibition/when-modern-was-contemporary>

https://www.moma.org/learn/moma_learning/themes/what-is-modern-art

Using the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1), TTW introduce *Horn Island* by Walter Inglis Anderson. TTW guide the students to identify and understand the elements and principles of art.

TTW encourage students to research Walter Anderson's life and artwork, including his pen and ink drawings, linoleum block prints, and murals.

Anderson's art was filled with vibrant colors and energy. He painted marine life, animal life, landscapes, seascapes, and all elements of nature. Many of his major works were created while he was on Horn Island, just off the Gulf Coast of Mississippi and a part of the Gulf Islands National Seashore. Much information about Anderson's life can be found at the Walter Anderson Museum of Art website:

Internet Resource- look it up! 

www.walterandersonmuseum.org

Also use the following reference books:

Art in Mississippi, 1720-1980 by Patti Carr Black

Walls of Light: The Murals of Walter Anderson by Anne R. King

The Mississippi Story, Mississippi Museum of Art

The Secret World of Walter Anderson, Hester Bass

Internet Resources- look them up! 

<http://www.mswritersandmusicians.com/mississippi-writers/walter-anderson>

<http://www.shearwaterpottery.com/about/bio/walter/walter.html>

Using the *See Think Wonder* routine (see Resources, page 1), TTW introduce the Dusti Bongé painting, *Where the Shrimp Pickers Live*. Students will perceive the elements and principles of art. TTW then use the narrative from the links below to share background information about Mississippi's earliest modernist painter Dusti Bongé. Ask students to compare and contrast the artworks of Bongé with those of Walter Anderson.

Internet Resources- look them up! 

Bongé - 1

<http://www.msmuseumart.org/index.php/blog/entry/tales-from-themississippistory-dusti-bonge>

Bongé - 2

<http://dustibonge.org/art-works/early-works/>

TTW facilitate a student discussion about being an artist by asking the following questions:

- What is required for a person to become an artist?
- Does the person desiring to become an artist need to go to school?
- Could a person be a successful artist without having formal schooling in art?
- TTW then review the definition for folk artist. (See Glossary, page 2). Also use the link from the Museum of International Folk Art at:

Internet Resources- look them up! 

<http://www.internationalfolkart.org/learn/what-is-folk-art.html>

Using the See Think Wonder routine (see Resources page 1), TTW introduce the Theora Hamblett painting *Walking, Meditating in the Woods*, and support students' perception of the elements and principles of art. Using the narrative from the link below, TTW share background information about the first Mississippi folk artist to achieve national prominence.

Internet Resource- look it up! 

<http://museum.olemiss.edu/collections/theora-hamblett/>

TTW also use the following narrative excerpt and view sample artworks from The University of Mississippi Museum website (see link above) to provide additional information about Theora Hamblett:

"Although she said she was not much interested in Abstract Art, Theora Hamblett did employ an early twentieth century technique called Pointillism in her paintings. Arising out of French Impressionism in the late 1800s, small dots of paint are applied to a canvas in groups to create an image."

TTW encourage students to look for and identify pointillism in Theora Hamblett's works. For a definition of pointillism, see (Glossary, page 2).

Internet Resource- look it up! 

<http://museum.olemiss.edu/collections/theora-hamblett/>

TTW ask students to compare and contrast Theora Hamblett's artworks with those of Dusti Bongé and Walter Anderson.

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

By visiting Ocean Springs to see Walter Anderson murals, Shearwater Pottery, and the Walter Anderson Museum of Art, learn more about this Mississippi artist.

Collaborative Learning B

Contact the Mississippi Department of Archives and History to request the Walter Anderson Traveling Trunk (for High School). Using the information included in the trunk, students will experience an in depth and creative learning experience.

Internet Resource- look it up! 

<http://www.mdah.ms.gov/new/learn/classroom-materials/traveling-trunks/walter-anderson-high-school-traveling-trunks/>

Collaborative Learning C

Read *Robinson: The Pleasant History of an Unusual Cat* by Walter Anderson. Write a synopsis of the story and explain the artwork contained therein.

Collaborative Learning D

Explore the varied media used by Walter Anderson to express ideas that include watercolors, pen and ink drawings, linoleum block prints, and murals.

Have the class work in four small groups and research these four art categories of Walter Anderson's artworks: watercolors, pen and ink drawings, linoleum block printings, and murals. Each group will come to a definition of their assigned art medium or style, discover how Anderson created in the various media, cite or show examples, and present their findings to the class.

Collaborative Learning E

Dusti Bongé was one of only a few female Abstract Expressionists in the 1950s. Her artworks are often described as brightly colored, Cubist-inspired, playful in geometry and color, realist works. Divide the class into four groups to research, define, and document how Bongé used these techniques in her paintings, and present their findings to the class. Include examples to enhance the presentation.

Collaborative Learning F

Conduct research to find a definition and examples of pointillism. Explain how this style of art is created. Information about Theora Hamblett's use of pointillism can be found at the Mississippi Library Commission's website:

Internet Resource- look it up! 

<http://mlcref.blogspot.com/2012/01/better-late-than-never-happy-birthday.html>

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Working with the school's art teacher or an artist from the community, create a design and make a linoleum block print. You may also opt to make a Styrofoam block print. (See Resources, page 7 for instructions.)

Creating B

Using the information researched in Collaborative Learning E, create a painting that combines two or more of Bongé's techniques.

Creating C

Using the information researched in Collaborative Learning F, create a painting in a pointillist style by using something other than a brush. You may use your finger, a Q-tip, a pencil eraser, a toothbrush, or some other object.

MATERIALS

- art images
- history narratives
- painting supplies
- linoleum block print or Styrofoam block print supplies

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator in knowledge for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Students will develop a presentation for a news show similar to *60 Minutes* or *Dateline NBC*. Students will divide into three groups, identified below. Each group's presentation will be ten minutes.
 - Group A: Create a script that will explain watercolors, pen and ink drawings, linoleum block printing, murals, modern art, folk art.
 - Group B: Create a script to explain the elements and principles of art when viewing examples of art created by Mississippi artists Walter Anderson, Dusti Bongé, and Theora Hamblett.
 - Group C: Create a script that will compare and contrast the works of Walter Anderson, Dusti Bongé, and Theora Hamblett.

Students will determine who will serve as the hosts to present the material. If possible, have three students dress and portray the artists on the show.

- Utilize online information or the assistance of an art specialist to create a design and make a linoleum block print or Styrofoam block print.
- Demonstrate understanding of art in the 20th century by creating a painting in the style of folk art or modern art.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Folk Artist Alice Moseley of Bay St. Louis painted vibrant colorful scenes with acrylic paint. Instead of painting on canvas, she often used found pieces of wood. Moseley's path to creating art was not a direct one. She was a self-taught artist who began painting when she was 60 because she needed a hobby while caring for her mother. In 2004, Alice Moseley passed away at the age of 94.

Internet Resource- look it up! 

Visit the Alice Moseley Folk Art & Antique Museum in Bay St. Louis to learn more about the artist, or visit the museum's website at :

www.alicemoseley.com



If Only The Past Had Been So Bright – capturing people at work



Memories of Fredonia Church – a commissioned painting of Paola County's oldest standing pioneer church



The Blues Echo from Bourbon to Beale – a commemorative portrait of W. C. Handy, who was widely known as the 'Father of the Blues'

Photographs courtesy of the Alice Moseley Folk Art & Antique Museum

UNIT 5 LESSON 3 *Intermediate*

1945-2000

POST-WAR ERA TO Y2K



LESSON OVERVIEW

The musical genius of two entertainment kings and the photography of the 20th century are explored in this lesson. The blues of B.B. King and the rock and roll of Elvis Presley are examined both historically and musically.

Pictured above: *Elvis art* created by Elayne Goodman - Photograph property of Mississippi Arts Commission

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.1a, VA:Cr3.1.1a, VA:Pr4.1.1a, VA:Re7.2.1a, VA:Re8.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 6a

Mississippi CCR Arts Learning Standards for Music: MU:Cr1.1.E.5a, MU:Cr2.1.E.5a, MU:Cr3.2.E.5a, MU:Pr5.3.E.5a, MU:Re7.1.E.5a, MU:Cn10.0.E.5a

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Students Will (TSW) learn facts about Elvis Presley and use the definition of strophic music to determine the musical form of Elvis' songs.
- 2 - TSW learn facts about the life of B.B. King and understand the difference between a major scale and a blues scale.
- 3 - TSW understand the impact and effect of radio on performers beginning in the 1930s, and the changes that occurred with television in the 1950s.
- 4 - TSW compare and contrast the photographs in this lesson and learn biographical information about each photographer.

ARTWORKS



Two Kings
(Elvis Presley and BB King)

Two Kings (Elvis Presley, BB King), © Ernest C. Withers, courtesy of the Withers Family Trust



Untitled
Elvis and Kennedy

William Eggleston (American, born 1939), *Untitled (Elvis and Kennedy)*, 1984, from the portfolio, *William Eggleston's Graceland*, dye transfer print on paper, Montgomery Museum of Fine Arts, Montgomery, Alabama, Association Purchase, 1991.15.1

5 - TSW create an original blues song that includes lyrics and blues melody.

6 - TSW select one or two of the songs of Elvis Presley to choreograph, rehearse, and perform at their school or in their community.

7 - TSW convert biographical information to create a theatre script that traces the history of B.B. King or Elvis Presley for rehearsal and performance.

PROCEDURES

Mississippi History Focus: Two Entertainment Kings: Elvis Presley and B.B. King

TTW will write the following title on the board or chart paper: "Mississippi - Birthplace of America's Music." Using this title, TTW ask students to brainstorm styles of music in Mississippi that shaped music in America. TTW then ask students to brainstorm musical performers in Mississippi who shaped music in America.

TTW play an audio recording of Elvis Presley singing, "Hound Dog" and an audio recording of B.B. King singing and playing, "The Thrill is Gone." TTW ask students to identify the performers. If students are not forthcoming with names, show a YouTube video recording of the same pieces.

TTW use the narrative from Mississippi Department of Archives and History (see link below) to introduce Elvis Presley, who is known as "The King of Rock and Roll."

Internet Resource - look it up! 

Elvis article

<http://www.mshistorynow.mdah.ms.gov/articles/32/elvis-presley-the-early-years>

TTW show the video *Elvis '56* on loan from the Mississippi Department of Archives and History.

Internet Resource - look it up! 

Elvis Video

<https://www.mdah.ms.gov/new/wp-content/uploads/2015/07/MHOL-Elvis-56.pdf>

TTW share that most popular song music is in strophic form. Form in music refers to how the musical ideas are put together, for instance, what is heard first, what comes next, and so forth. The task for the listener is to analyze whether what is heard is the same or different. Strophic form usually refers to songs.

Internet Resource - look it up! 

Strophic Form Definition

<https://www.reference.com/art-literature/examples-strophic-form-95ee9da91e6f8a35>

TTW will restate that the two basic parts of strophic songs are verse and chorus. A section without words, performed only by instruments, is called an interlude.

- Verse: different words, same music
- Chorus: same words, same music

TTW select an audio version of Elvis performing "Jailhouse Rock" for the students to hear and determine the musical form.

Note: the students may need to hear the song once to identify which parts are verse and which parts are chorus before attempting to list the order in which the sections are written. The teacher may also select other well-known Elvis songs such as "Blue Suede Shoes," "Love Me Tender," and other popular songs from 1950s rock and roll artists for the students to practice determining the form.

TTW use the narrative from Mississippi Department of Archives and History (see link below) to introduce B.B. King, who is known as the "King of the Blues."

Internet Resource - look it up! 

B.B. King article

<http://www.mshistorynow.mdah.ms.gov/articles/26/bb-king-king-of-the-blues>

TTW show the video *Good Morning Blues, Mississippi Delta Blues, or About Mississippi*. Videos are available through the Mississippi History on Loan Program of the Mississippi Department of Archives and History.

Internet Resource - look it up! 

<http://www.mdah.ms.gov/new/learn/teachers/classroom-materials/>

TTW share that music is based on different pitches or notes (frequencies) arranged in a particular order, called “scales.” The most commonly heard music is in either a major scale or a minor scale. Blues music, however, utilizes a blues scale. Use the teacher guides and media resources found in Unit 1, Lesson 2 of the *Mississippi Blues Trail and Beyond* curriculum for further explanation.

Internet Resource - look it up! 

Blues scale

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

TTW will facilitate a discussion regarding radio and television as outlets to spread the talent of performers to a wide audience. TTW concentrate on early radio in the 1930s and the popularity of transistor radios in the 1950s.

Internet Resource - look it up! 

Transistor Radio

<http://www.gettyimages.com/photos/1930s-radio?excludenudity=true&sort=mostpopular&mediatype=photography&phrase=1930s%20radio#license>

TTW share information regarding the radio and the blues from Unit 6, Lesson 3 of the *Mississippi Blues Trail and Beyond* curriculum and include a performance of “Why I Sing the Blues” by B.B. King.

TTW encourage students to investigate the impact of the transistor radio on rock and roll music in the 1950s, especially the meteoric rise of Elvis Presley’s career in entertainment.

Art Focus: Photography

Utilizing the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1), TTW introduce the two photographs in this lesson, guiding students to recognize and identify the elements of art and principles of design (see Resources, page 2). Examining the photographs further, TTW ask students to:

- determine when each might have been taken (Withers photo taken in 1956, Eggleston photo taken in 1983)
- explain the stark differences in the photos
- determine whether there are two people in each photograph

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Research the biographical background as well as the photography of both Ernest Withers and William Eggleston. What do these artists have in common? Explain their similarities and difference in an essay.

Collaborative Learning B

Research cameras used the 1950s with emphasis on Kodak and Polaroid, and find examples of photographs taken with those cameras. Compare the cameras from the mid-1900s with how photos are taken in the 21st century. Learn about the different types of film used and the developing process for Kodak cameras and Polaroid. How do black-and-white, sepia, and color photos differ?

Collaborative Learning C

Research recorded music that includes 78 rpm, 33 1/3, and 45’s. What were the names for devices to play these record discs and what is the significance of a company known as RCA? Determine which size discs were used for the recorded music of B.B. King and Elvis. Try to locate examples of the discs for display and explanation.

Collaborative Learning D

Take a field trip to the B.B. King Museum and Delta Interpretive Center in Indianola, Mississippi, to learn more about the life and works of the musician. Write an essay that shares the experience. If distance proves an obstacle for a field trip, visit their website:

Internet Resource - look it up! 

<http://bbkingmuseum.org>

Collaborative Learning E

Take a field trip to Graceland, the home of Elvis Presley in Memphis, Tennessee, to learn more about the life and works of the musician. Write an essay that shares the experience. If distance proves an obstacle for a field trip, visit their website:

Internet Resource - look it up! 

<https://www.graceland.com>

Collaborative Learning F

Research information to write an essay about early television shows which provided a variety of entertainment that often launched performers' careers such as *The Milton Berle Show* and *The Ed Sullivan Show*. Look for video examples of B.B. King's and Elvis Presley's appearances at these shows.

Collaborative Learning G

Use internet searches to investigate the impact of radio in the 1930s on music performance as well as the effect television brought to the fame of performers in the 1950s. Create a 15-minute presentation in the format of *The History Channel* to report your findings.

TW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Ask parents, grandparents, and other relatives to share old family photographs. Select creative and interesting examples that indicate different eras,

print types, sizes, and subjects. Use these (or copies of these) to create an exhibit for display in school or at a local business. Be sure the exhibit includes explanations of the photography.

Creating B

Brainstorm a current topic facing students today and develop lyrics to explain and lament the difficulties. Use the blues scale to create a melody for the lyrics and create a blues song. Rehearse and perform the song for the school or community in a presentation about the blues.

Creating C

Select songs from Elvis Presley for a showchoir concert. With the help of a music specialist, learn the music, add choreography, and present the show at school or in the community.

MATERIALS

- art images
- history narratives
- printed music of B.B. King and Elvis Presley
- access to piano and other instruments

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator in knowledge for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Divide the class into an Elvis group and a B.B. King group (or allow students to choose). The students to create a presentation with video and audio to focus on facts about the entertainer's life, famous songs, information about the style/genre, and possible performance of one of the artist's works, using the specifics from the lesson objectives above as a guide. Students should explore their work in Collaborative Learning activities to enhance the presentation.

- Divide the class into a radio group and a television group (or allow students to choose). Utilizing accurate historical content researched in the Collaborative Learning activity, students will create a 15-minute presentation in the format of *The History Channel*.
- Students will compare and contrast the photographs in this lesson and use the resulting ideas to create a photography exhibit for display.
- Students will create an original blues song that includes lyrics and blues melody. Students will use information gleaned from the *Mississippi Blues Trail and Beyond* curriculum.
- Working in small groups, the students will design a showchoir performance around one of Elvis Presley's songs. The students will choreograph, rehearse, and perform the show for school and in the community.
- Working in small groups, students will research biographical information to create a script that traces the lives of B.B. King or Elvis Presley. Students will become characters in the show and present historically accurate happenings in Mississippi entertainment. Rehearse and perform for the class.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following local content:

Mississippi is home to several of America's great musicians. The most notable among these are blues legend B.B. King and rock and roll icon Elvis Presley. Mississippi Artist Elayne Goodman celebrates the legacy of Elvis as a main theme in her work.

Castro Coleman, aka Mr. Sipp, "The Mississippi Blues Child," began performing and traveling with his family's gospel group at the age of eight. Today, Coleman represents a generation of musicians who were influenced by the musical icons who came before him.

Internet Resources - Look them up!



Mississippi Folklife articles

www.mississippifolklife.org/articles/elayne-goodman

<http://www.mississippifolklife.org/films/elayne>



Elvis art created by Elayne Goodman



Elvis collage designed by Elayne Goodman



Castro Coleman, a.k.a. Mr. Sipp, "the Mississippi Blues Child," from McComb, Mississippi

Photographs property of the Mississippi Arts Commission

MISSISSIPPI HISTORY THROUGH THE ARTS
A BICENTENNIAL JOURNEY

UNIT 6

2000-2017+
21ST CENTURY TO BICENTENNIAL
TO FUTURE

MISSISSIPPI HISTORY THROUGH THE ARTS

UNIT 6 LESSON 1 *Intermediate*

21ST CENTURY TO BICENTENNIAL TO THE FUTURE



LESSON OVERVIEW

The terms abstract and mixed media are defined and applied to the artwork of Mississippi artists Randy Hayes and Joe Overstreet. Parallels from the 21st century are drawn to earlier art and history in Mississippi, spanning the years prior to statehood up to 1900.

Pictured above: Joe Overstreet (born 1933), *The Basket Weavers*, 2003. oil on stainless steel wire cloth, 92 ½ x 97 ¾ in. Kenkeleba House.

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.1a, VA:Cr2.1.1a, VA:Re7.2.1a, VA:Re8.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 6a

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) explain the art terms “abstract” “abstract art,” “medium,” “mixed media,” and will identify art elements.
- 2 - TSW compare the artworks of Hayes and Overstreet with art studied in previous lessons.
- 3 - TSW create abstract art in conjunction with an event in Mississippi history.

PROCEDURES

Art Focus: Abstract art, mixed media

The Teacher Will (TTW) write the word “abstract” on the board and invite a discussion that results in creating a working definition. Once a consensus on a definition has been reached, ask the students to further define abstract art.

ARTWORKS

The Fauna of Mississippi



Randy Hayes (born 1944), *The Fauna of Mississippi*, 2006. oil on photographs and pushpins. Collection of the Mississippi Museum of Art, Jackson. Purchase, with funds from McCravey Fund, 2007.005. © Courtesy of the artist.

House on Mound



Randy Hayes (born 1944), *House on Mound (Delta)*, 2015. oil on photographs on canvas, mounted to canvas. 40 x 58 in. (unframed). Ellen Leake.

Internet Resources - Look them up! 

Abstract Art - 1

<http://www.dictionary.com/browse/abstract-art>

Using the following definition, TTW invite students to identify phrases that might specifically refer to abstract art.

Abstract Art-2

<https://www.merriam-webster.com/dictionary/abstract>

Mississippi History Focus: Abstract Art of Mississippi artists

TTW present the artworks of Randy Hayes and Joe Overstreet through the Visible Thinking Routine, See *Think Wonder* (see Resources, page 1). In addition to recognizing the elements of art and principles of design, continue the discussion of the art images encouraging students to recognize materials used to create the art. Referring back to the definition determined earlier, students should give specific reasons why both artworks are, or are not, examples of abstract art.

TTW use the following narrative to explain Hayes' style of art and provide background information about this artist.

Internet Resources - Look them up! 

Randy Hayes - 1

<http://www.mocp.org/detail.php?t=objects&-type=browse&f=maker&s=Hayes%2C+Randy&record=0>

Randy Hayes - 2

<http://www.msmuseumart.org/index.php/blog/entry/artaroundus-randy-hayes>

TTW share portions of the video of the artist explaining his work.

Internet Resource - Look it up! 

Randy Hayes Video

<http://www.meganwolfephoto.com/wp/portfolio/artist-randy-hayes/>

TTW focus students' attention on defining "medium" in art then discussing what mixed media would include.

TTW ask students to discern mixed media materials in both Hayes' and Overstreet's works.

TTW encourage students to compare Hayes' artworks with art studied in Unit 2 and Unit 3. (see art by John James Audubon, George Catlin, William Walker, Kate Freeman Clark, et.al.)

TTW encourage students to compare Overstreet's work with the Choctaw baskets studied in Unit 1. By comparing and contrasting, assist the students in drawing a relationship between these works of art and a significant connection over 200 years of Mississippi history and art.

TTW download and print information about the artist Joe Overstreet from the link below.

Internet Resource - Look it up! 

Joe Overstreet

<http://rehistoricizing.org/joe-overstreet-2/>

Focusing on the following narrative of Overstreet's summation of his work, bring students into a discussion comparing his choice of the elements of music to describe visual art. Draw parallels among art forms with the use of elements such as line, shape, form, color, texture, rhythm, harmony, movement, balance, et.al. (see Resources, page 2).

Joe Overstreet describes his paintings as follows:

"My paintings don't let the onlooker glance over them, but rather take them deeply into them and let them out – many times by different routes. These trips are taken sometimes subtly and sometimes suddenly. I want my paintings to have an eye-catching 'melody' to them – where the viewer can see patterns with changes in color, design and space. When the viewer is away from the paintings, they will get flashes of the paintings that linger in the mind like that of a tune or melody of a song that catches up on people's ear and mind."

Internet Resource - Look it up!

<http://rehistoricizing.org/joe-overstreet-2>

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Visit Randy Hayes' website and peruse exhibits, studio notes, books, and more. Choose one of the exhibits and write a story about one or more of the artworks.

Collaborative Learning B

Visit Joe Overstreet's website and peruse the exhibition. Choose one artwork and write a story that is inspired by the art.

Collaborative Learning C

Consider Overstreet's work *The New Jemima* in reference to the history of African Americans in Mississippi. Write an essay on the significant points the artist included to evoke both a memory of the past and a response from the viewer.

Collaborative Learning D

Inspiration for art often arises from unusual circumstances. Review Randy Hayes' exhibit, *Ruins*, that can be found on his website. Select one or more artworks on which to connect the scenes of devastation on the Mississippi Gulf Coast following Hurricane Katrina with sites from Hayes' international travel as an adult. Write an essay explaining the artistic and historic links.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Select an event in Mississippi history and design an abstract artwork to share the idea.

Creating B

After examining the two artists' works, have students create mixed media art (more than one medium). The mixed media art should reflect a past memory that shows some portions of the student's personal history,

or it could be a memory of a story that was shared by a member of the student's family.

MATERIALS

- art images
- history narratives
- variety of materials for creating art

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator in knowledge for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Students will write a story about one of the art images presented in this lesson. It may be fiction or non-fiction, but should include components of the research conducted in Collaborative Learning A or B. The story should include the following definitions: abstract, abstract art, medium, and mixed media. It should also include an opinion statement, with supporting information, of why the artist's work is considered abstract or mixed media.
- Divide the class in two groups, or allow students to choose a group. One group will represent Hayes and one group will represent Overstreet. The Hayes group will compare his art to the works studied in Units 2 and 3. The Overstreet group will compare Overstreet's art to the baskets studied in Unit 1. Students of both groups will present their results to the class. Presentations can be recorded for later use.
- Students will create an abstract artwork in conjunction with an event in Mississippi history.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

Elayne Goodman makes art out of found items. She incorporates a variety of different media to her sculptural mosaics and textured paintings. Goodman often uses textiles, wood, cardboard, buttons, and beads in a single work. She is a sought-after folk artist living in Columbus, Mississippi.

The site of Margaret's Grocery in Vicksburg is ornately decorated with colorful paints, found objects, and a variety of materials that have been added onto the structure of the old store. The 'grocery' was created by Reverend H.D. Dennis, who envisioned a "theological park" where people could visit and connect with their spirituality.

Visit the links below to learn more about Goodman and about Margaret's Grocery:

Internet Resources - Look them up! 

Elayne Goodman link:

<http://www.mississippifolklife.org/articles/elayne-goodman>

Margaret's grocery links:

http://www.arts.state.ms.us/folklife/artist.php?dirname=margarets_grocery

<http://spacesarchives.org/explore/collection/environment/margarets-grocery-and-market/>

<http://www.mississippifolklife.org/articles/field-guide-mississippi-art-environments-and-their-makers>



Mixed Media Art by Elayne Goodman



Portrait of Folk Artist, Elayne Goodman



Margaret's Grocery in Vicksburg, Mississippi

Photographs property of the Mississippi Arts Commission

UNIT 6 LESSON 2 *Intermediate* 21ST CENTURY TO BICENTENNIAL TO THE FUTURE



LESSON OVERVIEW

The effects of natural disasters on the citizens of Mississippi are viewed economically, socially, and artistically. The 21st century marketing of Mississippi as the “Birthplace of America's Music” is explored, with references to history through contemporary art.

Pictured above: H.C. Porter (born 1963), *To Whom Honor Is Due*, 2005. photography, serigraphy, acrylics, and pastel pencil on acid free paper. Collection of the Mississippi Museum of Art, Jackson. Gift of Mr. and Mrs. Wirt Yerger III, 2007.111. © Courtesy of the artist.

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.1a, VA:Cr1.2.1a, VA:Re7.2.1a, VA:Re8.1.1a, VA:Re9.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 6ab

Mississippi CCR Arts Learning Standards for Music: MU:Cr1.1.E.5a, MU:Cr3.2.E.5a, MU:Pr4.1.E.5a, MU:Re9.1.E.5a, MU:Cn10.0.E.5a

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST.9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Students Will (TSW) focus on two types of inclement weather, tornadoes and hurricanes, explaining the following terms: tornado watch, tornado warning, EF rating, origin of weather fronts in Mississippi, eye, land-fall, storm surge, progression of storms to hurricane strength, hurricane categories, and hurricane hunters.
- 2 - TSW identify the elements of art and principles of design when viewing the lesson's artworks.
- 3 - TSW identify tornadoes that have affected their region of the state, as well as significant hurricanes that have devastated Mississippi since 1950, explaining the effect of each type of storm.

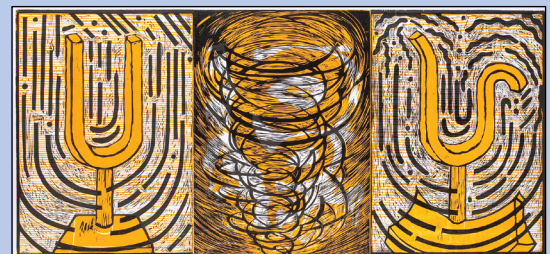
ARTWORKS

The Rehearsal



P. Sanders McNeal (born 1949), *The Rehearsal*, 1997. oil on canvas. Collection of the Mississippi Museum of Art, Jackson. Gift of Melody and John Maxey, 2005.030. © Courtesy of the artist.

Tornado and Turning Forks,



Ke Francis (born 1945), *Tornado and Turning Forks*, 2002. woodblock. Collection of the Mississippi Museum of Art, Jackson. Gift of the artist, 2007.015. © Courtesy of the artist.

4 - TSW explain the impact of Mississippi on America's music, and relate art to life in Mississippi.

5 - TSW create abstract art or mixed media art that reflects life in their community or is associated with a weather event in Mississippi.

PROCEDURES

Mississippi History Focus: Art reflects life in Mississippi (weather, arts)

The Teacher Will (TTW) engage students in a discussion of inclement weather and its effect on life in Mississippi. The following questions can begin the discussion:

- What are some different types of inclement weather (rain, snow, sleet, hail, gale-force winds, tornado, hurricane)?
- How does each affect residents in Mississippi?
- Where do weather fronts that affect Mississippi come from?
- What is a tornado and what is the difference between a tornado watch and a tornado warning?
- What are EF ratings and how did they evolve?
- Where in Mississippi have tornadoes most recently occurred, what were the EF ratings of these tornadoes, and what was the dollar amount of the damage?

Art Focus: Abstract/modern art

TTW introduce Francis' artwork using the Visible Thinking Routine, *See Think Wonder*, (see Resources, page 1). As students identify the elements of art and principles of design (see Resources, page 2), TTW continue the conversation by asking students to look for balance, symmetry, and movement. Ask the students why they think the artist might have paired tuning forks with a tornado.

TTW use the following narrative to provide background information about the artist.

Internet Resource - Look it up! 

Ke Francis

<http://civicc Ballet.org/tas/images/bios/2015/KeFrancisBio2015.pdf>

Additional information about the artist and his art can be found at his website,

Internet Resource - Look it up! 

Hoopsnake Press

<http://www.hoopsnakepress.com>

TTW continue the discussion concerning weather by asking students

- What is a hurricane?
- Through what stages does a storm progress to become a hurricane?
- What are the categories of hurricanes?
- What is the "eye," storm surge, landfall?
- What (Who) are hurricane hunters, and what prevention and intervention techniques have been initiated in the past using airplanes?
- What significant hurricanes have hit Mississippi in recent years; what was the category rating of these hurricanes; and what was the dollar amount of damage?

TTW introduce Porter's artwork using the *See Think Wonder* routine. TTW ask the students to determine what they think the title implies, and then ask what natural disaster it represents. Provide broad information about Hurricane Katrina, and focus on the response of Mississippians to the needs of others in a time of crisis. Visit Porter's website to learn more about the artist and the art.

Internet Resource - Look it up! 

HC Porter

<http://www.hcporter.com/katrina/index.asp#>

TTW ask students to reflect on the slogan that Mississippi is the "Birthplace of America's Music," and begin a discussion of the musicians who have created and/or contributed to music in the United States. Brainstorm styles/genre, individual names, and specific works.

TTW provide information about blues music, blues artists, and the Blues Trail Markers, by using the *Mississippi Blues Trail and Beyond* curriculum as a resource.

Internet Resource - Look it up! 

Mississippi Blues Trail and Beyond Curriculum

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

TTW introduce McNeal's artwork and ask students to determine what they think the title implies (emphasis on music in Mississippi).

The following narrative is found in *The Mississippi Story*, Mississippi Museum of Art, pg 79.

"Sandy McNeal, who paints under the name of P. Sanders McNeal, is represented in the exhibition by *The Rehearsal*, a salute to Mississippi's musicians commissioned for Jackson's 2002 Jubilee!JAM. McNeal was born in Greenwood in 1949 and graduated from Mississippi University for Women. She moved to Jackson in 1962 and has become a vital member of the city's art community.

Sanders received the Mississippi Governor's Arts Award for Excellence in Visual Arts in 1999."

Find more information about the artist at Mississippi Visual Arts website at the link below.

Internet Resource - Look it up! 

<http://www.msvisualarts.org/artist-search/detail/sanders-mcneal>

TTW guide the students to a deeper understanding of the learning content through the following Collaborative Learning procedures:

Collaborative Learning A

Modern artists have websites, email addresses, and sometimes Facebook pages. Construct a list of questions you would like to ask one of the three artists in this lesson. Make contact with the artist and see if he/she will communicate with your class.

Collaborative Learning B

Investigate modern Mississippi artists or musicians. Select one that interests you, prepare background information, choose representative works, and make a presentation to peers.

Internet Resource - Look it up! 

Mississippi Musicians

<http://www.mshistorynow.mdah.ms.gov/articles/?c=artists-musicians-and-writers>

Collaborative Learning C

Search the internet for hurricanes that have hit Mississippi since 1950. Select the most damaging storms, plot the path of the storms through the state, and write background information on each hurricane. Prepare a project board with pictures and make a presentation to peers or to a community group.

Collaborative Learning D

Search the internet for tornadoes that have hit Mississippi since 1950. Select the most damaging storms, plot the path of the storms through the state, and write background information on each tornado. Prepare a project board with pictures and make a presentation to peers at school or to a community group.

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

Create a work of abstract art that reflects life in your community or is associated with a weather event in your area.

Creating B

Refer to Chapters 1 and 2 in the *Mississippi Blues Trail and Beyond* curriculum (see link below). Select a natural disaster that occurred in Mississippi and write lyrics about the storm. Create a blues melody (based on a blues scale), rehearse, and perform for peers at school.

Internet Resource - Look it up! 

<https://arts.ms.gov/programs/education-initiatives/mississippi-blues-trail-curriculum/>

MATERIALS

- art images
- history narratives
- access to art supplies

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator in knowledge for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessments

- Students will create a 15-minute presentation in the style of a *Weather Channel* broadcast. Divide students into two groups: hurricane and tornado. Each group will develop a scripted weather report. The report will include the following vocabulary words: tornado watch, tornado warning, EF rating, origin of weather fronts in Mississippi, storm eye, land-fall, storm surge, progression of storms to hurricane strength, hurricane categories, hurricane hunters, and other weather-related terms applicable to a complete report. Video record the weather report presentation.
- Working in groups or individually, students will create a presentation that introduces the artwork of Francis, Porter, and McNeal. Use information gathered from Collaborative A and from artists' website pages to enhance the assignment. Students should compare and contrast the artworks, indicate the elements and principles of art perceived in each work, and share how this art relates to life in Mississippi.
- Students will create abstract art or mixed media artwork that reflects life in their community or is associated with a weather event in Mississippi. An artist statement (See Glossary, page 1) should be included and should describe how the elements of art are used to convey the meaning of the art.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

In 2005, Hurricane Katrina left a devastating impact on the Mississippi Gulf Coast. Many of the live oak trees that populated the landscape were killed by large amounts of salt water that seeped into their root systems. Two years later, the city of Gulfport commissioned artist Dayton Scoggins to carve a sea life scene into a dead oak tree. Later that same year, Scoggins was again commissioned by the city of Biloxi to make a tree carving sculpture of dolphins. Scoggins is a champion woodcarver who uses a chainsaw to sculpt wood into works of art.

Internet Resource - Look it up!

Visit Scoggins' website to learn more about his work:

<http://www.artistryinwood/>



Dayton Scoggins carving a tree sculpture for City of Biloxi, Mississippi



Biloxi, Mississippi Tree Carving, *Dolphins*, by Dayton Scoggins



Dayton Scoggins' Tree Carving, Katrina Beautification Project, Gulfport, Mississippi

Photographs courtesy of Dayton Scoggins

UNIT 6 LESSON 3 *Intermediate*

21ST CENTURY TO
BICENTENNIAL TO
THE FUTURE



LESSON OVERVIEW

In celebration of Mississippi's Bicentennial, students review the state's rich history and make strong, positive predictions for the future.

Charles Carraway (born 1957), *Departure*, 2004. oil on linen. Collection of the Mississippi Museum of Art, Jackson. Purchase of Museum, 2005.094. © Courtesy of the artist.

★ STANDARDS ★

Mississippi CCR Arts Learning Standards for Visual Arts: VA:Cr1.1.1a, VA:Cr2.1.1a, VA:Re7.1.1a, VA:Re7.2.1a, VA:Re8.1.1a, VA:Cn11.1.1a

Mississippi Social Studies Framework, Mississippi Studies: 1abcd, 4abc, 5ab, 6ab

Mississippi CCRS ELA, English I: RI.9.1-4,6-7,10; W.9.2a-f, W.9.3a-e, W.9.7-9b; SL.9.4-6; L.9.1ab, L.9.2a-c, L.9.3-4a, L.9.6; WHST.9-10.2a-f, WHST. 9-10.4-9

TSW - The student will | TTW - The teacher will

OBJECTIVES

- 1 - The Student Will (TSW) recognize and understand the elements of art and principles of design in the presented artwork, and compare and contrast other previously studied artworks.
- 2 - TSW discuss and review the history of Mississippi, from pre-statehood to today.
- 3 - TSW create a presentation celebrating the Bicentennial of Mississippi Statehood.
- 4 - TSW create a work of art that shares a vision for the future of Mississippi.

PROCEDURES

Art Focus: Elements of art and principles of design, Mississippi artists

Mississippi History Focus: Review of Mississippi history, vision of the future

Using the Visible Thinking Routine, *See Think Wonder* (see Resources, page 1), The Teacher Will (TTW) introduce Charles Carraway's painting, *Departure*. Through the routine, students will perceive the elements and principles of art as well as notice literal and figurative detail in the artwork. TTW continue the discussion of the art by asking students:

- What do you think is portrayed here?
- What might the cloud represent?
- What do you see in the foreground? What do you see in the background?
- Is the title appropriate?
- Do you think the painting might be like a snapshot or photograph? Why or why not?
- What other style period in art might this work resemble?
- How is this painting different than *Evening Meal, Duck Hill, Mississippi* (Unit 4, Lesson1)? How are both artworks somewhat like theatre?

TTW share that *Departure* is the final artwork in the Bicentennial Journey. The history of Mississippi began more than 200 years ago. Before imagining Mississippi's future, it is fitting to review the journey of our state to this moment in history.

Using the notes below, TTW will guide students in a broad review of Mississippi history. Aligning with the major units in this curriculum, the class will form six groups. Each group will brainstorm what has been learned through the project and will report their findings with the entire class.

Unit I—Prior to 1817 (prior to Statehood)

- 1 - What Native American tribes were the original residents of Mississippi?
- 2 - Who were the first Europeans in Mississippi and where did they settle?
- 3 - What were the first two European settlements in Mississippi?
- 4 - Describe artworks created by Mississippi tribes and Europeans prior to Mississippi statehood.

Unit II—1817-1865 (Statehood to the end of the Civil War)

- 1 - List and describe Native American Tribes in Mississippi.
- 2 - Describe the largest city in Mississippi at the time of statehood. Where was the first capital located?
- 3 - Describe the agriculture of the state, plantations, slavery, and also transportation on the Mississippi River.
- 4 - Outline the events that led Mississippi to secede from the Union.
- 5 - Describe the Civil War battles in Mississippi and the fall of Vicksburg to General U.S. Grant.
- 6 - Describe artworks that detail the antebellum period in Mississippi.

Unit III-1865-1900 (Reconstruction to the end of the 19th Century)

- 1 - Explain the economy of Mississippi after the Civil War that includes cotton and sharecropping.
- 2 - Describe the effects of Reconstruction in Mississippi.
- 3 - Define Black Codes and explain the significance for Freedmen.

- 4 - Discuss violence and intimidation focused on African Americans in the South.
- 5 - Describe artworks that convey life and meaning in post-Civil War Mississippi.

Unit IV 1900-1945 (Turn of the Century to end of WWII)

- 1 - Explain the economy of Mississippi around the turn of the century that includes cotton and sharecropping.
- 2 - Describe artworks that conveyed life at the turn of the century in Mississippi.
- 3 - Explain the impact of the 1927 flood of the Mississippi River. Describe how the levee system works. Include specific individuals and organizations that provided relief.
- 4 - Describe the artwork of George Ohr and the effect of his work on Mississippi Gulf Coast tourism. Explain the origins of the tourist industry on the Mississippi Gulf Coast.

Unit V 1945-2000 (Post-War Era to 2000)

- 1 - Explain the effects of Jim Crow Laws on the lives of African Americans. Define and give examples of segregation with the use of photographs and artwork.
- 2 - Discuss and describe the artwork of Walter Anderson, Mary Lovelace O'Neal, and Sam Gilliam in the mid-twentieth century. Define "modern art."
- 3 - What was the impact of musicians B.B. King and Elvis Presley in the 1950s? Give biographical data concerning their lives and music, citing specific works.
- 4 - List the important events of the Civil Rights Movement in Mississippi.

Unit VI 2000-2017 + (2000 to Bicentennial, to the Future)

- 1 - Define and discuss abstract art, giving examples from Randy Hayes and Joe Overstreet.
- 2 - List examples of the work of Ke Francis, Sanders O'Neal, and H.C. Porter and describe how each glimpses a part of life in Mississippi.

TTW ask students to focus again on the Carraway painting and begin a discussion by asking:

- How does this painting speak to life in Mississippi after the Bicentennial celebration on December 10, 2017?
- How are each of us a part of the history of Mississippi?
- How can each of us be a part of the future of Mississippi?

TTW guide the students to further explore the learning content and show evidence of their learning through the following Creating strategies:

Creating A

What is your vision for the future of Mississippi? Throughout the curriculum, you have studied art images that artists have created as a visual representation of experiences in their lifetime. Review these images and identify one or more that is especially meaningful to you. Reflect on why the image is significant to you.

Think of something that is happening in Mississippi today and predict what you think will happen in the future. Reflect on the open wall in Carraway's painting. What do you see? Create a work of art that shares your vision for Mississippi's future. Use a metaphor that can become the title of your art.

Creating B

Make a presentation board to celebrate the Bicentennial of Mississippi Statehood. The title should be "Mississippi: Yesterday, Today, and Tomorrow." Focusing on one of the six units studied, the presentation board should feature Mississippi artists, musicians, and important sights.

MATERIALS

- art images
- history narratives
- access to art supplies

ASSESSMENT

Formative Assessment

Students will successfully complete all the requirements of the objectives. The teacher will act as a guide/facilitator in knowledge for student understanding, critique student work, and suggest direction for projects and other student learning outcomes.

Summative Assessment

- Students will write paragraphs that share perceived elements and principles of art in Carraway's *Departure*. Compare and contrast the art image with at least three other works presented in previous units. Students will present their writing and their art choices to the class.
- Working in small groups (for a total of six groups), students will be assigned one of the curriculum units to review and create questions for a game in the format of the television game show *Jeopardy*. Questions should focus on both the historical and artistic information of the units. Students will submit their unit questions along with the correct answer. Two teams will play at a time and will take turns answering questions. Each correct answer will be worth one point for the team.
- Working in small groups, students will design a presentation to share highlights of each unit. The presentation should include artists and musicians.
- Using the artwork from Creating A, students will write an artist statement with details and information about their art, identify elements and principles of art they consider to be important in their artwork, and share this information in a presentation to the class.

Additional Resources

Black, P.C. (1998). *Art in Mississippi 1720-1980*. Jackson: University Press of Mississippi.

Black, P. C. (2007). *The Mississippi Story*. Jackson: Mississippi Museum of Art.

COMMUNITY CONNECTIONS

Connect this lesson to your local Mississippi community by introducing the following content:

For the past 200 years, artists have enriched the state's culture and traditions. As Mississippi continues to nourish the lives of artists and creators around the state, many of its citizens look forward to the future from a place where cultural and artistic exchange is valued and where traditions continue to be passed from one generation to the next.



Master blues musician Johnnie Billington with apprentices



Apprentices of Johnnie Billington performing with his band at Jubilee Jam Music Festival in Jackson, Mississippi



Quilter Mary Freeman at Wilkinson County, Mississippi Elementary School



Our Lady of Guadalupe dancers, Maria Torres and her son, Enrique of Jackson, Mississippi

Photographs property of the Mississippi Arts Commission.

MISSISSIPPI HISTORY THROUGH THE ARTS

A BICENTENNIAL JOURNEY

RESOURCES

SEE THINK WONDER

a routine for exploring works of art and other interesting things adapted from Harvard's Project Zero:

visiblethinkingpz.org

This routine of intentional observation results in greater analysis, understanding, and interpretation of art images.

SEE	THINK	WONDER
What do you see? What do you see in this picture? <i>(Observations only)</i>	What do you think about that? What do you think is going on? <i>(Connect observations to prior knowledge. Make inferences.)</i>	What does it make you wonder? What questions do you have about this? What would you like to know more about? <i>(What issues or ideas does it raise in your mind?)</i>

This routine encourages students to make careful observations and thoughtful interpretations. It helps stimulate curiosity and sets the stage for inquiry.

For additional information and to explore other Thinking Routines, visit Project Zero's website:

visiblethinkingpz.org

THE ELEMENTS OF VISUAL ART

THE BUILDING BLOCKS

Line

A one-dimensional, identifiable path; defines the edges of shapes and forms; leads the eye around the composition

Shape

Flat enclosed areas that are two dimensional – height and width; can be geometric or organic

Form

The shape of the object; three dimensional – height, width, and depth; can be viewed from many angles; has volume and takes up space

Color

Light reflected off objects; three main characteristics are:

- **Hue** - name of color
- **Value** - lightness and darkness
- **Intensity** - strength and purity

Texture

- The surface quality of an object; smooth, rough, bumpy
- Actual texture in 3-D; how it feels
- Implied texture in 2-D; how it looks like it feels

Value

The lightness or darkness of a color

Space

The area between and around objects; refers to a feeling of depth or dimension; can be real or illusion

- **Positive space** – areas that are the subjects or areas of interest
- **Negative space** – area around the subjects or around the areas of interest

PRINCIPLES OF VISUAL ART

HOW TO USE THE BUILDING BLOCKS

Balance

The way in which the elements (line, shape, color, texture, etc) are arranged to create a feeling of stability; can be symmetrical or asymmetrical

Proportion

Refers to the relationship of one part to another with respect to size, quantity, or degree; scale

Emphasis

The focal point of an image, or when one area or subject stands out the most

Variety

Concerned with diversity or contrast; achieved by using different shapes, sizes, and/or colors to increase visual interest

Movement

Used to create the look and feeling of action and to guide the viewer's eye throughout the work of art

Rhythm

Indicates movement, created by the careful placement of repeated elements

THE ELEMENTS OF DANCE

Body

WHAT you move

Energy

HOW you move

Space

WHERE you move

Time

WHEN you move

Body

- Body Parts - arms, legs, head, torso, eyes
- Body Shapes – curved, straight, symmetrical, twisted

Energy

- Force – strong, light
- Quality – sharp, smooth, loose, tight

Space

- Personal space, shared space
- Levels: high, medium, low
- Direction: forward, sideways, diagonal, standing in place
- Size: large, small
- Pathways: on the floor, in the air

Time

- Speed: fast, slow
- Duration: length of time the movement lasts
- Rhythm: patterns of movement - long/short, strong/light, accents/rests

THE ELEMENTS OF MUSIC

Rhythm

Combination of sound and silence in music; the beat is the steady pulse throughout the piece of music

Melody

A series of pitches (high and low notes) that create a recognizable and memorable tune

Harmony

Combination of two or more pitches sounding at the same time

Timbre (Tone Color)

The unique quality of sound; what a voice or instrument sounds like; families of instruments are grouped by timbre

Expression

Dynamics (loud, soft), tempo (fast, slow), style, phrasing to create emotion in the music

Texture

The layers of sound; many or few timbres sounding at the same time; melody and harmony

Form

The structure or architecture of a piece of music; how it is organized

THE ELEMENTS OF DRAMA

Plot

The story; what happens or the sequence of events

Setting

Time and place; the surroundings or environment in a story

Character

The personality or role played by an actor

Theme

What the play means or the main idea within the play

Dialogue

Word choices used by the author

Conflict

Opposition between what the character wants, or wants to achieve and what is standing in the way of achieving that goal.

UNDERSTANDING THE COLOR WHEEL

The color wheel is a basic tool for understanding and combining colors. It shows how colors are related to each other and the different effects that can be achieved when colors are used beside and opposite each other.

Primary Colors - red, yellow, blue

Colors that cannot be created by mixing other colors

Secondary Colors

Colors that are created by mixing two primary colors

Orange = red + yellow

Purple = red + blue

Green = yellow + blue

Tertiary Colors

Colors that are created by mixing a primary color and a secondary color

Complimentary Colors

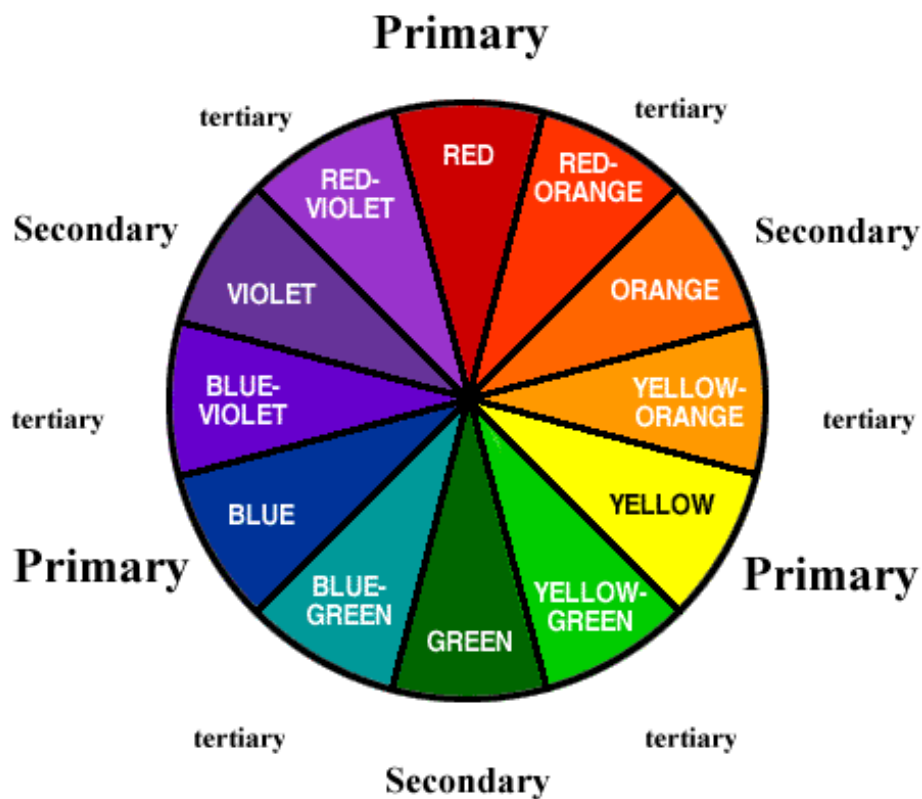
Colors that are directly opposite (across) from each other on the color wheel

A standard color wheel has 12 colors

3 primary colors

3 secondary colors

6 tertiary colors



STYROFOAM BLOCK PRINTING

Supplies

Styrofoam square, or use a Styrofoam plate and cut off the rim

Scissors

Pencil

Paint

Flat baking sheet

Brayer

Copy paper

Directions

1 - Draw a design on the copy paper. Avoid lots of small detail as it will not show up well when printed.

2 - Tape the paper to the Styrofoam and use a pencil to trace over the design. Press down hard enough that it makes an impression on the Styrofoam. Remove the paper.

3 - Retrace the design to make deep grooves in the Styrofoam. Be careful not to punch a hole in the Styrofoam.

4 - Put a small amount of paint on the baking sheet, thin it with a little water.

5 - Using the brayer, spread a thin layer of paint on the Styrofoam design.

6 - Place a sheet of copy paper over the design. Use a clean brayer or your hand to press down over the entire surface.

7 - Carefully lift the paper off to reveal your block print.

MISSISSIPPI HISTORY THROUGH THE ARTS

A BICENTENNIAL JOURNEY

GLOSSARY

GLOSSARY

12 bar blues progression

one of the most common chord progressions; 12 refers to the number of measures

abstract art

art that does not attempt to represent reality; art that achieves its effect primarily through shapes, forms, lines, textures, and colors

abstract expressionism

abstract art that uses different styles and techniques to convey strong emotional or expressive content

aesthetic

concerned with beauty and the appreciation of beauty

appliqué

ornamental needlework where pieces of fabric art are sewn or adhered to a larger piece of fabric, creating a picture or a pattern

art as aesthetic

not used for every day; primarily considered for its beauty

art as utilitarian

functional use; example is a bowl or a pitcher

art media

the material used to create a work of art; examples are pencil, colored pencil, oil pastels, paint, chalk, watercolor, etc.; singular would be medium

artist statement

a general introduction to an art work. An artist statement opens with the basic ideas of the artwork, and then provides some detail on how the ideas are presented in the work. The statement is simple, excluding technical jargon and grandiose expressions. It informs and presents the basis for the work of art. It is the vital link of communication between the artist and the viewer.

blues

a genre and musical form that evolved from the music of African Americans; developed in the rural South

blues scale

consists of 6 notes - the 5 notes of the pentatonic scale plus one additional note; in musical tones: C, Eb, F, Gb, G, Bb, C

calliope

a musical instrument that produces sound by blowing steam through pitched pipes; also called a steam organ

choucoucha

Native American name for opossum

coil method

in pottery, stacking and joining coils of clay one on top of the other, particularly in making a coil clay pot

collage

an art technique where the art is made by assembling different pieces of paper, cloth, or other material; these materials are glued to a flat surface; the pieces often overlap

color

caused by light being reflected back to the viewer

cubism

a style and movement in art where an object was shown from different angles at once; it was an effort to show three-dimensions on a flat canvas; artists would break up the subject into different shapes then repaint it from different angles

effigy

a likeness of an animal or person

effigy bowl

a vessel crafted in the shape of an animal or person

elements of art

the building blocks used in creating a work of art; includes line, shape, color, value, form, texture, space

exhibition

a public display of artworks or other items; most often in an art gallery or museum

expressionism

a movement in art that attempted to convey emotion and meaning rather than reality; subjects were often distorted or exaggerated; the artist often used bright colors

fauvism

a movement in art that is characterized by vivid and non-natural colors; subjects were mostly from the natural landscape, but the bright colors charged the subject matter with a sense of the unnatural

folk art

refers to artwork rooted in the traditions of a community or culture and is considered the art of the every day; includes both decorative and utilitarian media and reflects traditional art forms

impressionism

a style of painting that began in France; not exact as a realistic painting, the art is made with short brush strokes to create the idea, or the impression, of the subject; the strokes of color combined to simulate actual reflected light

kabocca

the handcrafted stick used in the Choctaw game of stickball

kiln

an oven or furnace for drying or firing pottery

linoleum block printing

an art technique where the image is carved into a soft piece of linoleum, which is often mounted on a block of wood; the image may be incised or cut in relief; paint is applied to the linoleum image then transferred to paper

lithograph

an art print made by drawing on a hard flat surface with wax or grease; ink is then applied, which does not adhere to the wax; when transferred to paper, the image will appear

medium

refers to the materials used to create a work of art; examples are pencil, oil, pastel, paint, chalk, watercolor, etc.; plural would be media

melting pot vs salad bowl

a concept suggesting the integration of cultures in a society that merge and blend (melting pot) or that come together yet maintain their individual identity (salad bowl)

mixed media

using more than one medium; using a variety of media in an artwork

modern art

refers to artwork of a specific time period, generally around the beginning of the 20th century, and is most often associated with art in which the traditions of the past have been put aside in the spirit of experimentation

mural

art painted directly on a wall or permanent surface

pen and ink drawings

a drawing created with a pen rather than a pencil

pinch pot

in pottery, using your hands to press and shape the clay; small bowls to very large bowls can be created by pinching the clay

plein aire

generally means "to paint outdoors," and paint a scene that is surrounding you

pointillism

an art technique where the image is created by making small, distinct dots of color

portrait

a painting or drawing of a person that shows only the face or head and shoulders

pottery

the art of making objects (earthenware) from clay, and baking in a kiln

pottery wheel

a machine used by a potter to shape wet clay into vessels. The machine has a flat disk on top that spins while the potter is shaping the clay.

primary color

colors that cannot be created by mixing other colors; red, yellow, blue

principles of design, principles of art

the concepts used by artists to organize or arrange the art elements to create a work of art

quilt art

also known as art quilting; modern and traditional quilting techniques are used to create a work of art

rock and roll

a popular musical genre that originated in the 1950s

secondary color

colors that are created by mixing two primary colors; Orange = red + yellow; Purple = red + blue; Green = yellow + blue

show choir

a choral group that combines singing with dance movements, sometimes within the context of a story or idea

showboat

a large boat that has a theatre and a designated group of actors who perform plays at various times during the journey

slab method

in pottery, a technique of rolling out clay to an even thickness, then cutting shapes, folding, manipulating, and joining them together to form a finished object

spirituals

generally considered as Christian songs that were created by African slaves in the US; originally an oral tradition that imparted Christian values while also describing the hardships of slavery

strophic form

a musical form wherein all verses of the text are sung to the same music

Styrofoam block print

similar to linoleum block print; often used with younger or inexperienced students to learn the technique of block printing

tertiary color

colors that are created by mixing a primary color and a secondary color

textile arts

art that is made using plant or synthetic fibers

towa

the woven leather ball used in the Choctaw game of stickball

watercolor

a painting technique that uses paint pigments thinned with water rather than with oil, giving a transparent effect